

The Touch of the Master's Hand



A tune of unknown origin setting the poem "The Old Violin" by Myra Brooks Welch, arranged for violin, viola, tenor and baritone by Art Eschenlauer

<http://eschenlauer.com/music/touch>

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I learned this song from my father-in-law, but we haven't found the origin yet.

The Touch of the Master's Hand

Myra Brooks Welch (1921)

Unknown, arr. Art Eschenlauer (2018)

$\text{♩} = 120$
Allegro

Violin

Viola

Tenor

Baritone

mf

mp

'Twas

10

Vln.

Vla.

Ten.

Bar.

mp

batter'd and scar'r'd, and the auc - tion - eer — thought it scarce - ly worth his

16

Vln.

Vla.

Ten.

Bar.

while to waste much time on the old vi - o - lin, but he held it up with a smile.

24

Vln.

Vla.

Ten. *mf*
mf

Bar.

"What am I__ bid-den, good__ folks?__ "Who'll start the bidding for me? A
he cried.

31

Vln.

Vla.

Ten.

Bar.

dollar? One dollar! Now two! On-ly two? Two dol-lars, now who'll make it three?

38

Vln.

Vla.

Ten.

Bar.

Three dol - lars,__ once! three dol - lars,__ twice! go - ing for__ three..."__
but,

45

Vln. *mp*

Vla. *mp*

Ten. *mp* *p*

Bar. *mp*

a grey - hair'd man came for-ward and
 no, from the room, — far back, a — grey - hair'd — man came — for-ward and

51

Vln.

Vla.

Ten. *s*

Bar.

picked up the bow and tight en - ing
 pick'd up the bow. Then, — wiping the dust from the old vi - o - lin, and tight en - ing

58

Vln.

Vla. *mf* *mp*

Ten. *mf* *mp*

Bar. *mf*

up a loose string, he play'd a — mel - o - dy pure — and — sweet, sweet as the
 up a loose string, sweet — as the

65 rit. poco a poco

Vln. *mf* 3

Vla. *mf*

Ten. *mf*
8 an - gels sing.

Bar. *mf*
an - gels sing.

74 a tempo

Vln. *mp*

Vla. *mp*

Ten. *mp*
8

Bar. *mp*

The mu-sic ceas'd, and the auc - tion - eer, with a voice that was quiet and

81

Vln. *p* *mp*

Vla. *p* *mp*

Ten. *p* *mp* *mf*
8 "What am I bid for the old vi - o - lin?" "A

Bar. *mp*
low, said, as he held it up with the bow.

89

Vln. *mf*

Vla. *mf*

Ten. *mf*

Bar.

thou - sand dollars! Now, who'll make it two?__ Two thousand! And who'll make it__

95

Vln.

Vla. *f* *mf*

Ten. *f* *f* *mf* *mf*

Bar. *mf*

three? Three thou - sand,__ once, three thou - sand twice,__ and going, and gone!,__

said

102

Vln.

Vla.

Ten. *mf*

Bar. *f* *mf*

"We do__ not__ quite un - der - stand what

he. Some people cheer'd! But oth - ers ex - claimed,

110

Vln.

Vla.

Ten.

Bar.

chang'd its worth." "The touch of the mas - ter's_

Swift_ came the re - ply, "the mas - ter's

116

Vln.

Vla. *mp*

Ten. *mp*

Bar. *mp*

hand!"

hand!" And many a one _____ with their life out of tune, and batter'd and scarr'd with

123

Vln.

Vla.

Ten.

Bar.

sin is not val-ued much by the thought - less crowd, quite_ like the old vi - o -

130

Vln. *mf*

Vla. *mf*

Ten. *mf* *mf*

Bar.

lin.

But the Mas-ter comes___ and the fool - ish crowd___ never can_ quite un - der -

137

Vln.

Vla.

Ten. *mf*

Bar.

stand with the touch of the

the worth of a___ soul and the change that is wrought with the touch of the

143

Vln. *molto rit. ma poco a poco*

Vla. *mp*

Ten. *mp*

Bar.

Mas - ter's hand.

Mas - ter's hand.

Violin

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Allegro

The score is written for violin in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *mp*. The third staff continues the melody. The fourth staff features a fermata over measures 21-22, with a dynamic marking of *mp* below. The fifth staff has a fermata over measures 49-50, with a dynamic marking of *mf* below. The sixth staff has dynamic markings of *mf*, *mp*, and *mf* at measures 60, 65, and 68 respectively. The seventh staff includes the instruction *rit. poco a poco* and a fermata over a triplet of eighth notes at measure 68. The eighth staff has a dynamic marking of *mp* and a fermata over measures 74-75. The ninth staff begins with a dynamic marking of *p* and ends with a dynamic marking of *mp*.

mf

8

mp

16

23

21

mp

50

5

60

mf *mp* *mf*

68

rit. poco a poco

3

74

a tempo

mp

82

p *mp*

89

mf *f*

97

mf

104

mp

112

mp

119

mp

127

mf

133

mf

140

mf

146

molto rit. ma poco a poco
mp

Viola

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Allegro

mf

8 14

mf

26

33

40

mp

47

55 4

mp

67 rit. poco a poco

mf

74 a tempo

mp

81



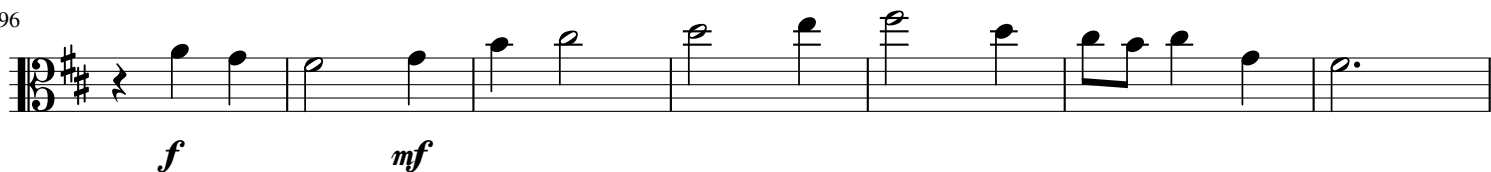
p *mp*

89



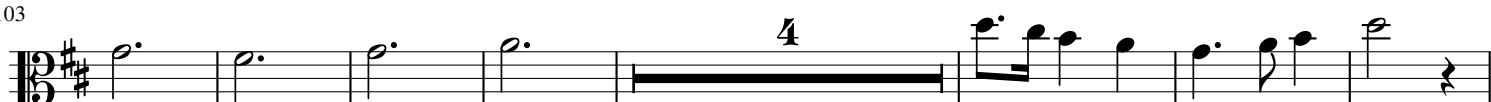
mf

96



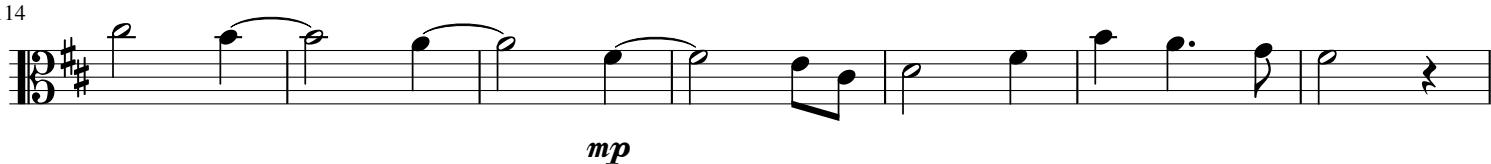
f *mf*

103



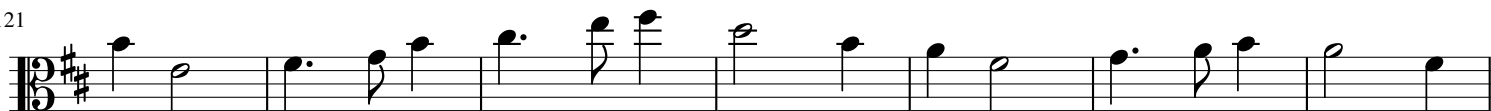
4 *mf*

114



mp

121



mf

128




mf

137



mf

145



molto rit. ma poco a poco
mp

Baritone

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♩ = 120
Allegro

8 *mp*

'Twas batter'd and scar-r'd, and the auc - tion -

13

eer thought it scarce - ly worth his while to waste much

18

time on the old vi - o - lin, but he held it up with a smile.

24 2 16 *mp*

he cried. but, no, from the

46

room, far back, a grey - hair'd man came

50

for - ward and pick'd up the bow. Then, wip - ing the

54

dust from the old vi - o - lin, and tight - en - ing up a loose

59 4 *mf* 5

string, sweet as the an - gels sing.

72 rit. poco a poco a tempo *mp*

The mu - sic ceas'd, and the auc - tion -

78

eer, _____ with a voice that was _____ qui - et and _____ low, said, _____

82

as he held _____ it _____ up with the bow.

101

said he. Some peo - ple cheer'd! But oth - ers ex -

106

claimed, Swift _____ came the re - ply, "the

115

mas - ter's hand!" And man - y a one _____ with their

119

life out of tune, _____ and bat - ter'd _____ and scar - r'd with

123

sin is not val - ued much by the thought - less

127

crowd, quite _____ like the old vi - o - lin. _____ the

138

worth of a _____ soul and the change that is wrought with the

142

touch of the Mas - ter's hand.

Tenor

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$\text{♩} = 120$
Allegro

23 *mf*

"What am I bid-den, good folks?—

28 "Who'll start the bid-ding for me? A dol-lar? One

32 dol-lar! Now two! On-ly two? Two dol-lars, now

36 who'll make it three? Three dol-lars, once! three

41 dol-lars, twice! go-ing for three..." a

48 grey-hair'd man came for-ward and picked up the bow

53 **3** *mf*

and tight-en-ing up a loose string, he play'd a—

61 *mp*

mel-o-dy pure and sweet, sweet as the an-gels sing.

67 **5** rit. poco a poco a tempo **2** **5** *mp*

"What am I bid for the

84
8
old vi - o - lin?" _____ **2** *mf* "A thou - sand dol-lars! Now,

91
8
who'll make it two? _____ Two thou - sand! And who'll make it _____

95
8
three? *f* Three thou - sand, _____ once, *mf* three thou - sand

99
8
twice, _____ and go-ing, and gone!, _____ **4** *mf* "We

107
8
do _____ not _____ quite un - der - stand what chang'd _____ its _____ worth."

112
8
"The touch of the mas - ter's _____ hand!" **13**

130
8
mf But the Mas - ter comes _____ and the fool - ish crowd _____

135
8
nev - er can _____ quite un - der - stand _____ with the **3**

142
8
touch of the Mas - ter's hand. **5** *molto rit. ma poco a poco*