

The Dustman
GP - D005
voice, piano

Martha Hill Duncan

\$3.50

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The Dustman

voice and piano



Text:

“Dustman, dustman!”
Through the deserted square he cries,
And babies put their rosy fists
Into their eyes.

There’s nothing out of No-man’s-land
So drowsy since the world began,
As “Dustman, dustman,
Dustman.”

He goes his village round at dusk
From door to door, from day to day;
And when the children hear his step
They stop their play.

“Dustman, dustman!”
Far up the street he is descried,
And soberly the twilight games
Are laid aside.

“Dustman, dustman!”
There, Drowsyhead, the old refrain,
“Dustman, dustman!”
It goes again.

Dustman, dustman
Hurry by and let me sleep.
When most I wish for you to come,
You always creep.

Dustman, dustman,
And when I want to play some more,
You never then are farther off
Than the next door.

“Dustman, dustman!”
He beckles down the echoing curb,
A step that neither hopes nor hates
Ever disturb.

“Dustman, dustman!”
He never varies from one pace,
And the monotony of time
Is in his face.

And some day, with more potent dust,
Brought from his home beyond the deep,
And gently scattered on our eyes,
We, too, shall sleep,--

Hearing the call we know so well
Fade softly out as it began,
“Dustman, dustman,
Dustman!”

- *Bliss Carman, (1861-1929)*

The Dustman

Two Sopranos & Piano

Bliss Carman (1861-1929)

Martha Hill Duncan

Dreamily ♩ = 80

Sop. 1 *p* dust - man!"

Sop. 2 *mp* "Dust - man, through

mf *mp* *p*

mp *relaxed* And ba - bies put their ros - y fists in - to their eyes. —

mp *relaxed* the de - ser - ted square he cries, And ba - bies put their ros - y fists in - to their eyes. —

relaxed

Pedal Harmonically



7 *p* *mf* *mp* *rit.* *a tempo* *mf*

so drow - sy since the world be - gan as

p *mf* *rit.* *a tempo*

There's noth - ing out of No - man's land

10 *p* *mp* *mf* *mp*

"Dust - man, dust - man!" From door to door, from day to day;

mp *mf* *mp*

dust - man, He goes his vil - lage round at dusk And

10 *p* *mp* *p*

Pedal Harmonically

14 *subito p* *mf* *p* *subito p*

"Dust - man, Far

when the chil - dren hear his step they stop their play. dust - man!"

14 *mp* *subito p*

17

up the street he is de-cried,

mf

And so-ber-ly the twi-light games Are laid a-side.

17

mp

20

mf

"Dust-man, There, Drow-sy-head, the old re-frain, *mp* dust-man!"

mp

mf

dust-man!" "Dust-man, It goes a-gain.

20

mp p mp mp p mp

24

subito p

"Dust-man, *mp* When most I wish for you to come, You al-ways creep. *relaxed*-----

p

mp

dust-man!" Hur-ry by and let me sleep. When most I wish for you to come, You al-ways creep. *relaxed*-----

24

subito pp

relaxed-----

28 *mf* *mp*

"Dust-man, And when I want to play some more You nev-er then are fur-ther off than the

mp *mp*

dust-man!" You nev-er then are fur-ther off than the

28 *mp*

Pedal Harmonically

32 *mf* *mp* *mp* <

next _ door. "Dust - man, He beck - les down the ech-o-ing curb, A

p *mp* <

next _ door. dust - man!" A

32 *mp* *p*

35 *mp*

step that nei - ther hopes nor hates e - ver dis-turb. dust - man!"

mf *mp*

step that nei - ther hopes nor hates e - ver dis-turb. "Dust - man, He

35 *mp* *p*

38

And the mo - no-to-ny of time — is — in his face,
ne-ver var-ies from one pace, And

42

Brought from his home be-yond the deep, And gent-ly scat-tered on our eyes, We,
some-day with more po-tent dust, And gent-ly scat-tered on our eyes, We,

Pedal Harmonically

45

too, shall sleep, - "Dust - man, dust - man!"
too, shall sleep, - dust - man,

Pedal Harmonically

molto rit. ----- *a tempo*

48 *p*

Fade soft - ly out as it be - gan,

molto rit. ----- *a tempo*

mf *mf*

Hear - ing the call we know so well "Dust - man,

molto rit. ----- *a tempo*

48 *mp* *p*

51 *mp* *p* *rit.* -----

dust - man, dust - man!"

p *rit.* -----

dust - man!"

rit. -----

51 *mp* *p* *8va*

Martha Hill Duncan



Martha Hill Duncan received a diploma in Vocal Music in the first graduating class of the Houston High School for Performing and Visual Arts and a BM in Composition from the University of Texas at Austin. Her composition teachers have included Donald Grantham, Robert Palmer and Sam Dolin; her piano teachers have included Gregory Allen, Danielle Martin, Errol Haun and Trudi Borden.

Her ongoing interest in vocal music and recognition of her adopted country, Canada, has culminated in a cycle of songs for voice and piano entitled *Singing From the Northland: A Celebration of Canadian Poetry in Song*. Three of these songs, "Severance," "Grey Rocks and Greyer Seas" and "Rainfall" were chosen as finalists and performed in the 2005 Diana Barnhart American Song Competition in Wayne, PA.

As director of the Kingston, Ontario women's choir She Sings!, she has also produced several works for treble choir including "Song of the Stars," "Lady Icicle" and "Lullaby of the Iroquois." These three songs were performed on May 11, 2007 by the The New York Treble Singers in their concert entitled American Voices. "Star Prayers" was a co-winner in the 2005 Ruth Watson Henderson Choral Composition Competition. Choirs that have commissioned her work include Aurora, Melos Chamber Choir, Pro Arte Singers, and the Young Choristers Limestone.

Other vocal works from Graphite Publishing:

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Martha Hill Duncan	GP - D017	Singing in the Northland, Vol. 1 (collection)	voice, piano
Martha Hill Duncan	GP - D018	Singing in the Northland, Vol. 2 (collection)	voice, piano
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Jocelyn Hagen	GP - H007	Songs of Fields and Prairies (cycle)	soprano, piano
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Norman Mathews	GP - M001	Songs of the Poet (cycle)	voice, piano
Norman Mathews	GP - M001.1	Sometimes with One I Love (from <i>Songs of the Poet</i>)	voice, piano
Norman Mathews	GP - M001.2	Here the Frailest Leaves of Me (from <i>Songs of the Poet</i>)	voice, piano
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Norman Mathews	GP - M002	Velvet Shoes	voice, piano
Norman Mathews	GP - M003	Fancy	voice, piano
Scott Robinson	GP - R002	Song of Hannah	med./high voice, vln., vc., 1-3 opt. perc.

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