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## Absent.

Metcalf, John W., 1856-1926; Glen, Catherine Young  
Boston: Arthur P. Schmidt (120 Boylston St.), 1899

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E. Sherwood  
1915.



Words by

Catherine Young Glen

Composed by

*John W. Metcalf.*

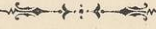
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BOSTON. LEIPZIG. NEW YORK  
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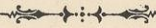


ABSENT.

Sometimes, between long shadows on the grass,  
The little truant waves of sunlight pass,  
My eyes grow dim with tenderness, the while,  
Thinking I see thee smile!

And sometimes, in the twilight gloom, apart,  
The tall trees whisper, whisper heart to heart,  
From my fond lips the eager answers fall,  
Thinking I hear thee call!

*Catherine Young Glen.*



# ABSENT.

Words by  
CATHERINE YOUNG GLEN.  
with permission.

JOHN W. METCALF.



Andante molto. ♩ = 60.

*p*

Some-times, be-tween long

*mf*

*p*

shad-ows on the grass, The lit-tle tru-ant

waves of sun-light pass, My eyes grow dim with

ten - der - ness, the while,

Think - ing I see thee, Think - ing I see

thee smile!

*rall.*  
*rall. e dim.* *p* *pp* *poco piu f*

And some - times, in the twi - light gloom, a -

*mf* *mf*

part, The tall trees whis - per, whis - per heart to

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a half note rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

heart, From my fond lips the ea - ger an - swers

*cresc.* *f*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note rest for 'heart,' followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a *cresc.* marking and a *f* dynamic marking.

fall, Think - ing I hear thee,

*p*

The third system shows the vocal line with a half note rest for 'fall,' followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment ends with a *p* dynamic marking.

Think - ing I hear thee call!

*rall.* *pp*

*pp* *colla voce* *pp* *pp*

The fourth system concludes the piece. The vocal line has a half note rest for 'Think - ing I hear' followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a *pp* dynamic, a *colla voce* marking, and another *pp* dynamic. A page number '8' is visible at the bottom center.

# A Summer Day



HELEN VAN ANDERSON-GORDON  
with permission

JOHN W. METCALF

In moderate waltz rhythm (♩ = 66) *mf*

peace of a sum-mer day! All troub-les flee a - way

When thy soft arms en - fold With cool-ing green and gold My

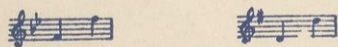
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By  
Mr. and Mrs. Fletcher Basson Dressler

# The Cares of Yesterday



ELIZABETH BARRETT BROWNING

JOHN W. METCALF

The lit-tle cares that

fret-ted me I lost them yes-ter-day, A -

mong the fields a - bove the sea, A - mong the winds at

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# Moon-Dreams

(Where Dreams are made)



BURGESS JOHNSON

JOHN W. METCALF

*mf*  
Dreams are made in the moon my dear, On her shin - ing hill - side

steep; Pleas - ant and dread - ful and gay and queer, They're

piled in a sil - ver heap, And man - y fai - ries with

A.P.S. 9997-6

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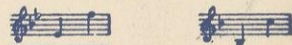
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To  
MADAME JOHANNA GADSKI

# Hark, as the twilight pale

(PERSIAN SERENADE)

Words by  
BAYARD TAYLOR



JOHN W. METCALF

Rather slow and dreamy ♩ = 66  
Hark, as the twi - light pale ten - der - ly glows

Hark, how the night-in - gale wakes from re - pose!

On - ly when, spark-ling high, stars fill the dark-ling sky,

A.P.S. 9995-4

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