

FISCHER EDITION

American Composers Series

SONGS

BY

JAMES P. DUNN

- The Bitterness of Love.** High, C# min. *d#-ab*.
Low, Bb min. *c-f* .50
- Heart to Heart.** Medium, Ab, *eb-eb*..... .40
- Weary.** (Sacred Song). Medium, Eb, *d-f*..... .50

In Preparation:

- "To Helen."** High, Eb, *f-ab*..... .50
- When I am Dying.** High, A, *e-a*..... .50
- "Requiem."** Low, Db, *bb-ab*..... .50
- A White Rose.** High, A, *e-a*..... .50

J. FISCHER & BRO., NEW YORK

7, 8, 10 and 11, Bible House (Astor Place)

James P. Dunn, born in New York City, 1884. Educated at parochial schools and the City College of New York. Received the major portion of his musical education at Columbia University under McDowell and Rübner. At present organist of St. Patrick's Church, Jersey City; also engaged in teaching and contributing articles to various musical magazines. Mr. Dunn is the composer of an orchestral setting of Poe's "Annabel Lee," produced at Carnegie Hall by the People's Symphony Orchestra. In larger forms of composition he has also written a piano quintet, two string quartets, a trio, violin sonata and symphonic overture. Besides these, he is the author of many songs and smaller piano pieces.

Weary

Medium, E♭. Fischer Edition, No. 3979

A religiouslike quietude and calm should characterize the rendition of this song. Yet this should be somewhat disturbed by the agony of soul depicted in the second verse. Here the counter-melody in the accompaniment should be rather marked, and throughout the latter should follow the mood of the voice most strictly. A clear enunciation of the words is of the utmost importance, thus permitting them to tell their own story with the utmost effect.

Weary

I would have gone; God bade me stay:
I would have worked; God bade me rest.
He broke my will from day to day:
He read my yearnings unexpressed.
And said me nay.

Now I would stay; God bids me go:
Now I would rest; God bids me work.
He breaks my heart tossed to and fro:
My soul is wrung with doubts that lurk
And vex it so!

I go, Oh Lord, where thou sendest me;
Day after day I toil and moil;
But, Christ my Lord, when will it be
That I may let alone my toil
And rest with Thee?

Christina Rossetti

Weary

CHRISTINA ROSSETTI

Medium

JAMES P. DUNN

Slowly and quietly

Voice

Piano

p

pp

The bass just a trifle pronounced

I would have

gone; God bade me stay: I would have worked; God

bade me rest; He broke my will from day to

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Eigentum des Verlegers für alle Länder

day: He read my yearn - ings un - ex - pressed.

Very slowly
pp

And said me nay. Now I would stay; God bids me

pp with the voice in time

l. h.
r. h.
l. h.

Quite louder

go: Now I would rest; God bids me work. He breaks my

Somewhat agitated

heart, tossed to and fro: My soul is wrung with doubts that lurk and

with the voice increase a little

slow up *As at first*
p
 vex it so! I go, Oh Lord, where Thou send-est

r. h.
pp
l. h.

me; Day af-ter day I toil and moil;

emphatic *slow up* *softer*
 But, Christ my Lord, when will it be That I may let a -

increase *softer*

Very slowly
 lone my toil And rest with Thee?

with the voice

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SAY OF

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"OF THE ROBIN AND THE MASTER"

"THERE IS A GARDEN IN HER FACE"

"FOR A DREAM'S SAKE"

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Sincerely yours

Cleveland, O., Dec. 8, 1914

(Signed) WILSON G. SMITH

"I was gripped right at the first by the simplicity and adorable charm of the 'Xmas Carol.' You have the mediæval spirit throughout, with a lovely melody for the voice part and a very appropriate accompaniment *** The 'For a Dream's Sake' is mighty well fashioned and you have surely objectified the mood of the poem. It is in this song that I seem to feel the mysticism you may have consciously or unconsciously arrived at. Originality aplenty you have in this song. The song as a song is beautiful and the spirit of it appeals to me very strongly. It would be patronizing, should I ever mention to you your musicianship. Anyone *knows* you have long ago mastered the technic of writing, so why should I speak of that?"

(Signed) CHARLES WAKEFIELD CADMAN

Fort Collins, Col., Nov. 19, 1914

"I certainly do love the lighter 'There is a Garden in Her Face' and 'Of the Robin and the Master.' The last song is so very appealing. You've done it simply, with such tenderness and yet with such dramatic sense. The 'There is a Garden' is a fascinating thing and I'd love hearing Alma Gluck do it."

(Signed) GENA BRANSCOMBE

New York, Dec. 11, 1914