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# PALE MOON

## AN INDIAN LOVE SONG

LYRIC BY

JESSE G. M. GLICK

MUSIC BY

FREDERIC KNIGHT LOGAN

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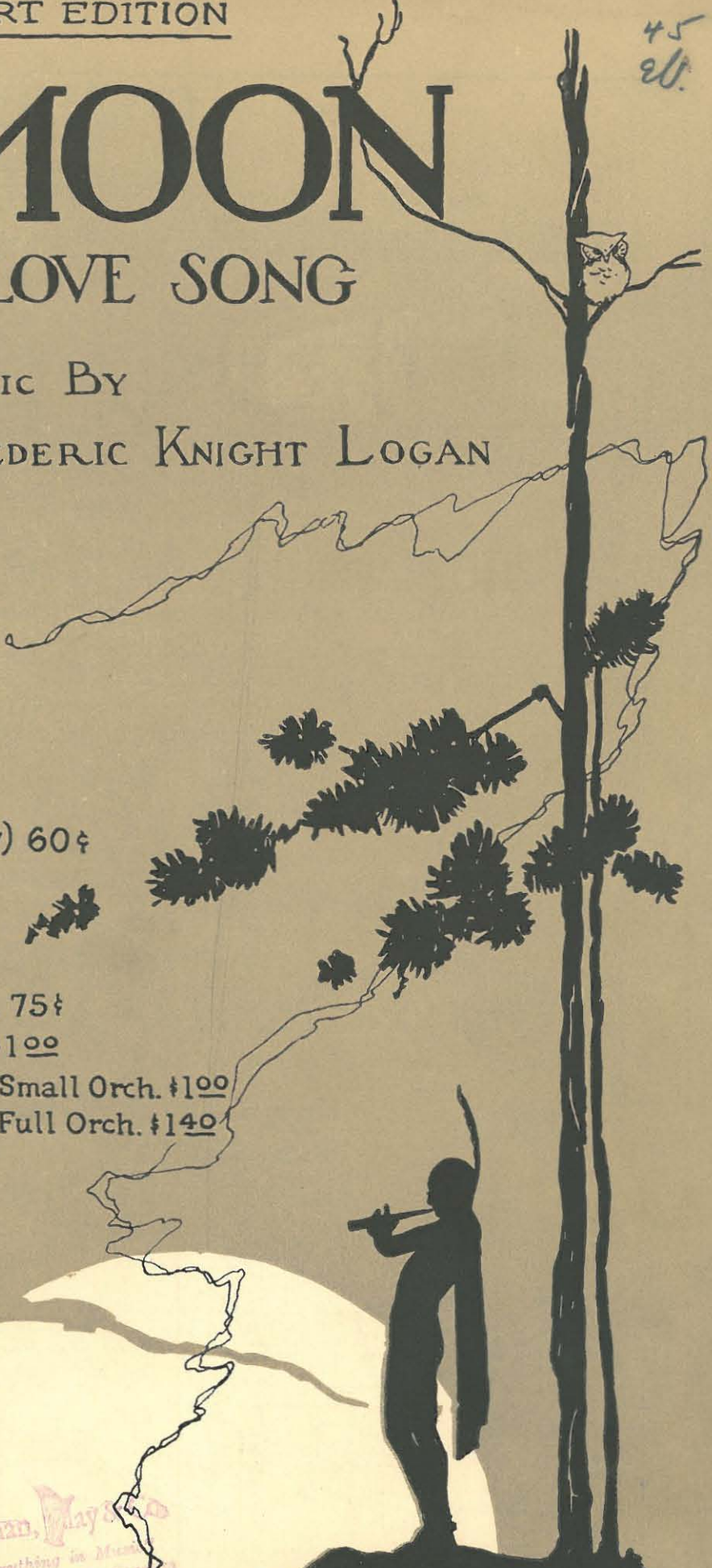
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PALE MOON



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# OVER THE HILLS

(A Pastoral Reverie)

Poem by  
VIRGINIA K. LOGAN

Music by  
FREDERIC KNIGHT LOGAN

1st EXCERPT *Con Sentimento*

Org. High      Medium      Low

O bliss-ful mem-o - ry! The soft shades of twi - light o'er all the hill and vale, — The

*Con Sentimento*

*With much expression*

*rit.*

2d EXCERPT *A little faster*

A - gain thro' the wild-wood in mem-'ry I'm roaming Far down by the brook-let where sweet vio-lets

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ANNELU BURNS

# Tho Shadows Fall

JAMES G. MacDERMID

*Moderato con moto*

LOW

No day so beau-ti-ful, no hour so fair But comes at length un - to its gold-en close; No

*a tempo*

R.H.

L.H.

song so sweet, no har-mo-ny so rare But thru the si-lence quiv-ers to re - pose. And

R.H.

*rit.*

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Dedicated to, and sung by  
MISS ROSA RAISA

# PALE MOON

An Indian Love Song

Lyric by  
JESSE G. M. GLICK

LOW VOICE      MEDIUM VOICE      HIGH VOICE



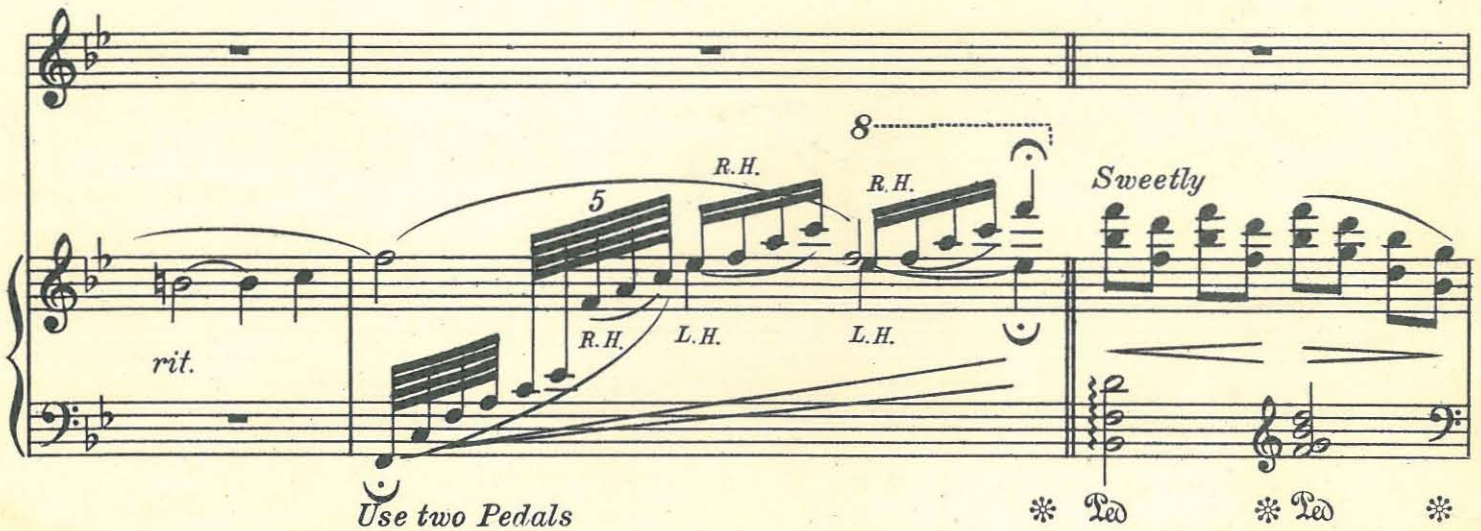
Music by  
FREDERIC KNIGHT LOGAN

*Mournfully*



Indian Flute

accel.



rit.

5

R.H.

L.H.

8

R.H.

L.H.

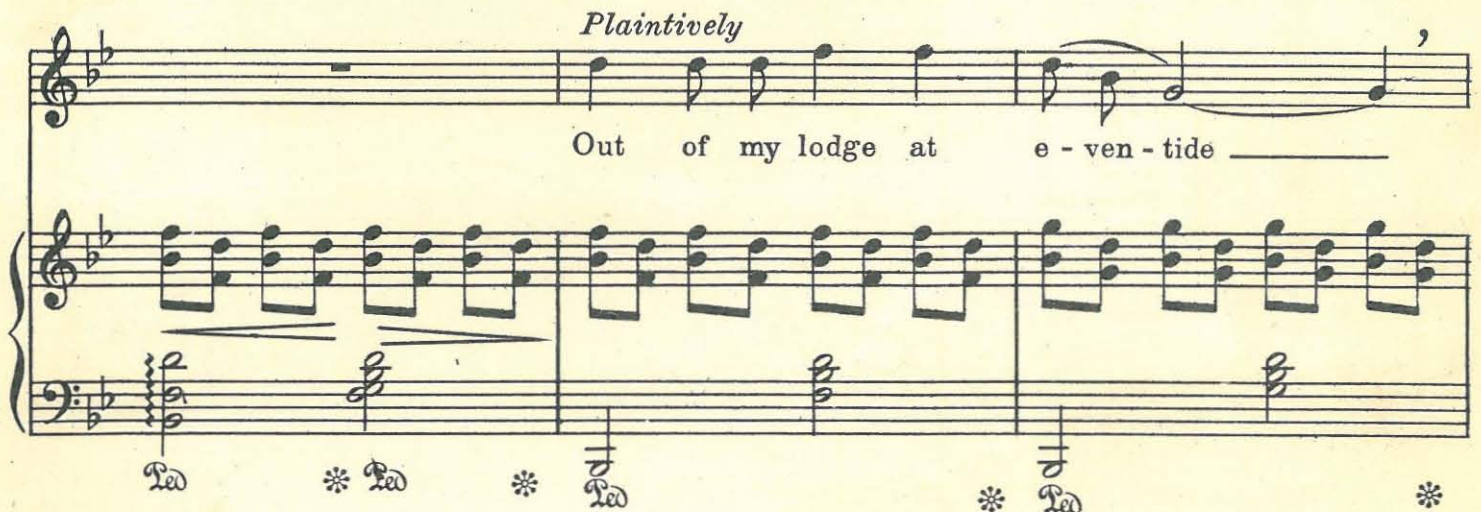
Sweetly

Use two Pedals

\* Ped \* Ped \*

*Plaintively*

Out of my lodge at e - ven - tide



Ped \* Ped \* Ped \* Ped \*



'Mong the sob - bing pine \_\_\_\_\_ Foot - steps ech - o

The first system of music features a vocal line in G major with lyrics: "'Mong the sob - bing pine \_\_\_\_\_ Foot - steps ech - o". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with block chords. Below the piano part is a figured bass line with the following figures:  $\text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ .

*Mysterious*

by my side, A spir - it face, a sign. \_\_\_\_\_

*rit.*

The second system of music features a vocal line in G major with lyrics: "by my side, A spir - it face, a sign. \_\_\_\_\_". The tempo is marked *Mysterious*. The piano accompaniment includes a *rit.* (ritardando) section. Below the piano part is a figured bass line with the following figures:  $\text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ .

Twilight skies are

*a tempo*

*L.H.*

The third system of music features a vocal line in G major with lyrics: "Twilight skies are". The tempo is marked *a tempo*. The piano accompaniment includes a section for the left hand (*L.H.*) in the right hand. Below the piano part is a figured bass line with the following figures:  $\text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ ,  $* \text{Teo}$ .



all a - light A - cross the deep la - goon

The first system features a vocal line in G minor with lyrics "all a - light A - cross the deep la - goon". The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand bass line with chords. The piece concludes with a double bar line and repeat signs.

*Tenderly*  
A face is break - ing thru the night

The second system is marked "Tenderly" and has lyrics "A face is break - ing thru the night". The piano accompaniment features a right-hand melody with slurs and a left-hand bass line with chords. The system ends with a double bar line and repeat signs.

*Sweetly* *Power*  
My In - dian maid, Pale Moon. *Tenderly with a singing tone*

The third system is marked "Sweetly" and includes a handwritten "Power" above the vocal line. The lyrics are "My In - dian maid, Pale Moon." followed by "Tenderly with a singing tone". The piano accompaniment includes a right-hand melody and a left-hand bass line with chords. The system ends with a double bar line and repeat signs.

*Gradually broader*  
Speak

The fourth system is marked "Gradually broader" and has the word "Speak" at the end. The piano accompaniment features a right-hand melody with slurs and a left-hand bass line with chords. The system ends with a double bar line and repeat signs.



*ff* Very dramatic and slow

to thy love for - sak - en, Thy spir - it man - tle

*ff*

Ped \* Ped \* Ped \* Ped \*

*With decision*, *Very broad*

throw, Ere thou the great white dawn a - wak - en, And

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

*Very legato*

to the sea thou swing - est low.

*p* *pp* *f* *accel.*

Ped \* Ped \* Ped \* Ped \*

*rit.* *a tempo* *rit.*

R.H. L.H. R.H. L.H.

Ped \* Ped \*



*Softly and sweetly*

Then to the West I'll fol - low A - cross the deep la -

*pp*

*Soft Pedal*

*Decisive accel.*

*rit.*

goon Swift as a fly - ing ar - row,

*accel.*

*rit.*

*Add loud Ped.*

*Slower*

*With much feeling*

To thy a - bode, Pale Moon

*Very slow and soft*

*pp (As an echo)*

Pale Moon.

*Lento*

*p*

*pp*

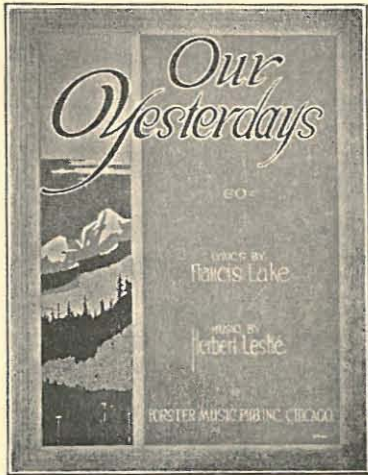
*p*

*pp*

*ppp*

*Soft Ped.*





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The world moves a-long with it's sor-row and song, We live in a land of  
dreams; — The trou-bles we share dis-ap-point-ments and care, But  
quick-ens the joy it seems. — We list to the rhymes at the

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