



Songs Without Words

Joy

Sorrow

Harry Rowe Shelley
(1858-1947)

Joy

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Allegretto con anima

First system of musical notation for the song 'Joy', measures 1-6. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic and includes accents (>) over the notes. The Soprano part starts on a high note, while the other parts provide a harmonic foundation.

Second system of musical notation, measures 7-12. This system includes a measure rest at the beginning of each staff. The tempo marking *rit.* (ritardando) is placed above the first measure of each staff, and the dynamic marking *p* (piano) is placed above the second measure. The music continues with a more reflective and softer character.

Third system of musical notation, measures 13-18. This system begins with a measure rest. The dynamics are varied, starting with *f* (forte) and *p* (piano) in the first two measures, then moving to *mf* (mezzo-forte) in the final two measures. The music shows a return of energy and volume.

Joy

18

Soprano (S): p

Alto (A): p

Tenor (T): p

Bass (B): p

23

Soprano (S): pp , *cresc.*, f

Alto (A): pp , *cresc.*, f

Tenor (T): pp , *cresc.*, f

Bass (B): pp , *cresc.*, f

29

Soprano (S): p

Alto (A): p

Tenor (T): p

Bass (B): p

Joy

35

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 35-40. Key signature: three sharps (F#, C#, G#). The music features a melodic line in the Soprano and Tenor parts, with the Bass part providing a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte). A crescendo hairpin is visible in the Soprano and Alto parts.

41

poco più lento

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 41-46. Key signature: three sharps (F#, C#, G#). The tempo is marked *poco più lento*. Dynamics include *p* (piano) and *f* (forte). Accents (>) are placed over several notes in the Soprano, Alto, and Bass parts.

47

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 47-50. Key signature: three sharps (F#, C#, G#). The music concludes with a *rit.* (ritardando) marking. The Soprano and Alto parts feature long, sustained notes.

Sorrow

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Andante

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. The first system shows the beginning of the piece in C major, 4/4 time, marked *Andante*. Dynamics range from *p* (piano) to *f* (forte). The music features a melodic line in the upper voices and a supporting bass line. A double bar line with repeat dots is present at the end of the first measure.

Second system of vocal staves, starting at measure 4. Dynamics are marked *p*. The music continues with a melodic line in the upper voices and a supporting bass line. A double bar line with repeat dots is present at the end of the first measure.

Third system of vocal staves, starting at measure 7. Dynamics are marked *p*. The music continues with a melodic line in the upper voices and a supporting bass line. A double bar line with repeat dots is present at the end of the first measure.

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10 *cresc.* *p*

Score for measures 10-12. The music is in a key with four sharps (F#, C#, G#, D#) and a common time signature. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part begins with a *cresc.* marking and ends with a *p* marking. The vocal lines consist of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment.

13 *mf* *dim.*

Score for measures 13-15. The music continues in the same key and time signature. The vocal parts (S, A, T, B) are marked with *mf* and *dim.*. The vocal lines feature eighth and quarter notes, with some rests and accents. The bass line continues with a steady accompaniment.

16 *f* *rit.* *p*

Score for measures 16-18. The music continues in the same key and time signature. The vocal parts (S, A, T, B) are marked with *f*, *rit.*, and *p*. The vocal lines feature eighth and quarter notes, with some rests and accents. The bass line continues with a steady accompaniment.

Sorrow

Musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score covers measures 18 to 20. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line with a crescendo leading to a *p* (piano) dynamic. The vocal parts have a similar melodic contour, with some notes marked with a double asterisk (**) indicating a specific performance instruction. The Soprano part begins with a fermata over the first measure.

Musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score covers measures 21 to 23. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line with a crescendo leading to a *rit.* (ritardando) dynamic. The vocal parts have a similar melodic contour, with some notes marked with a double asterisk (**) indicating a specific performance instruction. The Soprano part begins with a fermata over the first measure.

American Book Company
(1889)

Harry Rowe Shelley (1858-1947) was born in New Haven, Connecticut, and attended Hopkins Grammar School. At age 14, he played the organ at Center Church on the Green in New Haven. He studied music at Yale and with Dudley Buck, Max Vogrich, and Antonín Dvořák in New York. He also studied in London and Paris. He was an accomplished organist, holding positions at Church of the Pilgrims, Brooklyn; Plymouth Church, Brooklyn; Fifth Avenue Baptist Church, New York, (later known as Park Avenue Baptist and Riverside Church); and Central Congregational Church, Brooklyn. He taught at the American Institute of Applied Music (Metropolitan College) in New York City, and was elected to the National Institute of Arts and Letters. He died in Short Beach, Connecticut. He composed two symphonies; a symphonic poem, a suite for orchestra, sacred cantatas, a violin concerto; an opera, songs and organ pieces. He also composed many hymns and anthems.

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