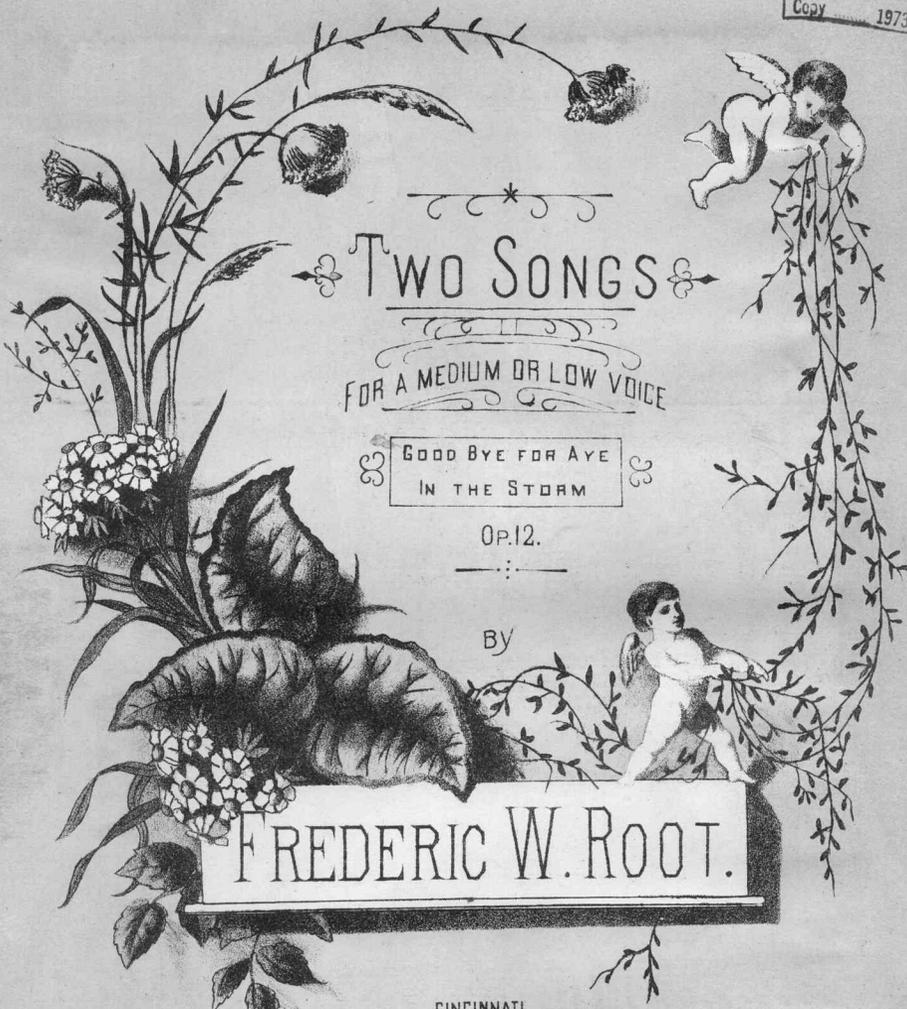


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TWO SONGS

FOR A MEDIUM OR LOW VOICE

GOOD BYE FOR AYE
IN THE STORM

OP. 12.

By

FREDERIC W. ROOT.

CINCINNATI.

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200 WABASH AVENUE



J. CHURCH & Co.
8 UNION SQUARE.

TO JOHN E. McWADE.
GOOD BYE FOR AYE!

E.E. REXFORD.

FREDERIC W. ROOT, Op. 12, No. 1.

Allegro con moto.

The piano introduction is in 3/4 time, marked *Allegro con moto*. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and triplets. A dynamic marking of *f* (forte) is present at the start.

f animato.

The vocal line begins with the lyrics: "He kissed her lips and sailed away, And as his bark went down the bay He". The melody is in 3/4 time, marked *f animato*. It consists of eighth and sixteenth notes.

The piano accompaniment for the first part of the song is in 3/4 time, marked *f animato*. It features a dense texture of chords in the right hand and a simpler bass line in the left hand.

The vocal line continues with the lyrics: "turned with one last look to say Good bye, sweetheart, for many a day;". The melody is in 3/4 time, marked *f* at the beginning and *p* (piano) for the latter part.

The piano accompaniment for the second part of the song is in 3/4 time, marked *p* (piano) and *ff* (fortissimo) at the end. It features a dense texture of chords in the right hand and a simpler bass line in the left hand.

cres.

He turned with one last look to

say Good bye sweetheart, Good bye, Good bye for ma - ny a

dim. *p*

poco rit.

day, Good bye sweetheart, Good bye, Good bye for ma - ny a day.

poco rit.

tranquillo.

Poco più Lento.

One night he paced the deck a - lone; How

Andantino.

pp

strangely still the air had grown! The sea seemed list'ning; Not a breath Broke

pp

silence deep, broke silence deep as that of death! Silence deep as death!

cres. *rall.*

Lento ma non troppo. *pp*

Low like the sound of winds that play On pipes of sum - mer far a -

pp *Lento e molto legato.* *PPP*

- way, A voice a - cross the si - lence came, His sweetheart's

cres.

voice, and called his name. Ten-der yet sad the tones he

heard, Re-call-ing his own last part-ing word;

A voice a-cross the si-lence came, His sweetheart's

voice, and called his name.

p *pp* *poco rall.* *pp* *f* *p*

cres. *mf*

pp

*

6003-8

Tempo Uno And

ff spiritoso.

now a-gain with-in the bay The good ship Wau-d'r'er safe-ly

lay, And ea-ger-ly he sought the shore His

sweet heart's eyes to see once more.

il basso marcato.

no slower.

They told him that his love was dead! "She called you ere her spir- it

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment features a dense texture of chords in the right hand and a more rhythmic bass line.

fled, And sent a last good bye," they said;

The second system continues the vocal line and piano accompaniment. The piano part includes a section marked *agitato.* with a hairpin crescendo leading to a more active accompaniment.

She sent a last good bye, they said; And then he knew that he had

The third system shows the vocal line and piano accompaniment. The piano accompaniment continues with a consistent harmonic support for the vocal melody.

heard A - - cross the world his love's last word Good

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part includes markings for *poco rall* and *cres.* (crescendo).

tranquillo ed à tempo.

bye, sweetheart, good bye, Good bye, A-las! for

dim.

a tempo. tranquillo.

aye, Sweetheart, Sweet-heart good bye, good bye for

pp *cres.* *ad lib.*

aye, For aye, For

p *exact time.* *f* *dim.* *rit.*

aye!

pp *a tempo.* *rull. e dim.* *R.H.* *L.H.* *pp*

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