

Three sonnets of Longfellow

1. Mezzo cammin

Henry Wadsworth Longfellow (1807-1882)

Peter Bird

Adagio ♩ = 60 *mp*

SOPRANO
Half my life is gone, — and I have

ALTO
Half my life is gone, — Ah —

TENOR
Half my life is gone, — Ah —

BASS
Half my life is gone, — and I have

Organ
mp Flute(s)

5 *mf* *mp*

S.
let the years slip from me, and have not ful - fill'd the

A.
and have not ful - fill'd the

T.
and have not ful - fill'd the

B.
let the years slip from me, and have not ful - fill'd the

Org.

Three sonnets of Longfellow

9

S. *mf* as-pir-a-tion of my youth: to build some tow'r of song, with lof-ty par³-a-pet. *f*

A. *mf* as-pir-a-tion of my youth: to build some tow'r of song. *f*

T. *mf* as-pir-a-tion of my youth: to build some tow'r of song. *f*

B. *mf* as-pir-a-tion of my youth: to build some tow'r of song. *f* *mf* Not

Org. *mf*

14 **A**

S. *p* Not in - dol-ence, nor pleas-ure, nor the fret

A. *p* Not in - dol-ence, nor pleas-ure, nor the fret of

T. *p* Not in - dol-ence, nor pleas-ure, nor the fret

B. *p* in - dol-ence, nor pleas-ure, nor the fret of rest less pas-sions

Org. *p*

B

Three sonnets of Longfellow

Andante (♩ = 80)

29

S. *mf* yet. Though half-way up the hill, *mf* Ly - ing be - neath me

A. *mf* Though half-way up the hill, I see the Past *mp* Ah

T. *mf* com-₈plish yet. Half-way up the hill, *mf* Ly - ing be - neath me

B. *mf* Though half-way up the hill, I see the Past *mp* Ah

B

Andante (♩ = 80)

35

S. — with its sounds and sights... *p* Ci - ty in the twi-light dim and vast,

A. *p* A ci - ty in the twi-light dim and vast,

T. *p* — with its sounds and sights... A ci - ty in the twi-light dim and vast,

B. *p* A ci - ty in the twi-light dim and vast,

Org.

Three sonnets of Longfellow

41

S. *mp* Oh, Oh

A. *mf* with smok-ing roofs, soft bells, and gleam-ing lights...

T. *mp* Oh Oh

B. *mp* Oh

Org.

47

S. *f* Ah

A. *f* And hear a-bove me on the au-tum-nal blast

T. *mf* And hear a-bove me on the au-tum-nal blast

B. *mf* Oh, And hear a-bove me on the au-tum-nal blast

Org. *mf*

Three sonnets of Longfellow

52

S. *f* the cat - a - ract of Death; *mf* the

A. *f* the cat - a - ract of Death; *mf* cat - a - ract of Death; the

T. *mf* the cat - a - ract of Death; the

B. *mf* Ah the

Org.

(non rall.)

57

S. *f* *mp* cat - a - ract of Death far thun - d'ring from the heights.

A. *f* *mp* cat - a - ract of Death far thun - d'ring from the heights.

T. *f* *mp* cat - a - ract of Death far thun - d'ring from the heights

B. *f* *mp* cat - a - ract of Death far thun - d'ring from the heights.

(non rall.)

Org. *mp*

To single Flute

To Reed(s) or Rauschpfeife

C

Three sonnets of Longfellow

2. The sound of the sea

accel.

63 **Andante** (♩ = 76)

Org. Flute *mp*

Reed(s) *mf*

Org.

75 **Allegretto** (♩ = 112)

A. *p*

Org. **Allegretto** (♩ = 112) The

D

81

S. *p*

The sea a - woke at mid - night from its sleep, and

A. sea a - woke at mid - night from its sleep, and

T. *p*

The sea a - woke at mid - night from its sleep,

B. *p*

The sea a - woke at mid - night from its sleep,

D

Org.

Three sonnets of Longfellow

86

S. 'round the peb - bly beach-es far and wide

A. 'round the peb - bly beach-es far and wide

T. and _____ 'round the peb - bly beach - es far and

B. and _____ 'round the peb - bly beach - es far and

Org.

91

S. I heard the first wave of the ris-ing tide *mp* rush on - ward *mf*

A. I heard the first wave of the ris-ing tide *mp* rush on - *mf*

T. wide Heard the first wave of the ris-ing tide *mp* rush *mf* on - ward

B. wide Heard the first wave of the ris-ing tide *mp* rush *mf* on - ward,

Org.

Three sonnets of Longfellow

E

97

S. *mp* with un - in - ter - rup - ted sweep: _____ *mp* Sea a - woke at mid - night from its

A. *mp* ward: _____ *mp* The sea a - woke at mid - night_ from its

T. *mp* with un - in - ter - rup - ted sweep: _____ *mp* Ah _____

B. *mp* on - ward: _____ *mp* And _____

Org.

103

S. sleep, Ah _____ I heard the first wave

A. sleep, Ah _____ I heard the first wave

T. *8* And _____ 'round the peb - bly beach - es far and wide Ah _____

B. 'round the peb - bly beach - es far and wide Ah _____

Org.

Three sonnets of Longfellow

10

108 *mf*

S. of the ris-ing tide_ rush on-ward with un - in-ter-rup-ted sweep: A

A. of the ris-ing tide rush on-ward with un - in-ter-rup-ted sweep: A

T. *mf* A

B. *mf* Ah A

Org.

114 **F** *mp* *p* *mp* <

S. voice_ out of the sil-ence of the deep, a sound mys-

A. *mp* *p* *mp* voice_ out of the sil-ence of the deep, a sound mys-ter - i -

T. *mp* *p* *mp* voice_ out of the sil-ence of the deep, a

B. *mp* *p* *mp* voice_ out of the sil-ence of the deep, a

Org. **F**

120

S. *mf* *f*
 ter - i - ous - ly mul - ti - plied as of a cat - a - ract from the

A. *mf* *f*
 ous - ly mul - ti - plied as of a cat - a - ract from the

T. *mf* *f*
 8 sound mys - ter - i - ous - ly mul - tip - lied as of a cat - a - ract from the

B. *mf* *f*
 sound mys - ter - i - ous - ly mul - tip - lied as of a cat - a - ract from the

Org.

126

S. *mp* *G*
 moun - tain side or roar of winds up - on a wood - ed steep. Ah

A. *mp*
 moun - tain side or roar of winds u - pon a wood - ed steep.

T. *mf* *mf*
 8 moun - tain side Ah So comes to

B. *mf*
 moun - tain side So comes to

Org. *G*

Three sonnets of Longfellow

132

S. *mp* And in - ac - ces - si - ble sol - i - tudes

A. *mp* And in - ac - ces - si - ble sol - i - tudes

T. 8 us, at times, from the un - known

B. *mp* us, at times, from the un - known Ah

Org.

138

S. *mf* of be - ing, And

A. *mf* of be - ing, And

T. 8 *mf* The rush - ing of the sea - tides *f* of the soul. *mf*

B. *mf* The rush - ing of the sea - tides *f* of the soul. *mf*

Org.

144

S. in - spir - a - tions that we deem our own_____

A. in - spir - a - tions that we deem our own_____

T. *mf* Are_____ *mp* some di - vine fore - shad - ow - ing;

B. *mf* Are_____ *mp* some di - vine fore - shad - 'wing;

Org.

150

S. *mp* Of things be - yond our rea - son_____

A. *mp* Of things be - yond our rea - son_____

T. *p* some di - vine fore - shad - ow - ing_____

B. *p* some di - vine fore - shad - 'wing_____

Org.

Three sonnets of Longfellow

(non rall.)

155

S. *p* or *mp* con - trol.

A. *p* or *mp* con - trol.

T. *p* or *mp* con - trol.

B. *p* or *mp* con - trol.

(non rall.)

Org. To Cornet, Reed(s), or Trumpet
To Flue

H

3. The poets

Andante (♩ = 82)

161
 Org. Cornet, Reed(s),
or Trumpet

mf
 Flue
mp

169

T. **I**
mf
 O ye dead Po - ets who

B. **I**
mp
 O ye dead Po - ets

Org. **I**

177

T. **I**
 are liv - ing still, im - mor - tal in your verse, though life be

B. **I**
 who are liv - ing still, im - mor - tal in your verse, though life be

Org. **I**

Three sonnets of Longfellow

184

S. *mf*
And ye, O liv - ing Po - ets, who are dead 'though ye are

A. *mp*
And ye, O liv - ing Po - ets, who are dead 'though ye

T.
fled;

B.
— fled;

Org.

192

S. *f* liv - ing, if ne-glect can kill: J *mp* Tell

A. *mf* are liv - ing, if ne-glect can kill: *f* Tell me

T. *f* Tell me

B. *mp* Tell

Org. J Tell

199

mf

S. me if in the dark est hours__ of ill, with drops of an - guish

mp

A. — if in the dark - est hours of ill,__ with drops of an -

mp

T. if in the dark - est hours of ill,__ with drops of an -

mf

B. me if in the dark - est hours__ of__ ill, with drops of an - guish

Org.

206

S. — fall - ing fast and red__ from the sharp crown of thorns__ up - on your head,

A. - guish fall - ing fast and red__ from the sharp crown__ of thorns,__

T. - guish fall - ing fast and red__ from the sharp crown__ of thorns,__

B. — fall - ing fast and red__ from the sharp crown of thorns__ up - on your head,

Org.

Three sonnets of Longfellow

213

accel.

S. ye were not glad your er-rand to ful-fil?___

A. ye were not glad your er-rand to ful-fil?

T. ye were not glad your er-rand to ful-fil?

B. ye were not glad your er-rand to ful-fil?___

accel.

Org.

K

220

Moderato (♩ = 104)

S. Yes! Yes; for the gift and min-is-try of Song

A. Yes! Yes; for the gift and min-is-try of Song

T. Yes! Yes; for the gift and min-is-try of

B. Yes! Yes; for the gift and min-is-try of

K

Moderato (♩ = 104)

Org.

227

S. have some-thing in them so di - vine-ly sweet__

A. have some-thing in them__ so di - vine-ly sweet__

T. 8 Song__ have some-thing in them so di - vine-ly sweet_

B. Song__ have some-thing in them__ so di - vine-ly sweet

Org.

234

S. *f* it can as - suage *mf* the bit-ter-ness of wrong. *>*

A. *f* it can as - suage *mf* the bit-ter-ness of wrong. *>*

T. 8 *mf* it can as - suage the bit-ter-ness of wrong. *>*

B. *mf* it can as - suage the bit-ter-ness of wrong. *>*

Org.

Three sonnets of Longfellow

20

rall.

242

S. *mp* Not in the

A. *mp* Not in the

T. *mf* Not in the cla - mor_ of the

B. *mf* Not in the cla - mor of the

Org. **rall.**

249

S. cla - mor_ of the crowd - ed street, _ not in the shouts_ and plaud-its of the

A. cla - mor of the crowd ed street, not in the shouts and plaud-its of the

T. crowd - ed street, _ not in the shouts_ and plaud-its of the throng, _____

B. crowd-ed street, not in the shouts and plaud-its of the throng, _____

Org.

Three sonnets of Longfellow

Adagio (♩ = 75)

256

S. *mf* throng, but in our - selves *f* are *mf*

A. *mf* throng, but in our - selves *f* are *mf*

T. — but in our - selves *f* are *mf*

B. — but in our selves *f* are *mf*

Org.

Adagio (♩ = 75)

260

S. *mp* tri - umph and de - feat.

A. *mp* tri - umph and de - feat.

T. *mp* tri - umph and de - feat.

B. *mp* tri - umph and de - feat.

Org.

1. Mezzo cammin

(~1836, but only published posthumously)
Henry Wadsworth Longfellow (1807-1882)

Half my life is gone, and I have let
 the years slip from me and have not fulfilled
 the aspiration of my youth: to build
 some tower of song with lofty parapet.
 Not indolence, nor pleasure, nor the fret
 of restless passions that would not be stilled,
 but sorrow, and a care that almost killed,
 kept me from what I may accomplish yet.
 Though, half-way up the hill, I see the Past
 lying beneath me with its sounds and sights ...
 —A city in the twilight dim and vast,
 with smoking roofs, soft bells, and gleaming lights—
 and hear above me on the autumnal blast
 the cataract of Death far thundering from the heights.

The title refers to the opening of one of the most famous poems in literature, which Longfellow would later become the first American to translate in full:

La Divina Commedia (The Divine Comedy)

Inferno: Canto I

Dante Alighieri (1265-1321)

Nel mezzo del cammin di nostra vita
 mi ritrovai per una selva oscura
 che la diritta via era smarrita.

*In the middle of the journey of our life,
 I found myself in a dark wood
 with the right road lost.*

2. The sound of the sea

The sea awoke at midnight from its sleep,
 and round the pebbly beaches far and wide
 I heard the first wave of the rising tide
 rush onward with uninterrupted sweep:
 A voice out of the silence of the deep,
 a sound mysteriously multiplied
 as of a cataract from the mountain's side,
 or roar of winds upon a wooded steep.
 So comes to us, at times, from the unknown
 and inaccessible solitudes of being,
 the rushing of the sea-tides of the soul.
 And inspirations that we deem our own
 are some divine foreshadowing and foreseeing
 of things beyond our reason or control.

3. The poets

O ye dead Poets who are living still,
 immortal in your verse, though life be fled;
 and ye, O living Poets, who are dead
 though ye are living, if neglect can kill:
 Tell me if in the darkest hours of ill,
 with drops of anguish falling fast and red
 from the sharp crown of thorns upon your head,
 ye were not glad your errand to fulfil?
 Yes; for the gift and ministry of Song
 have something in them so divinely sweet,
 it can assuage the bitterness of wrong.
 Not in the clamor of the crowded street,
 not in the shouts and plaudits of the throng,
 but in ourselves are triumph and defeat.

Organ

Three sonnets of Longfellow

1. Mezzo cammin

Henry Wadsworth Longfellow (1807-1882)

Peter Bird

Adagio ♩ = 60

mp Flute(s)

5

9

mf

14 **A**

p

22 **accel.**

Three sonnets of Longfellow

Organ

B

2

27

Andante (♩ = 80)

Musical notation for measures 27-32. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is Andante with a quarter note equal to 80 beats per minute. The music features a simple accompaniment in the bass clef and rests in the treble clef.

33

Musical notation for measures 33-37. The accompaniment continues with a steady eighth-note pattern in the bass clef. The treble clef begins to have notes, starting with a quarter rest followed by a quarter note.

38

Musical notation for measures 38-44. The key signature changes to two sharps (D major). The music features a more active accompaniment in both staves. Measures 42-43 contain double bar lines with a '2' above and below, indicating a second ending.

45

Musical notation for measures 45-50. The key signature changes to one sharp (F# major). The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mf* is present in measure 49.

51

Musical notation for measures 51-56. The key signature changes to two flats (B-flat major). The music features a more active accompaniment in both staves.

57

(non rall.)

To single Flute

Musical notation for measures 57-62. The key signature changes to one flat (B-flat major). The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mp* is present in measure 59. The piece concludes with a double bar line and a key signature change to one flat (B-flat major).

To Reed(s) or
Rauschpfeife

Three sonnets of Longfellow

Organ

C

Andante (♩ = 76)

2. The sound of the sea

accel.

63

Flute
mp

Reed(s)
mf

69

75

Allegretto (♩ = 112)

81

D

87

Three sonnets of Longfellow
Organ

93

Musical notation for measures 93-98. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

99

E

Musical notation for measures 99-104. A box labeled 'E' is placed above the first measure of the right hand. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes.

105

Musical notation for measures 105-110. The right hand has a more complex melodic line with some accidentals, and the left hand continues with a steady accompaniment.

111

F

Musical notation for measures 111-116. A box labeled 'F' is placed above the first measure of the right hand. The key signature changes to F major (one flat). The right hand has a melodic line with some accidentals, and the left hand has a steady accompaniment.

117

Musical notation for measures 117-122. The key signature changes to D minor (two flats). The right hand has a melodic line with many accidentals and some slurs, and the left hand has a steady accompaniment.

123

Musical notation for measures 123-128. The right hand has a melodic line with many accidentals and some slurs, and the left hand has a steady accompaniment.

Three sonnets of Longfellow
Organ

129 G

135

142

148

155 (non rall.)

To Cornet,
Reed(s),
or Trumpet

To Flue

H

Three sonnets of Longfellow

Organ

3. The poets

Andante (♩ = 82)

Cornet, Reed(s),
or Trumpet

161

Musical score for measures 161-166. The top staff is for Cornet, Reed(s), or Trumpet. The bottom staff is for Flue. Dynamics include *mf* and *mp*.

167

Musical score for measures 167-173. This system contains two staves of piano accompaniment.

174

I

Musical score for measures 174-181. This system contains two staves of piano accompaniment.

182

Musical score for measures 182-188. This system contains two staves of piano accompaniment.

189

Musical score for measures 189-195. This system contains two staves of piano accompaniment.

196

J

Musical score for measures 196-202. The top staff is for Cornet, Reed(s), or Trumpet. The bottom staff is for Flue. Dynamics include *p*.

Three sonnets of Longfellow
Organ

203

Musical score for measures 203-210. The piece is in G major (one sharp). The right hand has whole rests. The left hand plays a series of chords and eighth-note patterns.

211

accel.

Musical score for measures 211-216. The right hand has whole rests. The left hand plays chords and eighth-note patterns, with an acceleration marking above the staff.

217

K

Moderato (♩ = 104)

Musical score for measures 217-223. The key signature changes to E minor (two flats). The tempo is marked Moderato with a quarter note equal to 104. The right hand has a melodic line, and the left hand has a bass line.

224

Musical score for measures 224-230. The right hand has a melodic line, and the left hand has a bass line.

231

Musical score for measures 231-235. The right hand has a melodic line, and the left hand has a bass line.

236

Musical score for measures 236-242. The right hand has a melodic line, and the left hand has a bass line.

Three sonnets of Longfellow
Organ

241 rall.

Musical score for measures 241-248. The piece is in 2/2 time with a key signature of two flats (B-flat and E-flat). The music is marked 'rall.' (rallentando). The right hand features a melodic line with some grace notes and slurs, while the left hand provides harmonic support with chords and single notes.

249

Musical score for measures 249-256. The right hand continues the melodic line, and the left hand features more complex chordal textures and some sixteenth-note patterns.

257 **Adagio** (♩ = 75)

Musical score for measures 257-264. The tempo is marked 'Adagio' with a metronome marking of 75 quarter notes per minute. The time signature changes to 2/4. The music is characterized by a slower, more spacious feel with prominent chords and a few melodic fragments.