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**THE POET AND  
HIS SONG**

for S.A.T.B. Chorus and Piano

Text by Paul Laurence Dunbar



**PRESSER**

# The Poet and His Song

for S.A.T.B. Chorus and Orchestra

Duration: c. 7'

PAUL LAURENCE DUNBAR

ERIC EWAZEN

**Allegro maestoso**

Piano  
Reduction

Musical score for measures 1-4. The piece is in 3/4 time. The right hand features a melody of eighth notes with a dynamic marking of *f*. The left hand provides a bass line with chords and single notes.

Musical score for measures 5-10. The right hand continues the melody with some grace notes. The left hand has a more active bass line. A dynamic marking of *fp* appears in measure 8.

**11 Allegro**

Musical score for measures 11-14. The tempo changes to **Allegro** and the time signature changes to 4/4. The right hand has a rhythmic pattern of eighth notes, while the left hand has a steady bass line.

Musical score for measures 15-18. The right hand features a more complex rhythmic pattern. A dynamic marking of *fp* is present in measure 16.

Musical score for measures 19-22. The right hand has a melodic line with eighth notes. Dynamic markings of *fp* and *f* are used throughout the section.

22

*mf*

S. A — song is but a — lit - tle thing,

*mf*

A. A — song is but a — lit - tle thing,

*mf*

T. A — song is but a — lit - tle thing,

*mf*

B. A — song is but a — lit - tle thing,

*mp*

26

S. and — yet what — joy it is to — sing! —

A. and — yet what — joy it is to — sing! —

T. and — yet what — joy it is to — sing! —

B. and — yet what — joy it is to — sing! —

30

S. In \_\_\_ hours of \_\_\_ toi - l it gives me \_\_\_

A. In \_\_\_ hours of \_\_\_ toi - l it gives me \_\_\_

T. In \_\_\_ hours of \_\_\_ toi - l it gives me \_\_\_

B. In \_\_\_ hours of \_\_\_ toi - l it gives me \_\_\_

35

S. zest, \_\_\_ and \_\_\_ when \_\_\_ *p sub.*

A. zest, \_\_\_ and \_\_\_ when \_\_\_ *p sub.*

T. zest, \_\_\_ and \_\_\_ when \_\_\_ *p sub.*

B. zest, \_\_\_ and \_\_\_ when \_\_\_ *p sub.*

39

S. at \_\_\_ eve \_\_\_ I \_\_\_ long for

A. at \_\_\_ eve \_\_\_ I \_\_\_ long for

T. at \_\_\_ eve \_\_\_ I \_\_\_ long for

B. at \_\_\_ eve \_\_\_ I \_\_\_ long for

43

S. rest, for rest; \_\_\_

A. rest, for rest; \_\_\_

T. rest, for rest; \_\_\_

B. rest, for rest; \_\_\_

*f*

48

*mf*

S. When cows come home a - long the

*mf*

A. When cows come home a - long the

*mf*

T. When cows come home a - long the

*mf*

B. When cows come home a - long the

*mf*

52

*p sub.*

S. bars, And in the fold I hear the

*p sub.*

A. bars, And in the fold I hear the

*p sub.*

T. bars, And in the fold I hear the

*p sub.*

B. bars, And in the fold I hear the

*p sub.*

56 *mf*

S. bell, \_\_\_ as Night, the shep - herd herds his

A. bell, \_\_\_ as Night, the shep - herd herds his

T. bell, \_\_\_ as Night, the shep - herd herds his

B. bell, \_\_\_ as Night, the shep - herd herds his

*mp*

60

S. stars, I sing my song, \_\_\_ and all \_\_\_ is

A. stars, I sing my song, \_\_\_ and all \_\_\_ is

T. stars, I sing my song, \_\_\_ and all \_\_\_ is

B. stars, I sing my song, \_\_\_ and all \_\_\_ is

64

S. well, \_\_\_ is \_\_\_ well. *f*

A. well, \_\_\_ is \_\_\_ well. *f*

T. well, \_\_\_ is \_\_\_ well. *f*

B. well, \_\_\_ is \_\_\_ well. *f*

67

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_



71

Musical score for measures 71-73. The piece is in 3/4 time. The key signature has two sharps (F# and C#). The music is written for piano with a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. There are fermatas over the final notes of measures 71 and 73.

74

Musical score for measures 74-76. The piece is in 3/4 time. The key signature has two sharps (F# and C#). The music is written for piano with a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. A dynamic marking of *p sub.* is present in measure 75.

77

Musical score for measures 77-80. The piece is in 3/4 time. The key signature has two sharps (F# and C#). The music is written for piano with a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. A dynamic marking of *f* is present in measure 77.

80

Musical score for measures 80-83. The piece is in 3/4 time. The key signature has two sharps (F# and C#). The music is written for piano with a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

83

Musical score for measures 83-86. The piece is in 3/4 time. The key signature has two sharps (F# and C#). The music is written for piano with a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

86

S. *mf*  
There are no

A. *mf*  
There are no

T. *mf*  
There are no ears to hear my lays,—

B. *mf*  
There are no ears to hear my lays,—

*mp*

90

S. ears to hear my lays,— No lips to

A. ears to hear my lays,— No lips to

T. No lips to lift a word of praise;

B. No lips to lift a word of praise;

94

S. lift a word of praise; There are no

A. lift a word of praise; There are no

T. There are no ears to hear my lays, —

B. There are no ears to hear my lays, —

98

S. ears to hear my lays, — No lips to

A. ears to hear my lays, — No lips to

T. No lips to lift a word of — praise, —

B. No lips to lift a word of — praise, —

102

S. lift a word of praise; *f* But

A. lift a word of praise; *f* But

T. of praise; *f* But

B. of praise; *f* But

*mf*

106

S. still, — with faith un - fal-ter-ing, I live and

A. still, — with faith un - fal-ter-ing, I live and

T. still, — with faith un - fal-ter-ing, I live and

B. still, — with faith un - fal-ter-ing, I live and