

*Tudor Feraru*

# Four Canadian Songs

- tenor and piano -



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All poems by Canadian authors

**“A Vagabond Song”**

by Bliss Carman (1861-1929)

There is something in the autumn that is native to my blood –  
Touch of manner, hint of mood;  
And my heart is like a rhyme,  
With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry  
Of bugles going by.  
And my lonely spirit thrills  
To see the frosty asters like a smoke upon the hills.

There is something in October, sets the gypsy blood astir;  
We must rise and follow her,  
When from every hill of flame  
She calls and calls each vagabond by name.

**“Ice”**

by Sir Charles D. G. Roberts (1860-1943)

When Winter scourged the meadow and the hill  
And in the withered leafage worked his will,  
The water shrank, and shuddered, and stood still, –  
Then built himself a magic house of glass,  
Irised with memories of flowers and grass,  
Wherein to sit and watch the fury pass.

**“Erosion”**

by Edwin John Pratt (1882-1964)

It took the sea a thousand years,  
A thousand years to trace  
The granite features of this cliff,  
In crag and scarp and base.

It took the sea an hour one night,  
An hour of storm to place  
The sculpture of these granite seams  
Upon a woman’s face.

**“Resurgam”**

by Marjorie L. C. Pickthall (1883-1922)

I shall say, Lord, “Is it music, is it morning,  
Song that is fresh as sunrise, light that sings?  
When on some hill there breaks the immortal warning  
Of half-forgotten springs.”

.....  
I shall say, Lord, “We will laugh again tomorrow,  
Now we’ll be still a little, friend with friend.  
Death was the gate, and the long way was sorrow.  
Love is the end.”

# Four Canadian Songs

## I. "A Vagabond Song"

Tudor Feraru  
poem by Bliss Carman

*Andante*

The musical score is written for voice and piano. It consists of four systems of staves. The first system (measures 1-3) shows the voice part with a dashed line for the 8<sup>va</sup> register and the piano accompaniment starting with a piano (*p*) dynamic. The second system (measures 4-6) includes a *cresc.* marking and a *rall.* marking. The third system (measures 7-9) features dynamics of *f*, *mp*, *cresc.*, *poco accel.*, *molto accel.*, and *ff*, along with an 8<sup>va</sup> register line. The fourth system (measures 10-12) begins with an 8<sup>va</sup> register line, a piano (*p*) dynamic, and a *pp* dynamic, followed by *ugualissimo* and *molto legato sempre* markings. The piano part includes various articulations such as slurs, ties, and accents, and dynamic markings like *Ad.*, *Ad. 8<sup>va</sup>*, and *Ad. 8<sup>vb</sup>*.

13 *rall.*

*p* *rall.*

sopra

16 *a tempo* *rall.* *mp a tempo*

There is some-thing in the

*a tempo* *rall.* *mp a tempo*

*pp* *pesante*

19 au - tumn that is na-tive to my blood

22 *mf*

Touch of man - ner, hint of mood; And my

*cresc.*

25 *f* *rall.* *a tempo*

heart is like a rhyme, With the yel-low and the pur-ple

28 and the crim-son keep-ing time time

31

34 *rall.* *a tempo* *mp*

The scar-let of the map-les

*rall.* *mp* *a tempo*

*pesante*

37

can shake me like a cry of bug - les

*port.*

40

go - ing by. And my lone - ly spi - rit

*mf*

*cresc.*

43

thrills To see the fros - ty as - ters like a smoke up - on the hills

*f* *rall.* *a tempo* *poco a piacere*

*f* *rall.* *a tempo*

46

up - on the hills

49 *rall.*

*pp*

*rall.*

52 *mf a tempo*

There is some-thing in Oc - to - ber, sets the gyp - sy blood as -

*mf a tempo*

55

tir We must rise and fol - low her,

58 *ben f* *allarg.* *ff*

When from ev - ery hill of flame

*cresc.* *allarg.* *ff* *rubato*

61 *a tempo* *mp*

She calls and calls each va-ga-bond by name by

64 name by name.

67 *rall.* *sf* *8va* *molto accel.* *cresc.* *ff*

*Red.*

70 *come un eco* *mp* *allarg.* *pp*

*mute* *Red.*

## II. "Ice"

Tudor Feraru

poem by Sir Charles D. G. Roberts

*Molto Vivace*

The musical score is written for voice and piano. It begins with a voice staff that remains silent throughout the piece. The piano part is in 6/8 time and consists of four systems of music. The first system includes dynamics *p* and *poco*, and a *leggiero* marking in the right hand. The second system features a *cresc.* marking. The third system includes a *f* marking. The fourth system includes *mp*, *ff*, *pp*, and *mp* markings. The word "When" is written at the end of the fourth system. The score is written in a key with one flat (B-flat) and a 6/8 time signature.

Win - ter scourged the mea - dow and the hill And in the with - ered

leaf - age worked his will, The

*cresc.* *f*

wa - ter shrank, and shud - dered, and stood

still.

Then built him - self a ma - gic house of

*mp* *leggiero* *simile*

glass, I - rised with me - mo - ries of flowers and grass,

*cresc.*

Where - in to sit and

*mf* *decresc.*

watch the fu - ry pass.

First system of a musical score. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains whole rests. The bass staff begins with a dynamic marking of *f* (forte) and contains a sequence of chords and moving lines. A crescendo hairpin is shown, leading to a dynamic marking of *p* (piano) at the end of the system.

Second system of a musical score. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains whole rests. The bass staff begins with a dynamic marking of *più p* (pianissimo) and contains a sequence of chords and moving lines. A crescendo hairpin is shown, leading to a dynamic marking of *pp* (pianissimo) at the end of the system.

### III. "Erosion"

Tudor Feraru  
poem by E. J. Pratt

Moderato tranquillo

The musical score is written for voice and piano in 3/4 time. The key signature has one sharp (F#). The score is divided into four systems. The first system shows the voice part with a whole rest and the piano accompaniment starting with a piano (*p*) dynamic. The second system continues the piano accompaniment, featuring a sextuplet (6) and a *rall.* marking. The third system is dominated by piano accompaniment with multiple triplet markings and a *cresc.* marking. The fourth system includes the vocal line with the lyrics "It took the sea a thousand years," and the piano accompaniment with a *mp* dynamic and a triplet. The score concludes with a piano (*p*) dynamic.

A thous - and years to trace The gra - nite

fea - tures of this cliff In crag and scarp and base.

It took the sea an hour one night,

An hour of storm to place

The sculp - ture of these gra - nite seams Up - on a wo - man's

8<sup>va</sup>

*f*

3

*And.*

face.

*molto rall.*

*espressivo*

*p*

3

\*

Attacca IV

# IV. "Resurgam"

Tudor Feraru

poem by Marjorie L. C. Pickthall

*Allegretto espressivo*

voice

piano

*p*

*rall.*

*f*

6

*a tempo*

*mp cantabile sempre*

I shall say,

*molto legato sempre*

11

Lord, "Is it mu - sic, is it mor - ning?"

16

*misterioso*

Is it mu - sic, is it mor - ning, is it mu - sic?...

*mp*

21 *mf*  
 A song that is fresh as sun - rise..."

26  
 I shall say, Lord, "Is it mu - sic? *poco rall.*

31 *a tempo*  
 Is it mu - sic, is it mor - ning, is it

36  
 mu - sic? A song that is

41

*falsetto*

fresh as sun - rise, A light that

*ben f*

46

sings, a light that sings? When on some

*mp*

51

hill there breaks the im - mor - tal war - ning Of half for - got - ten

*rall.* *a tempo* *molto espressivo*

*p*

56

springs."

*f* *mp*

61 *mp*

I shall say, Lord, "We will laugh a - gain to -

*legato sempre*

66 *mf*

mor - row, We'll laugh a - gain, we'll laugh a - gain to -

71

mor - row, We'll laugh a - gain, we'll laugh a - gain to - mor

*p*

76 *ritard.* *a tempo*

- row Now we'll be still a lit - tle friend with

*mp*

3

81

friend. *mf cresc.* Death was the gate, and the

*mp* *cresc.*

85

long way was sor - row, *f* *rall.* But Love, but Love *a tempo*, *p*

*ff secco* *p*

89

is the end." *allarg.*

*molto p*

93 *Tempo di n.I (Andante)*

*p*

*Red.* \* *Red.* \* *Red.* \*

96

8va

*cresc.*

*f*

*rall.*

Red. \*

99

*poco accel.*

*non troppo rapido*

*ff* *mp*

*mf*

Red. \*

101

*rall.*

*p*

*pp*

Red. \*

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