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Words by

Catherine Young Glen

Composed by

John W. Metcalf.

Soprano or Tenor in A.

Mezzo Soprano or Baritone in G.

Alto or Bass in F.

With Violin Obligato, Sop. or Ten. in A.

With Violin Obligato, Mezzo Sop. or Bar. in G.

With Violin Obligato, Alto or Bass in F.

Duet for Soprano and Baritone (or Mezzo-Soprano)

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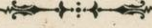


ABSENT.

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.

VOICE. *p* Some - times, be - tween long

PIANO. *mf* *p*

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

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

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A. P. S. 4928-4

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ten - - der - ness, the while,

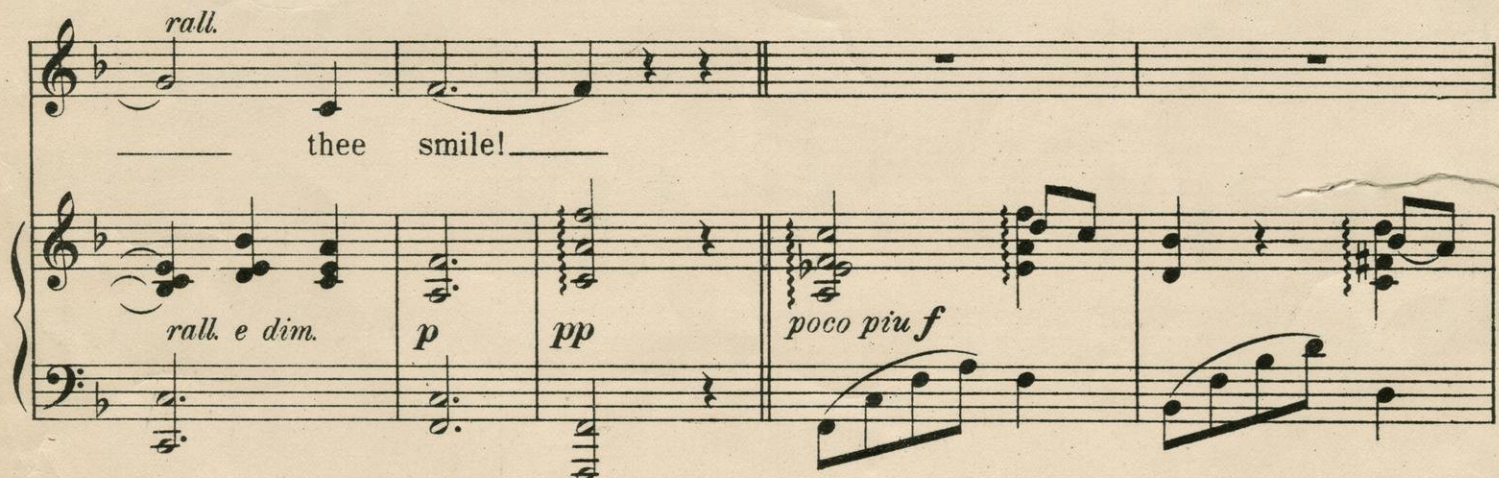


Think - ing I see thee, Think - ing I see




rall.
thee smile!

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



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

mf



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

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 7/8 time signature. The lyrics are "part, The tall trees whis - per, whis - per heart to". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 7/8 time signature. It includes a piano introduction with a fermata over the first measure.

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

The second system continues the vocal line with the lyrics "heart, From my fond lips the ea - ger an - swers". The piano accompaniment includes dynamic markings: *cresc.* and *f* in both the vocal and piano parts.

fall, Think - ing I hear thee,

The third system features the vocal line with the lyrics "fall, Think - ing I hear thee,". The piano accompaniment includes a dynamic marking of *p* at the end of the system.

Think - ing I hear thee call!

The fourth system concludes the vocal line with the lyrics "Think - ing I hear thee call!". The piano accompaniment includes dynamic markings: *pp*, *colla voce*, *pp*, and *pp*. A fermata is placed over the final vocal note.

The Cares of Yesterday



ELIZABETH BARRETT BROWNING

JOHN W. METCALF

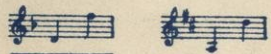
mf
The lit - tle cares that
mp
fret - ted me I lost them yes - ter - day, A -
mong the fields a - bove the sea, A - mong the winds at

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Moon-Dreams

(Where Dreams are made)



BURGESS JOHNSON

JOHN W. METCALF

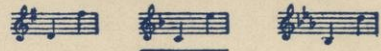
mf
Dreams are made in the moon my dear, On her shin - ing hill - side
mp *always sustained*
steep; Pleas - ant and dread - ful and gay and queer, They're
piled in a sil - ver heap, And man - y fai - ries with

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A. 26. 9997-4

Little House o' Dreams



CLAIRE WALLACE FLYNN
(by permission)

JOHN W. METCALF

mf
Oh lit - tle house with wind - ows wide, A
pp
look - ing toward the sea How have you come,
mp
why have you come, To mean so much to me? Your
rit *rit* *a tempo*
mf

A. P. 9700-4

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A Summer Day



HELEN ANN ANDERSON-GORDON
with permission

JOHN W. METCALF

In moderate waltz rhythm (♩ = 68)
mf
O -
peace of a sum - mer day! All troub - les flee a - way
mp
When thy soft arms en - fold With cool - ing green and gold My

A. 26. 9998-4

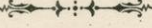
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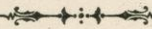


ABSENT.

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From my fond lips the eager answers fall,
Thinking I hear thee call!

Catherine Young Glen.



ABSENT.



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CATHERINE YOUNG GLEN.
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JOHN W. METCALF.

Andante molto. ♩ = 60. *p*

Some-times, be-tween long

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

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

A.P.S. 6643-4
Also published with Violin Obligato.

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LONDON: Boosey & Co.

ten - der - ness, the while, _____

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "ten - der - ness, the while, _____" are written below the notes. 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.

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

The second system continues the musical piece. The vocal line has the lyrics "Think - ing I see thee, _____ Think - ing I see _____". The piano accompaniment includes dynamic markings: *p* (piano) and *pp* (pianissimo) in the left hand.

rall.
thee smile! _____

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

The third system begins with a *rall.* (rallentando) marking. The vocal line has the lyrics "thee smile! _____". The piano accompaniment includes dynamic markings: *rall. e dim.* (rallentando e diminuendo), *p* (piano), *pp* (pianissimo), and *poco piu f* (poco più forte).

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

mf

The fourth system features a *mf* (mezzo-forte) dynamic marking. The vocal line has the lyrics "And some times, in the twi - light gloom, a -". The piano accompaniment also includes a *mf* marking.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. 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 G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a *cresc.* marking and a *f* dynamic marking.

fall, Think-ing I hear thee,

The third system shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a *pp* dynamic marking.

Think - ing I hear thee call!

pp *colla voce* *pp* *pp*

The fourth system concludes the piece. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes *pp*, *colla voce*, and *pp* markings. The system ends with a double bar line.

Little House o' Dreams

CLAIRE WALLACE FLYNN
(by permission)

JOHN W. METCALF

Oh lit - tle house with wind - ows wide, A
look - ing toward the sea How have you come,
why have you come, To mean so much to me? Your

pp, *mp*, *cresc.*, *rit.*, *a tempo*, *mf*

A.P. 9755-6

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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

mf, *mp*

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WATCHING

S. ANWORTH RUTHERFORD*)

JOHN W. METCALF

mp
m.g.
Twilight and summer, and
you and I, Watch - ing the dark - ning
fields; Dream - ing of

mp, *m.g.*, *rit.*, *a tempo*

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The Sunset-Glow

S. ANWORTH RUTHERFORD
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JOHN W. METCALF

In the sun - set's gold - en
glow, Sang a thrush from out a tree, Through the
wood - lands call - ing low; "Come to me, come to

mf, *mp*, *rit.*

A.P. 10881-6

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