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Consolation



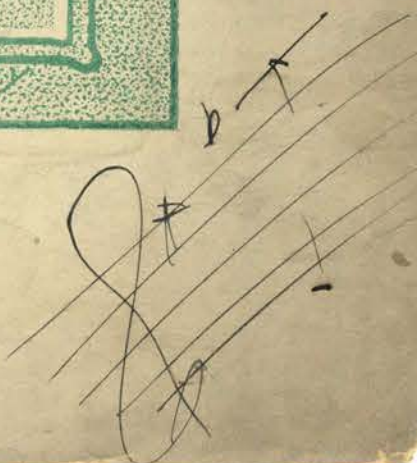
POEM BY
WALTER LEARNED
MUSIC BY
CHARLES GALLOWAY

7 1/2

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ST. LOUIS, U.S.A.

J. M. HONEY

Sop.
or
Ten.



To Mrs. Robert Atkinson
St. Louis Mo.

CONSOLATION.

Words by
WALTER LEARNED.

Music by
CHARLES GALLOWAY.

(As if spoken)

cresc. molto - - - - - *rall. et dim.* *p*

When Mol - ly came home from the par - ty to - night, - The

cresc. *rall.*

pp *portamento.* *a tempo.* *cresc.* - - - - -

par - ty was out at nine, - There were tra - ces of tears in her

p *rit.* *a tempo.*

bright - blue eyes That looked mourn - ful - ly up to mine..... For

a tempo. *p*

Lento.

some one had said, she whis-pered to me, With her face on my shoul-der hid,.....

a tempo. *pp et rit.* - - - - - *a tempo.*

Some one had said (there were sobs in her voice) That they did not like some-thing she

did,..... So I took my lit - tle girl up on my knee, - I am

Red. *

old and ex - ceed - ing - ly wise, And I said, "My dear, now

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *p* (piano) and *sfz* (sforzando).

lis - ten to me; Just lis - ten, and dry your eyes. This

The second system of the musical score. The vocal line continues with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The piano accompaniment features more complex chords and a melodic line in the right hand. Dynamics include *p* (piano) and *sfz* (sforzando).

world is a dif - fi - cult world, in - deed, And peo - ple are hard to

The third system of the musical score. The vocal line concludes with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The piano accompaniment features more complex chords and a melodic line in the right hand. Dynamics include *p* (piano) and *sfz* (sforzando).

suit,..... And the man who plays on the vi_o_lin Is a

bore to the man with the flute..... And I my-self have

of - - ten thought, How ver - y much bet - ter 'twould be..... If

ev - 'ry one of the folks that I know Would on - ly a - gree with

8

rit.

This system contains the first line of music. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal line. A measure rest of 8 measures is indicated above the piano part. The tempo marking 'rit.' (ritardando) appears in the piano part.

me..... But since they will not, the - very best way To

8

a tempo.

This system contains the second line of music. The vocal line continues from the previous system. The piano accompaniment continues with the same key signature. A measure rest of 8 measures is indicated above the piano part. The tempo marking 'a tempo.' (al tempo) appears in the piano part.

make this world look bright..... Is, nev - er to mind what

This system contains the third line of music. The vocal line continues. The piano accompaniment continues with the same key signature. The lyrics end with 'what'.

peo-ple say But to do what you think is right".....

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains the lyrics "peo-ple say But to do what you think is right" followed by a long dotted line. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment. There are also some chords and rests interspersed throughout the piece.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is mostly empty, with only a few notes and rests. The piano accompaniment continues with its complex texture of beamed notes and chords, maintaining the same key signature and tempo.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line is empty. The piano accompaniment features a large, sweeping melodic line in the right hand, marked with a long slur and a crescendo hairpin. The left hand continues with its complex texture. The system ends with a double bar line and a small asterisk symbol.

