

1890

What the Chimney Sang

Gertrude Griswold

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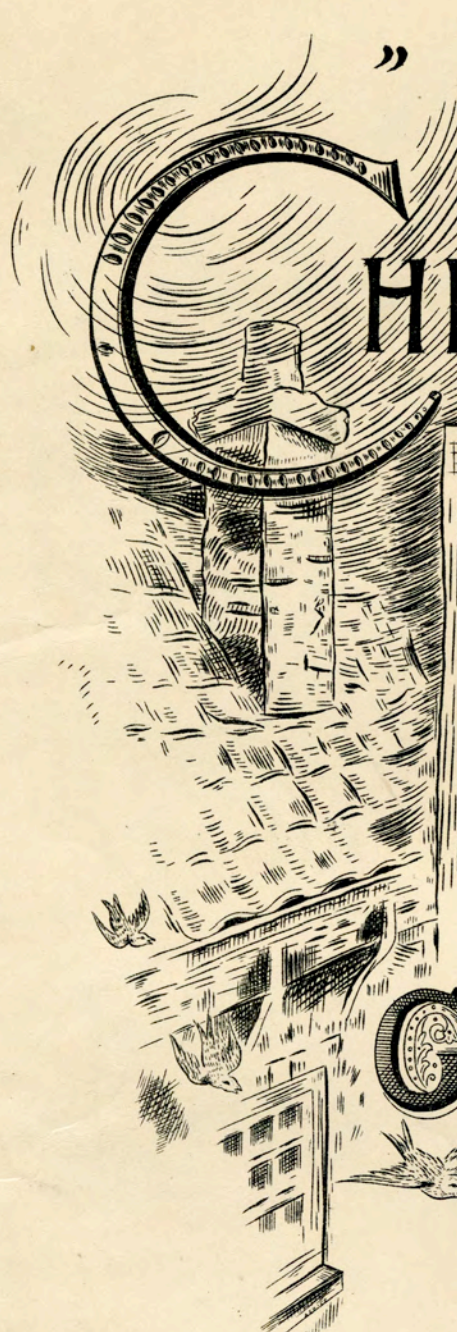
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To my dear Pet-
from
A. V. L.



"WHAT
THE
HIMNEY SANG"

WORDS BY



F. BRET HARTE



MUSIC

BY

GERTRUDE GRISWOLD

Pr. 50¢

Soprano or Ten. in F.



Alto or Bar. in D.

NEW YORK: G. SCHIRMER

BOSTON: BOSTON MUSIC CO.

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c

"What the Chimney Sang."

Words by
F. BRET HARTE.

GERTRUDE GRISWOLD.

Andantino. *p*

VOICE. *p*

PIANO. *p*

O - ver the chim - ney the

night - wind sang, And chant - ed a mel - o - dy no one knew; And the

cresc. *rall.*

wo - man stopp'd as her babe she tossed, And thought of the one she had

cresc. *rall.*

The musical score is written in G major and 6/8 time. It consists of three systems. The first system shows the beginning of the piece with a tempo marking of 'Andantino' and a dynamic of 'p'. The voice part starts with a rest followed by the lyrics 'O - ver the chim - ney the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the melody with lyrics 'night - wind sang, And chant - ed a mel - o - dy no one knew; And the'. The piano part continues with similar rhythmic patterns. The third system concludes the piece with lyrics 'wo - man stopp'd as her babe she tossed, And thought of the one she had'. This system includes performance markings for 'cresc.' and 'rall.' in both the voice and piano parts.

a tempo.

long since lost, And said, as the tear - drops back she forced: "I

a tempo.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "long since lost, And said, as the tear - drops back she forced: "I". The bottom two staves are piano accompaniment in bass clef, with a key signature of one sharp. The tempo marking "a tempo." appears above the vocal staff and below the piano staff.

rall.

hate the wind in the chim - ney!" O - ver the chim - ney the

a tempo.

rall.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics "hate the wind in the chim - ney!" O - ver the chim - ney the". The bottom two staves are piano accompaniment. The tempo marking "rall." is placed above the vocal staff and below the piano staff. The marking "a tempo." is placed above the vocal staff and below the piano staff.

night - wind sang, And chant - ed a mel - o - dy no one knew; And the

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics "night - wind sang, And chant - ed a mel - o - dy no one knew; And the". The bottom two staves are piano accompaniment.

string.

chil - dren said, as they clos - er drew: "'Tis some witch that is cleav - ing the

string.

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics "chil - dren said, as they clos - er drew: "'Tis some witch that is cleav - ing the". The bottom two staves are piano accompaniment. The tempo marking "string." is placed above the vocal staff and below the piano staff.

black night through, 'Tis a fair - y trum-pet that just then blew, And we

rall.

rall.

fear the wind in the chim - ney!" O - ver the chim - ney the

pp *a tempo.*

pp *a tempo.*

night - wind sang, And chant - ed a mel - o - dy no one knew; And the

man, as he sat on his hearth be - low, Said to him - self: "It will

rall.

sure - ly snow, And fu - el is dear and wag - es are low, And I'll

Andante.

stop the leak in the chim - ney." O - ver the chim - ney the

night - wind sang, And chant - ed a mel - o - dy

molto legato e cresc.

no one knew; And the po - et lis - ten'd, and

molto legato e cresc.

p.

smiled, For he was man, and wom-an, and

child, all three; And said: "It is God's own

ff

har - mo - ny, This wind we hear in the

Adagio.

chim - ney, 'Tis God's own har - mo - ny!"

ff

C. J.
The
The
vo
ARTHUR
Before

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3. Before sunrise. High voice, C to A. Low voice, A to G \flat .60
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Verborgene wunden. (Hidden wounds.) High voice, C to A \flat . Low voice, B \flat to G \flat .50
Wiedererwachen. (Reawakening.) High voice, C to A \flat . Low voice, A to F .40
Wie lieb ich dich hab'. (How much I love you.) Words by Fritz Boegner. High voice, E to G \sharp . Low voice, D \flat to F .50
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Arioso from "Pagliacci": Vesti la giubba. (Put on your smock.) Tenor, D to A (orig.) or C to G .60
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The song of Musette, "Mimi Pinson, la biondinetta," from "La bohème." Medium voice, B to G \sharp .75
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4. Aufbruch. (Leave-taking.) C to E .40
Two songs. Words by Arthur Symons:
In the vale of Llangollen Pastorale. High voice, E to G. Low voice, D \sharp to F \sharp .60
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Across the hills. D \sharp to G .50
Das pfeiferlein. (The little piper.) E to G .60
Ecstasy. G \flat to A \flat .60
Twilight. D to G .60
We are free. E to A .60
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Primavera. High voice, E to G .40
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The east wind. F to A \flat .50
The south wind. E \flat to G \flat .50
The west wind. D to G .50
The north wind. C to A \flat .50
Three German songs for a medium voice:
Für musik. (For music.) C \sharp to E .40
Die stille wasserrose. (The tranquil waterlily.) D to E \flat .50
- Der schmetterling. (The butterfly.) E to E .50
Three love songs for high voice:
Her love song. D \sharp to A .60
I breathe thy name. E \flat to A \flat .50
The lamp of love. E \flat to B \flat .50
To a moon-flower. High voice, D to G .50
To Somnus. Medium voice, C to F .50
- ERNEST SCHELLING**
Myrtle. Medium voice, B to D \sharp .60
Three poems by Thomas Nelson Page:
Faded spray of mignonette. Medium voice, E \flat to E \flat .60
Love-song. High voice, G \sharp to A .60
The harbour-light. Medium voice, B \flat to F \sharp .75
- KURT SCHINDLER**
Drei lieder:
Voglein schwermut. (The bird of sorrow.) Words by Chr. Morgenstern. Medium or low voice, F \sharp to E \flat .60
Das alte bergmannslied. (The old miner's - song.) Words by Chr. Morgenstern. High voice, E to A .50
Erfülltes schweigen. (Silence fulfilled.) Words by Otto Erich Hartleben. Medium voice, D to F .60
Fünf lieder aus "Alte weisen" von Gottfried Keller (Old Swiss lays):
Eine legende. (A legend.) High voice, E to A .75
Blauäuglein. (The blue-eyed maid.) G to A \flat .60
Das stolze mädchen. (The haughty maiden.) D to G .60
Die eigensinnige. (The wilful maid.) G to G .60
Das verschlossene gärtlein. (The enclosed garden.) High voice, D to G. Medium voice, B \flat to E \flat .50
From a city window. Words by Charles Hanson Towne. Medium voice, F to F .50
- FRANK L. SEALY**
Blue skies. Medium voice, G to G .60
- DAVID STANLEY SMITH**
Six songs for a medium voice:
1. Romany love song. D to G .60
2. Love's music. B to E .75
3. When stars are in the quiet skies. B \flat to E .50
4. If only thou art true. F \sharp to F \sharp .50
5. The parting hour. D to F .75
6. A song of the four seasons. D to G .50
- WILSON G. SMITH**
Avowal. Medium voice, B \flat to B \flat .50
Contentment. High voice, F to F .60
A song of May. Medium voice, B \flat to F .60
Unrequited. Medium voice, B \flat to F .60
- HARRIET WARE**
Sunlight. Waltz-song. High voice, B \flat to C .75
- WILLIAM Y. WEBBE**
That which her slender waist confined. High voice, E to B .40
Three songs:
How many times do I love you, dear? Baritone, C to D .40
What love is like. Contralto, F \sharp to E .40
A white rose. High voice, E \flat to G. Low voice, C to E .40
- MARY KNIGHT WOOD**
Songs of sleep. Five songs for a medium voice:
Hither, sleep! B \flat to D .50
Song of sleep. C to D .50
Poppies. C to D \flat .50
A sleepy song. A to D .50
A prayer for sleep. E \flat to D .40
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What the bee is to the flow'ret. Duet for sop. (D to G) and tenor (E to G) .60