

C. RENE HIRSCHFELD

THE CRANE BOOK

12 SONGS AND 2 INSTRUMENTALS
AFTER LINES FROM STEPHEN CRANE

OP. 117

SONGS:

A THOUSAND TONGUES
UNWIND MY RIDDLE
TRUTH
MY WEAK HEART
THE LEARNED MAN
BALL OF GOLD
ONCE I KNEW A FINE SONG
NOTHING SAFE OPINION
WHAT SAIS THE SEA
LIFE OF FIRE
NO VIOLETS
TONGUE OF WOOD

INSTRUMENTALS:

CRANE HEARTS
FOR SAXOPHON QUARTET
FOR TWO VIOLINS

THE CRANE BOOK

A THOUSAND TONGUES

BLUES 

LYRICS: STEPHEN CRANE

MUSIC: C. RENE HIRSCHFELD



Hand-drawn musical score for the first section of "A Thousand Tongues". The score consists of two staves. The top staff is in D major (Dm) and the bottom staff is in G major (Gm). The lyrics are written below the notes. The music includes chords Dm, Bb7, and Dm.

YES. I HAVE A THOU-SAND TONGUES - - - - -
 YES. I HAVE A THOU-SAND TONGUES - - - - -
 THOUGH I STRIVE TO USE THE ONE THOU-SAND TONGUES - - - - -
 YES. I HAVE A THOU-SAND TONGUES - - - - - AND



Hand-drawn musical score for the second section of "A Thousand Tongues". The score consists of two staves. The top staff is in G major (Gm9) and the bottom staff is in G major (Gm). The lyrics are written below the notes. The music includes chords Gm9, Eb7, and Bb7.

YES. NINE AND NINE-TY-NINE. HAVE A NINE AND THOU NINE-TY-NINE TONGUES - - - - - AND
 IT WILL MAKE HAVE NO A ME - LO - DY TONGUES - - - - - AND
 YES. - - - - - AND



Hand-drawn musical score for the third section of "A Thousand Tongues". The score consists of two staves. The top staff is in D major (Dm6) and the bottom staff is in G major (Gm). The lyrics are written below the notes. The music includes chords Dm6, Gm6, and A6.

NINE AND NINE-TY-NINE. THOUGH I STRIVE. - - - - - NINE AND NINE-TY-NINE. THOUGH I STRIVE. THOUGH I - - - - - NINE AND NINE-TY-NINE. STRIVE TO USE THE
 THOUGH I STRIVE. - - - - - THOUGH I STRIVE. THOUGH I - - - - - THOUGH I STRIVE. THOUGH I - - - - - THE
 AT - MY - WILT. - - - - - BUT - IS - - - - - DEAD. - BUT IS - - - - - DEAD - IN MY - - - - - NINE AND NINE-TY - NINE



Hand-drawn musical score for the fourth section of "A Thousand Tongues". The score consists of two staves. The top staff is in D major (Dm) and the bottom staff is in G major (Gm). The lyrics are written below the notes. The music includes chords Dm, Cadd9, C7(b-), Asus7, and Dm.

LIE - - - - - ONE - - - - - MOUTH - - - - - LIE - - - - - LIE - - - - -

UNWIND MY RIDDLE

LYRICS: STEPHEN CRANE

MUSIC: C. RENE HIRSCHFELD

 $\text{J} = 100$ STRAIGHT J' 'S

$E^7 E^6$ D^6 $E^9 -$ B^b $E^7 E^6$ D^6 $E^9 -$ B^b

INSTRUMENTAL

A $\underline{\text{Gm}}$ $\underline{\text{Dm}}$ $\underline{\text{Bb}}$ EM DM $C^5 \# C^6$ $B^b_{7\#}$

UN-WIND MY 2100-LE.

INSTRUMENTAL

A $\underline{\text{Gm}}$ $\underline{\text{Dm}}$ $\underline{\text{Bb}}$ A Gm^7 Dm Bb

CRUEL AS HAWKS THE HOURS FLY;

INSTRUMENTAL

A $\underline{\text{Gm}}$ $\underline{\text{Dm}}$ $\underline{\text{Bb}}$ EM DM $C^5 \# C^6$ $B^b_{7\#}$

UN-WIND MY 2100-LE.

A $\underline{\text{Gm}}$ $\underline{\text{Dm}}$ $\underline{\text{Bb}}$ A $\underline{\text{Bb}}_{7\#}$ $\underline{\text{Dm}}$ EM^7 E^7

WOUN-DED MEN SEL-DOM COME HOME TO DIE;

INSTRUMENTAL

A $\underline{\text{Gm}}$ $\underline{\text{Dm}}$ $\underline{\text{Bb}}$ EM DM $C^5 \# C^6$ $B^b_{7\#}$

UN-WIND MY 2100-LE.

A $\underline{\text{Gm}}$ $\underline{\text{Dm}}$ $\underline{\text{Bb}}$ A $\underline{\text{Bb}}_9$ E^0 $\text{Bb}_{7\#}$

THE HARD WAVES SEE AN ARM FLUNG HIGH;

A $\underline{\underline{3}}$ GM $\underline{\underline{3}}$ DM $B\flat$ EM DM C $5\#$ C6 $B\flat 7\#$
 INSTRUMENTAL UN-WIND MY 2100-LE, UN-WIND MY 2100-LE.

A $\underline{\underline{3}}$ GM $\underline{\underline{3}}$ DM $B\flat$ A G7 G6 F7 $\underline{\underline{3}} F6$ EM-7
 SCORN HITS STRONG BE - CAUSE OF A LIE;

A $\underline{\underline{3}}$ GM $\underline{\underline{3}}$ DM $B\flat$ EM7 EM6 D6 E9- $B\flat$
 INSTRUMENTAL YET THERE E-XISTS A MYS-TIC TIE,

EM-7 EM6 D6 E9- DM EM DM C $5\#$ C6 $B\flat 7\#$
 YET THERE E-XISTS A MYS-TIC TIE.. UN-WIND MY 2100-LE, UN-WIND MY 2100-LE.

A $\underline{\underline{3}}$ GM $\underline{\underline{3}}$ $B\flat$ DM
 INSTRUMENTAL

TRUTH

LYRICS: STEPHEN CRANE
MUSIC: C. RENE HIRSCHFELD

$\text{♩} = 112 \quad \text{♩} = \overline{\text{♩}}^3 \text{♩}$

Dm6 F7# Gm6 A B^b6

INSTRUMENTAL

Dm B^b6 E7 Am E Dm Am

"TRUTH", "TRUTH", SAID A TRAVELLER, IS A

F C Dm E B^b7# G⁹

ROCK, BREATH, A WIND A MIGH-TY A FOR - TRESS: SHA-DOW, A PHAN - TOM; OF - TEN HAVE LONG HAVE PUR - BEEN TO IT, BUT

A7 A7# G9 C6^{7#} E7 F A

E - VEN NEVER TO ITS HIGH - EST TO - WER, FROM WHENCE THE WORLD LOOKS BLACK." NE - VER HAVE I TOU - CHED THE HEM OF ITS GAR - MENT.

Dm6 F7[#] Gm6 A

AND I BE-LIEVED THE SE-COND TRA-VEL-LER; FOR TRUTH WAS TU ME A BREATH, A

Bb6 Dm Bb6 E7

WIND, A SHA-DOW, A PHAN-TOM, AND NE-VER HAD I TOUCHED THE HEM OF ITS GAR-MENT -

Dm6 F7[#] Gm6 A

AN I BE-LIEVED THE SE-COND TRA-VEL-LER FOR TRUTH WAS TO ME A BREATH, -

Bb6 F6 A7 D7[#]

WIND, A SHA-DOW, A PHAN-TOM, AND NE-VER HAD I TOUCHED THE HEM OF ITS GAR-MENT. -

MY WEAK HEART

 $\text{d} = 120$ $\text{J} = \overline{\text{j}}^3 \text{j}$

G7

A \flat 6LYRICS: STEPHEN CRANE
MUSIC: C. RENE HIRSCHFELD

INSTRUMENTAL

A009

Csus FM FM- EM- E0⁷⁻

PLA - CES SINCE A - MONG SHE THE IS STARS, HERE
S.=1. SINCE SHE IS HERE

S.=1.

E \flat M6 E \flat M7 D+ D A \flat A \flat -

SOFT GAR-DENS IN A NEAR PLACE THE OF SUN, BLACK-NESS, KEEP NOT YOUR DIS-TANT GOL-DEN
S.=1. IN A PLACE OF BLACK-NESS, HERE I STAY AND

S.=1.

B \flat A009 B \flat 9 C \flat 7 \sharp C \flat 6- D7

BEAU - TY: DAYS. SHED NO YOUR BEAMS SIL - U - PON NIGHTS CAN MY CALL ME
S.=1. WAIT HERE I STAY AND WAIT. STAY

S.=1.

Handwritten musical score for "The Crane Book". The score consists of two staves of music in G clef, 2/4 time, and A major (indicated by a double sharp). The first staff begins with a dotted half note followed by a rest. The second staff begins with a quarter note followed by a rest. The vocal line includes lyrics: "WEAK TO HEART. YOU. AND WAIT." with corresponding rests. The piano accompaniment consists of eighth-note patterns. Chords are labeled above the staff: A^b, F^M⁷, C^{sus}⁷, C^M, and G⁷. An instrumental section follows, indicated by a bracket and the word "INSTRUMENTAL". The second staff continues with a dotted half note followed by a rest, then a quarter note followed by a rest. The vocal line continues with the lyrics. The piano accompaniment consists of eighth-note patterns. Chords are labeled above the staff: A^b₆, C^{sus}, C^M, and C^{A009}_{sus}.

THE LEARNED MAN

 $\text{♩} = 112 \quad \text{♪} = \text{♩}^3$ LYRICS: STEPHEN CRANE
MUSIC: C. RENE HIRSCHFELD

INSTRUMENTAL

LEAR NEO CAME TO ME ONCE
LEARNED MAN CAME TO ME ONCE
3. INSTRUMENTAL

HE SAID: "I KNOW THE

WAY. COM. ANO WAS O - VER - JOYED AT THIS
WAY. COM. ANO WAS O - VER - JOYED AT THIS

GE-THER WE HAS-TENED, TO - GE-THER WE HA-STENED TO - GE-THER W HA-STENED, TO -

GE-THER WE HAS - STENED. SOON, TOO SOON, WERE WE WHERE MY EYES WERE USELESS, WHERE

MY EYES WERE USE-LESS AND KNEW NOT THE WAY OF MY FEET, THE

MY EYES WERE USE-LESS, WHERE MY EYES WERE USELES. A LEARNED MAN CAME TO ME ONCE .

I CLUNG TO THE HAND OF MY FRIEND; BUT AT LAST, AT LAST, HE CRIED, HE

I CLUNG TO THE HAND OF MY FRIEND; BUT AT LAST, AT LAST, HE CRIED, HE

CRIED: "I AM LOST."

A LEARNEDIANCOMTOOMEONCE .

HE SAID: "I KNOW THE WAY. - COME." INSTRUMENTAL

BALL OF GOLD

LYRICS: STEPHEN CRANE
MUSIC: C. RENE HIRSCHFELD

The musical score consists of ten staves of handwritten music for voice and piano. The lyrics are written below each staff, corresponding to the chords above them. The chords are indicated by Roman numerals (G, F#, C, etc.) with various superscripts and subscripts, such as 7, 9, -3, and 7/9.

Chords and Progressions:

- Staff 1: G, F#7, F, F#7, G, F#7, F7#F#7, F7#, F#7, G6, Gm6
- Staff 2: C7, B7, B7, B7, C7, B7, B7, G6, F#7, F7#F#7, G6, F#7
- Staff 3: D9, D9, Cm6, Cm7, D6, Gm6
- Staff 4: G.P., A7, B7, C
- Staff 5: Dm, Em-, F, F+, Gm-
- Staff 6: A7, B7, B7, D6, D6
- Staff 7: D6, G, F#, F#, G, F#, F#7, F#7

Lyrics:

A MAN SAW A BALL OF GOLD IN THE SKY : HE
CLIMBED FOR IT. HE CLIMBED FOR IT . AND E -
VEN - TUAL - LY HE A - CHIEVED IT: IT WAS CLAY.
Now THIS IS THE STRANGE PART: WHEN THE MAN WENT TO THE EARTH AND
LOOKED A - GAIN, LO, THERE WAS A BALL OF GOLD
THERE WAS A BALL OF GOLD
A MAN SAW A BALL OF GOLD IN THE SKY



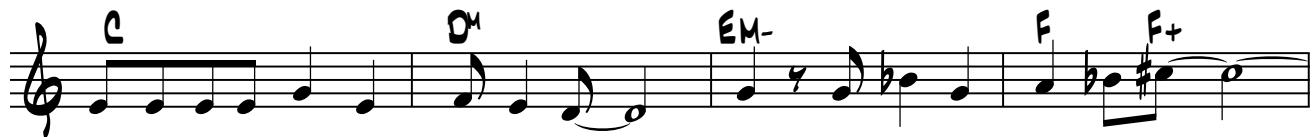
HE CLIMBED FOR IT. HE CLIMBED FOR IT —



, AND E - VEN - TUAL - LY HE A - CHIEVED — IT



IT — WAS CLAY. NOW THIS IS THE STRANGE PART: WHEN THE



MAN WENT TO THE EARTH AND LOOKED A - GAIN , LO, THERE WAS A BALL OF GOLD —



, AYE, BY HEA-VENS, IT WAS A BALL OF GOLD.

ONCE I KNEW A FINE SONG

LYRICS: STEPHEN CRANE
MUSIC: C. RENE HIRSCHFELD

D/C



ON - CE I, ON - CE I ON - CE I KNEW A FINE SONG,



IT IS TRUE IT IS TRUE, BE-LIEVE ME, ON - CE I KNEW A FINE SONG .



IT WAS ALL OF BIRDS, AND I HELD THEM IN A BAS-KET; WHEN I



O-PENED THE WIC-KET, HEA-VENS! THEY ALL FLEW A - WAY.



IT WAS ALL OF BIRDS, AND I HELD THEM IN A BAS-KET; WHEN I



O-PENED THE WIC-KET, HEA-VENS! THEY ALL FLEW A - WAY.

$E\flat^{+9}$

I CRIED "COME BACK, LITT - LE THOUGHTS!" BUT THEY ON - LY LAUGHED. THEY FLEW

ON UN - TIL THEY WERE AS SAND THROWN, SAND

THROWN BE - TWEEN ME AND THE SKY.

G^M

INSTRUMENTAL

$E\flat$

D

C/D

NOTHING SAVE OPINION

LYRICS: STEPHEN CRANE
MUSIC: C. RENE HIRSCHFELD

F_MG A_b+7/E_b D_D⁷ D_D⁻⁷ C_{M7}/E_b C7/E

ONCE THERE WAS A MAN, - - - OH, SO WISE!

F_MG A_b+7/E_b D_D⁷ D_D⁻⁷ C_{M7} C7 F_M

ONCE THERE WAS A MAN, - - - OH, SO WISE!

F_MG A_b+7/E_b D_D⁷ D_D⁻⁷ E_b7 Ab C_{M7} C7 F_M

ONCE THERE WAS A MAN, - OH, SO WISE, OH, SO WISE.

IN ALL DRINK HE DE-TEC-TED THE BIT-TER AND IN ALL TOUCH HE FOUND THE STING.

C_M F_{M/C} G-⁹/C C_M E_bM A_bM/E_b B_b-⁹/E_b E_bM

IN ALL DRINK HE DE-TEC-TED THE BIT-TER AND IN ALL TOUCH HE FOUND THE STING.

C^M F^M/C $G-\overset{9}{\underset{3}{/}}C$ C^M E^{bM} A^{bM}/E^b $B^{b-}\overset{9}{\underset{3}{/}}E^b$ E^{bM}

E^{bM} $B^{b-}\overset{9}{\underset{3}{/}}E^b$ A^{bM}/E^b E^{bM} C^M $G-\overset{9}{\underset{3}{/}}C$ F^M/C C^M

LAST HE CRIED THUS: "THERE IS NO-THING, - NO LIFE, NO JOY, NO PAIN, -

E^{bM} $B^{b-}\overset{9}{\underset{3}{/}}E^b$ A^{bM}/E^b E^{bM} C^M $G-\overset{9}{\underset{3}{/}}C$ F^M/C C^M

INSTRUMENTAL

F^M $C7$ C^M7 D^o ⁷ D^o ⁷ $A^{b+}\overset{7}{\underset{3}{/}}E^b$ F^M6

THERE IS NO-THING SAVE O - PI - NION, AND O - PI - NION BE DAMNED.

C7/E **Cm7/E \flat** **D7** **D7** **A \flat +7/E \flat** **Fm6**

THERE IS NO - THING SAVE O - PI - NION, AND O - PI - NION BE DAMNED."

C/E **Fm** **C/E** **E \flat**

INSTRUMENTAL

Fm/O **G7** **Cm**^{AOD9}

BERLIN, 2012

LIFE OF FIRE

WORDS: STEPHEN CRANE
MUSIC: C. RENÉ HIRSCHFELD



A musical staff in G clef, 2/4 time, and B-flat key signature. It consists of two measures. The first measure contains a sixteenth-note pattern followed by a eighth-note pattern. The second measure contains a sixteenth-note pattern followed by a eighth-note pattern. A dynamic marking 'o' is placed at the end of the second measure.



A musical staff in G clef, 2/4 time, and B-flat key signature. It consists of two measures. The first measure contains a sixteenth-note pattern followed by a eighth-note pattern. The second measure contains a sixteenth-note pattern followed by a eighth-note pattern. A dynamic marking 'o' is placed at the end of the second measure.



A musical staff in G clef, 2/4 time, and B-flat key signature. It consists of two measures. The first measure contains a sixteenth-note pattern followed by a eighth-note pattern. The second measure contains a sixteenth-note pattern followed by a eighth-note pattern. Above the first measure, the chord "Cm 3" is written. Above the second measure, the chord "G7" is written. Above the third measure, the chord "Am" is written. Above the fourth measure, the chord "Fm" is written.

A musical staff in G clef, 2/4 time, and B-flat key signature. It consists of two measures. The first measure contains a sixteenth-note pattern followed by a eighth-note pattern. The second measure contains a sixteenth-note pattern followed by a eighth-note pattern. Above the first measure, the chord "Cm" is written. Above the second measure, the chord "G7" is written. Above the third measure, the chord "Am" is written. Above the fourth measure, the chord "Fm" is written. Above the fifth measure, the chord "Cm 3" is written. Above the sixth measure, the chord "Bb" is written. Above the seventh measure, the chord "D" is written. Above the eighth measure, the chord "Bbm7(b5)" is written.

C_m G⁷ A_m F_m C_m 3 B_b D^o 3

THERE WAS A MAN WHO LIVED A LIFE OF FI - RE.
THERE WAS A MAN PUR - SU - ING THE HO - RI - ZON;
3. = 1.

E-VEN U - ON THE
ROUND AND ROUND THEY

C_m 3 G⁷ A_m 3 F_m C_m 3 D 3 B_b_{m7(b5)}

FAB - RIC OF TIME, WHERE PUR-PLE BE-COMES O-RANGE
SPED, ROUND AND ROUND. I WAS DIS-TURBED AT THIS I
AND O-RANGE PUR-PLE,
AC-CO-STED THE MAN.

C_m 3 G⁷ A_m F_m C_m 3 B_b D^o 3

THERE WAS A MAN WHO LIVED A LIFE OF FI - RE,
THERE WAS A MAN PUR - SU - ING THE HO - RI - ZON;

THIS LIFE GLOWED, A
"IT IS FU-TILE," I

C_m G⁷ A_m F_m C_m 3 D 3 B_b_{m7(b5)}

DIRE RED STAIN, "YOU IN - DE - LI - BLE; YET WHEN HE WAS DEAD,
SAID, CAN NE - VER - " YOU LIE," HE SAW THAT
AND

REFRAIN

HE HAD NOT LIVED.
RAN ON.

WHEN HE WAS DEAD,
WHEN HE WAS

DEAD,
WHEN HE WAS DEAD HE SAW
THAT HE HAD NOT LIVED.

Cm 3
G⁷
Am
Fm
Cm 3
Bb
D⁰

Cm
G⁷
Am
Fm
Cm
D
Bbm⁷(b5)

B⁹
C⁷
Dm
F⁰
Fm
G⁹
G⁹

WHAT SAYS THE SEA

WORDS: STEPHEN CRANE
MUSIC: C. RENÉ HIRSCHFELD

The musical score consists of six staves of music:

- Staff 1 (Top):** Treble clef, key signature of one flat (B-flat), time signature 3/4. Chords: F_m, D_m, D_m, F_m⁶. Key change to A_b at the end.
- Staff 2:** Bass clef, key signature of one flat (B-flat), time signature 3/4. Chords: F_m, D_m, D_m, F_m⁶.
- Staff 3:** Treble clef, key signature of one flat (B-flat), time signature 3/4. Chords: F_m, D_m, D_m, F_m⁶.
- Staff 4:** Bass clef, key signature of one flat (B-flat), time signature 3/4. Chords: A_b, F_m, A_b_m(ADD9), F.
- Staff 5:** Bass clef, key signature of one flat (B-flat), time signature 3/4. Chords: B_(b9), D₇.
- Staff 6 (Bottom):** Treble clef, key signature of one sharp (G-sharp), time signature 3/4. Chords: E_m, A_m, E_m, A_m⁶. Contains lyrics:

"WHAT SAYS THE SEA,
WHAT SAYS THE SEA,
WHAT IS THE RE - WARD,
LITT - LE SHELL?
LITT - LE SHELL?
LITT - LE SHELL?
WHAT SAYS THE
WHAT SAYS THE
WHAT SAYS THE
WHAT SAYS THE

E_m C⁶ E_m A_m⁶

SEA?_____
SEA?_____
SEA?_____
LONG HAS OUR BRO - THER BEEN
LONG HAS OUR BRO - THER BEEN
LONG HAS OUR BRO - THER BEEN

E_m A_m C B

SI - LENT TO US,
WHAT SAYS THE SEA?
SI - LENT TO US,
WHAT SAYS THE SEA?
SI - LENT TO US,
WHAT SAYS THE SEA?

C F E_m F⁶

KEPT HIS MES - SAGE FOR THE SHIPS,
KEPT HIS MES - SAGE FOR THE SHIPS,
KEPT HIS MES - SAGE FOR THE SHIPS,

C A_m⁶ C F⁶

AWK - WAR SHIPS,
PU - NY SHIPS,
PU - NY SHIPS,
STU - PID SHIPS,
SIL - LY SHIPS,
SIL - LY SHIPS.

C E_m B⁹ A_m(ADD9)

WHERE LITT - LE SHELL, WHAT SAYS THE SEA?''
IS THE RE - WARD, WHAT SAYS THE SEA?''
WHERE LITT - LE SHELL, WHAT SAYS THE SEA?''
IS THE RE - WARD, WHAT SAYS THE SEA?''

D_m D_m B_b_m(maj7) D_m

"THE SEA BIDS YOU MOURN, O PINES,
"THE SEA BIDS YOU TEACH, O PINES,
3: INSTRUMENTAL

D_m D_m B_b_m(maj7) D_m

SING LOW IN THE MOON - LIGHT.
SING LOW IN THE MOON - LIGHT.

B_b_m B_b(sus2) D_m B_b(sus2) B_b_m

HE SENDS TALE OF THE LAND OF DOOM, PA - OF TIENCE,
TEACH THE GOLD, TEACH THE GOLD OF OF PA - OF TIENCE,

B_b(sus2) B_b_m B_b(sus2) D_m B_b_m D_m

PLACE WHERE END - LESS OF FALLS A RAIN HEARTS, CRY, CRY
GOS - PEL OF GENT - LE OF CRY

F_m D_m D_m F_m⁶

WO - MEN'S TEARS, AND MEN IN GREY ROBES - THE
A BRO - THER - HOOD OF HEARTS.

Ab *F_m* *Ab_m(ADD9)* *F*

MEN IN GREY ROBES - - CHANT THE UN - KNOWN

B(b9) *D⁷* [12.] [3.]

PAIN." PINES."

AND

D⁷ *E_m* *A_m* *E_m*

"NO WORD SAYS THE SEA, O PINES, NO

2: INSTRUMENTAL

A_m⁶ *E_m* *C⁶* *E_m*

WORD SAYS THE SEA. LONG WILL YOUR

A_m⁶ *E_m* *A_m* *C*

BRO - THER BE SI - LENT TO YOU, BE SI - LENT TO

B C F E_m

YOU, KEEP HIS MES - SAGE FOR THE

F⁶ C A_m⁶ C

SHIPS, O PINES, PU - NY

F⁶ C E_m 1. A_m(ADD9)

PINE, SIL - LY PINES. NO WORD SAYS THE

2. B⁹ B(b9) A_m(ADD9)

SEA."

E_m(b6)

NO VIOLETS

WORDS: STEPHEN CRANE
MUSIC: C. RENÉ HIRSCHFELD

G_m E_b_m(maj7) C_m C_o G_m E_b_m(maj7)

THERE WAS A LAND WHERE LIVED NO VI-O-LETS. THERE WAS A LAND WHERE

C_m C_o B_b G_m F E_b

LIVED NO VI-O-LETS. AT ONCE DE-MAN-DED

1. D_m G_m F E_b B_b D_m G_m

"WHY?" — WHY?", — DE - MAN - DED "WHY?" — THERE

2. D_m G_m F D_m E_b C_m B_b D_m

"WHY?" — WHY?", — THE PEO - PLE TOLD HIM:

E_b_m(maj7) C_m C_o G_m E_b_m(maj7)

"ONCE THE VI-O-LETS OF THIS PLACE SPOKE THUS: 'UN - TIL SOME WO-MAN

C_m C_o B_b D_m C_m B_b D⁷

FREE - LY GIVES HER LO - VER TO AN - O - THER WO - MAN WE WILL FIGHT IN

G_m D₇ B_b

BLOO - DY SCUFF - LE, WE WILL FIGHT IN BLOO - DY SCUFF - LE."

C_m B_b F⁶ G_m D₇ E_b E_b_m

SAD LY THE PEO - PLE AD - DAD: "THERE ARE NO VIO - LETS."

INSTRUMENTAL G_m E_b C_m F(SUS4) F D₇ E_b E_b_m

HERE." SAD - LY THE PEO - PLE AD - DED:

G_m E_b B_b⁶ D C_m(ADD9) D(SUS4) D

"THERE ARE NO VIO - LETS HER."

C_m(ADD9) D₇(SUS4) D₇ G_m^{13(OMIT5)}

THERE ARE NO VIO - LETS HERE.

Tongue of wood

words: Stephen Crane
music: C. René Hirschfeld

A musical score for four instruments: Tenorsaxophon, Posaune, Voc, and Kontrabass. The score consists of four staves. The Tenorsaxophon staff starts with a grace note followed by a rest. The Posaune staff has a rest. The Voc staff has a rest. The Kontrabass staff starts with a bass clef, a key signature of four sharps, and a 2/4 time signature. It features a continuous eighth-note pattern labeled "pizz.".

A continuation of the musical score starting at measure 6. The staves for Ten. Sax., Pos., V., and Kb. are shown. The Kb. staff continues the eighth-note pattern from the previous section. Ellipses (...) are placed below the Kb. staff, indicating the music continues.

11

Ten. Sax. Pos. V. Kb.

There was a man with tongue of wood there

17

Ten. Sax. Pos. V. Kb.

— was a man with tongue of wood Who es-say-ed to sing. —

23

Ten. Sax. Pos. V. Kb.

...

Tongue of wood, tongue of wood,

28

Ten. Sax.

Pos.

V.

Kb.

There was a man with tongue of wood Who

...

33

Ten. Sax.

Pos.

V.

Kb.

es - say - ed to sing.

37

Ten. Sax.

Pos.

V.

Kb.

And in truth, and in truth it was la - men -

42

Ten. Sax.

Pos.

V.

Kb.

ta - ble. And in truth it was la - men - ta -

...

47

Ten. Sax.

Pos.

V.

Kb.

- ble.

52

Ten. Sax.

Pos.

V.

Kb.

...

58

Ten. Sax.

Pos.

V.

Kb.

But there was one who heard The clip-clap-per

65

Ten. Sax.

Pos.

V.

Kb.

of this tongue of wood And knew what the man Wished to

69

Ten. Sax.

Pos.

V.

Kb.

sing. there was one who heard the clip - clap - per

73

Ten. Sax.

Pos.

V. of this tongue of wood and knew what the man wished to

Kb.

77

Ten. Sax.

Pos.

V. sing, but there was one who heard the clip - clap-per

Kb.

81

Ten. Sax.

Pos.

V. of this tongue of wood and knew what the man wished to

Kb.

85

Ten. Sax.

Pos.

V.

Kb.

But there was one one who heard who knew

89

Ten. Sax.

Pos.

V.

Kb.

and who knew what the man wished to sing.
and with that, and with that, and with that

93

Ten. Sax.

Pos.

V.

Kb.

the sin - ger was con - tent .

Tongue of wood

words: Stephen Crane
music: C. René Hirschfeld

Soprano

Alt

Tenor

Bass

Tongue of wood, clip-clap-per, tongue of wood, clip-clap-per, tongue of wood, clip-

5

S.

A.

T.

B.

clap-per, tongue of ...

2

11

S.

A.

T.

B.

Tongue of wood, tongue of wood,

17

17

S.

A.

T.

B.

there was a man with tongue of wood Who es-say-ed to sing.

23

23

S.

A.

T.

B.

Tongue of wood, Tongue of wood,
Tongue of wood, Tongue of wood,
Tongue of wood, tongue of wood,

29

S. - There was a man with tongue of wood, a man with

A. There was a man, there was a man with tongue of wood. a man with

T. 8 There was a man with tongue of wood Who

B.

33

S. tongue of wood Who es - say - ed to sing.

A. tongue of wood Who es - say - ed to sing.

T. 8 es - say - ed to sing.

B.

37

S. - - -

A. And in truth, and in truth it was

T. 8 Tongue of wood, clip - clap - per, tongue of wood, clip - clap - per, tongue of wood, clip -

B.

41

S.

A.

la - men - ta - ble. And in truth it was la - men - ta -
clap-per, tongue of ...

T.

B.

47

S.

A.

ble.

T.

Tongue of wood, clip-clap-per, tongue of wood, clip-clap-per,

B.

52

S.

A.

T.

tongue of wood, clip-clap-per, tongue of ...

B.

58

S.

A.

T. 8 of wood.

B.

Hmm... But there was one who heard The clip-clap-per

65

S.

A.

T. 8

B.

of this tongue of wood And knew what the man Wished to

69

S.

A.

T. 8 But there was

B.

sing. there was one who heard the clip - clap - per

73

S.

A.

T. 8 And knew what the man Wished.

B. of this tongue of wood and knew what the man Wished to

77

S.

A.

T. 8 But there was one who heard the clip-clap - per

B. But there was one who heard the clip-clap - per

T. 8 But there was one who heard

B. sing. there was one who heard the clip - - clap - per

81

S.

A.

T. 8 of this tongue of wood, this tongue of wood and

B. of this tongue of this tongue and

T. 8 and knew what the man wished.

B. of this tongue of wood and knew what the man wished to

85

S. knew what the man wished and knew what the man wished,
A. knew what the man wished and knew what the man wished,
T. 8 But there was one who heard
B. sing. there was one who heard the clip - clap - per

89

S. wished to sing, And with that the sin - ger, to sing.
A. wished and to sing, that to the sing sing - er
T. 8 and knew what the man wished. with that
B. of this tongue of wood and knew what the man wish - ed.

93

S. was con - tent.
A. was con - tent.
T. 8 the sin - ger was con - tent.
B. was con - tent.

CRANE HEARTS

19

FOR 2 VIOLINS

$\text{♩} = 88 - 92 \quad \text{♪♪} = \text{♩} \text{ ♩}$

C. RENE HIRSCHFELD OP. 117/8

SOPRAN-SAX (B)

ALT-SAXOPHON (Es)

TENOR-SAXOPHON (B)

BARITON-SAXOPHON (Es)

SOPP-SAX.

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

$\text{♩} = 88 - 92 \quad \text{♪♪} = \text{♩} \text{ ♩}$

C. RENE HIRSCHFELD OP. 117/8

o2o.

CRANE HEART

3

SOPR-SAX.

13

ALT-SAX.

TENOR-SAX.
(B)

B.-SAX.

13

SOPR-SAX.

19

ALT-SAX.

TENOR-SAX.
(B)

B.-SAX.

19

CRANE HEART

SOPR-SAX.

25

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

25

SOPR-SAX.

31

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

31

CRANE HEART

5

SOPR-SAX.

This musical score page contains four staves for soprano saxophone. The first three staves begin at measure 38, while the fourth staff begins at measure 44. The key signature is B-flat major (two flats). Measure 38 starts with eighth-note pairs followed by quarter notes. Measures 39-40 continue this pattern. Measure 41 includes a sharp sign over the first note of the first pair. Measures 42-43 show eighth-note pairs with various dynamics and rests. Measure 44 starts with a sharp sign over the first note of the first pair. Measures 45-46 show eighth-note pairs with various dynamics and rests. Measures 47-48 show eighth-note pairs with various dynamics and rests. Measures 49-50 show eighth-note pairs with various dynamics and rests. Measures 51-52 show eighth-note pairs with various dynamics and rests. Measures 53-54 show eighth-note pairs with various dynamics and rests. Measures 55-56 show eighth-note pairs with various dynamics and rests. Measures 57-58 show eighth-note pairs with various dynamics and rests. Measures 59-60 show eighth-note pairs with various dynamics and rests. Measures 61-62 show eighth-note pairs with various dynamics and rests. Measures 63-64 show eighth-note pairs with various dynamics and rests. Measures 65-66 show eighth-note pairs with various dynamics and rests. Measures 67-68 show eighth-note pairs with various dynamics and rests. Measures 69-70 show eighth-note pairs with various dynamics and rests. Measures 71-72 show eighth-note pairs with various dynamics and rests. Measures 73-74 show eighth-note pairs with various dynamics and rests. Measures 75-76 show eighth-note pairs with various dynamics and rests. Measures 77-78 show eighth-note pairs with various dynamics and rests. Measures 79-80 show eighth-note pairs with various dynamics and rests. Measures 81-82 show eighth-note pairs with various dynamics and rests. Measures 83-84 show eighth-note pairs with various dynamics and rests. Measures 85-86 show eighth-note pairs with various dynamics and rests. Measures 87-88 show eighth-note pairs with various dynamics and rests. Measures 89-90 show eighth-note pairs with various dynamics and rests. Measures 91-92 show eighth-note pairs with various dynamics and rests. Measures 93-94 show eighth-note pairs with various dynamics and rests. Measures 95-96 show eighth-note pairs with various dynamics and rests. Measures 97-98 show eighth-note pairs with various dynamics and rests. Measures 99-100 show eighth-note pairs with various dynamics and rests.

38

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

38

38

SOPR-SAX.

This musical score page contains four staves for soprano saxophone. The first three staves begin at measure 44, while the fourth staff begins at measure 50. The key signature is B-flat major (two flats). Measure 44 starts with eighth-note pairs followed by quarter notes. Measures 45-46 continue this pattern. Measure 47 includes a sharp sign over the first note of the first pair. Measures 48-49 show eighth-note pairs with various dynamics and rests. Measure 50 starts with a sharp sign over the first note of the first pair. Measures 51-52 show eighth-note pairs with various dynamics and rests. Measures 53-54 show eighth-note pairs with various dynamics and rests. Measures 55-56 show eighth-note pairs with various dynamics and rests. Measures 57-58 show eighth-note pairs with various dynamics and rests. Measures 59-60 show eighth-note pairs with various dynamics and rests. Measures 61-62 show eighth-note pairs with various dynamics and rests. Measures 63-64 show eighth-note pairs with various dynamics and rests. Measures 65-66 show eighth-note pairs with various dynamics and rests. Measures 67-68 show eighth-note pairs with various dynamics and rests. Measures 69-70 show eighth-note pairs with various dynamics and rests. Measures 71-72 show eighth-note pairs with various dynamics and rests. Measures 73-74 show eighth-note pairs with various dynamics and rests. Measures 75-76 show eighth-note pairs with various dynamics and rests. Measures 77-78 show eighth-note pairs with various dynamics and rests. Measures 79-80 show eighth-note pairs with various dynamics and rests. Measures 81-82 show eighth-note pairs with various dynamics and rests. Measures 83-84 show eighth-note pairs with various dynamics and rests. Measures 85-86 show eighth-note pairs with various dynamics and rests. Measures 87-88 show eighth-note pairs with various dynamics and rests. Measures 89-90 show eighth-note pairs with various dynamics and rests. Measures 91-92 show eighth-note pairs with various dynamics and rests. Measures 93-94 show eighth-note pairs with various dynamics and rests. Measures 95-96 show eighth-note pairs with various dynamics and rests. Measures 97-98 show eighth-note pairs with various dynamics and rests. Measures 99-100 show eighth-note pairs with various dynamics and rests.

44

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

44

44

Musical score for four saxophones (Soprano, Alto, Tenor (B), Bass) in G clef, B-flat key signature, and common time. The score consists of two systems of music. In the first system, measures 50-53 are shown. The soprano saxophone has eighth-note patterns with grace notes. The alto saxophone has eighth-note patterns with grace notes. The tenor saxophone (B) has eighth-note patterns with grace notes. The bass saxophone has eighth-note patterns with grace notes. Measure 54 starts with a dynamic f . In the second system, measures 56-59 are shown. The soprano saxophone has sustained notes. The alto saxophone has eighth-note patterns with grace notes. The tenor saxophone (B) has eighth-note patterns with grace notes. The bass saxophone has eighth-note patterns with grace notes. Measure 60 starts with a dynamic f .

Continuation of the musical score for four saxophones (Soprano, Alto, Tenor (B), Bass) in G clef, B-flat key signature, and common time. The score consists of two systems of music. In the first system, measures 56-59 are shown. The soprano saxophone has sustained notes. The alto saxophone has eighth-note patterns with grace notes. The tenor saxophone (B) has eighth-note patterns with grace notes. The bass saxophone has eighth-note patterns with grace notes. Measure 60 starts with a dynamic f . In the second system, measures 62-65 are shown. The soprano saxophone has sustained notes. The alto saxophone has eighth-note patterns with grace notes. The tenor saxophone (B) has eighth-note patterns with grace notes. The bass saxophone has eighth-note patterns with grace notes.

CRANE HEART

7

SOPR-SAX.

61

ALT-SAX.

TENOR-SAX.
(B)

61

B.-SAX.

61

POCO A POCO ACCEL.

SOPR-SAX.

66

pp

ALT-SAX.

pp

TENOR-SAX.
(B)

66

pp

B.-SAX.

66

pp

CRANE HEART

d. = 56

SOPR-SAX.

ALT-SAX.

TENOR-SAX.
(B)

B.-SAX.

d = 112 *dd = 3/8*

SOPR-SAX.

ALT-SAX.

TENOR-SAX.
(B)

B.-SAX.

CRANE HEART

9

SOPR-SAX.

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

SOPR-SAX.

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

CRANE HEART

SOPR-SAX.

94

7

OSSIA:

94

7

SOPR-SAX.

98

98

98

98

CRANE HEART

11

SOPR-SAX.

Soprano Saxophone part (measures 102-103). The tempo is 102 BPM. The music consists of six measures of eighth-note patterns. Measures 102 and 103 show a sequence of eighth-note pairs with various slurs and grace notes.

ALT-SAX.

Alto Saxophone part (measures 102-103). The tempo is 102 BPM. The music consists of six measures of eighth-note patterns. Measures 102 and 103 show a sequence of eighth-note pairs with various slurs and grace notes.

TENOR-SAX.
(B)

Tenor Saxophone (B) part (measures 102-103). The tempo is 102 BPM. The music consists of six measures of eighth-note patterns. Measures 102 and 103 show a sequence of eighth-note pairs with various slurs and grace notes.

SOPR-SAX.

Soprano Saxophone part (measures 106-107). The tempo is 106 BPM. The music consists of six measures of eighth-note patterns. Measures 106 and 107 show a sequence of eighth-note pairs with various slurs and grace notes.

ALT-SAX.

Alto Saxophone part (measures 106-107). The tempo is 106 BPM. The music consists of six measures of eighth-note patterns. Measures 106 and 107 show a sequence of eighth-note pairs with various slurs and grace notes.

TENOR-SAX.
(B)

Tenor Saxophone (B) part (measures 106-107). The tempo is 106 BPM. The music consists of six measures of eighth-note patterns. Measures 106 and 107 show a sequence of eighth-note pairs with various slurs and grace notes.

B.-SAX.

Bass Saxophone part (measures 106-107). The tempo is 106 BPM. The music consists of six measures of eighth-note patterns. Measures 106 and 107 show a sequence of eighth-note pairs with various slurs and grace notes.

7

CRANE HEART

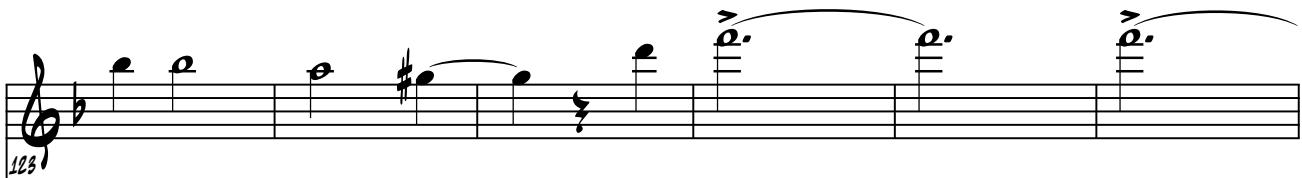
Musical score for soprano saxophone, alto saxophone, tenor saxophone (B), and bass saxophone. The score consists of two systems of music. The first system starts at measure 110 with a key signature of one flat. The soprano saxophone has a continuous eighth-note pattern. The alto saxophone has a eighth-note pattern with some grace notes. The tenor saxophone (B) has a eighth-note pattern. The bass saxophone has a eighth-note pattern. The second system starts at measure 116 with a key signature of one sharp. The soprano saxophone has a eighth-note pattern. The alto saxophone has a eighth-note pattern. The tenor saxophone (B) has a eighth-note pattern. The bass saxophone has a eighth-note pattern.

Continuation of the musical score. The soprano saxophone has a eighth-note pattern. The alto saxophone has a eighth-note pattern. The tenor saxophone (B) has a eighth-note pattern. The bass saxophone has a eighth-note pattern.

CRANE HEART

13

SOPR-SAX.



ALT-SAX.



TENOR-SAX.



(8)

B.-SAX.



SOPR-SAX.



ALT-SAX.



TENOR-SAX.



(8)

B.-SAX.



CRANE HEART

SOPR-SAX.

134

ALT-SAX.

TENOR-SAX.
(B)

B.-SAX.

 $\text{♩} = 88 - 92$

SOPR-SAX.

139

ALT-SAX.

TENOR-SAX.
(B)

B.-SAX.

CRANE HEART

15

SOPR-SAX.

145

ALT-SAX.

TENOR-SAX.
(8)

B.-SAX.

145

150

This section of the musical score shows four staves for Soprano Saxophone, Alto Saxophone, Tenor Saxophone (8), and Bass Saxophone. The key signature is one sharp. Measure 145 starts with a melodic line in soprano saxophone. Measures 146-149 show a rhythmic pattern of eighth and sixteenth notes between alto and tenor saxophones. Measure 150 consists of rests for all instruments.

SOPR-SAX.

150

ALT-SAX.

TENOR-SAX.
(8)

B.-SAX.

150

155

This section continues the musical score. The soprano saxophone has a melodic line in measure 150. Measures 151-154 show a rhythmic pattern between alto and tenor saxophones. Measure 155 shows sustained notes with grace notes above them.

SOPR-SAX.

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

SOPR-SAX.

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

CRANE HEART

17

SOPR-SAX.

Soprano Saxophone part (measures 1-6). The tempo is 168 BPM. The key signature changes from B-flat major to E major at measure 6. The first six measures feature eighth-note patterns with grace notes and slurs. Measure 6 begins with a sustained note followed by eighth-note patterns.

ALT-SAX.

Alto Saxophone part (measures 1-6). The tempo is 168 BPM. The key signature changes from B-flat major to E major at measure 6. The part consists of eighth-note patterns with grace notes and slurs.

TENOR-SAX.

Tenor Saxophone part (measures 1-6). The tempo is 168 BPM. The key signature changes from B-flat major to E major at measure 6. The part features eighth-note patterns with grace notes and slurs. The instruction "STRAIGHT" is written below the staff.

(B)

B.-SAX.

Bass Saxophone part (measures 1-6). The tempo is 168 BPM. The key signature changes from B-flat major to E major at measure 6. The part consists of eighth-note patterns with grace notes and slurs. The instruction "STRAIGHT" is written below the staff.

SOPR-SAX.

Soprano Saxophone part (measures 7-12). The tempo is 166 BPM. The key signature changes to F major at measure 7. The part features eighth-note patterns with grace notes and slurs.

ALT-SAX.

Alto Saxophone part (measures 7-12). The tempo is 166 BPM. The key signature changes to F major at measure 7. The part consists of eighth-note patterns with grace notes and slurs.

TENOR-SAX.

Tenor Saxophone part (measures 7-12). The tempo is 166 BPM. The key signature changes to F major at measure 7. The part features eighth-note patterns with grace notes and slurs. The instruction "SWING" is written below the staff.

(B)

B.-SAX.

Bass Saxophone part (measures 7-12). The tempo is 166 BPM. The key signature changes to F major at measure 7. The part consists of eighth-note patterns with grace notes and slurs. The instruction "STRAIGHT" is written below the staff.

CRANE HEART

 $\text{♩} = 112$

SOPR-SAX.

ALT-SAX.

TENOR-SAX. (B)

B.-SAX.

SWING

SWING

SOPR-SAX.

ALT-SAX.

OSSIA:

TENOR-SAX. (B)

B.-SAX.

ff

CRANE HEART

19

SOPR-SAX.

177

ALTO-SAX.

TENOR-SAX.
(B)

177

B.-SAX.

177

SOPR-SAX.

181

ALTO-SAX.

TENOR-SAX.
(B)

181

B.-SAX.

181

BERLIN, 03.2012

C. RENE HIRSCHFELD

CRANE HEARTS

FOR 2 VIOLINS

OP. 117/c

CRANE HEARTS

2

FOR 2 VIOLINS

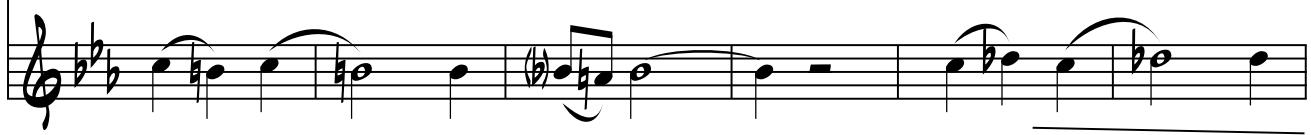
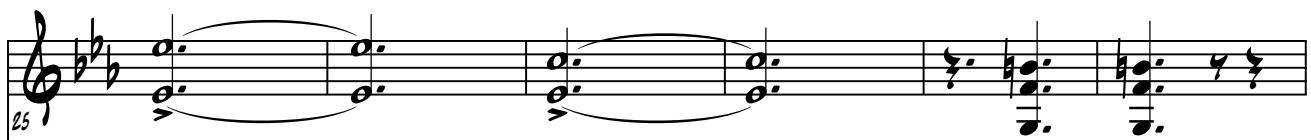
$\text{♩} = 88 - 92$ $\text{♪} = \text{♩}^3$

C. RENE HIRSCHFELD OP. 117/C

The sheet music for 'CRANE HEARTS' is composed of eight staves of musical notation for two violins. The key signature is B-flat major (two flats). The time signature is 3/4 throughout. The tempo is indicated as $\text{♩} = 88 - 92$ and $\text{♪} = \text{♩}^3$. The dynamic pp is used frequently, particularly in the first few measures. Measure 1 shows sustained notes with grace marks. Measure 2 begins with a dynamic pp followed by *SUL TASTO*. Measures 3 and 4 show eighth-note patterns with grace marks. Measure 5 starts with a dynamic p . Measure 6 begins with a dynamic pp . Measure 7 starts with a dynamic p . Measure 8 begins with a dynamic pp . Measure 9 starts with a dynamic p . Measure 10 begins with a dynamic p . Measure 11 starts with a dynamic p . Measure 12 starts with a dynamic p . Measure 13 starts with a dynamic p . Measure 14 starts with a dynamic p . Measure 15 starts with a dynamic p . Measure 16 starts with a dynamic p . Measure 17 starts with a dynamic p . Measure 18 starts with a dynamic p . Measure 19 starts with a dynamic p .

CRANE HEARTS

3



CRANE HEARTS

Musical score for 'CRANE HEARTS' featuring six staves of music for a single instrument. The score includes dynamic markings, performance instructions, and tempo changes.

Staff 1: Measures 49-50. Key signature: B-flat major (two flats). Measure 49: Four eighth-note chords (D, G, B-flat, E). Measure 50: Four eighth-note chords (D, G, B-flat, E).

Staff 2: Measures 51-52. Key signature: B-flat major (two flats). Measure 51: Three eighth-note chords (D, G, B-flat). Measure 52: Three eighth-note chords (D, G, B-flat).

Staff 3: Measures 53-54. Key signature: B-flat major (two flats). Measure 53: Two eighth-note chords (D, G, B-flat). Measure 54: Two eighth-note chords (D, G, B-flat).

Staff 4: Measures 55-56. Key signature: B-flat major (two flats). Measure 55: Two eighth-note chords (D, G, B-flat). Measure 56: Two eighth-note chords (D, G, B-flat). Dynamic: $p\ddot{p}$. Instruction: *SUL IV.
SUL TASTO*.

Staff 5: Measures 57-58. Key signature: B-flat major (two flats). Measure 57: Two eighth-note chords (D, G, B-flat). Measure 58: Two eighth-note chords (D, G, B-flat). Dynamic: $p\ddot{p}$.

Staff 6: Measures 59-60. Key signature: B-flat major (two flats). Measure 59: Two eighth-note chords (D, G, B-flat). Measure 60: Two eighth-note chords (D, G, B-flat).

Staff 7: Measures 61-62. Key signature: B-flat major (two flats). Measure 61: Two eighth-note chords (D, G, B-flat). Measure 62: Two eighth-note chords (D, G, B-flat).

Staff 8: Measures 63-64. Key signature: B-flat major (two flats). Measure 63: Eighth-note chords (D, G, B-flat). Dynamic: *pp*. Measure 64: Eighth-note chords (D, G, B-flat).

Staff 9: Measures 65-66. Key signature: B-flat major (two flats). Measure 65: Eighth-note chords (D, G, B-flat). Measure 66: Eighth-note chords (D, G, B-flat).

Staff 10: Measures 67-68. Key signature: B-flat major (two flats). Measure 67: Eighth-note chords (D, G, B-flat). Measure 68: Eighth-note chords (D, G, B-flat).

Staff 11: Measures 69-70. Key signature: B-flat major (two flats). Measure 69: Eighth-note chords (D, G, B-flat). Measure 70: Eighth-note chords (D, G, B-flat).

Staff 12: Measures 71-72. Key signature: B-flat major (two flats). Measure 71: Eighth-note chords (D, G, B-flat). Measure 72: Eighth-note chords (D, G, B-flat).

CRANE HEARTS

5

d. = 56

73

d = 112 *dd = 3*

81

A2CO *±*

85 *pizz. p*

f *COL LEGNO BATT.*

89

© C. RENE HIRSCHFELD

CRANE HEARTS

Musical score for 'CRANE HEARTS' featuring six staves of music. The score consists of two systems of three staves each. The key signature varies between staves, with some using one sharp and others using one flat. Measure numbers 93, 97, 101, and 105 are indicated at the beginning of each system. The first system starts with a treble clef, a key signature of one sharp, and a tempo of $\text{A} \text{rco}$. The second system starts with a bass clef, a key signature of one flat, and a tempo of $\text{A} \text{rco}$. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 105 concludes with a measure repeat sign and a repeat sign with a circled '7' below it.

CRANE HEARTS

7

Musical score for 'CRANE HEARTS' featuring six staves of music for a single instrument. The score is in 2/4 time, with a key signature of two flats. Measure numbers 109, 115, 121, and 128 are indicated at the beginning of each staff. Measure 122 is marked with 'pizz.' and measure 126 is marked with '(Arco)'.

109

115

121

122. pizz.

(Arco)

CRANE HEARTS

133

d = 88 - 92

133

pp ARCO SUL TASTO

138

pp SUL TASTO

143

pp COL LEGNO BATT.

POCO A POCO ACCEL.

147

pizz.

147

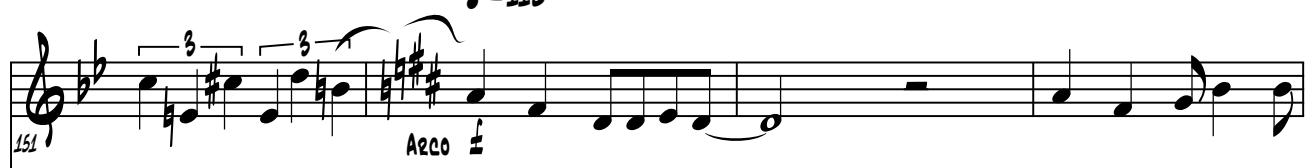
pizz.

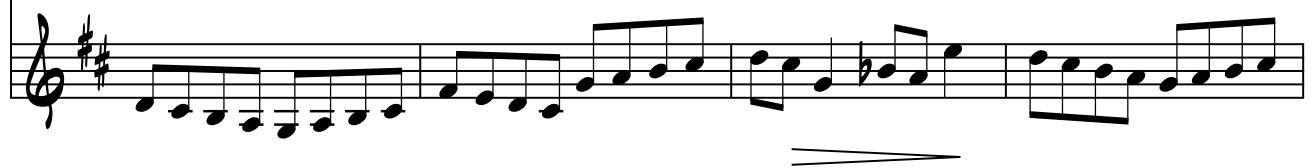
COL LEGNO BATT.

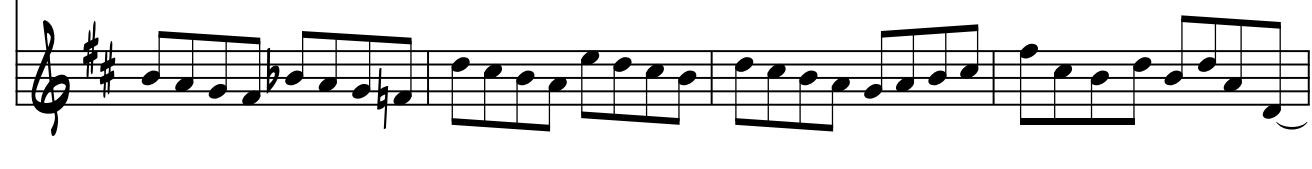
CRANE HEARTS

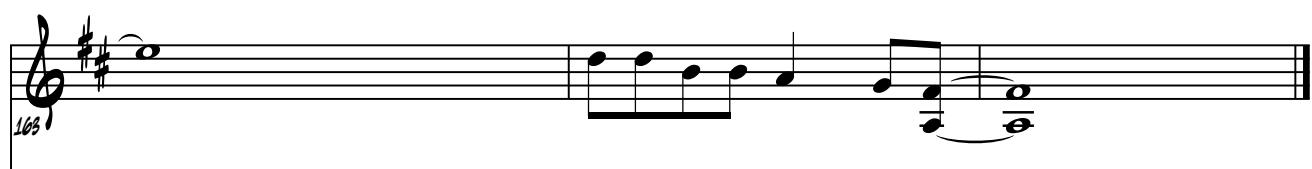
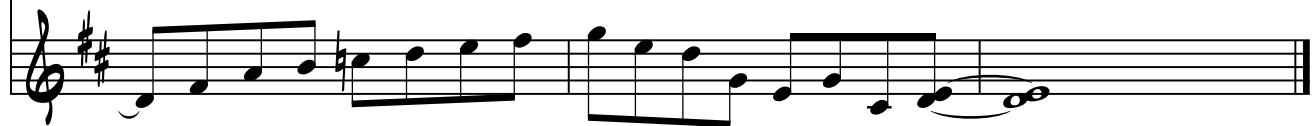
9

$\text{♩} = 112$

151 
= 

155 


159 


163 


There was a man with tongue of wood
Who essayed to sing,
And in truth it was lamentable.
But there was one who heard
The clip-clapper of this tongue of wood
And knew what the man
Wished to sing,
And with that the singer was content.

Stephen Crane