

1. Nature, the gentlest mother

Music by
AARON COPLAND

Quite slow ($\text{♩} = \text{circa } 60$) *poco rit.*

VOICE

PIANO

mf (crystalline) *p* *mp* *espress.* *p* *mp* *poco rit.*

a tempo

PIANO

p *a tempo* *p* *mp* *mf*

mp (freely)

Na-ture the gent-lest mo-ther.... Im-pa-tient

PIANO

pp *p* *pp*

sust. ped.

moving forward - - - (♩ = 69)

of no child The feeb - lest... or the way-ward-est

poetically p

* Red. * Red. * Red. * Red.

hold back - - - *mf*

Her ad-mon-i-tion mild In for-est and the hill By

mf

* Red. *

moving forward

trav-ell-er is heard Re - strain - ing ramp - ant

mp

Red. * Red. * Red. *

squir - rel or too im - pet - u - ous

p

Red. * Red. *

Hold back (♩ = 63) - - - - moving forward
(pastoral-like)

bird.

mf

mp

f *mf*

mp - *Faster* (♩ = 92)

How fair her con-ver-sa-tion A summer af-ter-

p

mp

p

more brightly *mf*

- noon. Her house-hold, her as-sem-bly

mp

p

mf

And when the sun goes down Her

p

voice a - mong the aisles In - cites the tim - id prayer Of

the mi - nu - test crick - et The most un - wor - thy

mf *3*

f *molto rit.* - - - - -

flower.

mf *3* *3* *3* *3* *ff* *ppp* (long)

As at first ($\text{♩} = 60$) *p* *moving forward* ($\text{♩} = 69$)

When all the chil - dren sleep, She turns as long a - way, As will suf -

p *pp* *p*

Red. * *Red.* * *Red.* *

hold back - - - - *mp* *moving forward* - -

- fice to light her lamps..... Then, bend - ing from the sky, With

* Ped. *

(♩ = 69)

in - fi-nite af - fec - tion And in - fi - ni - ter

Ped. * Ped. * Ped. *

gradually slower *p a tempo* (♩ = 69)

care Her gold - en fin-ger on her lip Wills si - lence

Ped. * Ped. * Ped. * Ped.

pp

ev - 'ry - where, Wills si - lence ev - 'ry - where.....

(no Ped.) Ped. * Ped. Ped. ppp

a tempo (♩ = 112)

mp

passed On a

ff marc. *dim.* *mp*

Red. * *Red.* * *Red.* * *Red. sim.*

strange mob of pant - ing trees and fen - ces fled a - way.

(♩ = 104)

mf

And riv - ers where the

mp (blurred)

Sba. *Red.*

hous - es ran the liv - ing looked that day,

ff *gva.* *gva.* *ff (clangorous)*

* *Red.* * *Red.* *

f

The bell... with - in... the stee - ple wild... The

8va *8va* *8va* *8va* *8va* *8va*

Red. simile

As at first

fly - ing ti - dings whirled

ff *f*

rit. . . Broadly f with emphasis

How much can come And

Red. * 7 *Red.*

ff

much can go And yet a - bide the world.....

* *Red.* * *8ba*

(Duration 1 min 30 sec)

2. There came a wind like a bugle

Music by
AARON COPLAND

VOICE *Quite fast* (♩ = 104) *f freely*

There came a wind like a

PIANO *f* *rit*

Red. * *Red.*

(♩ = 112) *p*

bu - gle, It quiv-ered through the

ff *mp*

* *Red.*

mp

grass, And a green chill up - on the heat so

(non legato)

f *dim.* *mp*

* *Red.* * *Red.* * *Red.* *sim.*

rit. - - - somewhat slower (short) f

om - i - nous did pass. We

cresc. - - - marc. (short) f

with emphasis

barred the win - dow and the doors As from an emerald ghost

(faster - - -)

f ff l.h.

mp freely

The doom's e - lec - tric moc - ca - sin.... that ve - ry in - stant

mf ff

f mp ff ff

3. Why do they shut me out of Heaven?

Music by
AARON COPLAND

Moderately ($\text{♩} = 76$)

ff (*rit.* - - -)

VOICE

Why do they shut me out of Hea - ven Did I sing too

PIANO

short mp *p*

loud? But I can sing a lit - tle min - or, Tim - id as a bird.

sub. p

Slower ($\text{♩} = 56$)

short p *mp press forward*

Would - n't the an - gels try me just once more Just see if I

pp *mp*

mf *f* *mp*

trou - bled them.... But don't shut the door, don't shut the door.

Somewhat faster ($\text{♩} = 88$)

Oh if I were the gen-tle-men in the

white robes and they were the lit-tle hand that knocked, KT

Could I for-bid, could I for - bid, could I for - bid.....

f

freety accel. - - - rit. - - -

As at first *short ff* (*rit. - - -*)

Why do they shut me out of Hea - ven, Did I sing too loud?....

f *1/2 step* *ff*

Somewhat faster (♩ = 88)

p *sub. f* *mp* *p* *mp* *poco sf* *p*

rit. - - -

4. The world feels dusty

Music by
AARON COPLAND

VOICE *Very slowly* (♩ = circa 52) *mp* (darkly colored)

The world feels dus - ty, when we

PIANO *p* *expressively*

stop to die We want the dew then Hon - ors taste

mf

mp

f *press forward* - - - *trifle faster* *ff*

dry. Flags vex a dy - ing

f *ff* *mf* *ff* *mf*

face But the least fan..... stirred by a friend's hand Cools...

mf

f *mp* *mf* *p* *mf* *p*

Tempo I (very slowly)

..... like the rain Mine be the

mf

mp *espress.*

min - is - try when thy thirst comes..... Dews of thy - self to fetch

and ho - ly balms.....

poco sf *rit*

poco sf *mp* *p* *pp*

(*f*) *rit*

5. Heart, we will forget him

Music by
AARON COPLAND

Very slowly (*dragging*) (♩ = circa 60)

VOICE

Heart we will for -

PIANO

very expressive and legato

p

mf (*moving forward - - - a tempo*) *mp* *mf* *p*

- get him You and I, to - night.

mp *mf* *p*

p *mf*

..... You may for - get the warmth he

p *mf*

(*moving forward - - - a tempo*)

gave. I will for - get the light

* Grace note on the beat

moving forward - -

When you have done, pray tell me,

* *And.* * *And.* * *And. sim.*

f *ff* *faster*

rit. e dim. (gradual)

That I my thoughts may dim

molto marc. *mf*

return to - -

a tempo)

Haste..... lest while you're lag - ging, I.....

p *mp*

..... may re - mem - ber

him.....

p *pp*

6. Dear March, come in!

Music by
AARON COPLAND

With exuberance (♩. = 116-120)

VOICE

PIANO

Dear March.... come in.....

Red.

* *Red.* *

How glad..... I am..... I

Red.

*

looked for you be - fore.....

meno f

Red.

Put down your hat.....

You must have walked...

mp *poco cresc.*

mf

* *Red.*

* *Red.*

..... How out of breath..... you are.

cresc. *r.h.*

Dear March, how are you?.....

Red. * *Red.* * *Red.*

..... And.... the rest?.....

ff *meno f*

Red. * *Red.*

sub. mp

Did you leave Na - ture well?..... Oh, March come right up -

mp *poco a poco cresc.*

- stairs with me I have so much to tell.....

f *ff*

(cresc.) *ff marc.*

* *Red.* *

poco rit. - - - - (♩. = 112)

dim. molto *mp* *p*

Red. * *Red.* * *Red. dim.* *Red.*

I got your let-ter and the bird's

p

mp

* *Red.*

The ma-ples ne-ver knew..... that you were com-ing,.....

mp

p

* *Red.*

..... I..... de - clare..... How red their fac - es grew,.....

poco sf *p*

* Red.

..... But March for - give me.....

mf *mp*

* Red.

And all those hills you left for me to hue,..... There

poco sf *p* *mp*

* Red. * Red.

freely - - slowing up *mf* *rit.*

was no pur - ple suit - a - ble,.... You took it all with

* Red.

Tempo I (♩. = 116-120)

ff

you.....

ff marc.

ped. *ped.* ** ped.* *ped.* ** ped.* ** ped.*

p *mp*

Who knocks? that A-pril?

** ped.* *ped.* ** ped.* ***

sub. ff *mf*

Lock the door,..... I will not be pur - sued He stayed away a

ff *mf*

ped. ** ped.* ** ped. sim.*

f *relax the tempo*

year,..... to call when I am oc-cu-pied

f *ff* *dim. molto*

ped.

mp - *Broaden somewhat*

But tri - fles look so tri - vi - al As

mp *p*

* Red.

soon as you have come And blame is just as dear as praise

mp *p*

* Red.

..... And praise as mere as

p

* Red. *

blame.

p (indifferent) *mp*

delicately

no Red. * Red. *

7. Sleep is supposed to be

Music by
AARON COPLAND

Moderately slow - with dignity (♩ = circa 68)

VOICE

PIANO

The first system of the score shows the vocal line and piano accompaniment. The piano part begins with a forte (*ff*) dynamic, marked as *deliberate*. It features a series of chords and moving lines in both hands, with dynamics shifting to *f*, *mp*, and *p* as the system progresses.

mp with great calm

Sleep is supposed to be, By souls of

The second system contains the vocal line and piano accompaniment. The vocal line is marked *mp with great calm* and includes the lyrics "Sleep is supposed to be, By souls of". The piano accompaniment features a right-hand part (*p r.h.*) and a left-hand part with a pedal point (*Ped.*).

san - i - ty,

The shut - ting of the eye

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "san - i - ty, The shut - ting of the eye". The piano accompaniment features a middle part (*mp*), a piano part (*p*), and a left-hand part (*l.h.*) with a pedal point (*Ped.*).

f Sleep is..... the sta-tion grand *mf* Down which on

mp *f* *ff* *f* *mf*

Red. * *Red.* * *Red.*

ei-ther hand The hosts of wit-ness stand *p* Morn

p *poco* *p*

* *Red.* * *Red.*

is supposed to be,..... By peo-ple of de-gree

* *Red.* *

mp The break - ing of the day, *ff* with emphasis Morn - ing

mp *ff* *ff marc.*

Red. * *Red.*

has not oc-curred That shall au-ror-a be

East of E-ter-ni-ty One with the

(clangorous) *f marc. non legato*

ban-ner gay One in the red ar-ray

f slower - - - - - *ff (long fermata)*

That is the break of day.

(long fermata)

8. When they come back

Music by
AARON COPLAND

Moderately (beginning slowly)

VOICE

PIANO

(rubato) *mp* When they come

mf quietly expressive *p*

p *(♩ = 84)* *mp* *gradually faster*

back if blossoms do, I always feel a doubt if

p *mp*

faster

blossoms can be born again When once the art is out

Rather fast (♩ = 126)

p

When they be - gin if rob - ins

sub. p

* mark the l.h.

mf

do I al - ways had a fear I did not tell it

mf

f

was their last Ex - per - i - ment last year.....

ff

f *ff* *f*

Red. * *Red.* * *Red.* *

f

When it is May,

f

* *Red.* * *Red.* *

..... if May re - turn.

*

mf
Has no - bo - dy a pang that on a face so beau - ti -

- ful we might not look a - gain.

poco marc. f
more deliberate

rit. molto - - - *p calmly* (♩ = 84)

If I am

ritardando

there, one does not know.....

mp (gradual return to tempo)
 what par - ty one may be to - mor - row,

p hold back - - - - *mf* Tempo I
 But if I am there, I take back all I

say!

9. I felt a funeral in my brain

Music by
AARON COPLAND

Rather fast ($\text{♩} = 80$)
heavy, with forboding (blurred, uneven)

PIANO

f

Ped. on each beat

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic pattern of eighth notes. The tempo is marked 'Rather fast' and the mood is 'heavy, with forboding (blurred, uneven)'.

f heavily

I felt a fu-ner-al in my brain,

The first system of the vocal line begins with the lyrics 'I felt a fu-ner-al in my brain,'. The melody is marked 'f heavily' and includes a triplet of eighth notes. The piano accompaniment continues with the same rhythmic pattern as the introduction.

..... And mourn-ers to and fro,.....

The second system of the vocal line continues with the lyrics '..... And mourn-ers to and fro,.....'. The piano accompaniment remains consistent with the previous system.

rit. - - - *broaden*

..... Kept tread-ing, tread-ing, tread-ing till it seemed ...

The final system of the vocal line begins with the lyrics '..... Kept tread-ing, tread-ing, tread-ing till it seemed ...'. The tempo is marked 'rit.' (ritardando) and the instruction 'broaden' is given. The piano accompaniment concludes with a final cadence.

ritardando

Slower (♩ = 63)

..... that sense was break - ing through (*exaggerate the*

ff (*thud-like*)

mf (♩ = 60)

(first beat of each measure) And when they all were seat - ed A ser - vice like a

mf, ma marc. -

8.....: (secco) 8.....: 8.....:

drum Kept beat - ing, beat - ing, beat - ing till I thought my

8.....: 8.....:

più f

mind was go - ing numb. And then I heard them

sostenuto

più f

8.....:

lift a box, And creak a - cross my soul With those same

boots of lead a - gain, Then space be-gan to toll
(bell-like)
mf
f-mf p (poco marc.)
(mp) *(mp)* *(sim.)*

..... As all the hea-vens were a bell And Be-ing but an
f

ear. And I and si - lence
p
ff-p
sostenuto
(the l.h. thud-like) *(mf- sempre)*

some strange race Wrecked
mf

soi - i - tar - y here. rit -
mp *p* *rit*
p *pp*

11. Going to Heaven!

Music by
AARON COPLAND

Fast (♩. = 116)

VOICE *f*
Go - ing to Hea - ven! Go - ing to Hea - ven!

PIANO *f*

Go - ing to Hea - ven!

f non legato

> marc.

meno f *mp* 2 Pray

I don't know when

sub. p

*ped. (mark the l.h. lightly) * ped.*

do not ask me how..... In-deed I'm too as - ton - ished..... to think of

5. 4. 3. 1 3 2 *1 4 3 1*

** ped. * ped. **

an-swer-ing you Going to

non legato

sub. f marc. *f*

8

Heaven! Going to Hea-ven! How dim it

rit.

sub. pp

Red. *

8

- *a tempo*

sounds..... And yet it will be

p *delicately*

Red. 5 4 2 1 4 2 1 2 1 4

done.... As sure as flocks go home at night Un - to the shepherd's arm!

* *Red.* *

dim 5 4 2 1 2 1 2 1

Slower (*freely*)

Per-haps you're going too

mf

.....

b *1* *3* *b* *4* *b* *3* *4*

f *f*

a tempo

mf 2

..... Who knows?

If

sub. f *impetuous*

f-mp

you should get there first Save just a lit-tle place for me, Close

sim.

ff *f*

..... to the two

I

lost

mf

f sf *mp* *mf sf* *p*

mp

The smallest "robe" will fit me.... and

mp

p

*Leg. **

*Leg. **

senza Leg.

just a bit of "crown" for you know we do not mind our dress when we

..... are go-ing home.

f freely

Going to

sub. ff non legato

f

*Leg. **

*

f

*slowing up**Broadly - recitative style*

Hea-ven, Go-ing to Hea-ven! I'm glad I don't be-lieve it... For

mp a tempo
it would stop my breath And I'd like to look a lit-tle more at

such a cu-ri-ous earth.....

Slower, freely (♩. = 80)
mp
I am glad they did be-lieve it.....

..... Whom I have nev - er found.....

mp

p

..... Since the migh - ty au - tumn af - ter -

(poco accel. - - - rit. - -)

mf

- noon, I left them in the

p

(with subdued emphasis)

mp

rit.

poco sf

ground.

as at first (♩. = 116)

poco sf

mf (sf)

pp

sust. Ped.