

PART-SONGS

BY

SAMUEL RICHARDS GAINES

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Immortalis

I know man to man must render
That which came from the Hand Divine,
And I know I shall soon surrender
Back to heaven again the gifts that are mine!
Yet, sweet is the dream and the doing,
No mortal shall know this so well as I:
For love is not won without the wooing,
And when we have won, we're ready to die!

I know there are days in gray November
When the steps and the songs drag slow;
Ah yes, we shall all remember
Other songs of the Long Ago.
And I think, yes I know, there's a portal
Out beyond, where the triumph is sweet:
I know, brother man, we're immortal...
That the Song and the Singer shall meet!

I know where the rainbow calls me,
I know where the journey ends;
I'm smiling, whate'er befalls me,
For I am square with all my friends!
I know now what I was after,
Back there when the way seemed long:
All I needed to find was laughter,
And a glorious burst of song!

Spencer Magruder
At the front, Autumn, 1918

For program note see page 13



Immortalis

Part-Song for Men's Voices, with Piano

SPENCER MAGRUDER

SAMUEL RICHARDS GAINES

(Sole use)

Allegro maestoso

Tenor I *mf* I know man to man must

Tenor II *mf* I know man to man must

Bass I *mf* I know man to man must

Bass II *mf* I know man to man must

Piano *mf*

ren - der That which came from the Hand Di - vine, — And I

ren - der That which came from the Hand Di - vine, —

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know I shall soon sur-render Back to heav-en a-gain the gifts that are

I know I shall sur-render the gifts that are

mine!

mine!

marcato

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into three systems. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The third system contains the vocal line and the piano accompaniment. The piano accompaniment includes triplets and a *marcato* section. The lyrics are: "know I shall soon sur-render Back to heav-en a-gain the gifts that are mine! I know I shall sur-render the gifts that are mine! mine! mine! marcato".

a tempo

Yet, sweet is the dream and the do - ing, No mor - tal shall

a tempo

a tempo

Yet, sweet is the dream and the do - ing, No mor - tal shall

a tempo

L.H.

rit.

a tempo

exharmonic

p

know this so well as I: _____ For love is not won with - out the

p

know this so well as I: _____ For love is not won with - out the

p

For love _____ the

p

woo - ing, And when we have won, We're read - y to

woo - ing, when we have won, We're read - y to

woo - ing,

ff

die!

die!

p
(Distantly, à la militaire)

gva bassa

Andante con sentimento

p
(Humming)

marcato ma poco rubato
p

I know there are days in gray No- vem- ber

p
(Humming) No-

Andante con sentimento

rit. *p*

(Humming) (Humming)

When the steps and the songs drag slow; Ah yes, Ah

vem-ber (Humming) (Humming)

mf *subito* *p*

★ In case of an encore, begin here, rather than at the beginning.
J. F. & B. 6983-12

(Humming)

ten.

yes, we shall all re-mem-ber Oth-er songs of the long a - go. And I

(Humming)

p subito

Detailed description: This system contains the first two systems of music. The top system features two vocal staves with long, flowing lines of music, each marked with '(Humming)'. The bottom staff of this system is a piano accompaniment in bass clef, marked 'p subito'. The second system continues the vocal lines and piano accompaniment. The lyrics 'yes, we shall all re-mem-ber Oth-er songs of the long a - go. And I' are placed between the vocal staves. The piano accompaniment consists of chords and moving lines in both hands.

p (Humming) *senza respirare* Out be - yond,

p *senza respirare*

senza respirare

think, yes I know, there is a por - tal Out be-yond, where the

p a por - tal Out be - yond,

p

Detailed description: This system contains the next two systems of music. The top system features two vocal staves with long, flowing lines of music, each marked with '(Humming)'. The bottom staff of this system is a piano accompaniment in bass clef, marked 'p'. The lyrics 'Out be - yond,' are placed between the vocal staves. The second system continues the vocal lines and piano accompaniment. The lyrics 'think, yes I know, there is a por - tal Out be-yond, where the' are placed between the vocal staves. The piano accompaniment consists of chords and moving lines in both hands.

where the tri-umph is sweet: I know, broth-er man, we're im-
 we're im-
 tri-umph is sweet:
 where the tri-umph is sweet:

pp *sempre p,*

pp *sempre p,*

pp

p ma marcato

mor - tal That the Song and the Sing-er shall meet!
 mor - tal, im - mor - tal
 we're im - mor - tal That the Song and the Sing-er shall meet!
 we're im - mor - tal

pp *ethereally*

pp *ethereally*

pp *ethereally*

pp *ethereally*

p

dim e rall.

quasi tempo

The piano introduction consists of two systems of four staves each. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a series of chords and melodic lines, with a 'quasi tempo' marking. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

Tempo primo

mf I know where the rain-bow calls me, I

mf I know where the rain-bow calls me, I

The vocal entry is set in 4/4 time with a key signature of one sharp. It features two vocal parts, both marked *mf*. The lyrics are: "I know where the rain-bow calls me, I". The music is in a simple, melodic style.

Tempo primo

mf

The piano accompaniment for the vocal entry is in 4/4 time with a key signature of one sharp. It features a series of chords and melodic lines, with a 'Tempo primo' marking. The music is marked *mf* and includes triplets in both the treble and bass staves.

know where the jour-ney ends; — I'm smil-ing, what-e'er be-falls — me,

know where the jour-ney ends; — what - e'er be - falls — me,

This system contains the first two lines of the vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "know where the jour-ney ends; — I'm smil-ing, what-e'er be-falls — me," and "know where the jour-ney ends; — what - e'er be - falls — me,".

This system shows the piano accompaniment for the second system. It features a complex texture with triplets and arpeggiated chords in both the treble and bass staves. The key signature remains one sharp (F#) and the time signature is 3/4.

For I am square with all my friends!

with all my friends!

This system contains the third line of the vocal melody and piano accompaniment. The vocal line is in treble clef. The lyrics are: "For I am square with all my friends!" and "with all my friends!". The piano accompaniment is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music includes triplets and a forte (*f*) dynamic marking.

mf
e marcato

This system shows the piano accompaniment for the fourth system. It features a complex texture with triplets and arpeggiated chords in both the treble and bass staves. The key signature remains one sharp (F#) and the time signature is 3/4. The music includes a mezzo-forte (*mf*) dynamic marking and the instruction *e marcato*.

Majestically

I know now what I was af-ter, Back

I know now what I was af-ter, Back

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music is marked with a forte 'f' dynamic and features triplet markings over the final notes of the vocal phrases. The lyrics 'I know now what I was af-ter, Back' are written below the vocal staves.

Majestically

L.H. rit. f

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves in bass clef with a key signature of one sharp. The music is marked with a forte 'f' dynamic and includes a 'rit.' (ritardando) marking. The left hand (L.H.) part is specifically noted with a '2' over a triplet of notes. The piano part features complex chordal textures and triplet markings.

there—when the way seemed long: All I need-ed to find was

there—when the way seemed long: All I need-ed to find was

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with the same key signature. The music is marked with a forte 'f' dynamic and features triplet markings over the vocal phrases. The lyrics 'there—when the way seemed long: All I need-ed to find was' are written below the vocal staves.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves in bass clef with a key signature of one sharp. The music is marked with a forte 'f' dynamic and includes triplet markings. The piano part features complex chordal textures and triplet markings.

laugh - ter, And a glo-rious burst of song! I

laugh - ter, And a glo-rious burst of song! I

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

With even greater majesty

ff

know now what I was af - ter, Back there — when the way seemed

know now what I was af - ter, Back there — when the way seemed

ff

ff

With even greater majesty

ff

long: need-ed to find was laugh-ter, And a

long: All I need-ed to find _____ was laugh-ter, And a

This system contains the first two systems of music. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#). The piano part features triplet patterns in the right hand and sustained chords in the left hand.

grandioso *ten.* *sempre ff al fine*

glo-rious burst of song. _____

grandioso *ten.* *sempre ff al fine*

grandioso *ten.* *sempre ff al fine*

glo-rious burst of song. _____

grandioso *ten.* *sempre ff al fine*

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics "glo-rious burst of song." and are marked with *grandioso*, *ten.*, and *sempre ff al fine*. The piano accompaniment continues with similar textures.

grandioso *ten.* *sempre ff al fine*

8va. *fff*

This system contains the fifth system of music. The piano accompaniment features a *ten.* (tension) hairpin and a *fff* (fortissimo) dynamic marking. The right hand has triplet patterns and a section marked *8va.* (octave) with *fff* dynamics.

PROGRAM NOTE

Spencer Magruder, gifted young poet, was strangely alone in the world, seeking few contacts, living very simply, hoping to achieve recognition as a writer.

I had set several of his lyrics and was interested in his development: knowing this he was likely to show me his new work.

At thirty-five, in the summer of 1918, he enlisted, and went at once to France to join the Expeditionary Forces.

In Autumn, while in the trenches, he scribbled the *Immortalis* verses and sent them to me without comment.

Magruder fell in action only a week or two before the Armistice, and 'twas about this time I received the verses. These I put away with other papers, and did not find them again for some fourteen years.

In the light of perspective, and knowing Magruder's sensitive, brooding nature, I am convinced he had a strong and definite premonition of death, as he wrote these lines; but what a vision, what faith, what brotherhood!

And how he loved music, its uplift, its inspiration . . . its "glorious burst of song!"

And so, after all these years, I decided to give his poignant lines a musical setting, just as I know he would have wished.

Boston, Massachusetts, 1935.

SAMUEL RICHARDS GAINES

J.F.&B. 6983 Sp.

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