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## Songs

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# A Few Miles Above

Joshua Drake

Adagio, with freedom ♩ = 70

Piano

*f* *maestoso* *cresc.*

*rit.* *sf*

Tenor

Five years have past with the length of five long win-ters

*mf*

*rubato*

Ped. Ped. Ped.

A Few Miles Above

*a tempo*

*rubato*

9

8

And a-gain I hear these wa-ters

9

*ped.* *ped.* *ped.*

*a tempo*

12

8

roll - ing from their moun - tain springs. A - gain do I be -

12

*ped.* *ped.*

*rall.*

15

8

hold these steep and lof - ty cliffs and on a scene im - press thoughts

15

*mp* *ped.* \*

17 *whispered* *rall.*

8 of more deep se-clu-sion and con-nect the land-scape with the qui-et of the

*Red.* \* *Red.* *Red.*

20 *a tempo*

8 sky. Once a-gain I see these hedge-rows hard-ly hedge-rows litt-le

*p* *mf*

*Red.* *Red.*

23

8 lines of spor-tive wood run wild!

*cresc.* *f*

23

4/4 8/8

4/4

o  
o  
o

# Lonely Rooms

Joshua Drake

Grave  $\text{♩} = 58$

The score is written for Piano and Tenor. It begins with a tempo marking of 'Grave' and a metronome marking of  $\text{♩} = 58$ . The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part consists of two staves (treble and bass clef). The tenor part is a single staff with lyrics underneath. The lyrics are: 'These beau-te-ous forms have not been to me as is a land-scape to a blind man's eye: but'. The score includes dynamic markings such as *mf* and *p*, and performance instructions like 'Red.' and asterisks. Measure numbers 5, 8, 12, and 15 are indicated. The piano part features complex chordal textures and melodic lines, while the tenor part has a sparse, expressive vocal line.

Lonely Rooms

16 *a tempo*

oft in lone-ly rooms mid the din of towns and cit-ies \_\_\_\_\_ in hours of wea \_\_\_\_\_ ri-

16 *cresc.* *f* *mp*

\* *ped.* \* *ped.* \* *ped.* \*

22

ness \_\_\_\_\_ I have owed to them sen - sa - tions sweet \_\_\_\_\_

22 *ped.* \* *ped.* \* *ped.* \* *ped.* \*

27

felt in the blood and a - long \_\_\_\_\_ the heart, \_\_\_\_\_ a - long \_\_\_\_\_ the heart.

27 *cresc.* *f*

*ped.* \* *ped.* *ped.* \* *ped.* \*

# The Fever

Joshua Drake

♩ = 85

Piano

The first system of piano accompaniment for 'The Fever'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked as ♩ = 85. The music begins with a rest in the treble staff, followed by a series of chords and moving lines in both staves. A dynamic marking of *mf* is present in the bass staff. The system concludes with a whole note chord in the bass staff.

Tenor

The second system of the score, featuring a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a soprano clef (C4) and a 5 above it. The lyrics are: "If this be but a vain be-lief — yet oh! how oft in dark-ness". The piano accompaniment continues from the first system, with a dynamic marking of *mf* in the bass staff. The system concludes with a whole note chord in the bass staff.

The third system of the score, featuring a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a soprano clef (C4) and a 9 above it. The lyrics are: "and mid the ma-ny shapes of joy-less day-light when the fu-tile fret-ful stir and the fe-ver of the". The piano accompaniment continues from the previous systems, with a dynamic marking of *mf* in the bass staff. The system concludes with a whole note chord in the bass staff.

The Fever

13

8 world have hung u-pon the beat-ings of my heart how oft in spi-rit have I

17

8 turned to thee

*sfz* *dim.* *ppp*

*8va* *15ma* *8va*