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THE BIRD OF THE
WILDERNESS

A SONG

WITH PIANO ACCOMPANIMENT

The Poem from "THE GARDENER"

BY

RABINDRANATH TAGORE

→ High, in D \flat
Med., in B \flat
Low, in A \flat

Price, 50 cents
(In U. S. A.)

G. Schirmer, Inc., New York

The Bird of the Wilderness

The Bird of the Wilderness

Rabindranath Tagore *

Edward Horsman

Moderato, quasi Allegretto

mf

Voice

Piano

mp *molto legato* *p colla voce*

heart, — the bird — of the wil - der - ness, has

found its sky — in your eyes: —

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rit.
 They are the cra - dle_ of the morn - ing, — they are the king - dom of the

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A *rit.* marking is placed above the final measure of the system. A *2ed.* marking is below the first measure of the piano part, and an asterisk is centered below the system.

a tempo *L'istesso tempo* *mp*
 stars; My songs — are

The second system continues the vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a *a tempo* marking above the first measure and a *p* dynamic marking above the second measure. The piano part includes various rhythmic patterns and chordal textures.

lost in — their depths. —

The third system concludes the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a *sf* dynamic marking above the first measure, a *mp* dynamic marking above the second measure, and an *ad lib.* marking above the final measure. The piano part includes various rhythmic patterns and chordal textures.

f

Let me but soar _____ in that sky, _____ in its

a tempo sempre legato
mf *cresc.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *f* for the vocal line and *mf* with *cresc.* for the piano accompaniment. The tempo/style marking is *a tempo sempre legato*.

lone - - ly im - - men - - si - ty! _____

rit.

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment features a series of chords and moving lines. A *rit.* (ritardando) marking is present in the piano part. The system concludes with a fermata on the vocal line.

ff

Let me but cleave its clouds _____

a tempo
f *mf*

The third system begins with a vocal line marked *ff* (fortissimo). The piano accompaniment starts with a *f* (forte) dynamic and includes a *a tempo* marking. The piano part features a complex chordal texture with moving lines. A *mf* (mezzo-forte) dynamic is indicated in the piano part. The system ends with a fermata on the vocal line.

ff

and spread wings — in_ its sun - shine!

ff *mf*

f a tempo, ma allarg.

My heart, — the bird — of the

rubato *f a tempo, ma allarg.*

ritard.

wil - der - ness, has found its sky in_ your eyes. —

ritard. *colla voce* *ff*

FOUR RECENT SONGS OF MELODIC APPEAL

WITH THE WIND AND THE RAIN IN YOUR HAIR By CLARA EDWARDS

High (or Medium), F Low, D

mp
Of in the hush of the eve - 'ning hour, in the gold of the sun - set

p
You come a - gain, at the twi - light's wane, With
skies,

f
Far o'er the beck - on - ing hills, I know you'll be wait - ing -

LOVE, WHEN YOUR EYES ARE SMILING DOWN AT ME By RICHARD KOUNTZ

High, E_b

mp mezza voce
Heart E'en se'er may know hour a on

rit.
sweet - er oc - sia - sy,
wings of time must flee,

mp
Nor One fond - er joy hold in un -

mp
par - a - diso may be, ry,
chang'd in mem - o - ry,

mp
Love, Love, when your when your

THY HEART IS LIKE A GENTLE STREAM By R. HUNTINGTON WOODMAN

High (or Medium), G Low,

Con moto, tranquillo

Voice *p* Thy

Piano *p* stream

heart like a gen - tle stream

Oa which my lit - tle

I CALLED TO YOU By L. LESLIE LOTH

Medium (or High), C_m

Voice *Slowly* *p with expression*

I called to you when dawn first light Made all the

Piano *p sostenuto*

con Ped.

world seem ra - diant bright, *cresc.* When birds were sing - ing, in skies so

clear, *mp* I called to you. Did you not hear? *mp* When

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