

To my grandfather George Francis Bird, a seedsman & historian of North Dakota

# Four prairie songs of Sandburg

Carl Sandburg (1878-1967)

## 1. Prairie

Peter Bird

**Andante moderato** (♩=80) *mf*

SOPRANO  
ALTO  
TENOR  
BASS

I was  
I was  
I was  
I was

PIANO

**Andante moderato** (♩=80) *mf*

Ped. Ped. Ped. Ped.

5

S. *f* *mf* **accel.** . . . . .

A. *f* *mf*

T. *f* *mf*

B. *f* *mf* **accel.** . . . . .

PNO. *mp*

born on the prairie and the milk of its  
born on the prairie and the milk of its  
born on the prairie and the milk of its  
born on the prairie and the milk of its

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2

11

S. *rall.* *mp*  
wheat the red of its clo - ver, eyes of its

A. *mp*  
wheat, the red of its clo - ver, eyes of its

T. *mp*  
wheat, the red of its clo - ver, the eyes of its

B. *mp*  
wheat, the red of its clo - ver, the eyes of its

PNO. *rall.*  
Ped. Ped. Ped. Ped. Ped.

16

S. *a tempo* ( $\text{♩} = 80$ ) *mf* *mp*  
wo - men, gave a song, gave a song.

A. *mp*  
wo - men, gave a song.

T. *f* *mf*  
wo - men, gave me a song and a slo - gan.

B. *f* *mf*  
wo - men, gave me a song and a slo - gan.

PNO. *a tempo* ( $\text{♩} = 80$ ) *mf*  
Ped. Ped. Ped. Ped.

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**A**

22 Allegretto (♩=110)

S. *p* I am one of your

A. *p* O prai-rie moth - er, I am one of your

T. *p* O prai-rie moth - er, I am one of your

B. *p* O prai-rie moth - er, I am one of your

**A**

Allegretto (♩=110)

PNO. *mp* *p* *mp*

Ped. Ped.

30

S. *mp* boys. I have loved the prai-rie as a man with a heart shot full of pain o-ver

A. *mp* boys. I have loved the prai-rie as a man with a heart shot full of pain o-ver

T. *mp* boys. I have loved the prai-rie as a man with a heart shot full of pain o-ver

B. *mp* boys. I have loved the prai-rie as a man with a heart shot full of pain o-ver

PNO. Ped. Ped. Ped. Ped. Ped. Ped.

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4

36

S. *mp* *rall.*  
love. Ah no-thing so

A. *mp*  
love. Ah no-thing so

T. *mf*  
love. Here I know I will han-ker af-ter no-thing so

B. *mf*  
love. Here I know I will han-ker af-ter no-thing so

PNO. *mf* *mp*  
Ped. Ped. Ped. Ped.

41

*Andante moderato* (♩=80)

S. *mf* *mp*  
much as one more sun - rise or a sky moon of

A. *mf* *mp*  
much as one more sun - rise or a sky moon of

T. *mf* *mp*  
much as one more sun - rise or a sky moon of

B. *mf* *mp*  
much as one more sun - rise or a sky moon of

PNO. *mf* *mp*  
Ped. Ped. Ped. Ped.

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45 *mf* **rall.** **Allegretto** (♩=110)

S. *mf* *mp* *p*  
fire; ri-ver moon of wa-ter.

A. *p*  
fire dou-bled to a ri-ver moon of wa-ter.

T. *p*  
8 fire dou-bled to a riv-er moon of wa-ter.

B. *p*  
fire dou-bled to a riv-er moon of wa-ter.

**rall.** **Allegretto** (♩=110)

PNO. *p* *p*  
Ped. Ped. Ped. Ped.

PNO. *mp* *mf* *mp*  
Ped. Ped. Ped. Ped. Ped. Ped.

59 **B** *mf* *mf*  
S. I speak of new  
A. I speak of new

PNO. *mf* *mp*  
Ped. Ped. Ped. Ped. Ped. Ped.

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6

66

S. cit-ies and new peo-ple.

A. cit-ies and new peo-ple.

T. *mf* I tell you the past is a buck-et of ash-es.

B. *mf* I tell you the past is a buck-et of ash-es.

PNO.

Ped. Ped. Ped. Ped. Ped. Ped.

73

S. *mp* I tell you yes-ter-day is a wind gone down,

A. *mp* I tell you yes-ter-day is a wind gone down, *mf* a sun drop'd in the west.

T. *mp* Yes-ter-day is a wind gone down, *mf* a sun drop'd in the west.

B. *mf* A sun drop'd in the west.

PNO.

*p* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

80

S. *mf*  
I tell you there is no-thing in the world \_\_\_\_\_ Oc-ean of to-

A. *mf*  
I tell you there is no-thing in the world on-ly an oc-ean of to-

T. *mf*  
I tell you there is no-thing in the world on-ly an oc-ean of to-

B. *mf*  
I tell you there is no-thing in the world on-ly an oc-ean of to-

PNO. *mp*

**C**

89

S. *rall.* . . . . . **Andante moderato** (♩=80)  
mor-rows, a sky of to - mor-rows.

A. *rall.* . . . . . **Andante moderato** (♩=80)  
mor-rows, a sky of to - mor-rows.

T. *rall.* . . . . . **Andante moderato** (♩=80)  
mor-rows, a sky of to - mor-rows.

B. *rall.* . . . . . **Andante moderato** (♩=80)  
mor-rows, a sky of to - mor-rows.

PNO. *rall.* . . . . . **Andante moderato** (♩=80)  
*mf*  
Ped.

**C**

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8

95 *mf* **accel.**

S. I am the broth - er

A. I am the broth - er

T. I am the broth - er of the corn *f*

B. I am the broth - er of the corn *f* **accel.**

PNO. *Ped.* *Ped.* *Ped.*

100 **rall.** **Andante** (♩=72) *mp*

S. To - mor - row

A. To - mor - row

T. husk - ers who say at sun - down: To - mor - row

B. husk - ers who say at sun - down: To - mor - row

PNO. **rall.** **Andante** (♩=72) *mp* *Ped.* *Ped.* *Ped.* *Ped.*



104 *rall.*  
*mf*

S. is a day.

A. is a day.

T. is a day.

B. is a day.

*mf*

PNO. *mf*

Ped. Ped.

2. The Smoke of Autumn

**D**

107 *In easy 3 (♩=90)* Two or more Alto 1s, stagger-breathing, as a fiddle *mp*

A. Ah,

**D**

*In easy 3 (♩=90)*

PNO. *p* *mp*

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10

112

S. Solo? *mf* **E**  
I \_\_\_ lean on \_\_\_ an

A. ah, \_\_\_ ah, ah, \_\_\_ ah, ah, ah, \_\_\_ ah, ah, ah, \_\_\_

B. Like a string bass *mp*  
Bum, bum, bum, bum, bum, bum,

PNO. *p* **E**

117

S. ash \_\_\_ and \_\_\_ watch the lights \_\_\_ fall, the \_\_\_ red em - ber glow, \_\_\_ and \_\_\_

A. ah, \_\_\_ [etc.]

B. [etc.] *p*  
Ah, \_\_\_ ah, \_\_\_

PNO. *pp*

122

(no breath)

S. three musk - rats swim west in a fan of rip - ples on a

A.

B. ah, ah.

PNO.

*p*

128

rall. (slight) a tempo (♩.=90)

S. sheet of riv - er gold. Ah, ah, ah,

A.

B. Oh,

PNO.

rall. a tempo (♩.=90)

*p*

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12

133 **F**

S. ah.

A. *mf*\* TUTTI (\*some may omit these grace notes)

Bet - ter the blue si - lence and the gray west, the au - tumn

T. *mp* legato (stagger-breathe)  
Oh Oh Oh

B. *mp* legato (stagger-breathe)  
Oh Oh Oh

PNO. *mp*  
Ped. Ped. Ped.

138

A. \*  
mist on the riv - er, and not an - y hate and

T. Oh Oh

B. Oh Oh Oh

PNO. *p*  
Ped. Ped. Ped. Ped.

143

A. *mf* not an - y love, and not an - y thing at all of the keen and the

T. Oh Oh

B. Oh Oh

PNO. *mf*

Ped. Ped.

148

**G**

S. *mf* TUTTI (\*some may omit these grace notes) On - ly the peace of a dog head on a barn floor, And the

A. *mf* deep: On - ly the peace of a dog head on a barn floor, And the

T. *mf* And the

B. *mf* On - ly the peace of a dog head on a barn floor,

PNO. *mp*

**G**

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14

153

S. new corn shov - el'd in bush - els

A. new corn shov - el'd in bush - els and the new pump - kins

T. new corn shov - el'd in bush - els and the new pump - kins

B. and the new pump - kins

PNO.

158

A. brought from the corn rows: um - ber lights of the dark; of the

T. brought from the corn rows: um - ber lights of the dark; of the

B. brought from the corn rows: um - ber lights of the dark; of the

PNO.

*mp*

*p*

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**H**  
same tempo (♩=90)

163

S. *mf* Here a dog head dreams.

A. *mf* loam dark. Here a dog head dreams.

T. *mf* loam dark. Here a dog head dreams.

B. *mf* loam dark. Here a dog head dreams.

PNO. *mp* *p*

Ped. Ped. Ped. Ped.

169

S. *mp* Not an - y hate, not an - y love. Not an - y thing but dreams.

A. *mp* Not an - y hate, not an - y love. Not an - y thing but dreams.

T. *mp* Not an - y hate, not an - y love. Not an - y thing but dreams.

B. *mp* Hate, not an - y love. Not an - y thing but dreams.

PNO. *mp*

Ped. Ped.

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16

176

*rall.*

S. *p* Broth-er of dusk and um - ber.

A. *p* Broth-er of dusk and um - ber.

T. *p* Bro-ther of dusk and um - ber.

B. *p* (low D opt.) Broth-er of dusk and um - ber.

PNO. *pp* *p*



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3. Loam

**I**

182 **Adagio** (♩=70) *mp* without vibrato *mf* *mp*

S. Oh We sleep, In the

A. Oh We sleep, In the

T. In the loam we sleep, In the

B. Oh. In the loam we sleep, In the

**I** **Adagio** (♩=70) *mp* *p* *mp*

PNO. *mp* *p* *mp*

Ped. Ped.

189 *mf* *mf* *mf* *mf*

S. cool moist loam, To the lull of years that

A. (tritone) cool moist loam, To the lull of years that

T. cool moist loam, To the lull of years that

B. cool moist loam, To the lull of years that

PNO.

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18

J

Andantino (♩=100)

194

S. pass, And the break of stars.

A. pass and the break of stars... From the *mf*

T. pass, and the break of stars... From the *mf*

B. pass, and the break of stars.

PNO. *mf*  
Ped.

J

Andantino (♩=100)

199

S. *mf* The soft warm loam, We rise, rise: To

A. loam, then, The soft warm loam, We rise, rise: To

T. loam, then, We rise: We rise: To

B. *mf* We rise: We rise: To

PNO. Ped. Ped. Ped. Ped.

205

S. *mp*  
 shape of rose leaf, Of face and shoul - - der.

A. *mp mf*  
 shape of rose leaf, Of face\_ and\_ shoul - - der. We\_

T. *mp mf*  
 shape of rose leaf, Of face and\_ shoul - - der. We\_

B. *mp mf*  
 shape of rose leaf, Of face and shoul - - der. We\_

PNO. *mp mf*  
*Ped.* *Ped.* *Ped.*

210

S. *mf f*  
 We stand, then, To a whiff of life,

A. *f*  
 stand, then, Of life,

T. *f*  
 stand, then, To a whiff of life,

B. *f*  
 stand, then, Of life,

PNO. *rall.*

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20

Adagio (♩=70)

216

S. *mf* Lift-ed to the sil-ver of the sun *f* Ov-er and *mp* out of the loam

A. *mf* Lif-ted to the sil-ver of the sun *f* Ov-er and *mp* out of the loam

T. *mf* Lif-ted to the sil-ver of the sun *f* Ov-er and *mp* out of the loam

B. *mf* Lif-ted to the sil-ver of the sun *f* Ov-er and *mp* out of the loam

Adagio (♩=70)

PNO. *f* *mp*

222

S. *mf* A day. *mp* A day. *p*

A. *mf* A day. *mp* A day. *p*

T. *mf* A day. *mp* A day. *p*

B. *mf* A day. *mp* A day. *p*

PNO. *p*

Four prairie songs of Sandburg  
4. Windflower Leaf

228 **K** Adagio (♩=66)

A. *mp* This flow - er is re -

T. *p* Ah, \_\_\_\_\_

B. *p* Ah, \_\_\_\_\_

PNO. *mf* *mp* Ped. Ped. Ped. Ped. Pedal freely...

239

S. *mp* This flow - er is re - peat - ed out of old winds, \_\_\_\_\_ out of old \_\_\_\_\_

A. peat - ed. \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

T. Ah. \_\_\_\_\_

B. Ah. \_\_\_\_\_

PNO. *p*

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22

249 **accel.** *mf*

S. times. This flow-er is re-peat-ed out of old winds, out of

A. This flow-er is re

T. *mp* This flow-er is re-peat-ed out of old winds,

B. *mp* This flow-er is re-peat-ed out of old winds,

**accel.**

PNO. *mp*<sup>3</sup>

257 **Andante** (♩=87) **accel.** *mf*

S. old times. Ah

A. peat-ed out of old winds, out of old times.

T. out of old times.

B. out of old times. *f* The wind re-peats these,

**Andante** (♩=87) **accel.**

PNO. *mf* Pedal freely...

267

S. *mf* Ah,

A. *mf* Ah, ah.

T. *f* The

B. — it must have these, o - ver and o - ver a - gain. The wind re - peats these,

PNO. *mp*

277

S. *f* Ah, Ah.

A. *f* The wind re - peats these, — it must have these, o - ver

T. *f* wind re - peats these, — it must have these, o - ver and o - ver a -

B. — it must have these, o - ver and o - ver a - gain.

PNO. *mp*

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24

285

S. Ah.

A. and o - ver a - gain. *mf* Ah Ah

T. gain. *f* Oh, wind-flow-ers so fresh, Oh, beau-ti - ful leaves, here.

PNO.

Moderato (♩=108)

294

S. *mf* Oh, wind-flow-ers so fresh, Oh, beau - ti - ful leaves, *mf*

A. Oh,

T. *mf* now a - gain.

B. *mf* Oh, wind-flow-ers so fresh, Oh,

Moderato (♩=108)

PNO. *mp*



301

S. here\_ now a - gain.\_\_\_\_\_

A. wind-flow-ers so fresh, Oh, beau-ti - ful leaves, here\_ now a - gain.\_\_\_\_\_

B. beau - ti - ful leaves, here\_ now a - gain.\_\_\_\_\_

PNO. *tr* *tr* *tr* *mf*

310

**L**

S. *mf* The domes o- ver\_ *f* fall\_ *mf* to piec-es.

A. *mf* The domes o- ver\_ *f* fall\_ *mf* to piec-es.

T. *mf* The domes o- ver\_ *f* fall\_ *mf* to piec-es.

B. *mf* The domes o- ver\_ *f* fall\_ *mf* to piec-es.

**L**

PNO. *f* *mf* *mp*

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26

320

S. *mf* *f* *mf* *mp*  
 The stones un-der fall to piec-es. Rain and ice

A. *mf* *f* *mf* *mp*  
 The stones un-der fall to piec-es. Rain and ice

T. *mf* *f* *mf* *mp*  
 The stones un-der fall to piec-es. Rain and ice

B. *mf* *f* *mf* *mp*  
 The stones un-der fall to piec-es. Rain and ice

PNO. *mf* *mp* *tr* *8va*

331

S. *rall.*  
 — wreck the works. —

A. *rall.*  
 — wreck the works. —

T. *rall.*  
 — wreck the works. —

B. *rall.*  
 — wreck the works. —

PNO. *mf* *mp* *rall.*

342 . . . . . **Andante** (♩=90)

S. Ah *mp* The *mp*

A. *p* The wind keeps, the *mp*

T. *mp* The *mp*

B. The *mp*

PNO. **Andante** (♩=90) *p* *mp* *mf* *mp* *mf* *mp*

352 Ah Ah Ah.

S. wind keeps, the wind - flow-ers keep, the leaves last, *mf* *mp*

A. wind keeps, the wind - flow-ers keep, the leaves last, *mf* *mp*

T. wind keeps, the wind - flow-ers keep, the leaves last, *mf* *mp*

B. wind keeps, the wind - flow-ers keep, the leaves last, *mf* *mp*

PNO. *mf* *mp*

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28

363

TUTTI

*mf*

S. The wind young and strong

A. The wind young and strong

T. The wind young and strong

B. The wind young and strong

PNO. *mf*

rall.

371

*mp* *f*

S. lets these last lon - ger than stones.

A. lets these last lon - ger than stones.

T. lets these last lon - ger than stones.

B. lets these last lon - ger than stones.

PNO. *mp* *mf*

rall.

## Four prairie songs of Sandburg

Carl Sandburg (1878-1967)

### 1. Prairie

(first & last lines of *Cornhuskers: Prairie*)

I WAS born on the prairie and the milk of its  
wheat, the red of its clover, the eyes of its  
women, gave me a song and a slogan.

O prairie mother, I am one of your boys.

I have loved the prairie as a man with a heart  
shot full of pain over love.

Here I know I will hanker after nothing so much  
as one more sunrise or a sky moon of fire  
doubled to a river moon of water.

...

I speak of new cities and new people.

I tell you the past is a bucket of ashes.

I tell you yesterday is a wind gone down,  
a sun dropped in the west.

I tell you there is nothing in the world  
only an ocean of to-morrows,  
a sky of to-morrows.

I am the brother of the cornhuskers who say  
at sundown:

To-morrow is a day.

### 2. The Smoke of Autumn

(last lines from *Cornhuskers: Three Pieces on  
the Smoke of Autumn*)

I lean on an ash and watch the lights fall, the red  
ember glow, and three muskrats swim west in  
a fan of ripples on a sheet of river gold.

...

Better the blue silence and the gray west,  
The autumn mist on the river,  
And not any hate and not any love,  
And not anything at all of the keen and the deep:  
Only the peace of a dog head on a barn floor,  
And the new corn shoveled in bushels  
And the pumpkins brought from the corn rows,  
Umber lights of the dark,  
Umber lanterns of the loam dark.

Here a dog head dreams.

Not any hate, not any love.

Not anything but dreams.

Brother of dusk and umber.

### 3. Loam

(*Cornhuskers: Loam*)

IN the loam we sleep,  
In the cool moist loam,  
To the lull of years that pass,  
And the break of stars.

From the loam, then,  
The soft warm loam,  
We rise:

To shape of rose leaf,  
Of face and shoulder.

We stand, then,  
To a whiff of life,  
Lifted to the silver of the sun  
Over and out of the loam  
A day.

[*Cornhuskers*, Henry Holt, NY, 1918 (Pulitzer Prize in  
Poetry, 1919)]

### 4. Windflower Leaf

This flower is repeated  
out of old winds, out of  
old times.

The wind repeats these, it  
must have these, over and  
over again.

Oh, windflowers so fresh,  
Oh, beautiful leaves, here  
now again.

The domes over  
fall to pieces.  
The stones under  
fall to pieces.  
Rain and ice  
wreck the works.

The wind keeps, the windflowers  
keep, the leaves last,  
The wind young and strong lets  
these last longer than stones.

[*American Poetry 1922: A Miscellany*, Harcourt Brace &  
Co., NY, 1922]

PIANO

To my grandfather George Francis Bird, a seedsman & historian of North Dakota

# Four prairie songs of Sandburg

## 1. Prairie

Carl Sandburg (1878-1967)

Peter Bird

**Andante moderato** (♩=80)

Musical notation for measures 1-8. The piece is in common time (C) with a tempo of ♩=80. The music is marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Pedal markings are present under the first four measures. A repeat sign with a 4-measure duration is shown at the end of the system.

Musical notation for measures 9-14. The tempo is marked **accel.** and the dynamics are *mp*. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Pedal markings are present under the last four measures.

Musical notation for measures 15-21. The tempo is marked **rall.** and then **a tempo** (♩=80). The dynamics are *mf*. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Pedal markings are present under the last five measures.

Musical notation for measures 22-29. The section is marked **A** and **Allegretto** (♩=110). The dynamics are *mp* and *p*. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Pedal markings are present under the last three measures.

Musical notation for measures 30-36. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Pedal markings are present under the last six measures.

V.S.

Four prairie songs of Sandburg  
PIANO

2

36

*mf* *mp* *mf*

*rall.*

Ped. Ped. Ped. Ped. Ped.

42 *Andante moderato* (♩=80)

*mp*

*rall.*

Ped. Ped. Ped. Ped.

47 *Allegretto* (♩=110)

*p* *mp*

Ped. Ped. Ped. Ped. Ped.

55

*mf* *mp*

Ped. Ped. Ped. Ped. Ped.

62

*mf* *mp*

**B**

Ped. Ped. Ped. Ped. Ped.

69

*p*

Ped. Ped. Ped. Ped. Ped.

Four prairie songs of Sandburg  
PIANO

77

*mf* *mp*

Ped. Ped. Ped.

85

rall. 3 3

94 **C** Andante moderato (♩=80)

*mf*

Ped. Ped. Ped.

98

accel. rall.

Ped. Ped. Ped.

103 Andante (♩=72)

*mp* *mf*

rall.

Ped. Ped. Ped. Ped.

106

♯ ♯



Four prairie songs of Sandburg

PIANO

2. The Smoke of Autumn

4

**D**

107

In easy 3 (♩=90)

Musical notation for measures 107-110. The piece is in 3/8 time with a tempo of ♩=90. The key signature has two sharps (F# and C#). The music is marked *p* (piano) at the beginning and *mp* (mezzo-piano) later. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a simple accompaniment of quarter notes.

111

Musical notation for measures 111-115. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A *p* (piano) dynamic marking is present.

116

**E**

Musical notation for measures 116-124. The right hand has a melodic line with some chords. The left hand has a simple accompaniment. A *pp* (pianissimo) dynamic marking is present. There are two measures with a **4** time signature change, indicated by a thick bar line.

125

rall. . . (slight) . . .

Musical notation for measures 125-131. The tempo is marked *rall.* (ritardando) with a slight change. The right hand has a melodic line, and the left hand has a simple accompaniment.

132

a tempo (♩=90)

**F**

Musical notation for measures 132-138. The tempo returns to *a tempo* (♩=90). The right hand has a melodic line with accents (>). The left hand has a simple accompaniment. A *mp* (mezzo-piano) dynamic marking is present. Pedal points (Ped.) are indicated under the left hand in measures 132, 134, 136, and 138.

139

Musical notation for measures 139-143. The right hand has a melodic line. The left hand has a simple accompaniment. A *p* (piano) dynamic marking is present. There are two measures with a **3** time signature change, indicated by a thick bar line. Pedal points (Ped.) are indicated under the left hand in measures 139, 141, 142, and 143.

Four prairie songs of Sandburg  
PIANO

148 **G**

*mp*

**2**

**2**

*p*

156

*mp*

*p*

163 **H**

same tempo (♩=90)

*mp*

*p*

Ped. Ped. Ped. Ped.

169

Ped. Ped.

175 **rall.**

*pp*

*p*

181

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3. Loam

6

I

Adagio (♩=70)

182

mp p mp

Ped. Ped.

Measures 182-189: Treble and bass staves with dynamic markings mp, p, mp and pedal markings. The key signature has three flats and the time signature is 4/4. Measure 182 starts with a half note G3 and a dotted half note G3. Measure 183 has a half note G3 and a dotted half note G3. Measure 184 has a half note G3 and a dotted half note G3. Measure 185 has a half note G3 and a dotted half note G3. Measure 186 has a half note G3 and a dotted half note G3. Measure 187 has a half note G3 and a dotted half note G3. Measure 188 has a half note G3 and a dotted half note G3. Measure 189 has a half note G3 and a dotted half note G3.

190

Measures 190-193: Treble and bass staves. Measure 190 has a half note G3 and a dotted half note G3. Measure 191 has a half note G3 and a dotted half note G3. Measure 192 has a half note G3 and a dotted half note G3. Measure 193 has a half note G3 and a dotted half note G3.

194

Measures 194-197: Treble and bass staves. Measure 194 has a half note G3 and a dotted half note G3. Measure 195 has a half note G3 and a dotted half note G3. Measure 196 has a half note G3 and a dotted half note G3. Measure 197 has a half note G3 and a dotted half note G3.

J

Andantino (♩=100)

198

mf

Ped. Ped. Ped. Ped. Ped.

Measures 198-203: Treble and bass staves with dynamic marking mf and five pedal markings. Measure 198 has a half note G3 and a dotted half note G3. Measure 199 has a half note G3 and a dotted half note G3. Measure 200 has a half note G3 and a dotted half note G3. Measure 201 has a half note G3 and a dotted half note G3. Measure 202 has a half note G3 and a dotted half note G3. Measure 203 has a half note G3 and a dotted half note G3.

204

mp

Ped. Ped.

Measures 204-208: Treble and bass staves with dynamic marking mp and two pedal markings. Measure 204 has a half note G3 and a dotted half note G3. Measure 205 has a half note G3 and a dotted half note G3. Measure 206 has a half note G3 and a dotted half note G3. Measure 207 has a half note G3 and a dotted half note G3. Measure 208 has a half note G3 and a dotted half note G3.

209

mf

rall.

Ped.

Measures 209-213: Treble and bass staves with dynamic marking mf, a 'rall.' marking, and one pedal marking. Measure 209 has a half note G3 and a dotted half note G3. Measure 210 has a half note G3 and a dotted half note G3. Measure 211 has a half note G3 and a dotted half note G3. Measure 212 has a half note G3 and a dotted half note G3. Measure 213 has a half note G3 and a dotted half note G3.

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214

Musical score for measures 214-218. The piece is in 3/4 time and B-flat major. The right hand features a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the final measure.

219 Adagio (♩=70)

Musical score for measures 219-222. The tempo is marked *Adagio* with a quarter note equal to 70 beats per minute. The time signature is 3/4. The right hand has a simple, steady melody, and the left hand plays a consistent accompaniment. A dynamic marking of *mp* (mezzo-piano) is shown. A *Ped.* (pedal) marking is present at the end of the section.

223

Musical score for measures 223-226. The time signature changes to 4/4. The right hand features a more complex melody with some grace notes. The left hand has a simple accompaniment. A dynamic marking of *p* (piano) is shown. A *Ped.* (pedal) marking is present at the end of the section.

227

Musical score for measure 227. The time signature is 2/4. The right hand has a single chord.

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4. Windflower Leaf

8

**K**

228 Adagio (♩=66)

Musical score for measures 228-238. The piece is in 2/4 time with a key signature of one flat (Bb). The tempo is Adagio (♩=66). The score features a treble and bass clef. The bass line includes a 'Ped.' marking and 'Pedal freely...' instructions. Dynamics include *mf* and *mp*. There are several triplet markings (3) in both hands.

239

Musical score for measures 239-249. The tempo remains Adagio. Dynamics include *p*. There are triplet markings (3) in both hands.

250

accel. . . . .

Musical score for measures 250-261. The tempo is marked as *accel.*. Dynamics include *mp* and *mf*. There are triplet markings (3) in both hands.

262

Andante (♩=87) accel. . . . .

Musical score for measures 262-273. The tempo is marked as *Andante* (♩=87) with an *accel.* marking. The score includes a 'Pedal freely...' instruction.

274

Musical score for measures 274-283. Dynamics include *mp*.

284

Musical score for measures 284-293.

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295 ----- Moderato (♩=108)

Musical score for measures 295-302. The piece is in a moderate tempo (♩=108). The music is written for piano in a key with one flat (B-flat major or D minor). The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *mp* is present.

303 *tr* *tr* *tr*

Musical score for measures 303-310. This section includes trills in the right hand, indicated by the *tr* markings above the notes. The left hand continues with a steady accompaniment. A dynamic marking of *mf* is present.

311 **L**

Musical score for measures 311-321. A first ending bracket labeled **L** spans measures 311-312. The music features a variety of dynamics, including *f*, *mf*, and *mp*. The right hand has a more active melodic line, while the left hand provides a harmonic accompaniment.

322 *tr*

Musical score for measures 322-331. This section includes trills in the right hand, indicated by the *tr* marking. A *Sva* (sustained) marking is present in the right hand. Dynamics range from *mf* to *mp*.

332 *rall.*

Musical score for measures 332-341. The tempo is marked *rall.* (rallentando). The music features a variety of dynamics, including *mf* and *mp*. The right hand has a more active melodic line, while the left hand provides a harmonic accompaniment.

342 ----- Andante (♩=90)

Musical score for measures 342-351. The piece is in an andante tempo (♩=90). The music is written for piano in a key with one flat. The right hand features a melodic line with a triplet in measure 343. The left hand provides a steady accompaniment. A *Ped.* (pedal) marking is present. Dynamics range from *p* to *mp*.

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353

Musical score for measures 353-364. The piece is in G major (one flat) and 4/4 time. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The music concludes with a final chord in the right hand.

365

*8va* - - - - -

*rall.* - - - - -

Musical score for measures 365-374. The piece is in G major (one flat) and 4/4 time. The melody in the right hand features a series of chords and a final half note. The left hand provides a steady accompaniment of quarter notes. The music concludes with a final chord in the right hand. Performance markings include *mf*, *mp*, and *mf*. The tempo marking *rall.* is indicated above the staff. The piece ends with a double bar line.