

CHARITY



WORDS BY
EMILY DICKINSON
MUSIC BY
JAMES G. MAC DERMID

60

High



Medium Voice



Low



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CHICAGO



SM4961

CHARITY

High Voice

Medium Voice

Low Voice



Poem by
EMILY DICKINSON. Additional verse by James G. Mac Dermid

Music by
JAMES G. MAC DERMID

Andante



con espressione

If I can stop one heart from

break - ing, I shall not live in vain, If

I can ease one life the ach - ing, Or cool one

cresc

pain, Or help one faint - ing rob - in In -

cresc

to his nest a - gain, I shall not live in

f

f

molto rit.

vain, — I shall not live in vain.

a tempo

molto rit.

a tempo

largamente

f

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat major). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

The second system continues the musical score. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "If I can point one heart to" are written below the vocal line. The piano accompaniment continues with chords and moving lines. The instruction *p a tempo* is written in the bass staff.

The third system continues the musical score. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "heav - en, I shall not live in vain, If" are written below the vocal line. The piano accompaniment continues with chords and moving lines.

The fourth system continues the musical score. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "I can give one life the leav - en That goal to" are written below the vocal line. The piano accompaniment continues with chords and moving lines.

gain, Or shed one ray of sun - shine in -

cresc

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the lyrics 'gain, Or shed one ray of sun - shine in -'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A 'cresc' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

to this world a - gain, I shall not live in

f

The second system continues the vocal line with the lyrics 'to this world a - gain, I shall not live in'. The piano accompaniment features a more active right hand with chords and a steady bass line. A forte (*f*) dynamic marking is placed above the vocal line and below the piano accompaniment.

vain, — I shall not live in vain.

molto rit.

a tempo

The third system concludes the vocal line with the lyrics 'vain, — I shall not live in vain.'. The piano accompaniment has a slower feel, indicated by the 'molto rit.' (molto ritardando) marking. A 'a tempo' marking appears at the end of the system. The piano accompaniment features a steady bass line and chords in the right hand.

The fourth system shows the piano accompaniment continuing. The right hand plays chords, and the left hand has a sustained bass line. The system ends with a double bar line.



Songs by James G. MacDermid

The Recital and Concert Programs of nearly every artist of note contain one or more of this talented composer's songs.

MacDermid Scriptural Songs are extensively used in churches of all denominations.

SECULAR

- Sacrament** { Ab—Highest
G—High
F—Med.
Eb—Low
- It is not often a composer's privilege to write such a song as "Sacrament." The author of the lines, with greatest delicacy, has pointed to a sacred rite as the aspiration of the human sentiment, if not the ultimate. Mr. MacDermid has discerned the finer meaning and has produced a song, which if he had written no other would bring him enduring fame.
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- Fulfillment** { F—High
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- Heart o' Me** { Eb—High
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- Mr. Vanderhoof's elusive idea could be easily lost in a complex musical treatment, but it is easily traceable in the composer's melodious setting and it becomes an unusual number because it is "different!"
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F—Med.
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- I Call to Mind a Day** { G—Highest
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Db—Low
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- If I Knew You and You Knew Me** { Bb—High
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Db—Low
- Poetry and music conjoin naturally in the Book of Isaiah and this song is a pronounced proof of the fact.

- Behold What Manner of Love** { Ab—High
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- The composer here draws his text from the record of Creation with correlative scripture from the new Testament; and it becomes at once the most colossal theme for any composer.
- For the Mountains Shall Depart** { B—High
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- In these beautiful lines from Isaiah the composer links a decisive recitative, by means of an interlude to a flowing melody of rare charm with just enough repetition to enhance its quiet beauty.
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