

*Voices of the Past –  
A Song Cycle on  
Poems by Adelaide Anne Procter*

for

Voice and Piano

by

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HARVEY MUSIC EDITIONS

## Table of Contents

- I. *Echoes*
- II. *My Picture*
- III. *A Dream*
- IV. *Homeward Bound*
- V. *A Chain*
- VI. *A Love Token*
- VII. *Linger, oh, gentle Time*
- VIII. *An Ideal*
- IX. *Spring*
- X. *Voices of the Past*

# Voices of the Past – A Song Cycle on Texts by Adelaide Anne Procter (1825-1864)

## I. Echoes

Music: Justin Henry Rubin  
 (2016)

*Poco adagio e rubato*

*ppp* *p*

1. Still, Still the an - gel  
 2. Still, Still the wood is  
 3. Cease, Cease, oh e - choes,

*pp molto risonante* *p*

*Poco rit.*

*a tempo*

*Molto rit.*

stars are shi - ning, Still the rip - pling wa - ters flow,  
 dim and lone - ly, Still the plash - ing foun - tains play,  
 mourn - ful e - choes! Once I loved your voi - ces well;

*a tempo*

*Rit.*

But the an - gel- voice is si - lent That I heard so long a - go.  
 But the past and all its beau - ty, Whi - ther has it fled a - way?  
 Now my heart is sick and wea - ry... Days of old, fare - well!

[loco]

*8vb - - -*

*a tempo*

*Poco rit.*

Hark! the e - choes mur - mur low, Long a - go!  
Hark! the mourn - ful e - choes say, Fled a - way!  
Hark! the e - choes Cry fare - well, fare - well!

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The tempo starts at *a tempo* and transitions to *Poco rit.* The lyrics are: "Hark! the e - choes mur - mur low, Long a - go! Hark! the mourn - ful e - choes say, Fled a - way! Hark! the e - choes Cry fare - well, fare - well!"

*a tempo*

*Poco rit.*

*Rit.*

The second system continues the piano accompaniment from the first system. It features a treble and bass clef grand staff. The tempo markings are *a tempo*, *Poco rit.*, and *Rit.*

*Meno mosso*

The third system shows the piano accompaniment continuing. It features a grand staff with treble and bass clefs. The tempo is marked *Meno mosso*.

## II. My Picture

*Andando*

mf

The piano introduction begins in 3/4 time with a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody consists of chords and single notes, while the bass line features a steady eighth-note accompaniment.

*Poco rit.*

*mf*

*a tempo*

Please stand this way... ..more near the win-dow... By my

8<sup>va</sup>-1

The vocal line enters with the lyrics "Please stand this way... ..more near the win-dow... By my". The piano accompaniment continues with chords and a bass line. The tempo changes from *Poco rit.* to *a tempo*. The key signature remains one flat.

*Poco rit.*

desk you see the light Fall - ing on my pic - ture...

The vocal line continues with the lyrics "desk you see the light Fall - ing on my pic - ture...". The piano accompaniment features chords and a bass line. The tempo is *Poco rit.*. The key signature remains one flat.

*a tempo*

*Molto rit.*

*mp*

*a tempo*

Who the head may be

*p*

The vocal line continues with the lyrics "Who the head may be". The piano accompaniment features chords and a bass line. The tempo changes from *a tempo* to *Molto rit.* and back to *a tempo*. The key signature changes to two sharps (D major).

I know not, With a look half sad, half state - ly,

The vocal line concludes with the lyrics "I know not, With a look half sad, half state - ly,". The piano accompaniment features chords and a bass line. The tempo is *a tempo*. The key signature remains two sharps.

*Molto rit.*

*p* *Meno mosso*

*Rit.*

Grave sweet eyes, flow - - - ing hair.

*a tempo*  
*(Poco meno mosso)*

*mp*

*Poco rit.*

*a tempo*

Do you won-der that my pic - ture

*Rit.*

Has be - come like a friend? It's seen my life's be - gin - ning

It shall stay and cheer my end!

### III. A Dream

*Poco allegro, affabile, con moto*

*mp*

*poco* *Rit.*

*a tempo*

All yes - ter day, all yes - ter - day I was

*poco* *Rit.*  
spin - ning, spin - ning, Sit - ting a - lone in the

*a tempo*

sun; I took the threads All of blue sum - mer

*p*

air, a flick - er - ing of sun - light here and there.

The sha - dows grew and The eve - ning wind passed by, the

pur - ple splen - dour of sun - - - set Was

*dim. poco a poco* ---

*Poco rit.*

flood - ing the wes - tern sky, the wes - tern sky.

*Rit.* *Molto rit.*

*mp*



# IV. Homeward Bound

*Enfatico, con velocita*

subito  
Meno mosso accel.

*f*

This system contains the first four measures of the piece. It features a piano introduction with a treble and bass clef. The tempo and dynamics are marked as *Enfatico, con velocita*, *f*, *subito*, *Meno mosso*, and *accel.* The key signature has one flat, and the time signature is 4/4.

*a tempo primo*

*p* *f* sub.

This system contains measures 5 through 10. It continues the piano introduction. The dynamics are marked as *p* and *f* sub. The tempo is marked *a tempo primo*. The time signature changes to 3/4 for measures 7 and 8.

*Rit.*

*accel.*

*mp* *f* sub. *mp*

This system contains measures 11 through 16. It features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked as *mp*, *f* sub., and *mp*. The tempo is marked *Rit.* and *accel.*

*Molto rit.*

*accel.*

*f* *p* L.V.

This system contains measures 17 through 22. It features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked as *f* and *p*. The tempo is marked *Molto rit.* and *accel.* The system ends with a double bar line and the marking *L.V.*

*mp* *cresc.*

*a tempo primo*

*f*

I have seen, I have seen,

This system contains measures 23 through 28. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are "I have seen, I have seen,". The dynamics are marked as *mp*, *cresc.*, *a tempo primo*, and *f*.

*subito*  
*Meno mosso* *accel.*

I have seen a fier - cer tem - pest, Known a lou - der

*a tempo primo* *Molto rit.* *p* *a tempo*

whirl - wind blow; Young I was, While

*Rit.* *Molto rit.*

life held such trea - sures for me...

*Quasi-recit.*

...I felt I could not die. I strug-gled for and saved it... Life a-lone...

Bruised, half dead and help - less... I was cast up - on the shore

con 8<sup>va</sup>

All my com-rades, old and wea-ry, Have gone back to die at home.

*pp* Yes, I shall reach a ha-ven Home! *Rall.* I, too, shall reach home...

*pp*

quasi-arp.

# V. A Chain

*Chiaramente*

*Rit.*

*a tempo*

*mp*

The

*sfz secco*

*p legato*

*poco*

*sfz sub.*

(secco)

bond that links our souls to - ge - ther; Will it last through stor - my

*mp legato*

*Rit.*

wea - - - ther?

1. The slen - der  
2. But through that

*a tempo*

*Più mosso*

*mp*

*sfz sub.*

*mp*

*quasi-legato*

(secco)

link can re - cog - nize: In the bright light it seems to  
fei - ry trial When earth - ly ties and bonds are past, when

*Rit.*

*a tempo primo*  
(*poco meno mosso*)

fade...  
ties are past...

*pp risonante*  
(col. ped.)

*pp*

*Rit.*

*Meno mosso*

What slight - er things dare not en - dure

*fp* *pp risonante*

\*In this section carefully use 1/4 – 1/2 Pedal to allow the initial attack to resonate as echoes while the succeeding pitches are played normally.

Will make our Love more safe and

*fp* *pp risonante*

*Molto rit.*

pure, will make our Love pure.

# VI. A Love Token

*Poco andantino*  
(a tempo)

mp

The piano introduction consists of two systems. The first system is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The second system changes to 3/4 time and continues the melody and bass line.

*Poco rit.* *mf* a tempo

1. Do you grieve no cost - ly  
2. Take a Heart of vir - gin

mf

The vocal entry begins with two lines of lyrics. The piano accompaniment continues with a steady bass line and harmonic support in the right hand.

of - fer - ing To the La - dy you can make? There is one, and  
sil - ver, Fa - shion it with hea - vy blows Cast it in - to

f mf

The vocal entry continues with two lines of lyrics. The piano accompaniment features dynamic markings of *f* and *mf*.

mp *Molto rit.*

gifts less wor - thy Queens have stooped to take.  
Love's hot fur - nace When it fier - cest glows.

mp

The final system includes the lyrics and piano accompaniment. The tempo marking *Molto rit.* is present. The piano accompaniment features a dynamic marking of *mp*.

*Poco meno mosso* *p*

*Poco rit.*

And when you've wrought and la - boured Till the gift is all com - plete,

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Poco meno mosso' and the dynamic is 'p'. The system concludes with a 'Poco rit.' marking and a change to a 3/4 time signature.

*Rit.*

You may hum - bly lay your of - fer - ing At the La - dy's

The second system of the musical score. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The tempo is marked 'Rit.' and the dynamic is 'p'. The system concludes with a change to a 2/4 time signature.

*Tornando a tempo*

feet.

The third system of the musical score. The vocal line is mostly silent, with the word 'feet.' written below the first few notes. The piano accompaniment continues in grand staff. The tempo is marked 'Tornando a tempo' and the dynamic is 'mp'. The system concludes with a change to a 3/4 time signature.

*Poco rit.* *mf a tempo*

Should her mood be gra - cious

The fourth system of the musical score. The vocal line is in treble clef. The piano accompaniment continues in grand staff. The tempo is marked 'Poco rit.' and 'mf a tempo'. The system concludes with a change to a 2/4 time signature.

with dis-dain - ful smi - ling pride, She will place it

with the trin - kets Glit - ter - ing at her side.

*Molto rit.*



# VII. Linger, oh, gentle Time

*Placidamente*

*Poco rit.*

*a tempo*

*p* Lin - ger, oh, gen - tle

*p*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics "Lin - ger, oh, gen - tle". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

*Poco rit.*

*a tempo*

Time, oh, ra - di - ant grace of bright To - day!

*3*

This system contains the second vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a "3" above it, followed by the lyrics "Time, oh, ra - di - ant grace of bright To - day!". The piano accompaniment continues with the same rhythmic pattern.

Let not the hou - rs' chime Call thee a - way,

This system contains the third vocal line and piano accompaniment. The vocal line has the lyrics "Let not the hou - rs' chime Call thee a - way,". The piano accompaniment features a more active eighth-note pattern in the right hand.

*Rit.*

a - way...

This system contains the final vocal line and piano accompaniment. The vocal line has the lyrics "a - way...". The piano accompaniment concludes with a series of chords and a final cadence, marked with a "Rit." (Ritardando).

*a tempo* *Poco rit.* *a tempo*

Sha - dows ga - ther round, and should we part, A star - less

*Poco rit.* *a tempo*

night... May fill my heart... Then pause and yet ere

*Rit.*

thou de - part.

*a tempo* *Poco rit.*

Lin - ger, I ask no more, When thou art flown What fu - ture can re -

*a tempo*      *Rit.*      *Poco meno mosso*      *Rit.*

store...      All that I hold from thee and call my

*pp*

own?      my own?

# VIII. An Ideal

*Andante, con poco rubato*

*Poco rit.*

mf

The piano introduction consists of two staves. The right hand begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G3, followed by quarter notes F3, E3, and D3. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece concludes with a change to 3/4 time, featuring a half note G4 in the right hand and a half note G3 in the left hand.

*a tempo Poco rit. a tempo*

mf

While the grey mists of ear - ly dawn Were lin - ger - ing

The vocal line begins with a half rest, followed by a half note G4, quarter notes A4, B4, and C5, and a half note D5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands. The key signature remains three sharps and the time signature is 4/4.

*Poco rit.*

*a tempo*

*Poco rit.*

*Poco meno mosso*

round the hill... A wing - èd Spi - rit

The vocal line starts with a half note G4, quarter notes A4, B4, and C5, followed by a half rest. The piano accompaniment continues with a similar rhythmic pattern. The key signature is three sharps and the time signature is 4/4.

came to me, No - ble, and ra - di - ant, and

The vocal line begins with a half note G4, quarter notes A4, B4, and C5, followed by a half rest. The piano accompaniment maintains the rhythmic pattern. The key signature is three sharps and the time signature is 4/4.

*Rit.* *a tempo*

free. *p* The word he spoke, with - in my

*Rit.* *a tempo primo*

heart Stirred life un-known be - fore...

*mf*

*mp* *Rit.*

Now stars are ri - sing one by one, Through the

*mp*

*f* *pp*

dim eve - ning air... (air...)

*8va* [loco]

*Gaiamente* IX. Spring

*mp*

*Poco rit.* *Rit.*

*mp* 1. Hark! the Hours are soft - ly call - ing,  
2. List - en to Earth's wea - ry voi - ces,

*Accel.* *a tempo* *mf*

Bid - - ding Spring a - rise,  
Lou - - der e - - - - - very day,

To list - en to rain - drops  
But has - ten her task of

*f* *dim.* ----- *Rit.*

fall - ing From the clou - dy skies...  
 beau - ty Scar - cely yet be gun...

*Molto rit.* ----- *p* *a tempo*

*p* *mp*

*Rit.*

*ppp*

# X. Voices of the Past

*Misterioso, poco adagio*

*p* risonante, legato

(col Ped.)

The piano introduction consists of two staves. The right hand features a complex, flowing melody with many accidentals, while the left hand provides a steady accompaniment of chords and single notes. The tempo is marked 'Misterioso, poco adagio'.

*Rit.* *a tempo*

*p* You won - der that my tears should

The vocal line begins with a rest, followed by the lyrics 'You wonder that my tears should'. The piano accompaniment continues with the same complex melody as the introduction. The tempo changes from 'Rit.' to 'a tempo'.

*Poco rit.* *a tempo*

flow In lis - ten - ing to that sim - - - - ple

(Ped. .... Ped. ....)

The vocal line continues with 'flow In listening to that simple'. The piano accompaniment features a triplet of eighth notes. The tempo changes from 'a tempo' to 'Poco rit.' and back to 'a tempo'. Pedal markings are shown as dashed lines.

*Rit.* *Molto rit.*

strain, that sim - ple strain...

The vocal line concludes with 'strain, that simple strain...'. The piano accompaniment continues with the same complex melody. The tempo changes from 'a tempo' to 'Rit.' and finally to 'Molto rit.'.



*Tornando a tempo*

*Rit.*

That those un-skil-ful sounds should fill My soul with

*8va* *mp* *[loco]*

5

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a quarter rest, followed by eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a five-note arpeggiated figure in the left hand. The tempo marking 'Tornando a tempo' is at the start, and 'Rit.' is at the end.

*a tempo*

*Rit.*

*Molto rit.*

joy and pain...

*8va* *dim.*

Detailed description: This system contains measures 3-5. The vocal line has a long note for 'joy' and a dotted note for 'and'. The piano accompaniment continues with arpeggiated figures. The tempo markings 'a tempo', 'Rit.', and 'Molto rit.' are placed above the system. A 'dim.' marking is in the piano part.

*a tempo* *Rit.*

*a tempo*

Detailed description: This system contains measures 6-8. It features piano accompaniment with arpeggiated figures in both hands. The tempo markings 'a tempo', 'Rit.', and 'a tempo' are placed above the system.

*Poco rit.*

*a tempo*

You do not see the dreams of old That with his voice a -

3

Detailed description: This system contains measures 9-12. The vocal line begins with 'You do not see the dreams of old' and ends with 'That with his voice a -'. The piano accompaniment features triplet eighth notes in the right hand and arpeggiated figures in the left hand. The tempo markings 'Poco rit.' and 'a tempo' are placed above the system.

*Poco rit.* *a tempo* *Poco rit.*

rise... Links of a broken chain,

*Rit.* *a tempo* *Poco rit.*

Wings that can bear me back...

*a tempo* *Rit.* *Rit.* *a tempo*

back to Times Which can - not

*Rit.* *a tempo* *Rit.* *a tempo* *Rit.*

come a - gain...

*Meno mosso*

*Rit.*

Oh, these are Voi - ces, Voi - ces

*molto* *mf* *8va*

This system contains the first two measures of the piece. The vocal line is in treble clef, 4/4 time, with lyrics "Oh, these are Voi - ces, Voi - ces". The piano accompaniment is in bass clef, 4/4 time, featuring a triplet of eighth notes in the first measure and a sixteenth-note accompaniment in the second measure. Dynamics include *molto*, *mf*, and *8va* markings.

of the Past...

*p*

This system contains the next two measures. The vocal line continues with the lyrics "of the Past...". The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. Dynamics include *p* (piano).