

A SONG

for T.T.B. voices and piano
with optional PianoTrax CD*

Words by
PAUL LAURENCE DUNBAR (1872-1906)

Music by
VICKI TUCKER COURTNEY

Freely, with expression (♩ = ca. 88)

TENOR I
TENOR II

BARITONE

PIANO

mf

Freely, with expression (♩ = ca. 88)

4 *rit.* **5** *a tempo mp* *poco rit.*

On a sum-mer's day _____ as I sat by a

rit. *a tempo mp* *poco rit.*

* PianoTrax 5 Accompaniment CD available (39670).

Paul Laurence Dunbar was an African-American poet, novelist, and playwright. He was born in 1872 in Dayton, Ohio, the son of freed slaves from Kentucky. Despite being an excellent student in high school, he was financially unable to attend college and went to work as an elevator operator. Through the support of friends and teachers, Dunbar eventually self-published his first collection of poems, *Oak and Ivy*. He went on to become one of the first nationally-recognized African-American writers, traveling the United States and Europe on public reading tours. His work is known for its conversational tone, innovative rhetorical structure, and a colorful use of both dialect and conventional English. This particular text comes from *Lyrics of Sunshine and Shadows*, a collection of poems published in 1905.

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7 *a tempo*

stream, *mp* a daint-y maid came by,

On a sum - mer's day, she came

a tempo

10 *cresc.* *mf*

and she blessed my sight like a ros-y dream. And

by, *cresc.* *mf* and she blessed my sight. And

cresc.

13

left me there to sigh, to sigh, left me there to

left me there to sigh, to sigh,

mf



16 *mp* *rit.*
 sigh, and left me there to sigh, to

mp *rit.*

19 *a tempo* *decresc.* *rit.*
 sigh. *decresc.*

a tempo *rit.*

23 *a tempo* *mf* *poco rit.* *a tempo*
 On an-oth-er day as I sat by a stream,
 On an-oth-er day as I sat by a

a tempo *mf* *poco rit.* *a tempo*

26

this maid-en paused a while, _____ then I made me bold as I
 stream, she paused a while,

29

cresc. told my dream. _____ She heard it with a
cresc. then I told my dream. She heard it with a

31

32

a smile, _____ *mf*
 smile, a smile, heard it with a smile, she *mf*
 smile, a smile, _____ she

35

rit. *a tempo* *cresc.*

heard it with a smile, a smile.

cresc.

rit. *a tempo* *cresc.*

38

molto rit.

molto rit.

41

a tempo *f* *poco rit.*

Oh, the months have fled and the au - tumn is

a tempo *f* *poco rit.*

5

43 *a tempo*

red. _____ The maid no more goes by _____

Detailed description: This block contains the first system of music, measures 43 to 45. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo marking is 'a tempo'. The vocal line begins with a long note on 'red.' followed by 'The maid no more goes by'. The piano accompaniment provides harmonic support with chords and moving lines.

a tempo

Detailed description: This block shows the piano accompaniment for measures 43 to 45. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo marking 'a tempo' is present.

46

_____ for my dream came true and the maid I wed. _____

Detailed description: This block contains the second system of music, measures 46 to 48. The vocal line continues with 'for my dream came true and the maid I wed.' The piano accompaniment continues with harmonic support.

Detailed description: This block shows the piano accompaniment for measures 46 to 48. The right hand features chords and melodic fragments, while the left hand maintains the bass line.

48 49

_____ And now no more I sigh, _____ I

Detailed description: This block contains the third system of music, measures 48 to 50. The vocal line begins with 'And now no more I sigh, I'. A measure number '49' is enclosed in a box above the piano accompaniment staff. The piano accompaniment continues with harmonic support.

Detailed description: This block shows the piano accompaniment for measures 48 to 50. The right hand plays chords and moving lines, while the left hand provides the bass line.

51 *sigh,* *mf*
sigh, now no more I *sigh,* and now no more I *mf*

sigh, *mf*

54 *rit.* *a tempo*
sigh.

rit. *mp* *a tempo*

56 *mp* *rit.*
Hmm *mp*

rit. *p*