

9  
FO

Sp



No.

MUSIC

R.G. Cross.

69 Flinders St.

Adelaide 5000

The  
**ARTIS**  
Journal



775

BOOK

Miss Tess M<sup>r</sup> Gair Tol. 46-15-84.

To B.E.P.

# Eternal Nature

Robert Cross.

Allegretto

mp

ter... nel is the thro, the thro & of

Na- ture, E- ter- nal is the thro & of

Na- ture in her Sea- son. It's Beau- ty is in

no way de pen-dant on our Rea-son

*meno mosso* *molto rit* Per chance with *piu mosso*

us in spi-rit, E-ter-nal things are

ours. per chance with us in spi-rit,

ter — nal things are Ours; That

*benuto* *Molto rit*

Ped

God's grace without Lim — it Re-gales us with its

*mf* *a tempo* *Poco Animate*

Ped

Show — ets. — zoco

RH SW 4 (BROADEN) A Tempo

LH

In-deed in you is found con-tent, En —

*p* *dolce* *rit*

Broadly

a tempo

- rich - ing, En - rich - ing, En - ri

Ped. ----- Ped

ch - ing as - a - Sac - ra - ment

5. 5 p

Rit ----- pp

1954  
ROBT. CROSS.

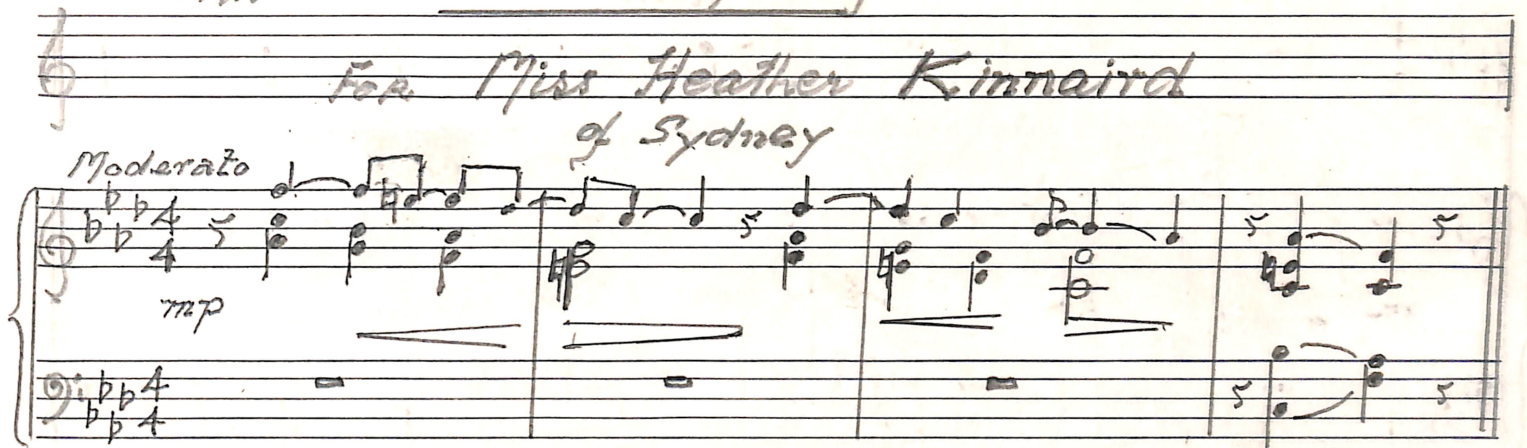
words by.  
(Wordsworth)

Our Birth is but a Sleep  
and a Forgetting.


Robert C. Cro.

For Miss Heather Kinnaird  
of Sydney

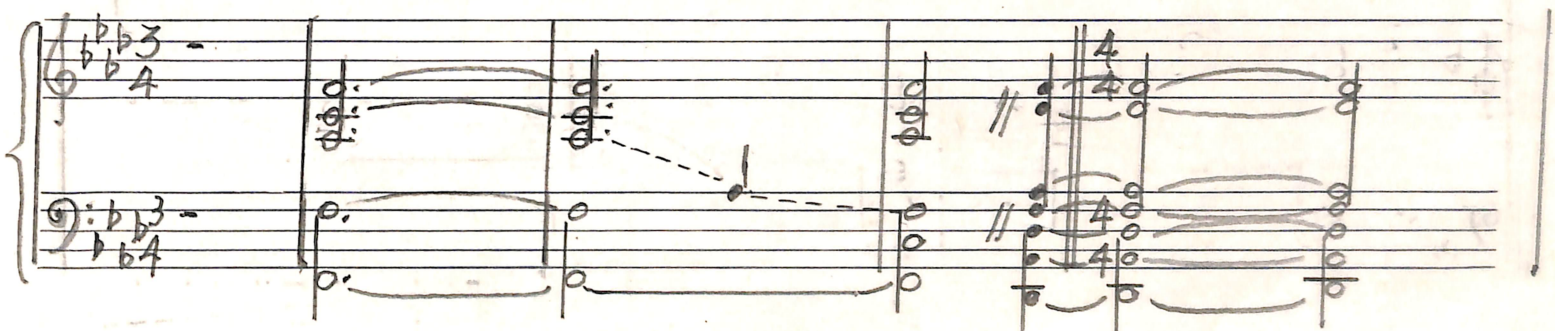
Moderato



mp

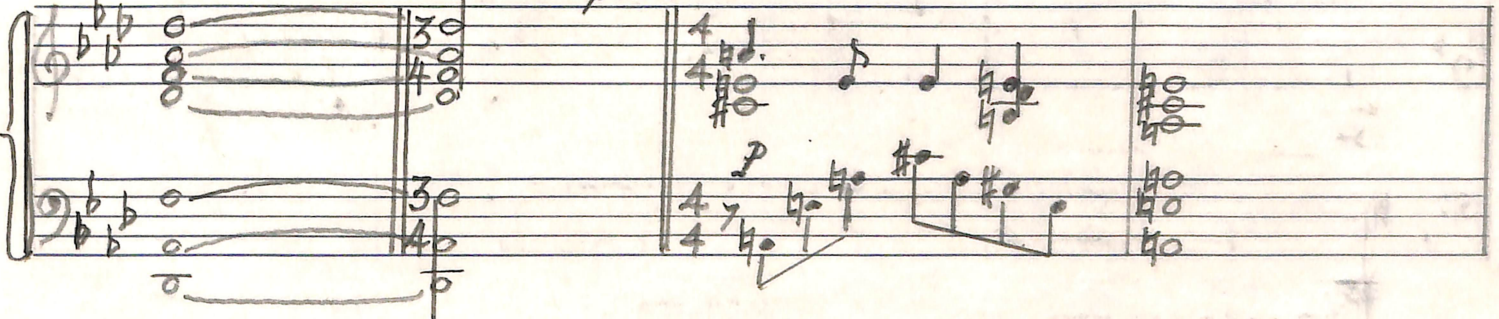


Our birth is but a sleep and a for-get-ting; The soul that ri-ses in us, Our-

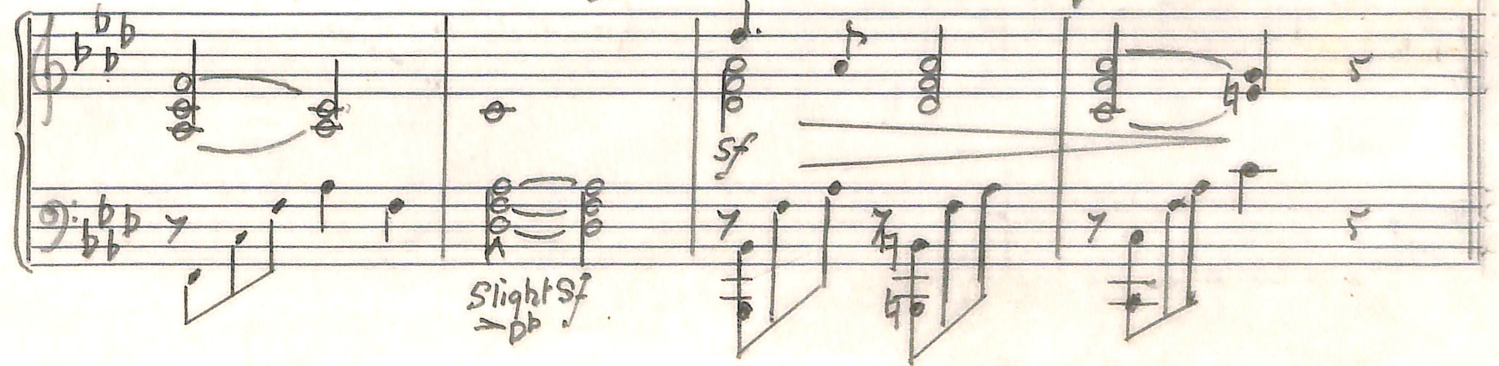


- Life's - Star ..., Hath had else-where its Set-ting, hath

piano



had else-where its Set-ting, and com-eth from a-far-.....



Slight sf



Alla Recit

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Not in en-tire for-get-ful-ness, and

*pp e rit.* *a poco mosso*

Not in ut-ter rak-ed-ness, but trai-ling <sup>clouds</sup> of glory- do we

*crescendo*

Come, but trai-ling clouds of glo-ry from GOD who is our

*Sf*

8ve 8 Bassa

Home

*mf* *rit. e. dim*

Major Key of Allegretto

*mf* Heav'n lies a-bout us in our In...-fan-cy!

*p* Shades of the pri-son house be-

gin to close up-on the grow-ing Boy, but he re-holds the *poco accel.*

Light..., and whence it flows, He sees it in his joy;

*mf*

The Youth who dai-ly farth-er from East must tra-vel,

*Tempo Primo*

*f* Still is Nat-ure's Priest, and truly the vis-ion splen-did, is

on his way Az-zen-.... ded

*sf* fanfare

*sf* accel e cresc

*ped*  
8 Bassa.

At length the man per-ceives it die a-  
Slower

zen

Handwritten musical score for voice and piano. The vocal line is in 4/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "way... and fade in-to the light of Com-mon day;". The piano accompaniment includes markings: "ad lib (dim)", "Slightly quicker", and "Piano Only".

Handwritten musical score for piano. It features a grand staff with treble and bass clefs. The key signature is two flats. The music includes a piano dynamic marking (*p*) and a crescendo hairpin.

Handwritten musical score for piano. It features a grand staff with treble and bass clefs. The key signature is two flats. The music includes a piano dynamic marking (*pp*) and a hairpin labeled "Estinto".

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, provided for further notation.

Poem

Oscar Wilde

# Requiem

2-30 seconds

Robt G. Cross

Tread light-ly she is

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a 3/4 measure, followed by a 4/4 measure, then another 3/4 measure, and finally a 4/4 measure. The piano accompaniment starts with a 3/4 measure, followed by a 4/4 measure, then a 3/4 measure, and finally a 4/4 measure. The lyrics "Tread light-ly she is" are written below the vocal line.

near, under the snow speak gent-ly she can

The second system continues the vocal line and piano accompaniment. The vocal line has a 3/4 measure, a 4/4 measure, a 3/4 measure, and a 4/4 measure. The piano accompaniment has a 3/4 measure, a 4/4 measure, a 3/4 measure, and a 4/4 measure. The lyrics "near, under the snow speak gent-ly she can" are written below the vocal line.

hear the dais-ies grow All her bright

The third system continues the vocal line and piano accompaniment. The vocal line has a 3/4 measure, a 4/4 measure, a 3/4 measure, and a 4/4 measure. The piano accompaniment has a 3/4 measure, a 4/4 measure, a 3/4 measure, and a 4/4 measure. The lyrics "hear the dais-ies grow All her bright" are written below the vocal line.

Gold-en hair tarn-ish-ed with rust, She that was

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a 3/4 measure, a 4/4 measure, a 3/4 measure, and a 4/4 measure. The piano accompaniment has a 3/4 measure, a 4/4 measure, a 3/4 measure, and a 4/4 measure. The lyrics "Gold-en hair tarn-ish-ed with rust, She that was" are written below the vocal line.

*Semplice*

Young & fair fall-en to dust: Li-ly like, white as snow,

This system contains the first two lines of the handwritten musical score. The top line is a vocal melody in treble clef, starting with a common time signature and a key signature of two sharps (D major). The lyrics are "Young & fair fall-en to dust: Li-ly like, white as snow,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines. A double bar line is present after the first measure of the vocal line.

she hard-ly knew she was a wom-an, so sweet-ly she grew.

This system contains the third and fourth lines of the handwritten musical score. The vocal line continues with the lyrics "she hard-ly knew she was a wom-an, so sweet-ly she grew." and ends with a 2/4 time signature. The piano accompaniment continues with chords and moving lines, mirroring the vocal melody's structure.

Li-ly like, white as snow, she hard-ly knew she was a

This system contains the fifth and sixth lines of the handwritten musical score. The vocal line continues with the lyrics "Li-ly like, white as snow, she hard-ly knew she was a" and ends with a 4/4 time signature. The piano accompaniment continues with chords and moving lines.

Wom-an, so sweet-ly she grew. *f* Cof-fin

This system contains the seventh and eighth lines of the handwritten musical score. The vocal line continues with the lyrics "Wom-an, so sweet-ly she grew." and ends with a 4/4 time signature. The piano accompaniment concludes with a final chord marked *f* (forte) and the word "Cof-fin".

- Board, Heav-y STONE; lie on her breast: 9

vex my heart a- lone, She is at Rest.

piano

Peace, Peace, she can-not hear by-...re, or

Son-net: All my life's bur-ied there, //

heap earth up - on it.....

Ad Lib

Softly rit

3/4 4/4

### The Song of Rhada the Milkmaid.

Mathura is the chief centre of the Mystic-rite of Krishna, the Divine Cowherd & Musician - the Divine Beloved of every Hindu heart.

Also called GOVINDA!

3/4 4/4

Poem of Sarojini Naidu. — — — — — Music: Robt Cross

I

Moderato

car-ried my curds) the Math-u-ra fair, how Soft-ly the heif-ers were

3/4 4/4



2

low- ing I wan- ted to cry who will buy, who will buy, these

Cun- ds. that are white as the Clouds in the sky, when the bree- zes of shra- wan, are

blow- ing? But my heart was so full of your beau- ty, Be-

*mf*  
*Andante*

low- ed, they laughed as I cried with- out know- ing, Go & -

*rit. e. pp* (*poco*)

3.

in-da, Gov-in-da, Gov-in-da, Gov-in-da, How Softly the Riv-er was

Piano accompaniment for the first system, featuring a treble and bass clef with chords and a melodic line in the right hand.

flow-ing! I car-ried my pots to the Math-u-ra field (how

Piano accompaniment for the second system, including performance markings like "L.H.", "pizz.", "lento tempo", and "poco animato".

gai-ly the Row-ers were row-ing! My Com-rades call'd Let us HO!

Piano accompaniment for the third system, continuing the melodic and harmonic development.

dance Let us sing and wear saf-fron garments to wel-come the spring and

Piano accompaniment for the fourth system, concluding the piece with sustained chords.

4  
 pluck the new buds that are blow-ing. But my heart was so

Andante

full of your beau-ty Be-lov-ed, they mock'd when I

Cried with-out know-ing: Gov-in-da, Gov-in-da, Gov-

rit-e-pp

-in-da, Gov-in da! How gai-ly the riv-er was flow-ing

5

Poco piu mosso

I carr-ied my gifts to the Math-ur-a Shrine, (how

brigh-ly the torch-es were glow-ing

fold-ed my hands at the Alt-ars to pray, Oh!

Shin-ning ones guard us by night and day and

⑥

Low-ly the conch shells were blow-ing.

But my heart was so lost in your wor-ship, Be-

-Lov-ed, they were wroth, when I cried with-out know-ing, Gov-

7

- in - da, Gov - in - da, Gov - in - da, Gov - in - da! How

The first system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "- in - da, Gov - in - da, Gov - in - da, Gov - in - da! How". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex texture with many beamed notes and slurs, suggesting a fast or intricate accompaniment.

Bright - ly the Riv - er was flow - - - - -

The second system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "Bright - ly the Riv - er was flow - - - - -". The piano accompaniment continues with similar complex textures, including many beamed notes and slurs.

- - - - - ing

LHP: *molto* *dim*

The third system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "- - - - - ing". The piano accompaniment continues with similar complex textures. There are markings "LHP:" and "molto dim" in the piano part.

The fourth system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is mostly blank with a few notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a complex texture with many beamed notes and slurs.

①  
Rose Flyman

# The Fairy Flute

130 - 145.

Robt. Cross.

Piano

Allegro

8va<sup>1</sup> 3  
RH 3  
LH  
2<sup>cco</sup> 3

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The right hand (RH) has a melodic line with triplets and slurs, marked with '8va<sup>1</sup> 3', 'RH 3', and '2<sup>cco</sup> 3'. The left hand (LH) provides a simple harmonic accompaniment. The tempo is marked 'Allegro'.

voice  
My

Detailed description: This block shows the first line of the song. The top staff is for the voice, starting with the word 'My'. The bottom staff is for the piano accompaniment, featuring a simple harmonic accompaniment with slurs and ties.

Broth-er has a litt-le flute of gold and I-vor-y, he found it on a

Detailed description: This block shows the second line of the song. The top staff is for the voice, with the lyrics 'Broth-er has a litt-le flute of gold and I-vor-y, he found it on a'. The bottom staff is for the piano accompaniment, continuing the harmonic accompaniment.

Sum-mer night, with-in a hol-low tree. He plays it ev-ry mor-ning and

Detailed description: This block shows the third line of the song. The top staff is for the voice, with the lyrics 'Sum-mer night, with-in a hol-low tree. He plays it ev-ry mor-ning and'. The bottom staff is for the piano accompaniment, continuing the harmonic accompaniment.

2

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics: "ev-'ry aft-er noon, and all the lit-tle sing-ing birds". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, both with a long slur over the first two measures.

Handwritten musical score for the second system. The vocal line (treble clef) contains the lyrics: "lis-ten to the tune." followed by a melodic phrase. The piano accompaniment (grand staff) includes a section labeled "8va" with a dashed line and a section labeled "Loce" with a slur and a triplet of notes.

Handwritten musical score for the third system, primarily piano accompaniment. The vocal line is mostly empty. The piano accompaniment (grand staff) features a melodic line in the right hand with a slur and the word "Gaily" written below it.

Handwritten musical score for the fourth system. The vocal line (treble clef) contains the lyrics: "He plays it in the Mead-ows and ev-'ry where he". The piano accompaniment (grand staff) features a bass line in the left hand with a slur and the word "p." (piano) written below it.



3

walks, the flow-ers a-nod-ding and dan-cing on their stalks,

*Start*

He plays it in the Vil-lage and all a-long the

Street, the peo-ple stop to list-en, the Mus-ic is so Sweet:

*Molto Rit e dim*

*mp*

*piu lento*

*A Tempo*

*Sra!*

Crescendo

Slower

8va

RH 3

LH

*sf*

(Semplice)  
meno mosso

Zoco

RH

LH

3

Leggiero

rit.

*mp*

My broth-er has a litt-le flute of

Gold and i-vor-ry, He found it on a sum-mer night with-

- in a hol-low tree - And none but he can play it and

5

*ritenuto*

none can un-der stand, be-cause it is a fai-ry flute and

*a Tempo Imo*

comes from Fair-y - Land

*Allegro.  
(Gaily)*

(Concerning Pies)

Rather Slowly.

57p

watched our Cook this morn-ing make love-by Lit tle pies  
then I went to Fath-er (of him she had no fears)

pp

Saw just how she mixed them, And then for a-sur-prise,  
thought he's bound to Kiss me, He's al-ways been a Dear. But

went in-to the Gard-en, and made some out of dirt But  
Dad-dy did-not Kiss me, "nor call me his sweet Pet," He

now I wish I had- n't  
 Looked a- bout the Lau-ndry 'cos mam- me's hands do  
 a scrub- bing brush to

*poco marcato*

hurt!  
 get.

*Rall-e-dim*

D\$

ooh! ...

(whisperd)