



Children of the Night

Poems by

Edwin Arlington Robinson

Music by

David Evan Thomas

Medium voice, piano

www.davidevanthomas.com

To Clara Osowski, in admiration and friendship

Children of the Night

E. A. Robinson*

David Evan Thomas

Dear Friends

Andante con moto ♩ = 84-88 **mf**

Medium voice

Piano

mp *semplice* *mf*

5

friends, re - proach me not for what I do, Nor

legato

9

coun - sel me, nor pit - y me; nor say That I am wear - ing half my life a -

*Poems by Edwin Arlington Robinson (1869-1935). P.D.

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13

way _____ For bub-ble - work _____ that on - ly fools pur-

rall.

17

Poco meno mosso ♩ = 80

sue. And if my bub-bles

p

21

be too small for you, Blow big -

mf

* *Leg.* * *Leg.*

25

- ger then your own: _____

f

* *Leg.* * *Leg.*

29

mp

the games _____ we play To fill _____ the frit-tered min - utes

p

* *Leg.*

32

rall. *a tempo* ♩ = 80

of a day, Good glas - ses are to read the spir - it through.

cantabile

Leg. *

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So, friends (dear friends), re - mem - ber, if you

will, The shame I win for sing - ing is all

mine, The gold I miss for dream -

ing is all yours.

The Torrent

E. A. Robinson

David Evan Thomas

Quick ♩ = 72

Medium Voice

Piano

pp *f*

3

f

I found a tor-rent fal-ling in a

sim. *p*

6

glen Where the sun's light

— shone sil - vered — and leaf - -

11

split; The

13

boom, the foam, and the mad

Leo. Leo. Leo. Leo.

15

flash of it All

17

made a mag - ic sym - -

Leg.

19

- - pho - ny;

* *Leg.* *Leg.* *Leg.* *Leg.*

22

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

25

but when I thought up - on the com - ing

Leg. *

29

of hard men _____ To cut those pa - tri-ar - chal

33

trees a - way, _____ And turn to

36

gold the sil - ver of that spray, I

shud-dered. Yet a glad - ness now and then Did wake

— me — to my - self till I was glad In

ear-nest, and was wel - com-ing the time For

51

musical score for measures 51-53. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "scream - ing saws to sound a - bove the". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a melody with slurs and accents, and a bass line with a steady eighth-note accompaniment. The dynamic marking *mf* is present.

Meno mosso $\text{♩} = 66$

54

musical score for measures 54-56. The tempo is *Meno mosso* at 66 beats per minute. The dynamic marking is *pp*. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "chime Of i - dle wa - ters, and for". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a melody with slurs and accents, and a bass line with a steady eighth-note accompaniment. The dynamic marking *pp* is present.

57

musical score for measures 57-59. The dynamic marking is *cresc.*. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "me to know The jeal - ous". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a melody with slurs and accents, and a bass line with a steady eighth-note accompaniment. The dynamic marking *cresc.* is present.

60

accel.

vi - sion - ings that I had

63

had Were

Tempo I ♩ = 72

65

steps to the great place where trees and tor-rents

f *sim.*

Ped.

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where trees and tor - rents

Ped. *

go.

fp *cresc.*

p *cresc.*

Ped. *Ped.* *Ped.* *Ped.* *Ped. sim.*

Ped. *

ff *sffz*

8vb *8vb* *Ped.* *

Reuben Bright

E. A. Robinson

David Evan Thomas

Adagio pensieroso ♩ = 56

p

Medium Voice

Piano

poco f *lamentoso*

p

col Leo.

Be - cause he was a butch - er and there -

4

- by Did earn an hon - est liv - ing (and did right), I would not have you

7

mp

tratt.

think that Reu - ben Bright Was an - y more a brute than

mp *dimin.*

16

a tempo

10

you or I; —————

mf

13

Poco più mosso ♩ = 60

p

For when they told him that his wife must die, He stared —————

p

16

f

————— at them, and shook with grief ————— and fright, ————— And cried like a

poco f

19

great ba - - - by half that night, And made the

22

wom-en cry to see him cry. *rall.*

25

Tempo I ♩ = 56

mf
sonoro

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37 *molto rall.*

and put some chopped - up ce - dar boughs In with them.

pp
8va

40 *accel. molto*

ppp

Rea.

42 **Tempo giusto** ♩ = 60

f

and tore down the slaugh-ter-house.

ff *sffz* *sffz*

The Dark Hills

E. A. Robinson

David Evan Thomas

Largo ♩ = 66

Medium Voice

Piano

pp *legatissimo*

p cant.

col. ped.

5 *p*

The dark hills at eve - ning in the

9

west, Where sun - set hov - - - - - ers like a

cant.

*

13

più p

sound Of gold - en horns that sang to rest Old bones of war - riors un - der

17

*pochiss. rall.**a tempo**p*

ground, Far now — from all the

20

ban-nered ways Where flash — the le - gions of the sun, —

23

You fade— as if the last of days Were fad - ing,

f

26

fad - ing, and all wars were done.

mp *rall.* *a tempo*

dimin. *f*

tre corde

30

mp *rall.* *pp*

John Evereldown

E. A. Robinson

David Evan Thomas

Risoluto ♩. = 104

Piano

The piano introduction consists of two staves in 6/8 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic.

6

The piano accompaniment for the first vocal entry (measures 6-10) features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A forte (*f*) dynamic is indicated at the start of measure 7. The piece concludes with a fermata and a final note.

"But

11

The second vocal entry (measures 11-15) features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano accompaniment is marked piano (*p*). The lyrics are: "Where are you go-ing to - night, to-night,— Where are you go-ing, John Ev - er - el - down? There's why are you go-ing so late, so late,— Why are you go-ing, John Ev - er - el - down? Though the

nev-er the sign of a star in sight, Nor a lamp that's — near-er than Til-bur-y Town.
 road be smooth and the path be straight, There are two long — leagues to Til-bur-y Town.

Why do you stare as a dead man might?
 Come in by the fire, — old man, and wait!

Where are you point-ing a - way from the light? ————— And
 Why do you chat - ter out there by the gate? ————— And

fp

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35

p

"Right through the for - est, where none can see, There's where I'm go - ing, to

p

38

Til - bur - y Town. The men are a - sleep, - or a - wake, may be, - But the wom - en are cal - ling John

42

Ev - er - eldown. Ev - er and ev - er they call ——— for me,

f

p

47

mf

And while they call can a man be free? So

51

right through the for - est, where none can see, There's where I'm go -

54

f

- - ing, to Til-bur - y Town." —

⊕ CODA

59

f *rall.* *p*

Til - bur - y Town.” “I

63

Much slower ♩. = 40

p *wearily*

fol - low the wom - en wher - ev - er they call, That's why I'm go - ing to

p *sim.*

una corda

66

Til - bur-y Town. God knows if I pray to be donewith it all, But God is no friend to John

espress. *pp*

70

Ev - er - el - down. So the clouds may come and the rain may

73

fall, The sha - dows may

p

Red. *

76

a piacere *pp* *rall.*

creep and the dead men crawl, But I

colla voce *p* *8va-*

Red. *

Tempo I ♩. = 104

Più allegro ♩. = 126

fol - low the wom - en wher - ev - er they call, _____

p *pp*

83 *p* *mp*

And that's why I'm go - ing to Til - bur - y Town, that's why I'm

cresc.

86 *f*

go - ing to Til - bur - y Town, that's why I'm go - - -

f

90 *pp*

ing to Til - bur - y Town!

8va *pp* *sffz*

The Pilot

E. A. Robinson

David Evan Thomas

Swinging, and rather reckless $\text{♩} = 60$ *rall.*

Medium voice

Piano

f

7 *a tempo*

From the Past ————— and Un - a - vail - ing Out of cloud - land

p

13 *mf*

we are steer - ing: Af - ter grop - ing,

p

19

af - ter fear - - - ing, In - to star - light we come

p

p *cresc.*

25

trail - - - - - ing,

8va *f* *dimin.*

Leo.

31

rall. **Calm** $\text{♩} = 42$ *p*

And we find the

*

37 **Tempo I** ♩ = 60 **Calm** *mp* **Tempo I**

stars are true. Still, O com - rade, what of you?

43 **Calm** *mf* *accel.*

You are gone, but we are sail - ing, And the old ways — are all

50 **Tempo I**

new.

55

p

For the Lost and Un - re - turn - ing

f, *pp*

* col Led.

61

mf

We have drift - ed, we have wait - ed; Un - com - mand - ed

mf

Led. Led.

67

and un - rat - ed, We have tossed and wan - dered,

Led. sim. Led.

73 *rall.* **Calm**

yearn - - - - ing For a charm that comes no more From the

pp

Ped. *

79 *port.* *Slower* *meno f*

old lights — by the shore: We have shamed our -

loco *semplce*

p

85 *rall.*

selves in learn - ing What you knew — so long be - fore.

rall.

91

Tempo I ♩. = 60*rall.*

p *f*

97

a tempo

For the Breed ——— of the Far - go - ing Who are strang - ers,

p

103

and all broth - ers, May for - get ——— no more than oth - ers Who looked

p *cresc.*

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129

rall.

won be - yond our know - ing, You are gone, but yet we

cresc.

This system contains measures 129 through 134. It features a vocal line and a piano accompaniment. The piano part includes a *cresc.* marking. The key signature has three flats, and the time signature is 4/4.

a tempo

135

f

sail.

8va

ff brillante

This system contains measures 135 through 140. It features a vocal line and a piano accompaniment. The piano part includes a *ff brillante* marking and an *8va* marking. The key signature has three flats, and the time signature is 4/4.

141

ff

8vb

This system contains measures 141 through 146. It features a vocal line and a piano accompaniment. The piano part includes a *ff* marking and an *8vb* marking. The key signature has three flats, and the time signature is 4/4.

L'Envoi

E. A. Robinson

David Evan Thomas

Moderato ♩ = 84

Medium voice

Piano

p

cresc.

3

f

f

Now in a thought, now in a sha-dowed word,

Leg.

Leg.

*

5

mp

Now in a voice that thrills e - ter - ni - ty, Ev - - er there

mp cresc.

7 *allarg.*

comes an on - ward phrase to me Of some tran - scen - dent mu - sic

9 *a tempo* *p*

I have heard; No pit - eous thing by soft hands

ped.

11 *più f*

dul - ci - mered, No trum - pet crash of blood - sick

ped. *ped.*

13 *p cresc.*

vic - to - ry, But a glad strain of

p cresc.

Red. * Red. *

15 *tratt. f*

some still sym - pho - ny — That no proud mor - tal touch has

f

Red. *

17 *a tempo*

ev - er stirred.

p cresc. f

Red. Red. Red. *

20 *f* 3 3 *meno f*

There is no mu - sic — in the world like this, No

22 *mf* *f* 3 3 *allarg.* *mf*

char-ac-ter — where-with to set it down, No kind of in-stru-ment to make it

Rec. *

25 **Poco meno mosso** ♩ = 78

sing. No kind of

Rec.

27 *poco accel.*

in - stru - ment? No kind of in - stru - ment?

29 **Tempo I** ♩ = 84

Ah, yes, there is! And

pp *cresc.*

Red. *Red.*

31

af - ter time and place are o - ver -

Red. *Red.*

33

thrown, God's touch will keep its

* Leo. *

35 *ff*

one chord quiv-er-ing.

ff

3

* Leo. *

38

f