



FIREHEAD EDITIONS

Frederick Frahm

BOSQUE SONGS, BOOK 2

(ON POEMS BY ELINOR MORTON WYLIE,
LOUISE CHANDLER MOULTON, & SOPHIE JEWETT)

TWO PART TREBLE VOICES, VIOLIN SOLO & PIANO

CAT: FH-114

Score

Bosque Songs, Book 2

1. Hope

Elinor Morton Wylie (1885-1928), adapted

Frederick Frahm

ASCAP

Gracefully ♩ = 88

Violin Solo

Part I

Part II

Piano

Vln. 6

I

II

Piano

Now let no cha-ri-ta-ble hope —

Now let no cha-ri-ta-ble hope —

12

Vln.

I

II

— con-fuse my mind with i-ma-ges of ea - gles and an-te-lope I am by na - ture

— con-fuse my mind with i-ma-ges of ea - gles and an-te-lope I am by na - ture

17

Vln.

I

II

none of these.

none of these.

mp

mp

22

Vln.

I

II

p

p

p

I was be-ing

27

Vln.

I

II

hu - man, born a - lone; I am, be-ing wo - man, hard be -

31

Vln.

I

II

mp

mp

mp

mp

set; _____ I live by squeez-ing from a stone what lit - tle nour-ish-ment

I live by squeez-ing from a stone what lit - tle nour-ish-ment

36

Vln.

I

II

mp

mp

I get. _____

I get. _____

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41

Vln.

mf

I

II

This block contains the musical notation for measures 41 through 45. The Violin I and II staves are empty. The Violin staff (Vln.) begins with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It features a melodic line with slurs and hairpins. The Piano part (Grand Staff) includes both treble and bass clefs, with chords and a moving bass line.

46

Vln.

p

mp

mp

I

II

In masks out - ra-geous and aus-tere _____ the years go by in sin-gle file but

In masks out - ra-geous and aus-tere _____ the years go by in sin-gle file but

This block contains the musical notation for measures 46 through 50. The Violin I and II staves contain vocal lines with lyrics. The Violin staff (Vln.) starts with a dynamic marking of *p* and later changes to *mp*. The Piano part (Grand Staff) provides accompaniment for the vocal lines. A large red watermark is overlaid diagonally across the page.

51 *poco rall.* *a tempo*

Vln. *mf*

I *mf*
none ___ has me - ri - ted my fear, and none has quite ___ es - caped my

II *mf*
none ___ has me - ri - ted my fear, and none has quite es - caped ___ my

mf

56

Vln. *p*

I smile. _____

II smile. _____

mp *p*

2. Beauty

Louise Chandler Moulton (1835-1908), adapted

Expressively ♩ = 80

Vln. *mp* *mp* *mp*

I

She sees her i - mage in — the glass,

p *mp* *legato*

Vln. *mp*

I

— how fair a thing to gaze u - pon! She lin - gers while the mo - ments run with

13

Vln.

I

mp

hap-py thoughts _____ that come and pass, _____ Like winds a - cross the mea-dow grass _____

18

Vln.

I

_____ when the young June _____ is just be - gun _____ She sees her i-mage in the glass _____ How fair a

25

Vln.

I

thing to gaze u-pon! _____ What wealth of gold _____ the

p *mp*

33

Vln.

I

skies a-mass! — How glad are things 'neath the sun! — How true the love her love has won

mp

39

Vln.

I

— She recks not that thi hour shall pass; — she sees her

p

44

Vln.

I

i-mage in the glass, she sees her i-mage in the glass. —

p

poco rit.

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3. Ghosts

Sophie Jewett (1861-1909), adapted

Stately ♩ = 80

The musical score is arranged in four systems. The first system includes a Violin (Vln.) part with a melodic line starting on a half note G4, moving to A4, B4, and then a series of eighth notes. Dynamics range from *mf* to *f*. The Violin I (I) and Violin II (II) parts are empty. The Piano (P) part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand, starting with a *mf* dynamic.

The second system continues the Violin part with a triplet of eighth notes and a dynamic of *mp*. The Piano part continues with similar accompaniment.

The third system shows the Violin part with a dynamic of *p* and a series of chords. The Piano part continues with a similar accompaniment.

A large red watermark is overlaid diagonally across the score, reading "order now from Firehead Editions! www.fireheadeditions.com".

6

Vln.

I

II

f

8

Vln.

I

II

mp

mp

mp

mp

I slept last night and dreamed, ___
All ghostl - ly slow they passed ___

I slept last night and dreamed, ___
All ghostl - ly slow they passed ___

f

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10

Vln. *mf*

I *mf*

II *mf*

mf

I woke and cried, for in my sleep it seemed, close by my side, walked
all ghost - ly still; of old who fled so fast with life a - thrill, with

13

Vln. *f*

I *mp*

II *mp*

mp

f

still and slow the old days that have died.
laugh - ing lips and eyes, with ea - ger will.

15

Vln. *mp*

I *mp*

II *mp*

So ghost-like, yet the same, _____ each dear dead day, _____

so ghost-like, yet the same, _____ each dear dead day, _____

mp

19

Vln.

I

II

soft - ly I called her name _____ and bade her stay; _____ soft - ly _____ she turned and smiled _____

soft - ly I called her name _____ and bade her stay; _____ soft - ly _____ she turned and smiled _____

22

Vln.

I

II

mf

and went her way.

and went her way.

26

Vln.

f

mp

29

Vln.

p

Violin Solo

Bosque Songs, Book 2

1. Hope

Elinor Morton Wylie (1885-1928), adapted

Frederick Frahm
ASCAP

Gracefully ♩ = 88

7

19

25

33

40

46

54

mp *mf* *p* *mp* *mf* *a tempo* *poco rall.* *mf* *p*

2. Beauty

Expressively ♩ = 80

mp *mp*

9 *mp* *mp*

17 *mp*

25 *mp* *p* *p*

36 *mp* *p* *p*

47 *poco rit.*

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3. Ghosts

Stately ♩ = 80

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a repeat sign and a first ending bracket. Dynamics include *mf*, *f*, *mp*, and *p*. Articulations such as accents (*V*) and slurs are used throughout. A watermark for 'www.fireheadeditions.com' is overlaid diagonally across the score.

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