

Three Poems of Edwin Arlington Robinson

For Tenor, Flute and Piano

I. Credo

The musical score is arranged in three systems. The first system (measures 1-2) features the Flute and Piano. The Flute part begins with a *mp* dynamic, and the Piano part begins with a *mf* dynamic. Both parts are marked *Largo* with a tempo of $\bullet = 40$. The second system (measures 3-4) includes the Flute, Tenor, and Piano. The Flute part has a *f* dynamic, and the Piano part has a *f* dynamic. The Tenor part has a *mf* dynamic and includes the lyrics "I can-not find my way." The third system (measures 5-6) includes the Flute, Tenor, and Piano. The Flute part has a *mf* dynamic, and the Piano part has a *f* dynamic. The Tenor part has a *mf* dynamic and includes the lyrics "There is no star in all the shroud-ed heav-ens an-y-where."

7

Fl.

7

T

7

Pno.

p

mp *f* *mp*

10

Fl.

10

T

8

And there is not a whis-per in the air of an-y liv-ing voice but

10

Pno.

13

Fl.

13

T

8

one so far that I can hear it on-ly as a bar

13

Pno.

16 *tr* *tr* *tr* *mp* *mf*

Fl.

T

8 of lost, im - per - i - al mus - ic,

Pno.

18 *f*

Fl.

T

8 played when fair, an - gel - ic fin - gers wove, un - a - ware,

Pno.

20 *mp* *mp*

Fl.

T

8 dead leaves _____ to gar - lands _____ where no ros - es are.

Pno.

22

Fl.

T

Pno.

f *mf* *f* *mf*

No! _____ No! _____

26

Fl.

T

Pno.

$\bullet = 40$

There is not _____ a glim - mer, nor a call,

28

Fl.

T

Pno.

for one that wel - comes, wel - comes when he fears, the

30

Fl.

T.

Pno.

black and aw - ful cha - os of the night.

mp

mp

$\text{♩} = 40$

32

Fl.

T.

Pno.

For through it all, a - bove, be - yond it all, I know the far - sent mes - sage

mf

f

35

Fl.

T.

Pno.

of the years. I feel the com - ing glor - y

mp

f

mp

mf

38

Fl.

T

8

of the light.

Pno.

40

Fl.

Pno.

mp

p

II. Richard Cory

Moderato ♩ = 60

Fl. *f* *ff*

Pno. *f* *ff*

Meno mosso ♩ = 44

Fl. *mp*

T. *mf*

8

Meno mosso ♩ = 44

Pno. *mp*

When - ev - er Rich - ard Cor - y went down - town,

Fl. *mf*

T. *mf*

8

we peo - ple on the pave - ment looked at him. He was a gent - le - man from sole to crown,

Pno. *mf*

49

Fl.

T

Pno.

clean fa-vored, and im-per-i-al-ly slim.

51

Fl.

T

Pno.

And he was al-ways qui-et-ly ar-ayed,

53

Fl.

T

Pno.

and he was al-ways hu-man when he talked. But still,

55

Fl. *mf* *f*

T
8 he flut-tered pul-ses when he said "Good mor-ning."

Pno. *f*

57

Fl. *f*

T
8 And he glit-tered when he walked.

Pno.

59

Fl.

T
8 And he was rich.

Pno.

60

Fl.

T

Pno.

Yes, rich-er than a king. And ad-mir-ab-ly schooled in ev-'ry grace.

mp

mp

62

Fl.

T

Pno.

In fine, we thought he was ev-'ry-thing to make us wish

mf

64

Fl.

T

Pno.

that we were in his place.

f

mp

f

mp

67

Fl.

T

Pno.

So on we worked, and wait - ed for the light,

mf

69

Fl.

T

Pno.

and went with - out the meat, and cursed the bread.

f

71

Fl.

T

Pno.

And Rich - ard Cor - y,

Poco meno ♩ = 40

mp

73

Fl.

73

T

8

one fine sum - mer night, went home

73

Pno.

mf

75

Fl.

ff

75

T

8

and put a bul - let through his head.

75

Pno.

ff

Detailed description: This page of a musical score contains three systems. The first system (measures 73-74) features a Flute (Fl.) part with a melodic line starting on a whole note and moving to a half note, marked *mf*. The Tenor (T) part has lyrics "one fine sum - mer night, went home" with a long slur over the first four notes. The Piano (Pno.) part provides harmonic support with chords and moving lines, also marked *mf*. The second system (measures 75-76) features the Flute (Fl.) part with a more active melodic line, marked *ff*. The Tenor (T) part has lyrics "and put a bul - let through his head." with a slur over the first four notes. The Piano (Pno.) part continues with harmonic accompaniment, marked *ff*. The score is written in a key with one sharp (F#) and a common time signature (C).

III. Cliff Klingenagen

77 *Andantino* ♩ = 40 *mf* *f* rit. ----- ♩ = 36

Fl. *mf* *f*

T *mf* Cliff Klin - gen - ha - gen

Pno. *mf* *f* *mf*

79

Fl.

T had me in to dine with him one day. And af - ter soup and meat,

Pno.

81

Fl.

T and all the oth - er things _____ there were to eat,

Pno.

83

Fl.

T

Pno.

Cliff took two glass - es, and filled one with wine,

$\text{♩} = 40$

86

Fl.

T

Pno.

and the oth - er with worm - wood. Then with - out a sign

f *mf*

88

Fl.

T

Pno.

for me to choose at all, he took the draught of bit - ter - ness him - self,

mp *f*

90

Fl. *tr*
mp

T
8
and light - ly quaffed it off, and said the oth - er one was mine.

Pno. *mp*

92

Fl. *mf* *f*

T
8
And when I asked him

Pno. *mf* *f* *mf*

94

Fl.

T
8
what the deuce he meant by do - ing that, he on - ly looked han me, _____

Pno.

96

Fl.

T

Pno.

and grinned, and said it was a way of his.

98

Fl.

T

Pno.

f *mp* rit. ---- ♩ = 36

And though I know the fel-low,

f *mp* *mf* rit. --- ♩ = 36

100

Fl.

T

Pno.

I've spent a long time won - der-ing when I shall be as hap - py

102 *tr*

Fl.

T

8

as Cliff Klin - gen - hag - en is.

Pno.

104

Fl.

Pno.