

# ***FOUR SONNETS***

**from**  
**"Tumultuous Shore"**

*a sonnet-sequence*  
*by Arthur Davison Ficke*

*music for contralto and piano*  
*by David Geppert*  
*(1962)*

I like this little birchwood (X)  
Though not a hill be holy (XLIX)  
For I have dreamed a dream (LII)  
Mists on the mountain (LIII)



# 1. I like this little birchwood (X)

♩ = 132 - 144

*mp*

I like —

*pp*

*pp*

*simile*

*L.H. always detached, like pizzicato,  
but not too sharply—  
probably with soft pedal*

3

this lit - tle birch - wood — on the hill, — Where

*p*

5

thin stems, — feath er - y leaved — or al - most

*p*

7  
 bare, \_\_\_\_\_ Lift del - i - cate trac - er -

9  
 ies \_\_\_\_\_ a - gainst the still Blue arch -

11  
 ing of the cloud - less vault \_\_\_\_\_ of

13  
 air. \_\_\_\_\_ They seem \_\_\_\_\_

*mp*

*p*  
*espr., legato*

15

like young girls of an an - cient

*mp*

17

day On some Greek head - land

R. *mp*

19

clust - er - ing slim and white A

*mp*

21

bove an a - zure rock en - cir - cled

*mp*

23 *mf*

bay, \_\_\_\_\_ Their bod - ies scarce less

25 *f*

rad - i - ant than the light. \_\_\_\_\_

*soft pedal off*

27

L R L R L R L R

1 1 5

29 *mp*

I, not yet old, \_\_\_\_\_

*8va*

*mp*

31

am old - er far than these

(8va)

*p*

*soft ped.*

5

33

Ev - en as the rocks are old - er far than

*mp*

*mf*

35

I. We meet, three a - ges

*mf*

*f*

(8va)

*mf*

*f*

37

rock and man and trees Be - neath

*mf*

39

the age - less beau - ty of the

41

sky; \_\_\_\_\_ And

*mp*

43

I sur - vey, \_\_\_\_\_ as in their time - less

*p*

45

mood, \_\_\_\_\_ This vis - ta \_\_\_\_\_ of the

*p*



47 *p*

val - ley's qui - et - ude.

*mp* *espr. legato*  
(damper pedal)

49 *p*

R.

*p*

L.

51 *p*

*p*

L.

L. 3 L. 1

*soft ped. off*  $\frac{2}{4}$  *slower*  $\frac{3}{4}$  2 5 4

53 *rit.....*

R. L. R.

R. R.

*Rit....*

L. *pp*

*sost. pedal*

5-3

## 2. Though not a hill be holy (XLIX)

♩ = 132 – 144  
 (♩ = 44 – 48)

*espr.*  
*p*

*soft pedal*  
*also damper pedal, with suggested applications and releases shown thus:*

7

13

*p*  
*p*  
*p*

19 *p*

Though not a hill be ho - ly, and no spring

L. R. *p* simile

25

sa - cred, nor haunt - ed a - ny whis - per - ing grove, —

3

31 *mp*

Yet some - times I, ap - proach - ing them, can bring

37

The un - ex - pect - ed ma - gic of my love; —

R. 3

43 *mp*

And though no wreath or—

*p*

*espr.*

*p*

49

sac - ri - fice I bear To— deck the por - tals

55

of some pil - lared shrine, I find these spa - ces —

61

of the lu - cent air — A live — and beau - ti - ful

67

as if — di vine.

*mf*  
*espr.* L.  
R.

73

Far from the halls of

*mp*  
L.  
R.  
*simile*

79 *mf*

wor - ship, the blue span Of sky de -

*mf*

85 *mp*

mands no hymn of form - al praise, — Nor

91

pun - ish - es — our in - fi - del - i - ty —

97 *p* *rit.* *f*

Save with dim pain as some - thing deep in man — Starves, —

*rit.* *mp* *mf*

103 *f*

if he seek not from his tran - sient days Kin -

*f* L. R.

*soft ped. off*

109 *f* *rit.* 3

- - - - -ship with cy - cles more com - plete than he. —

*f* L. L. *rit.*

115 *mf* *rit.*

more ——— com - plete than

*f* 3 4 5 3 2 1 1 3 3 2

*f* *mf* *rit.*

*soft ped.*

121 *p*

he, \_\_\_\_\_ than \_\_\_\_\_

*espr.* *mp* *L* *p* *simile*

*soft ped.*

127 *mp*

he. \_\_\_\_\_ a - live,

*L* *5* *3* *L* *3*

133 *mf*

beau - ti - ful, di - vine, di -

*L* *2* *2* *1* *1* *3* *R.*



139 *f*

- vine ma - gic

145 *mp* *rit.*

of

*f* *rit.*.....

2 3 2 4 2 (3) 1 2 1 R. 1 (R. 1)

L. 2 1 3 L. 2 1 3 2 4 3 5

*broaden*

*f* *rit.* *rit.* *rit.*

3 5 3 5 2 5 5

4 4 5 5

*soft ped. off*

151 *p*

love.

*pp*

*mf* *p* *rit.* *pp*

*soft pedal*

### 3. For I have dreamed a dream (LII)

♩ = 60 - 66

ped.

Continue to use damper pedal, and occasionally sostenuto pedal, along with silent re-depressing of keys for longer note values, in order to best reconcile harmonic sonority with melodic clarity. A few such suggestions are further indicated.

mp

For

p

1-5 4

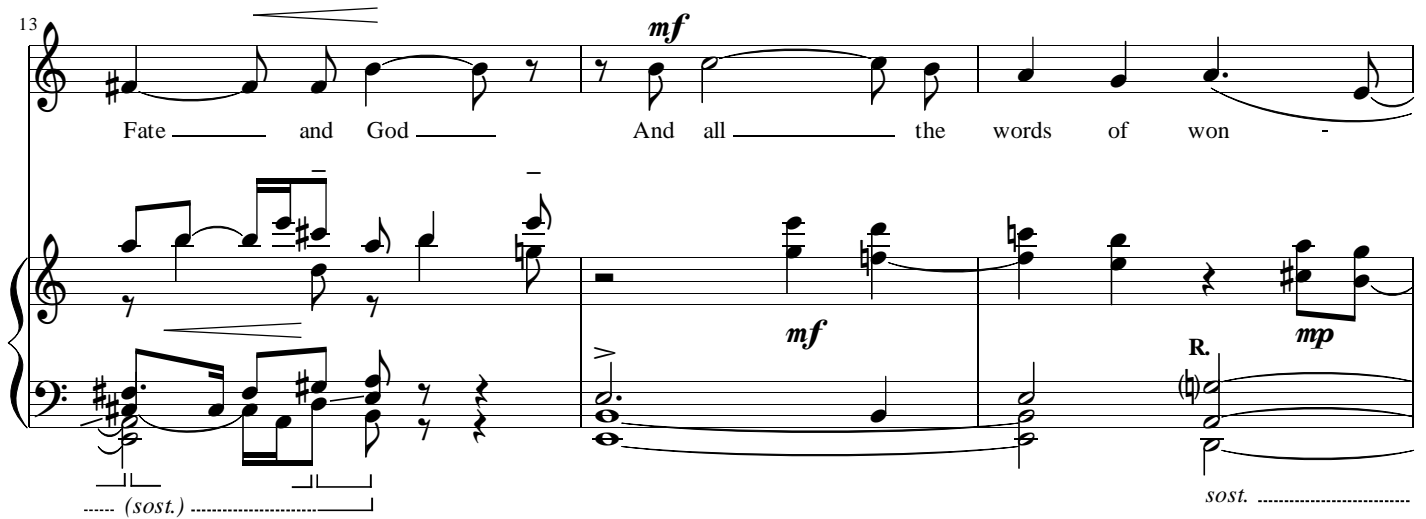
10



I have dreamed a dream where

*p* *p* *sost.*

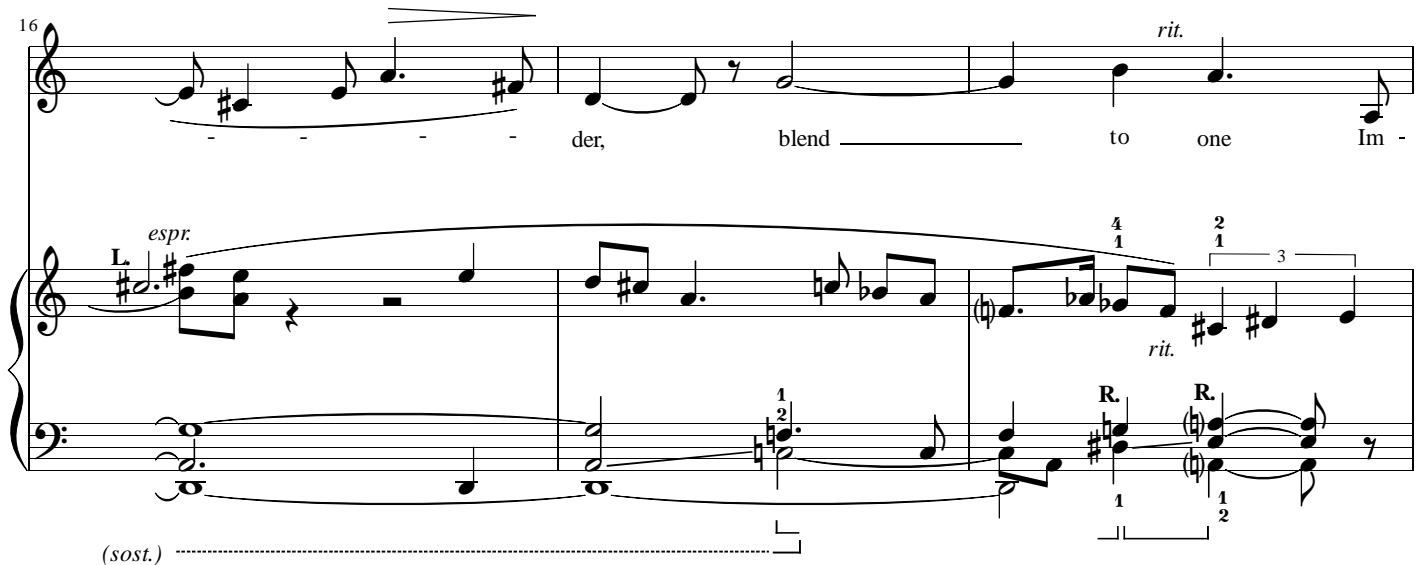
13



Fate and God And all the words of won

*mf* *mf* *mp* *R.* *sost.*

16



der, blend to one Im

*espr.* *rit.* *R.* *R.* *sost.*

19

*p* mor - tal im - age: \_\_\_\_\_ that \_\_\_\_\_ which

*p espr.*

22

*mf* from the sod \_\_\_\_\_ Arch \_\_\_\_\_ es un -

*mp* *mf*

R. L. 1 3 1 3 1 2 3 4 L. R.

25

*f* bro - ken \_\_\_\_\_ to \_\_\_\_\_ the far - \_\_\_\_\_ thest sun: \_\_\_\_\_

*f* 3 1 2 3 2 4

28 *p*

31

rain - - - - bow for the un-blind - ness

*8va*

*mp*

*simile*

*p*

34

of man's eyes In those rare

*p*

5

37 *f*

ho - urs — when — with he - ro - ic faith —

40 *mf*

— He sees, — be - yond — his

43 *p*

sep - a - rate — des - ti - nies, — A life so

46 *cresc....* *f*

vast that it com - pris - es death

49 *ff*

51 *f*

53 *f* Then *mf*

55 *mf*  
 has he looked on na - ture. Not a good \_\_\_\_\_  
*mp*

58  
 — Or e - vil but is pulse - beat of her

61 *mp*  
 heart \_\_\_\_\_ On - ly the blind -  
*p*  
*soft ped.*



64

ness of his fin - i - tude Holds him dis -

*p*

*mp*

*p*

5 2 4 3 2 1

-3 5

(soft ped. off)

67

maged, — em - bit - tered, — and — a - part

*mf*

*mf*

*f*

3-5 1-2

*f* R. -3 -2

*f* R.

70

Who might a - mid her vast mu -

*f*

*cresc....*

*mf*

*ff*

4 3 2 5

R. 1 L. 2

R. 1 L. 2

1 2 -2 1

5 2 4 3 2 5

*sost.....*

73 *ff*

ta - - - - tions move

*ff* *appass.*

R. L. R. L. R. L.

(sost.)

76 *ff*

Be yond the ty - ran -

3 2 5 2-3 3

1 1 1 3

L. *ff* R. *f* R. 2 1 1 3 4 2

..... (sost. OFF)

79 *rit...*

ies of fear or love.

*f* *mf* *rit.....*

5 2-3 3

1 1 1 3 4 2

R. R. 1 1 1 2 2

L.

82

*p*

*espr.*

3 3

85

*mf*

L L

3 3 3 3 3 3

1-5

88

*p*

0

*soft ped.*

*descresc.*.....

*rit.*.....

3 3 3 3 3 3

91

dream O dream O dream where

*p*

*soft ped. off*

R. L.R. R.

*sost.*

94

Fate and God And all the words of won

*f*

(R.)

97

der, blend to one,

*mf*

(R.) 3 L R. R.

3-5

100

*p*  
all

*mp*

5 3 4 2 1

R. 3-5 L. 2 R. 3 4

4-5

103

blend to one.

4 4 2 1 1

(-L.) (R.) rit... R. L. 1 2

sost. ped.

106

rit..... descresc..... *pp*

4 2 1

soft ped.

## 4. Mists on the mountain (LIII)

$\text{♩} = 60-66$

*pp* *mp*

*pp* *8va*

*soft pedal*  
(use damper pedal over long spans—e.g., holding from meas. 1 to meas. 19)

4 *mp*

Mists \_\_\_\_\_ on the moun - tain, \_\_\_\_\_ mists

*p* *mp*

7

far down the vale, \_\_\_\_\_

*8va* *p*

10

Ev - ery - where danc - ers of the

13

grey - eyed rain A

16

ghost - ly world, this day; and

19

not in vain I wan -

3 2 3 1 2

(8va)

8va 2

*mp*

3

*p*

*mp* 8va

1/4 2/5 1/4

2/5

1 2

*pp*

22

dered forth to view its

*p*

25

im age pale.

*mf*

soft pedal off

28

*mf*

*mp*

soft ped...

31

The colored leaves in thou sands

*p*

*mf*



34

now set sail Down the

*mp*

37

great winds, and stark black

*mf*

8va

*mp*

40

boughs re - main.

*mp*

43

*mp*

I see such beau - ty here

*p*

*mp*

Detailed description of the musical score: The score is for a voice and piano piece. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The first system (measures 34-36) has a vocal line with lyrics 'now set sail Down the' and a piano accompaniment starting with a mezzo-piano (*mp*) dynamic. The second system (measures 37-39) has lyrics 'great winds, and stark black' and features a mezzo-forte (*mf*) dynamic. The third system (measures 40-42) has lyrics 'boughs re - main.' and includes an 8va marking for the piano part. The fourth system (measures 43-45) has lyrics 'I see such beau - ty here' and starts with a piano (*p*) dynamic. The piano accompaniment includes various articulations such as slurs, accents, and fingerings, as well as dynamic markings like *mp* and *p*.

46

as will not wane. But

49

change to crystal in some

52

win-ter gale.

55

R. 5  
L. 5

58 *mp*  
The

61  
rocks are firm be - neath my trav -

64  
- lling foot. *p* *pp* *8va*  
*soft ped...*

67 *p*  
High o - ver hill - top, — birds — are

Detailed description of the musical score: The score is for a piano piece in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment.   
 - System 1 (Measures 58-60): The vocal line starts with a whole rest followed by a quarter note 'The'. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. Fingerings are indicated: 2, 1 in the bass; 4, 2, 5, 4, 3 in the treble. A dynamic marking of *mp* is present.   
 - System 2 (Measures 61-63): The vocal line continues with 'rocks are firm be - neath my trav -'. The piano accompaniment has a more complex texture with chords and moving lines. A dynamic marking of *mp* is present.   
 - System 3 (Measures 64-66): The vocal line has a long note for 'ling' and 'foot.'. The piano accompaniment includes a section marked *pp* with an *8va* (octave up) marking. There are dynamic markings of *p* and *pp*. Fingerings and articulation marks like 'soft ped...' are present.   
 - System 4 (Measures 67-70): The vocal line continues with 'High o - ver hill - top, — birds — are'. The piano accompaniment features a series of sixteenth-note runs in both hands. A dynamic marking of *p* is present.   
 - The score includes various musical notations such as slurs, ties, and articulation marks.

70 *mf*

cir - cling south. \_\_\_\_\_ The

73 *mf*

mists, \_\_\_\_\_ the mists, \_\_\_\_\_ the end - less mists \_\_\_\_\_

76

\_\_\_\_\_ go by. \_\_\_\_\_

79 *mp*

\_\_\_\_\_ Leafed \_\_\_\_\_

82 on the vine hangs the dark

85 rip - en - ing fruit

88 *f* And sud - den *f* there is

91 set a - gainst my mouth That

*p* L. 2 1

*mf* L. R. 2

*f* *soft ped. off* *f*

8va

94

wine which tasted, slays

(8va)

*f* *ff*

L. 2 1 R. 3 4

4 3 R. 1

*sost. ped.*

97

mor tal i - ty..

*ff*

(*sost.*)