

James Kallembach

**SONGS ON LETTERS OF  
JOHN AND ABIGAIL  
ADAMS**

for mezzo soprano, baritone, and string quartet

FULL SCORE

## ***NB: This PDF begins with No. 5 (p. 53)***

All letters are freely excerpted for use. The following is a listing of the letters used:

- 1 John Quincy Adams to John Adams, 2 November 1818, Adams Family Papers, Massachusetts Historical Society
- 2 Abigail Adams to John Adams, 11 August 1763, Adams Family Papers, Massachusetts Historical Society
- 3 John Adams to Abigail Adams, 4 October 1762, Adams Family Papers, Massachusetts Historical Society
- 4 Abigail Adams to John Adams, 6 May 1777, Adams Family Papers, Massachusetts Historical Society
- 5 John Adams to Abigail Adams, 16 March 1777, Adams Family Papers, Massachusetts Historical Society
- 6 Abigail Adams to John Adams, 23 December 1782, Adams Family Papers, Massachusetts Historical Society
- 7 John Adams to John Quincy Adams, 10 November 1818, Adams Family Papers, Massachusetts Historical Society

I would like to thank the Massachusetts Historical Society and their staff for their kind support and their efforts in making this material available to the public. In particular I am indebted to the following source for inspiration, and I highly recommend it for anyone who wishes to read these letters:

Margaret A. Hogan and C. James Taylor, ed., *My Dearest Friend: Letters of Abigail and John Adams*. (Cambridge, MA: Belknap Press of Harvard University Press, 2007).

NB: The recording begins here.

### 5. The Spring advances (John Adams, 16 March 1777)

**Jovial, yet longing** ♩ = c. 96 **f**

The Spring advances

es ver - y rap - id - ly,

© 2012 by James Kallembach (ASCAP). All Rights Reserved.

9 *poco rit.* *accel.* *a tempo*

Musical score for measures 9-13. The score includes parts for Vln. 1, Vln. 2, Vla., and Vlc. The Vln. 2 part includes markings for *pizz.* and *arco*. The Vlc. part includes a *cant.* marking. Dynamic markings include *sfz p*, *mp*, *pp*, and *f*. A *(gliss.) f* marking is present in the Vln. 2 part. The tempo markings *poco rit.*, *accel.*, and *a tempo* are indicated at the top.

14

Musical score for measures 14-17. The score includes parts for Vln. 1, Vln. 2, Vla., and Vlc. The Vln. 1 part includes a *sfz* marking. The Vln. 2 part includes a *sfz* marking. The Vla. part includes a *sfz* marking. The Vlc. part includes a *mf* marking and dynamic markings *f*, *p*, and *f*. The lyrics "the Spring advances ver-y" are written below the Vln. 1 part. The *sfz* marking is repeated in the Vln. 1, Vln. 2, Vla., and Vlc. parts.

18

rap-id-ly, ———— and all Na-ture will soon be clothed in her gay-est Robes, in — her —

18

Vln. 1

Vln. 2

Vla.

Vlc.

*mf* *mp* *mf* *cresc.* *dim.*

*mf* *mp* *cresc.* *dim.*

*mf* *p* *mp* *cresc.* *dim.*

*mf* *p* *mp* *cresc.* *dim.*

22

*poco rit.* *a tempo*

— gay - est Robes. — The — green — Grass,

22

Vln. 1

Vln. 2

Vla.

Vlc.

*p* *p* *pp* *pizz.* *arco (gliss.)* *f*

*p* *pp* *sfz* *mf*

*p* *sfz* *mp* *pp* *f* *mp*

26

which be-gins to show it - self, here, and there, re - vives in my

Vln. 1

Vln. 2

Vla.

Vlc.

*f* *f* *f* *mp* *sfz* *sfz* *sfz*

arco pizz. arco (gliss.)

29

long - ing I - mag - i - na - tion my lit - tle Farm, and its dear In -

Vln. 1

Vln. 2

Vla.

Vlc.

*f* *mp* *f* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *f* *mp* *cresc.*

pizz. arco

32 *molto rit.* *accel.*

hab - i - tants, its dear In - hab - i - tants.

Vln. 1 *mf* *cresc.* *mf*

Vln. 2 *mf* *cresc.* *mf*

Vla. *mf* *cresc.* *p*

Vlc. *mf* *cresc.* *p*

36 *a tempo* *slightly more relaxed tempo*

What Pleas - ures has not this vile War

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vlc. *mf* *pp*

39 *a tempo* *f*

— de-priv-ed me of? — I — want — to — wan -

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *p* *f*

Vlc. *mf* *f* *p* *f*

43

- der in my Mead-ows, to ram-ble o-ver my Moun-tains, — and to

Vln. 1 *f*

Vln. 2 *sfz* *f*

Vla. *sfz* *f*

Vlc. *sfz* *f*

47

47

sit in Sol-i-tude, <sup>3</sup> or with <sup>3</sup> her who has all my Heart, by the side \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

*mf cresc.*

*ff*

*mf cresc.*

*ff*

*mf cresc.*

*ff*

*mf cresc.*

*ff*

50

*rit.*

50

of the Brooks. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*dim.*

*pp*

*p*

*dim.*

*pp*

*p*

*dim.*

*pp*

*p dim.*

6. Should I draw you the picture of my Heart (Abigail Adams, 23 December 1782)

$\text{♩} = \text{c. } 66$

Should I draw you the pic - ture of my

Heart, \_\_\_\_\_ it would be what I hope you still Love; \_\_\_\_\_ though it con -

Violin 1 *pp*

Violin 2 *pp*

Viola *p* *pp*

Cello *pp*

Vln. 1

Vln. 2

Vla.

Vlc.

7

tained noth - ing New; the ear - ly pos - ses - sion you ob - tained there; — should I

7

Vln. 1 *p* *cresc.* *mf*

Vln. 2 *p* *cresc.* *mf*

Vla. *p* *cresc.* *mf*

Vlc. *p* *cresc.* *mf*

10

draw you the pic - ture — of my Heart, — should I

10

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vlc. *p* *pp*

13

draw you the pic - ture of my Heart, \_\_\_\_\_ it would be what I hope you still

Vln. 1

Vln. 2

Vla.

Vlc.

16

Love; \_\_\_\_\_ though it con - tained noth - ing New; the ear - ly pos - ses - sion you ob -

Vln. 1

Vln. 2

Vla.

Vlc.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

19

tained there; — and the ab - so-lute power you have ev - er main-tained o - ver

19

Vln. 1 *mf* *mp* *cresc.*

Vln. 2 *mf* *mp* *cresc.*

Vla. *mf* *mp* *cresc.*

Vlc. *mf* *mp* *cresc.*

22

it; leaves not the small - est space — un - oc - cu - pied. — Should I

22

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

25  $\text{♩} = \text{c. } 84$

draw you the pic - ture of my Heart. I have

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

29

seen near a score of years roll o-ver our Heads, with an af-fec - tion

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Text

32

height - ened and im - proved by time— nor have the drea - ry years

Vln. 1

Vln. 2

Vla.

Vlc.

34

of ab - sence in the small - est de - gree ef - faced from my mind the

Vln. 1

Vln. 2

Vla.

Vlc.

*slowing very gradually*  
to ♩ = c. 72 at m. 45

37

37 dear un - ti - tled man to whom I gave my Heart.

Vln. 1

Vln. 2

Vla.

Vlc.

40

40

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

*p*

43  $\text{♩} = \text{c. } 72$

Should I draw you the pic - ture of my

Vln. 1 *cresc.* *mf*

Vln. 2 *cresc.* *mf*

Vla. *cresc.* *mf*

Vlc. *cresc.* *mf*

46 Heart, \_\_\_\_\_ it would be what I hope you still Love; \_\_\_\_\_ though it con-

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

49 *rit.* *slower, molto sostenuto*

tained noth - ing New; the ear - ly pos - ses - sion you ob - tained there; — should I

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

52 **A tempo, elegiac**

draw you the pic - ture of my Heart, — should I draw you the pic - ture of my

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

55

Heart, \_\_\_\_\_ should I draw you the pic - ture of my Heart, \_\_\_\_\_ should I

55

Vln. 1

Vln. 2

Vla.

Vlc.

58

draw you the pic - ture \_\_\_\_\_ of my Heart... \_\_\_\_\_

58

Vln. 1

Vln. 2

Vla.

Vlc.

*dim.*

*dim.*

61

Vln. 1

Vln. 2

Vla.

Vlc.

*p* *dim.*

*p* *dim.*

*p* *dim.*

*p* *dim.*

65

Vln. 1

Vln. 2

Vla.

Vlc.

*n* *p*

*pp*

*pp*

*pp*

69

Vln. 1

Vln. 2

Vla.

Vlc.

*n*

*dim.*

*dim.*

73

Vln. 1

Vln. 2

Vla.

Vlc.

*n*

*dim.*

# 7. The bitterness of Death is past (John Adams, 10 November 1818)

*legato, resigned*  
*p (adjust to be heard over the strings)*

♩ = c. 80

The bit - ter - ness \_\_\_\_\_ of Death \_\_\_\_\_ is past.

Violin 1  
*f ben marcato*  
*cresc.*  
*sub. p*

Violin 2  
*mf ben marcato*  
*cresc.*  
*sub. p*

Viola  
*mf ben marcato*  
*cresc.*  
*sub. p*

Cello  
*f*  
*cresc.*  
*sub. p*

6

The grim Spec - ter so

Vln. 1  
*f ben marcato*  
*cresc.*

Vln. 2  
*ben marcato*  
*cresc.*

Vla.  
*ben marcato*  
*cresc.*

Vlc.  
*f*  
*cresc.*

11

ter - ri - ble to hu - man Na - ture has no sting left \_\_\_\_\_ for me. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

*sub. p*

*mp*

*sub. p*

*mp*

*sub. p*

*mp*

*sub. p*

*mp*

17

My con - so - la - tions are more than I can num - ber. \_\_\_\_\_ The Sep - a -

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*mp*

*sub. p*

*mf*

*mf*

*sub. p*

*mf*

*mp*

*sub. p*

*mf*

*mp*

*sub. p*

22 *poco rit.*

ra - tion can - not be so long as twen - ty Sep - a - ra - tions here - to - fore.

Vln. 1

Vln. 2

Vla.

Vlc.

*mp* *pp* *p*

*mp* *pp* *p*

*mp* *pp* *p*

*mp* *pp* *p*

29 **Slower** *sweetly, lyrical*

The sym - pa - thy and Be - nev - o - lence of all the World, \_\_\_\_\_ has been

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*pp*

*pp*

*pp*

35

such as I shall not live long enough to describe.

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*mp*

*mp*

*mp*

**Tempo I**

40

Your letter of the Second is all and no

Vln. 1

Vln. 2

Vla.

Vlc.

*ben marcato*

*mp*

*ben marcato*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

44

more — than — all that I — ex-pect - ed. — Nev - er was a more

Vln. 1

Vln. 2

Vla.

Vlc.

*sub. p*

*mp*

49

**Slower**

du - ti - ful Son. Nev - er a more Af - fec - tion - ate Moth - er. —

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*pp*

## Tempo I, but slightly slower (faster than tempo mm. 50-54)

55

Recit.: *lyrical, pained*

Love to your Wife. May you

Vln. 1

Vln. 2

Vla.

Vlc.

*mp* *ben marcato* *cresc.*

*p* *ben marcato* *cresc.*

*p* *cresc.*

*mp* *cresc.*

60

Recit.: *lyrical, pained*

nev - er ex - pe - ri - ence her Loss. So

Vln. 1

Vln. 2

Vla.

Vlc.

*sub. p* *n*

*sub. p* *pp*

*sub. p* *pp*

*sub. p* *pp*

66 *poco rit.* *a tempo*

66 prays your Aged and Af - flict-ed Fa - ther,

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*pp*

*pp*

*pp*

71 *poco rit.*

71

Vln. 1

Vln. 2

Vla.

Vlc.