

To a Child

Medium High Voice

David McCord

CAMERON JOEL ROSE

Playful $\text{♩} = 104$

Piano introduction in 2/4 time, marked *mf*. The right hand features a melody of eighth and quarter notes, while the left hand plays a simple bass line of quarter notes.

Piano accompaniment for the first vocal line. The right hand continues the melodic line, and the left hand provides harmonic support with quarter notes.

Vocal line for the first phrase: "wish I could re - mem - ber". The melody is in a medium-high register, with a slight rise and then a fall.

Piano accompaniment for the second vocal line. The right hand continues the melodic line, and the left hand provides harmonic support with quarter notes.

Vocal line for the second phrase: "All the things that I used to know; How ma - ny eggs the war - bler lays, and". The melody is in a medium-high register, with a slight rise and then a fall.

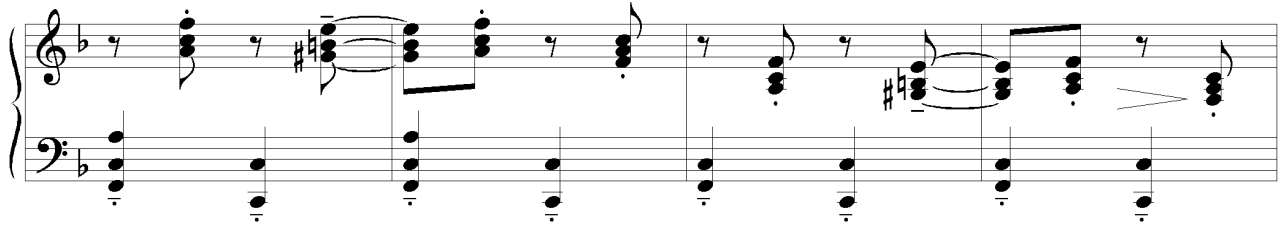
Piano accompaniment for the third vocal line. The right hand continues the melodic line, and the left hand provides harmonic support with quarter notes.

where the tur - tles go; Or

mp *poco a poco cresc.*
if the ant, or if the ant, or if the ant has

f *free misterioso* *mp* *rit.*
in - tel - lect, And what to do with

a tempo (delighted)
snow.



Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

mf

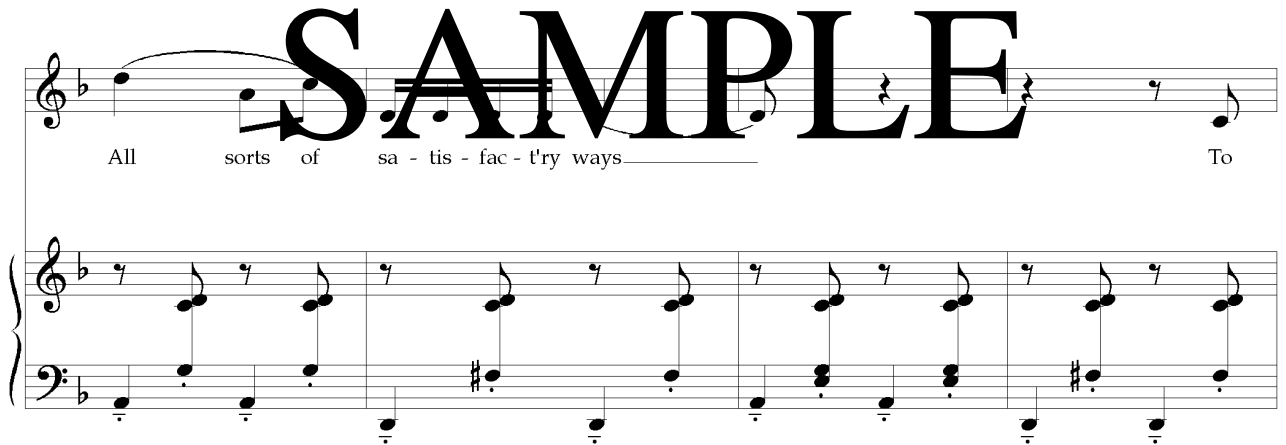


So ma - ny things were sim - ple; I could have told you then

mf

Vocal line and piano accompaniment for the second system, including the lyrics "So ma - ny things were sim - ple; I could have told you then".

SAMPLE



All sorts of sa - tis - fac - t'ry ways _____ To

Vocal line and piano accompaniment for the third system, including the lyrics "All sorts of sa - tis - fac - t'ry ways _____ To".



make a rab - bit pen, Or re - con - struct the foot - print Of a

poco a poco cresc.

Vocal line and piano accompaniment for the fourth system, including the lyrics "make a rab - bit pen, Or re - con - struct the foot - print Of a" and the instruction "poco a poco cresc."

de - cent In - di - an, Or re - con - struct the

f

This system contains the first two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat). The first line of music ends with a fermata over the final note. The piano accompaniment features chords and moving lines in both hands, with a forte (*f*) dynamic marking.

foot - print Of a de - cent In - di - an.

SAMPLE

This system contains the second two lines of music. The vocal line continues in the upper staff, with a fermata over the final note. The piano accompaniment continues in the lower two staves. A large, bold, black watermark reading "SAMPLE" is overlaid across the center of the page, partially obscuring the piano accompaniment.

sub. mp *poco a poco dim.*

This system contains the third line of music, which is piano accompaniment only. It consists of two staves. The piano accompaniment features chords and moving lines in both hands. The dynamic marking *sub. mp* (subito mezzo-piano) is placed above the piano part, and *poco a poco dim.* (poco a poco diminuendo) is placed below the piano part.

p with excitement

And did you care for liz - ards, I had the ve - ry

p

This system contains the fourth line of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat). The first line of music starts with a fermata. The piano accompaniment features chords and moving lines in both hands, with a piano (*p*) dynamic marking.

poco a poco cresc.

stones Where - un - der down the stream they curled their sal - a - man - der

poco a poco cresc.

bones; Or I could or - gan - ize my throat In love - ly o - ver -

SAMPLE

tones, in love - ly o - ver - tones, in

f

molto rit.

love - ly o - ver tones.

ad lib.

tr

slowly

Rubato

mp

I have for - got - ten now, I fear, These el - e - men - t'ry facts Of

an - i - mal be - ha - vior And how cre - a - tion acts, And the

mf **SAMPLE** *cres*

things you nev - er nev - er nev - er ev - er seem to find, the things you

f *molto rit.* *tempo primo*

nev - er ev - er seem to find In trea - ti - ses or tracts.