



Four Canadian Songs

Music by:
Wasyl Sydorenko

Words by:
William Wilfred Campbell

Dedicated to my wife Nadia Sydorenko (née Burachok)

Music by:
Wasyl Sydorenko

Indian Summer

Four Canadian Songs

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William Wilfred Campbell

Meditativo ♩ = 80

Alto

1. A - long the line of
2. Now by the brook the
3. Now by great marsh - es

Piano

p *mp* *mf*

5

smok - y hills the crim - son for - est
ma - ple in leans with all his glo - ry
wrapt in mist, or past some riv - er's

Piano

mp *mf* *mp*

9

stands, and all the day the
spread, and all the su - machs
mouth, through-out the long, still

Piano

p *mp* *mf*

13

blue - jay calls through - out the au - tumn
 on the hills have wild birds turned their green to
 au - tumn day fly - ing

mp *mf* *f*

17

lands.
 red.
 south.

più f

20

p

Dedicated to my wife Nadia Sydorenko (née Burachok)

How One Winter Came

Music by:
Wasył Sydorenko

Four Canadian Songs

Words by:
William Wilfred Campbell

Tranquillo ♩ = 52

Alto

1. For weeks and weeks the au - tumn world stood
2. From day to day still hushed the sea - son's

Piano

p *mp*

4

still, mood, clothed in the shad - ow of a smok - y
the streams stayed in their run - nels shrunk and

p *mf*

8

Molto espressivo

haze; dry; the fields were dead, the wind had lost its
suns rose a - ghaſt by wave and shore and

p *mf* *f*

The musical score is written for Alto and Piano. It consists of two systems of music. The first system starts with a tempo marking of 'Tranquillo' and a quarter note equal to 52 beats. The Alto part has two lines of lyrics. The Piano part has dynamics of 'p' and 'mp'. The second system starts with a measure rest of 4 measures. The Alto part has two lines of lyrics. The Piano part has dynamics of 'p' and 'mf'. The third system starts with a measure rest of 8 measures. The Alto part has two lines of lyrics. The Piano part has dynamics of 'p', 'mf', and 'f'. The music is in the key of D major and has a 3/4 time signature.

13

Più semplice

will, and all the lands were hushed by wood and hill, in
 wood, and all the world, with om' - nous si - lence, stood in

17

those grey, with - ered days. _____ 3. When
 weird ex - pect - an - cy. _____ 4. That

21

one strange night the sun like blood went down, flood - ing the heav - ens in a rud - dy
 night I felt the win - ter in my veins, a joy - ous trem - or of the i - cy

24

hue; red grew the lake, the sere fields parched and
glow; and woke to hear the the north's wild vi - brant

27

Più semplice

brown, red grew the meres where - to the creeks stole
strains, while far and wide, by with - ered woods and

30

down, but ne'er a wind-breath blew.
plains, fast fell the driv - ing snow.

Music by:
Wasyl Sydorenko

The Winter Lakes

Four Canadian Songs

Words by:
William Wilfred Campbell

Agitato ♩ = 58

Alto

1. Out in a world of
2. Nev - er a bud of

Piano

f *mf*

3

death far to the north - ward ly - -
spring, nev - - er a laugh of sum - -

5

ing,
mer,

7

un - - - der the sun and moon, un - - der the
nev - - er a dream of love, nev - - er a

mf

9

dusk song and the day; un - der the
on - ly the of _____ bird;

f

11

glim - - - mer of stars and the
si - - - lence and white, and the
and the

più f

13

pur - - - ple that of sun - sets dy - - - -
shores that grow ev - er dumb - - - -

ff

15

ing, _____
er, _____

poco rit.

17

wan where and the waste ice and winds white, sob, stretch the and the

ff
a tempo

19

1. *3* *3*

great lakes a - way.

21

2. *3* *3*

griefs of win - ter are heard.

23

Misterioso

3. Moons that glim - mer a -

subito p

25

bove, _____ wa - ters that lie _____ white

27

un - - - der, _____ miles and miles of

29

lake _____ lake far out un - der the

31

night; _____

mf

33

foam - ing crests _____ of waves, _____

p

35

surfs that shore - ward thun - - - der, _____

37

shad - ow - y shapes that flee, _____

mp *mf*

39

haunt - ing the spac - es white. _____

mp *mf*

41

Come i fiocchi di neve

f poco rit. *a tempo*

43

poco rit.

45 **Agitato** ♩ = 58

f

47

4. Lands that like spec - tres loom, whit - ed

mf

49

re - gions of win - - - ter,

f

51

wastes of des - o-late

mf

53

woods, de - serts of wa - ter and

55

shore; _____ a world of win - - - ter and

f *più f*

Detailed description: This system contains measures 55 and 56. The vocal line (treble clef) has a key signature of two sharps (F# and C#) and a time signature of 3/4. The lyrics are "shore; _____ a world of win - - - ter and". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and dotted quarter notes in the left hand. Dynamics include *f* and *più f*. The piano part includes slurs and ties across measures.

57

death, _____ with - in these re - - - gions

Detailed description: This system contains measures 57 and 58. The vocal line (treble clef) has a key signature of two sharps (F# and C#) and a time signature of 3/4. The lyrics are "death, _____ with - in these re - - - gions". The piano accompaniment (grand staff) continues the rhythmic pattern from the previous system. Dynamics include *f* and *più f*. The piano part includes slurs and ties across measures.

59

those who en - - - - ter, _____

ff *poco rit.*

Detailed description: This system contains measures 59 and 60. The vocal line (treble clef) has a key signature of two sharps (F# and C#) and a time signature of 3/4. The lyrics are "those who en - - - - ter, _____". The piano accompaniment (grand staff) features a more complex melodic line in the right hand with slurs and ties, and dotted quarter notes in the left hand. Dynamics include *ff* and *poco rit.*. The piano part includes slurs and ties across measures.

61

lost to sum - mer and

ff
a tempo

63

life, _____ they go to re - turn no

65

more. _____

poco rit.

fff

Dedicated to my wife Nadia Sydorenko (née Burachok)

Music by:
Wasył Sydorenko

How Spring Came

Four Canadian Songs

Words by:
William Wilfred Campbell

Lontano ♩ = 40 **Parlando** ♩ = 56

Alto

1. No pas-sion-ate cry came o-ver the

Piano

p *mf* *f*

8

des-o-late plac-es, — no an-swer-ing call from i-ron-bound land to

15

Lontano ♩ = 40 **Cantando**

land; — but dawns and sun - sets

p *f*

Più mosso ♩ = 56

19

fell on mute, dead fac - es, and noon and night___

mf

Più parlando

22

___ death crept from strand to strand.____

mp *p*

Lontano ♩ = 40

Parlando ♩ = 56

26

2. 'Till love breathed out a - cross the

p *mf* *f*

33

wast - ed reach-es, _____ and dipped in ros - y dawns from des - o - late

40

Lontano $\text{♩} = 40$

Cantando

deeps; _____ and woke with mys - tic

44

Più mosso $\text{♩} = 56$

songs the sul - len beach - es, and flamed to life _____

47

Più parlando

the pale, mute, death - like sleeps.

mp *p*

Detailed description: This musical system covers measures 47 to 50. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 2/4 and back to 3/4. The piano part includes dynamic markings *mp* and *p*. Brackets are used to group notes in both staves.

51

Lontano ♩. = 40

Parlando ♩. = 56

3. Then the warm south, with a - mor - ous

p *mf* *f*

Detailed description: This system covers measures 51 to 57. It is divided into two sections: 'Lontano' (measures 51-54) and 'Parlando' (measures 55-57). The tempo markings are ♩. = 40 and ♩. = 56. The piano part features dynamics *p*, *mf*, and *f*. Brackets are used to group notes in both staves.

58

breath in - blow - ing, _____ breathed soft o'er breast of wrin - kled lake and

mf

Detailed description: This system covers measure 58. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking *mf*. Brackets are used to group notes in both staves.

65

Lontano ♩ = 40

Cantando

mere; ___ and fac - es white from

69

Più mosso ♩ = 56

scorn of the north's snow - ing, now ros - ier grew ___

72

Più parlando

___ to greet the kin - dling year. ___

William Wilfred Campbell

Indian Summer (1882/1889)

Along the line of smoky hills
 The crimson forest stands,
 And all the day the blue-jay calls
 Throughout the autumn lands.

Now by the brook the maple leans
 With all his glory spread,
 And all the sumachs on the hills
 Have turned their green to red.

Now by great marshes wrapt in mist,
 Or past some river's mouth,
 Throughout the long, still autumn day
 Wild birds are flying south.

William Wilfred Campbell

How One Winter Came (1890)

For weeks and weeks the autumn world stood still,
 Clothed in the shadow of a smoky haze;
 The fields were dead, the wind had lost its will,
 And all the lands were hushed by wood and hill,
 In those grey, withered days.

From day to day still hushed the season's mood,
 The streams stayed in their runnels shrunk and dry;
 Suns rose aghast by wave and shore and wood,
 And all the world, with om'nous silence, stood
 In weird expectancy.

When one strange night the sun like blood went down,
 Flooding the heavens in a ruddy hue;
 Red grew the lake, the sere fields parched and brown,
 Red grew the meres whereto the creeks stole down,
 But ne'er a wind-breath blew.

That night I felt the winter in my veins,
 A joyous tremor of the icy glow;
 And woke to hear the north's wild vibrant strains,
 While far and wide, by withered woods and plains,
 Fast fell the driving snow.

Adapted by Wasyl Sydorenko (1995).

William Wilfred Campbell

The Winter Lakes (1889)

Out in a world of death far to the northward lying,
 Under the sun and moon, under the dusk and the day;
 Under the glimmer of stars and the purple of sunsets dying,
 Wan and waste and white, stretch the great lakes away.

Never a bud of spring, never a laugh of summer,
 Never a dream of love, never a song of bird;
 Only the silence and white, and the shores that grow ever dumber,
 Where the ice winds sob, and the griefs of winter are heard.

Moons that glimmer above, waters that lie white under,
 Miles and miles of lake far out under the night;
 Foaming crests of waves, surfs that shoreward thunder,
 Shadowy shapes that flee, haunting the spaces white.

Lands that like spectres loom, whited regions of winter,
 Wastes of desolate woods, deserts of water and shore;
 A world of winter and death, within these regions those who enter,
 Lost to summer and life, they go to return no more.

Adapted by Wasyl Sydorenko (2017).

William Wilfred Campbell

How Spring Came (1889)

No passionate cry came over the desolate places,
 No answering call from iron-bound land to land;
 But dawns and sunsets fell on mute, dead faces,
 And noon and night death crept from strand to strand.

'Till love breathed out across the wasted reaches,
 And dipped in rosy dawns from desolate deeps;
 And woke with mystic songs the sullen beaches,
 And flamed to life the pale, mute, death-like sleeps.

Then the warm south, with amorous breath inblowing,
 Breathed soft o'er breast of wrinkled lake and mere;
 And faces white from scorn of the north's snowing,
 Now rosier grew to greet the kindling year.



Cover art by Graham Gercken.