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## Joy of the morning.

Ware, Harriet; Markham, Edwin  
New York, NY: G. Schirmer, 1906

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# Joy of the Morning

Words by  
Edwin Markham

Music by  
Harriet Ware

Allegro

Voice

Piano

*obbligato*

hear you, lit - tle bird, Shout - ing a -

swing a - bove the bro - ken wall. Shout loud - er

*marcato*

*poco rit.*

yet: no song can tell it all.

*colla voce*

*a tempo*

Sing to my soul in the deep, still

*a tempo* 3

wood: 'Tis won - - der - ful, 'tis

3

won - - der - ful be - yond the

3

wild - - - est word: 'Tis

*breath!*

3

won - - der - ful, 'tis won - - der -

*rit.* ful: *a tempo* I'd tell it, too, if I

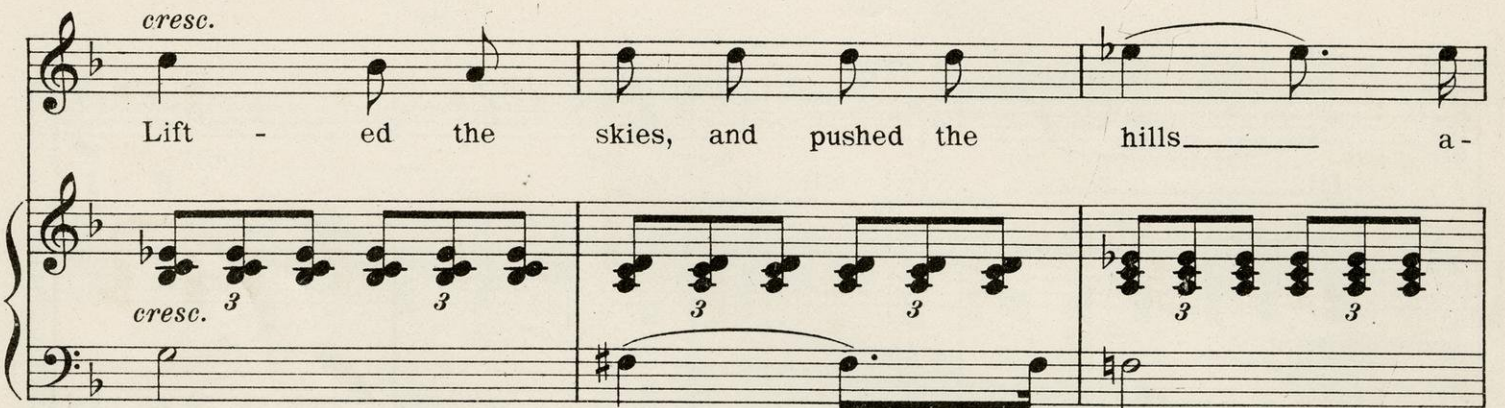
could, if I could.

*l.h.*

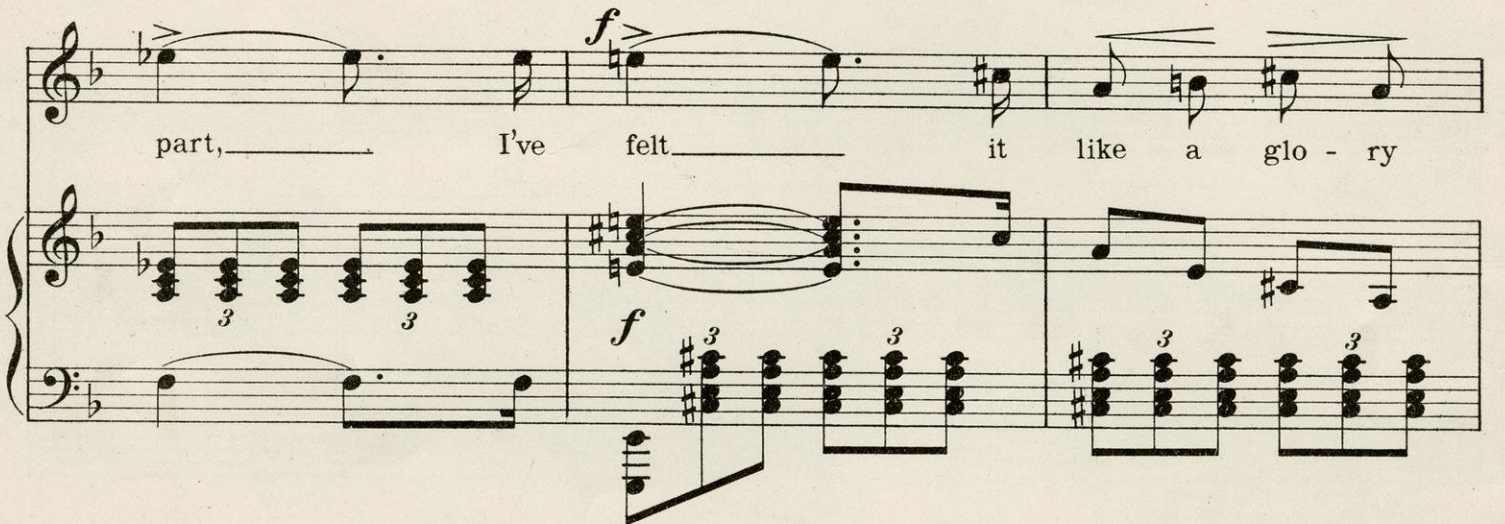
*p*  
Oft when the white, still dawn



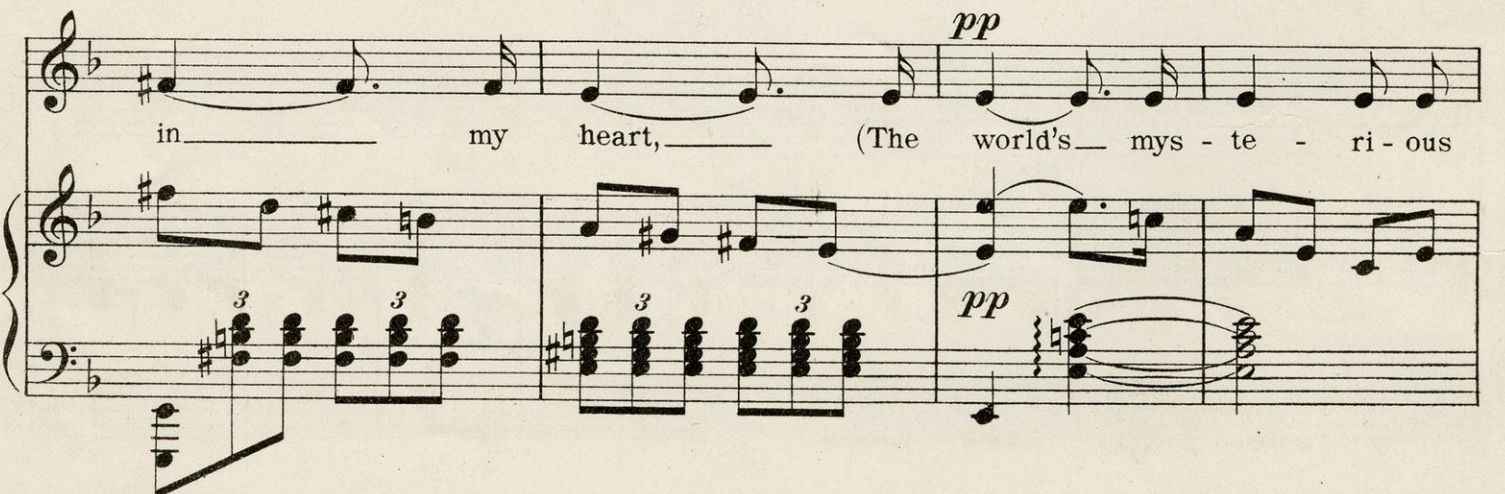
*cresc.*  
Lift - ed the skies, and pushed the hills a -



*f*  
part, I've felt it like a glo - ry



*pp*  
in my heart, (The world's mys - te - ri - ous



stir), But had no throat like

The first system of music features a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "stir), But had no throat like". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and melodic lines that support the vocal melody.

yours, my bird, Nor such a lis - ten - er, nor

The second system continues the vocal line with the lyrics "yours, my bird, Nor such a lis - ten - er, nor". The piano accompaniment continues with similar harmonic and melodic patterns, providing a steady accompaniment for the vocal part.

such a lis - ten - er. I hear you, lit - tle bird,

The third system features the lyrics "such a lis - ten - er. I hear you, lit - tle bird,". The piano accompaniment includes some more complex rhythmic figures and chordal textures, particularly in the right hand.

Shout - ing a - swing a - bove the bro - ken wall.

The fourth system concludes the page with the lyrics "Shout - ing a - swing a - bove the bro - ken wall." The piano accompaniment features a triplet of eighth notes in the vocal line and a corresponding rhythmic pattern in the piano part.

*poco rit.*

Shout loud - er yet: \_\_\_\_\_ no song can tell it all.

*marcato* *colla voce*

*a tempo*

Sing to my soul Sing in the deep, still \_\_\_\_\_

*a tempo* 3

wood: \_\_\_\_\_ 'Tis won - - der - ful, 'tis

won - - der - ful \_\_\_\_\_ be - yond \_\_\_\_\_ the

wild - - est word: \_\_\_\_\_ 'Tis won - - der -

ful, \_\_\_\_\_ 'tis won - - der - ful: \_\_\_\_\_

*rit.*

*a tempo*

I'd tell it, too, if I could, if I

*a tempo*

*l. h.*

could. \_\_\_\_\_ 8. \_\_\_\_\_



To Mr. Avery Belvor

# Highland Mary

Scotch Song

Words by  
Robert Burns

Homer N. Bartlett  
Op. 224

Allegretto con moto

Voice

Piano

*mf*

*cresc.*

*f*

*p*

*mf*

Ye

banks and braes and streams a-round The cas - tle o' Mont - gom - 'ry, — Green

be — your woods, and fair your flow'rs, Your wa - ters nev - er drum - lie! — There

*f*

*più lento*

*rall.*

*f*

*più lento*

*ten.*

*rall.*