

FIFTY MODERN ENGLISH SONGS

*Selected by
and Published for*

THE SOCIETY OF ENGLISH SINGERS

Price 15/- net

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PREFACE.

THE songs in this volume have been compiled by the Society of English Singers. There are many existing volumes of classical and non-copyright songs, but this is the first time that a collection of songs by contemporary British composers has been published in book-form, and the Society wishes to express its sincere gratitude to the individual composers, or their representatives, and to the publishers without whose patriotic co-operation the scheme could not have been carried out.

The object of those concerned has been to bring within the reach of all a representative set of songs by contemporary, or recent, British musicians with English words and guaranteed as intrinsically good.

The book should be invaluable to training colleges, schools and teachers throughout the Empire and of real help to the individual singer, professional or amateur, whose heart is in the right place but who is in need of advice in the matter of selection. Many, if not all, of the songs can be sung as Unison-songs and there is no fee or licence of any sort attaching to their public performance. They have been printed, so far as possible, in the original keys, but many of them are also published separately in other keys, and where this is the case a foot-note to this effect appears on the first page of the song.

The compilers have no financial interest in the undertaking, and have therefore no hesitation in recommending it to the public. The present volume, they hope, is only the first of a series.

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THE FAIRY LOUGH.

(from "An Irish Idyll")

Words by

MOIRA O'NEILL.

From "Songs of the Glens of Antrim"
(by permission of the Authoress &
Messrs W^m Blackwood & Sons.)

Music by

C. V. STANFORD.

Op. 77.

Andante molto tranquillo.

Voice

Piano.

p *poco*

Lough - a - reem - a! Lough-a - reem - a Lies so

high.... a-mong the hea - ther; A lit - tle lough, a dark lough, The

wa - ther's black an' deep. Ould

he - rons go a - fish - in' there, An'

pp

sea - gulls all to - ge - - ther Float

roun' the one green is - land On the fair - y lough a - sleep.

Lough - a - reem - - a, Lough - a -

- reem - - a; When the sun goes down at sev.en, When the

hills are dark..... an' air - y, 'Tis a cur-lew whistles sweet!

Then some-thin' rus-tles all the reeds That

stand so thick..... an' e - ven; A

ppp

lit - tle wave runs up the shore An' flees,

as if on feet. Lough - a -

rall. *a tempo*

- reem - - a, Lough-a - reem - - a! Stars come out, an' stars are

hi - din'; The wa-ther whis-pers on the stones,..... The

flit - ther-in' moths are free. One'st be-fore the morn - in'

ppp

light The Horse-men will come ri - din' Roun' an'

roun' the fair - - y lough,.....

Più lento

An' no one there..... to see.

ppp

Lough - a - reem - - a!

pp

Lough - a - reem - - a!

ppp

LOVE'S PHILOSOPHY.

Words by
SHELLEY.

Music by
ROGER QUILTER.
Op. 3, N^o 1.

Molto allegro con moto. (♩ - 112.)

Voice. *mf* The foun-tains

Piano. *mf*

min - - gle with the ri - ver And the ri - - vers with the

o - cean; The winds of Heav'n..... mix for ev - er With a

sweet e - mo - tion. No-thing in the world is

Also published separately in C D & F.

sin - gle; All things, by a law di-vine, In one an -

cresc.

Red. *

- o - ther's be - ing min - gle, - Why not I..... with

f

thine, not I..... with thine?

poco rit.

a tempo

mf

See, the

p

moun - tains kiss high Heav'n,..... And the

8

waves clasp one an - o - ther; No sis - ter flower would be for -

Red. *

- giv'n If it dis - dained its

Red. *

bro - ther. And the sun - light clasps the

agitato

agitato

earth, And the moon - beams kiss the

Red. *

sea,..... What are all these kiss - - - ings

cresc.

cresc.

Red.

worth, If

Red. * *Red.* *

f *appassionato*

thou, if

cresc.

Red. * *Red.* *

ff. *rall.*

thou kiss not

ff. *rall.*

Red. *

a tempo

me? *con fuoco*

f a tempo *cresc.* *ff*

fff molto vigoroso *fff* *fff*

8

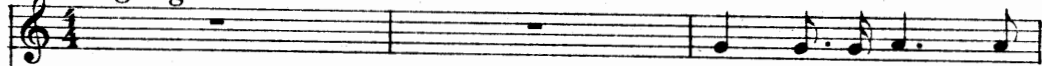
ELDORADO.

Words by
EDGAR ALLAN POE.

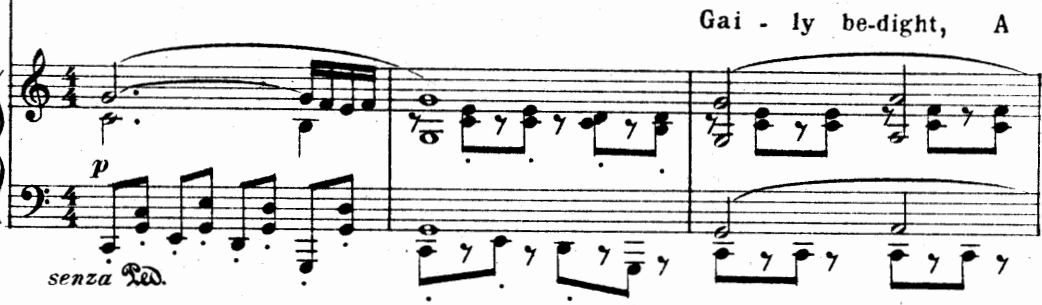
(by permission of the publishers of E. A. Poe's complete works,
A. C. Armstrong & Son, New York.)

Music by
R. H. WALTHER.

Allegro giusto.

Voice. 

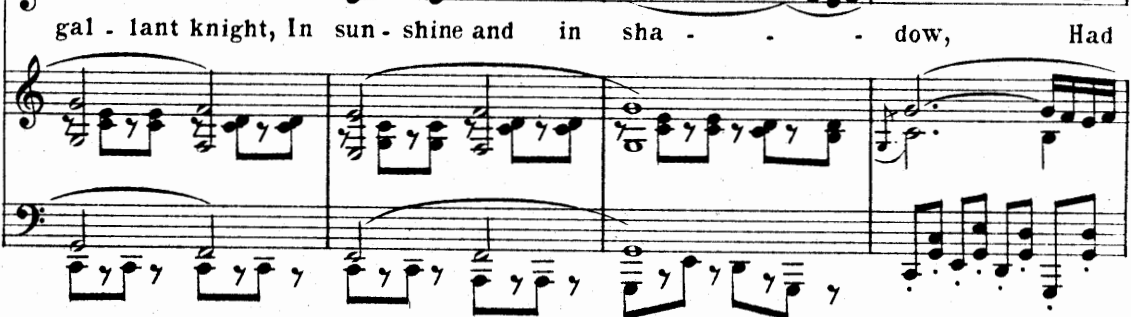
Gai - ly be-dight, A

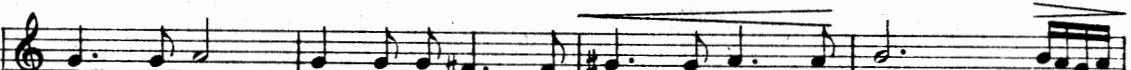
Piano. 

p
senza fine

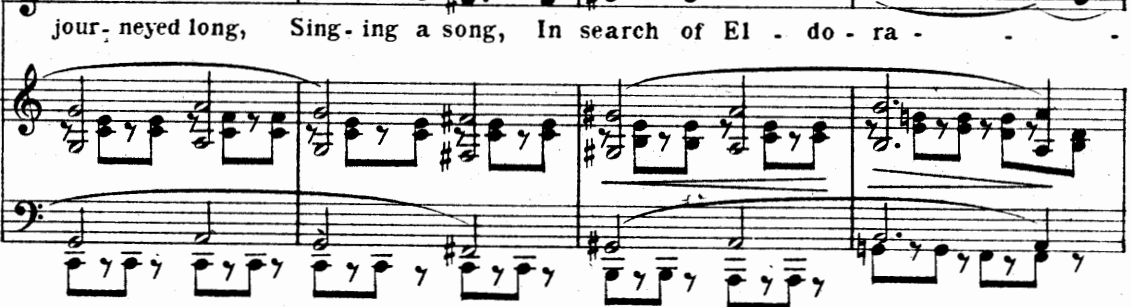


gal - lant knight, In sun - shine and in sha - . . . dow, Had



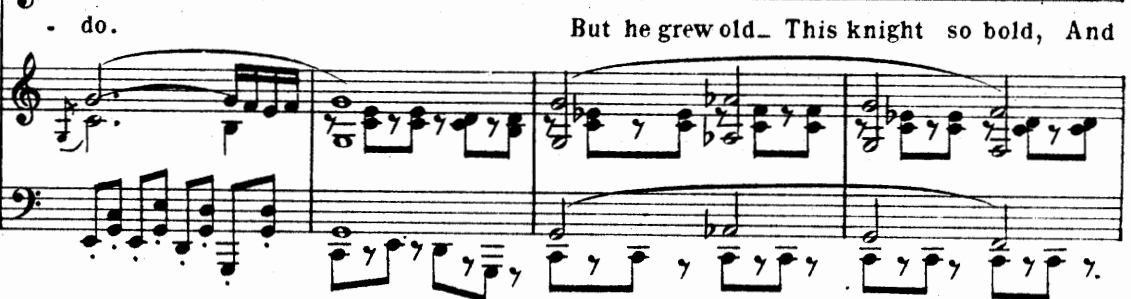


jour - neyed long, Sing - ing a song, In search of El - do - ra - . . .





. do. But he grew old. This knight so bold, And



o'er his heart a sha - - - - - dow Fell,.....

..... as he found No spot of ground That looked like El - - do -

- ra - - - - - do.....

And as his strength Failed him at length, He met a pil - grim

sha - - - - - dow_ "Sha-dow," said he, "Where can it be_ This

land of El - do - ra - - - do?"

rall.

pp più lento

"O - ver the Mountains of the Moon, Down the Val-ley of the

più lento pp

*Tempo I^o
ma poco rit.*

Sha - - - dow, Ride, bold-ly ride," The

Shade re-plied, "If you seek for El-do - ra - -

- do!"

dim. al fine.

ppp

BIRDS IN THE HIGH HALL - GARDEN.

(from "A Cycle of Songs from Tennyson's 'Maud.'")

Words by
TENNYSON.

Music by
ARTHUR SOMERVELL.

(by kind permission of Messrs. Macmillan & Co.)

Andante grazioso.

Voice. *p* Birds in the high Hall-

Piano. *p*
una corda *con Pedale*

- gar - den when twi - light was fall - ing, Maud, Maud, Maud,

Maud, They were cry - ing and call - ing. *p* Where was

Maud? in our wood; And I, who else, was with her,

p

Gather - ing wood-land li - lies, My - riads blow to -

Musical score for "Birds in our wood". The score is in 3/4 time and consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "ge - ther." and "Birds in our wood". The piano accompaniment features a series of chords in the right hand and a single note in the left hand. The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a series of chords in the right hand and a single note in the left hand. The score is written in a key signature of one flat (B-flat) and a time signature of 3/4.

sang Ring-ing thro' the val-leys, Maud is here, here,

here In a - mong the li - lies.

dim *pp*

Musical score for "The Kiss" by George G. Pabst. The score is in 3/4 time, key of B-flat major, and consists of a vocal line and a piano accompaniment. The lyrics are: "kissed her sen-der hand, She took the kiss se-date-ly; Maud is not sev-en-teen years old." The piano part features a prominent triplet figure in the right hand and a steady bass line in the left hand.

- teen, But she is tall and state-ly.

pp

I know the way she went

p

Home with her maid-en pos-y, For her feet have touched the

mea-dows And left the dai-sies ro-

- sy.

pp

YOUTH AND LOVE.

(from "Songs of Travel," part 2.)

Words by
R. L. STEVENSON.

(by permission of Messrs. Chatto & Windus.)

Music by
R. VAUGHAN WILLIAMS.

Andante sostenuto.

Piano. *p espressivo, tempo rubato.*

p

To the heart of youth the world.....

..... is a high-way side. Pass - ing.....

..... for ev - er,..... he fares;..... and on

poco f *p*

pp

ei - - - ther hand, Deep..... in the gar - dens

gol-den pav-il - - ions hide, Nes-tle in or - - chard bloom,...

pp misterioso

..... and far on the lev - - - el land

mf

Call him with light-ed lamp..... in the

ev - - - en - tide.

p dim.

Poco animando.

Thick as stars..... at night when the

moon is down Pleas-ures as-sail him. He to his

no - - bler fate Fares;..... and but waves a

hand as he passes on, Cries but a

pp

f risoluto

f risoluto

affrettando.

sempre f cresc.

affrettando.

Più mosso

ff

Più mosso

ff

ff

way - side word to her..... at the gar - den gate,

Più mosso.
pp

Sings..... but a boy - ish

pp *Più mosso.*

Red. * Red.

rall. *Tempo I.*

stave and his face is gone,

rall. *Tempo I.* *pp*

* Red.

pp

is gone.....

pp *sempre rall. e dim.*

* Red.

A WIDOW BIRD SAT MOURNING.

Words by
SHELLEY.Music by
B. LUARD SELBY.*Poco allegretto.*

Voice.

Piano.

pp

A wi - dow bird sat mourn - ing for her

sempre p

love Up - on a win - - try bough,

A wi - dow bird sat mourn - ing for her

pp
love Up-on a win - try bough; The

fro - zen wind crept on a - bove,.....

mf *poco rit.* *f*
..... The freez - ing stream be - low.

p
There was no leaf up - on the fo - rest

bare, No flower up - on the ground,

p

These was no leaf up - on the fo - rest

bare, No flower up - on the ground,

pp

And lit - - tle..... mo - - tion

in the air,

poco cresc.

And lit - - tle..... mo - - tion

in the air Ex - -

This system shows the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a half note 'in', followed by a half note 'the', and then a half note 'air' with a dotted line indicating a continuation. The piano accompaniment features a continuous eighth-note pattern in the left hand and a more complex eighth-note pattern in the right hand.

- cept the..... mill wheel's sound,.....

This system continues the vocal melody and piano accompaniment. The vocal line has a half note '- cept', followed by a half note 'the' with a dotted line, then a half note 'mill', a half note 'wheel's', and finally a half note 'sound' with a dotted line. The piano accompaniment continues with similar rhythmic patterns.

poco rall.
..... ex - - cept the..... mill - wheel's

This system includes the tempo marking '*poco rall.*' above the vocal line. The vocal line has a dotted line, followed by a half note 'ex', a half note '- -', a half note 'cept', a half note 'the' with a dotted line, then a half note 'mill', and finally a half note 'wheel's'. The piano accompaniment continues.

sound.

This system shows the vocal line with a half note 'sound' followed by a dotted line. The piano accompaniment continues with the same rhythmic patterns.

.....
dim. *rall.*

This system shows the vocal line with a dotted line. The piano accompaniment includes the markings '*dim.*' and '*rall.*' below the left hand. The system concludes with a final cadence in both parts.

A LULLABY.

Words from PATIENT GRISEL by
THOMAS DEKKER.
(Circa A. D. 1600.)

Music by
C. VILLIERS STANFORD.
Op. 19. No 2.

Adagio.

Voice. *p* Gold - en slum - bers

Piano. *pp* *legatissimo*

kiss your eyes,..... Smiles a-wake you when you rise,.....

Sleep, pret-ty wantons, do not cry, And I will sing.... a

cresc.

cresc.

pp lul - la - by,..... Rock them, rock them, lul - la - by,.....

pp *pp*

Care is hea - vy,

there-fore sleep you, You are care, and care must keep you,

Sleep, pret-ty wan-tons, do not cry, And I will sing.... a

cresc.

p
lul - la - by..... Rock them, rock them, lul - la - by.....

rall. al fine. pp
Rock them, rock them, lul - - - la - by.

rall. al fine. pp

BIRD OF BLUE.

Words by
"CHRYSTABEL."

Music by
EDWARD GERMAN.

Allegro agitato. ♩ = 88.

Voice.

Piano.

f *mf* *rit.*

a tempo

All thro' life we're look - ing for you, Lit - tle Bird of

p a tempo

Blue! Cer - tain - ly you'll bring us ro - ses,

Though they're bound with rue,..... they're bound with

Also published separately in D $\flat$ E $\flat$ & F.

rue, When on wings you swift - ly fly;

Will you so - journ by and bye,

rall

p rall.

a tempo Just where we would have you tar - ry, - Where the winds of

animato

p a tempo

hea - ven car - ry Mes - sa - ges for you,

rall

p

rall.

pa tempo Lit - tle Bird! Lit - tle Bird! Lit - tle Bird of Blue?

rit.

a tempo

pp a tempo

rit.

a tempo

f *mf* *rit.*

a tempo

Oh! we're want-ing you for al-ways, Little Bird of Blue!

p a tempo

*Red. *Red. *Red. **

Come, and bring us crowns of ro-ses, - All un-touch'd of rue,.....

**Red. *Red. **

..... un-touch'd of rue: Stay with us, and

cresc.

*Red. **

wing it ne-ver, - Hap - pi - ness be ours for ev - er;.....

rall. *f a tempo*

Joy shall come to those who sor-row,

rall *f a tempo*

Red. *

Meno mosso

Noon shall crown our Life's to-mor-row, God's own Min-strel

p

Red. * Red. *

rall. *p a tempo*

you! Lit-tle Bird! Lit-tle Bird!

rall.

* Red. * Red. *

Lit-tle Bird of Blue! Ah!

allargando *f* *rall.* *p*

Red.

pad lib.

Lit-tle Bird of Blue!

colla voce *pp* *ppp*

* Red. *

COME INTO THE GARDEN, MAUD.

(From "A Cycle of Songs from Tennyson's 'Maud'.")

Words by
TENNYSON.

By kind permission of Messrs. Macmillan & Co

Music by
ARTHUR SOMERVELL.

Non troppo allegro.

Voice. Come in-to the gar - den,

Piano. *pp*
una corda

Maud,..... For the black bat, night, has flown,.....

Come in-to the gar - - den, Maud, I am here at the

gate..... a - lone; And the wood - bine spi - ces are

mf

waft - ed a-broad, And the musk of the rose is blown. For a

breeze of morn - ing moves, And the pla - net of Love is on

high, Be - gin - ning to faint in the light she loves On a

p

bed of daf - fo - dil sky, To faint in the light of the

sun that she loves, To faint in his light, and to die.

mf

All night have the ro - ses heard..... The

flute, vi-o-lin, bas - soon; All night has the case - ment

jess - a-mine stirred To the dan - cers danc - ing in tune; Till a

si - lence fell with the wa - king bird, And a hush with the set - ting

moon. Queen rose.....

f

tre Corde

..... of the rose-bud gar-den of girls, Come hi-ther the dan-ces are

done, In gloss of sa - tin and glim-mer of pearls, Queen

li-ly..... and rose in one; Shine out, lit-tle head, sunning

o - ver with curls, To the flow-ers, and be their sun.

mf

There has fallen a splen-did

tear From the pas - sion-flower at the gate. She is

coming, my own, my dear, She is com-ing, my life, my

fate; The red rose cries, "She is near, she is near;" The

colla voce

white rose weeps "She is late;" The lark-spur listens "I

(9)

hear, I hear;" And the li - ly whis - pers, "I wait."

colla voce

ff

She is com - ing, my own, my sweet; Were it

ev - er so ai - ry a tread, My heart would hear her and

beat, Were it earth in an earth - - - y bed; My

heart would hear her and beat, Had it lain for a cen - - - tu - ry

dead; Would start and trem-ble un-der her feet,.....

..... And blos-som in pur - - - - - ple and

Più mosso.

red.

Would start and trem - - - ble

un - - der her feet,..... And blos - -

senza rall.

- som in pur - - - ple and red.....

senza rall.

*Dedicated to
M^r Plunket Greene.*

THE BELLS OF CLERMONT TOWN.

(AUVERGNAT)

Words by
HILAIRE BELLOC.

Music by
A. M. GOODHART.

Allegro leggiero e brillante.

Voice. *mf*

Piano. *mf poco martellato cresc. f*

There

Presto, ma distinto.

was a man was half a clown (It's so, my fa - ther tells of it,) He

pp poco scherzando. colla voce sempre

basso ostinato.

saw the church in Cler - mont Town, And laugh'd to hear the bells of it. He

laugh'd to hear the bells that ring In Cler-mont Church and round of it; He

poco dim - in - u - en - do

heard the ver-ger's daugh-ter sing, And loved her for the sound of it. The

cre - - scen - - do

ver-ger's daugh-ter said him nay (She had the right of choice in it); He

dim - in - u - en - do

left the town at break of day (He had-n't had a voice in it). The

road went up, the road went down, And there the mat-ter end-ed it: He

loco

poco cresc. *dim.*

broke his heart in Cler-mont Town, At Pont - gi - baud— they

mf *f*

colla voce *p* *mf*

mend - ed it.

f con fuoco

mf *pp* *ppp*

BOAT SONG.

Words from Songs and Rhymes by
WALTER HERRIES POLLOCK.

Music by
C. VILLIERS STANFORD.
Op. 19 No 5.

Allegretto tranquillo.

Voice.

Piano.

p

p

Boat, lit - tle boat, a breeze on thy sails shall soon light,

Float, light - ly float, far a - way in - to the moon - light:

Wing - ing thy flight from the noise and the jar of the

world..... In a dream of de-light,..... *cresc.*

in a dream of de-light shall thy glis - - - - - *cresc.*

- - - -ten-ing sails be un-furl'd:

Float far a-way..... from the glare of the sun's blind-ing light,.....

From the heat of the day to the cool of the slum-ber-ing night:.....

Float thro' the bay,..... thro' the soft rip-ples' in - fi-nite

mo - - - tion; Bear me a - way,.....

bear me a-way to the tire - - - less waves of the o -

- cean: *p* Float to the deep,.....

..... to the o - cean bird's long.... roll - ing pil - lows,

Ah,..... let me sleep,..... let me sleep

rall.
..... on a soft toss-ing cra-dle of bil - - - -

- lows.....

CUTTIN' RUSHES

45

(from "An Irish Idyll")

Words by
MOIRA O'NEILL.

from "Songs of the Glens of Antrim"

(by permission of Messrs. William Blackwood & Sons)

Music by
C. V. STANFORD.
Op. 77.

Allegretto.

Voice.

Piano.

Oh may-be it was
yes-ter-day, or fif-ty years a-go! Me-self was ri-sin' ear-ly on a
day for cut-tin' rushes, Walk-in' up the Bra-bla' burn, still the sun was
low, Now I'd hear the burn run an' then I'd hear the thrushes.

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score consists of four systems. The first system shows the voice entering with the lyrics 'Oh may-be it was' and the piano accompaniment. The second system continues the voice line with 'yes-ter-day, or fif-ty years a-go! Me-self was ri-sin' ear-ly on a' and the piano accompaniment. The third system continues the voice line with 'day for cut-tin' rushes, Walk-in' up the Bra-bla' burn, still the sun was' and the piano accompaniment. The fourth system concludes the voice line with 'low, Now I'd hear the burn run an' then I'd hear the thrushes.' and the piano accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano) for the piano part, and *pp* (pianissimo) for the piano part in the third system.

Published also for high Voice in "An Irish Idyll," No 2 Edition.

Copyright 1901 by Boosey & Co

H. 10910.

Young, still young!— an' drench-in' wet the grass, Wet the gol-den

ho - ney-suc-kle hang-in' sweet - ly down; "Here, lad, here! will ye

fol-low where I pass,..... An' find me cut-tin' rushes on the

moun - tain"

Then was it on - ly yes - ter-day, or fif - ty years or

so? *Rip-pin'* round the bog pools high..... a-mong the

The first system of the musical score. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "so? Rip-pin' round the bog pools high..... a-mong the" are written below the staff. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

hea-ther, The hook it made her hand sore, she had to leave it go, 'Twas

The second system of the musical score. The vocal line continues with the lyrics "hea-ther, The hook it made her hand sore, she had to leave it go, 'Twas". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

me that cut the rush-es then for her to bind to-ge-ther.

The third system of the musical score. The vocal line continues with the lyrics "me that cut the rush-es then for her to bind to-ge-ther.". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

Come, dear, come!— an' back a-long the burn

The fourth system of the musical score. The vocal line continues with the lyrics "Come, dear, come!— an' back a-long the burn". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

See the dar-lin' ho-ney-suc-kle hang-in' like a crown.

The fifth system of the musical score. The vocal line concludes with the lyrics "See the dar-lin' ho-ney-suc-kle hang-in' like a crown.". The piano accompaniment concludes with similar rhythmic patterns, including some chords and rests.

pp

Quick, one kiss,— "sure, there's some-one at the turn!"

pp *p*

f

Oh, we're af-ter cut-tin' rush-es on the moun-

- tain.

mf *dim.* *poco rall.*

Poco più lento.

Yes-ter-day, yes-ter-day, or fif-ty years a-

- go. I wak-en out o' dreams when I

Tempo Iº

accel.

hear the sum-mer thrush - es. Oh, that's the Bra - bla'

burn, I can hear it sing an' flow, For

all that's fair, I'd soon - er see a bunch o' green.....

più mosso

rush - es. Run, burn, run! can ye

mind when we were young? The ho - ney-suc-kle hangs a - bove, the

pool is dark an' brown: Sing, burn,

sing! can ye mind the song ye sung.....

..... The day we cut the rush-es on the moun- - -

- tain?

p

To
Mr Plunket Greene.

CORINNA'S GOING A-MAYING.

Words by
 HERRICK.

Music by
 ERNEST WALKER.

Allegro leggiero. *mf*

Voice. Get up, get

Piano. *mp*

up for shame, the blooming morn Up-on her wings pre-sents....

..... the god un-shorn. *p* See how Au-ro-ra throws her fair Fresh -

- quilt-ed col-ours through the air; Get up, sweet slug-a-bed, and see The

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro leggiero'. The piano part features a rhythmic accompaniment of chords and moving lines. The voice part includes lyrics with musical notation. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano).

Also published separately in E♭ & F.

p

dew be-spang-ling herb and tree, Each flower has wept, and

Red.

bowed to-wards the east, A-bove an hour since,

yet you not dressed, Nay! not so much as out of bed; When all the birds have

ma-tins said, And sung their thank-ful hymns: 'tis sin, Nay, pro-fan-a-tion

to keep in, When— as a thou-sand vir-gins on this day, Spring,

soon - er than the lark,..... to fetch in May.....

mf
Rise, and put on your fo - - liage, and be

mp

seen..... To come forth like the spring-time, - fresh and green, And

p

sweet as Flo-ra. Take no care For jew-els for your gown or hair: Fear not, the

p

leaves will strew Gems in a-bun-dance up-on you: Be-sides, the child-hood of the

Ad.

day has kept A-against you come, some

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a half note Bb4, and a quarter note G4. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

or-ient pearls un - wept..... Come, and re-ceive them while the light Hangs

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note Bb4, and a quarter note G4. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

on the dew-locks of the night, And Ti - tan on the east-ern hill Re -

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note Bb4, and a quarter note G4. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

- tires him-self, or else stands still Till you come forth..... Wash,

The fourth system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note Bb4, and a quarter note G4. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

dress, be brief in pray - ing: Few beads are best, when once we go a -

The fifth system of the musical score. The vocal line concludes with a half note G4, a quarter note A4, a half note Bb4, and a quarter note G4. The piano accompaniment concludes with a final chord in the right hand and a bass line in the left hand.

- May - ing.

mf
Come, let us go, while we are in our prime,

And take the harm-less fol-ly of the time.

p mesto
We shall grow old a - pace and die

sempre dim.
Be-fore we know our li - ber - ty. Our

life is short, and our days run

sempre dim.

As fast a - way as does the sun: And as a

va - pour, or a drop of rain Once

lost, can ne'er be found a - gain: So when or you or

pp

I are made A fa - ble, song, or fleet - ing

sempre calando e poco a poco rit.

shade, All love, all li-king, all de-light, Lies

sempre calando e poco a poco rit.

il basso assai tenuto.

drowned with us in end-less night... Then while time

ppp *pp accel.*

ppp *pp accel.*

p tempo primo

mf

serves, and we are but de-cay-ing, Come, my Co-

p tempo primo *mf*

- rin-na, come, let's go a-May-ing.

May

- ing.

f

p

Dedicated to
M^r Plunket Greene.

CRABBED AGE AND YOUTH.

Words by
SHAKESPEARE.

Music by
MAUDE VALÉRIE WHITE.

Allegro con brio.

Voice.

Piano.

Attacca súbito
Con brio.

f ma leggiero

Crab - bed Age and Youth

Can - not live.... to - ge - ther;

f ma leggiero

Youth is full... of plea - sure, Age is full of care.

Con spirito.

f Youth like sum-mer morn,... Age.. like win - ter wea - ther,

Youth..... like sum - mer brave, Age... like win - ter

molto rit.

bare.

ff con fuoco

f Youth is full of plea - sure, Age is full of care;

Youth is full of sport, Age's breath is short;

Youth is nim - ble, Age is lame; Youth is hot and

bold,..... Age is weak and old; Youth is wild, And

lento

Age is tame. Age, I do ab - her thee!

f a tempo.

lento

molto rit.

Youth, I a - dore thee!

ff Con spirito.

ar - dan - do.

ff

grva. loco.

I..... do..... a - dore thee; Oh! my love, my....

rit - ard - an - do
love is young! Age,..... I do..... de - fy thee,

Largo
Age, I do..... de - fy thee! O sweet shep - herd,

a tempo
hie..... thee! For me - thinks thou.....

rit.
stay'st too long.
colla voce *ff a tempo*

To
Alfred Wareing, Esq.
DIAPHENIA.

Words by
H. CONSTABLE.

Music by
HAROLD SAMUEL.

Allegretto. *p*

Voice. Di - a - phe - nia, like the daf - fa-down-

Piano. *pe sempre in tempo.*
con Ped.

- dil - ly,..... White as the sun, fair as the li - ly,.....

simile.

Heigh ho, how..... I do love thee, I do

love thee..... as..... my lambs Are be - lov - ed of their

Also published separately in C, D & F.

dams:..... How..... blest were I..... if thou would'st

poco cres.

prove me..... Di - a - phe - nia, like the spread-ing

ro - ses,..... That in thy sweets all sweets en - clo - ses,.....

Fair sweet, how..... I do love thee, I do

love thee.... as...each flow'r Loves the sun's life - giv - ing pow'r,.....

poco cresc.

mf

For..... dead, thy breath to life might move me.....

largamente

Di - a - phe - nia, like to all... things bless-ed,.....

largamente

When all thy prais - es are ex - press - éd, Dear joy,.....

poco rall.

a tempo. *pp*

how I..... do love thee, As the birds..... do love the

suivez *a tempo.* *pp* *marcato la melodia*

cresc.

spring,..... Or the bees..... their care-ful king,.....

cresc.

Then in..... re -

f Then in..... re - quite, sweet mai - den, love me! *a tempo*

f suivez. *rall.* *p* *dolce.*

a tempo

p Di -

dolce

rall. en-tan-do *a tempo*

- a - phe - nia,.....

rall. en-tan-do *pp a tempo* *ppp*

DAINTY LITTLE MAIDEN.

(from "Love in Spring-time.")

Words by
LORD TENNYSON.Music by
ARTHUR SOMERVELL.

Allegretto.

Voice.

Piano.

p

con Ped.

Dain - ty lit - tle maid - en,

whi - ther would you wan - der? Whi - ther from this

pret - ty home, the home where mo - ther dwells?

Meno mosso.

pp

"Far and far a -

calando

pp

- way," said the dain - ty lit - tle maid - - en,

a tempo

"All a-mong the gar - dens, au - ri - cu-las, a -

mf

- ne - mo-nes, Ro - ses and li - lies and Can - ter - bu - ry -

mf

- bells.....

p

p

Dain - ty lit - tle maid - en, whi - ther would you

p

wan - der? Whi - ther from this pret - ty house, this

ci - ty house of ours?

calando

Meno mosso

pp

"Far and far a - way," said the

a tempo

dain - - ty lit - tle maid - - en, "All a-mong the

mf

mea - dows, the clo - ver and the cle - ma-tis, Dai - sies and

mf

king-cups and hon-ey-suc - kle flowers."

THE FAIRY BOAT.

Words by
ANNETTE HOREY.

Music by
HAROLD SAMUEL.

Andante, ma non troppo. *p legato.*

Voice. *Some-time a-down a*

Piano. *pp* *sempre molto leggiero e piano*

Con due Pedali.

ma-gic stream a lit-tle boat comes sail - - - -

- ing, A sail-ing in the ev'n-ing just be-fore the sha-dows

poco cresc.

fall;..... It pau-ses in the

Also published separately in Eb, F & G.

mea-dows by the bank where I stand wait -

- ing, Then sweet and clear up-on the air.....

I hear the fai-ries call.....

poco *dim.* *colla voce.* *pp*

I step..... in-to the ti-ny craft, And

gent-ly we go drift -

Poco animato

- ing A-way, a-way past witch-ing woods where

senza sordino

bright-eyed squirrels play,..... And the soft en-chant-ing

mu - sic of fai - ry pipes is

poco rall.

lilt - ing, And blend - ing with the

poco rall.

me - lo - dy of el - fin voi - ces gay.

a tempo

a tempo

poco rit.

The first system of the musical score. The vocal line (treble clef) begins with a dotted quarter note, followed by a half note, and then a quarter rest. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. The tempo marking *poco rit.* is placed above the vocal line.

a tempo

Yet still..... we float up - on the tide, my

a tempo

The second system of the musical score. The vocal line (treble clef) contains the lyrics "Yet still..... we float up - on the tide, my". The piano accompaniment (grand staff) continues with a rhythmic pattern of eighth and sixteenth notes. The tempo marking *a tempo* is placed above the vocal line.

boat and I a dream . - ing, On-ward to where the

The third system of the musical score. The vocal line (treble clef) contains the lyrics "boat and I a dream . - ing, On-ward to where the". The piano accompaniment (grand staff) continues with a rhythmic pattern of eighth and sixteenth notes.

bat-tle-ments of fai-ry-land gleam white;

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "bat-tle-ments of fai-ry-land gleam white;". The piano accompaniment (grand staff) continues with a rhythmic pattern of eighth and sixteenth notes.

dolce

And spires.... are rear-ing del-i-cate a - gainst a sky of

dolce

The fifth system of the musical score. The vocal line (treble clef) contains the lyrics "And spires.... are rear-ing del-i-cate a - gainst a sky of". The piano accompaniment (grand staff) continues with a rhythmic pattern of eighth and sixteenth notes. The tempo marking *dolce* is placed above the vocal line.

poco rall.

a - - - zure, Un - til we reach the dis - tant bor - der of the

poco rall.

8 *rit* - - - e - - nu - - to *a tempo*

king - dom of de - light.....

rit - - - e - - nu - - to *p a tempo*

più p

molto dolce

Some-time..... a-down a ma-gic stream a lit - tle boat comes

pp

sail - - - ing.

ppp

Hastings, Aug. 1918.

GRACE FOR LIGHT.

(from "Six Songs of Ireland")

Words by
MOIRA O'NEILL.

(By permission,)

from "Songs of the Glens of Antrim"

Music by
HAMILTON HARTY.

Moderato e scherzando.

Voice.

Piano.

When

we were lit-tle chil-der we had a quare wee house, A -

- way up in the hea-ther by the head o' Bra-bla' burn; The

hares we'd see them scootin', an' we'd hear the crow-in' grouse, An'

when we'd all be in at night ye'd not get room to turn.

The young-est two she'd put to bed, their fa - ces to the wall, An' the

p

lave of us could sit a-roun', just an - y - where we might; Her -

mf

- self 'ud take the rush-dip an' light it for us all, An'

poco rit. *a tempo*

"God be thank-ed!" she would say, - "now we have a light."

dim. *pp*

Then we be to quet the laugh-in' an' push - in' on the

pp

floor, An' think on One who call'd us to come and be for-

poco rit.

giv'n; Him - self 'ud put his pipe down, an' say the good word

more, "May the Lambo' God lead us all to the Light o' Heav'n!"

ppp

pp

Red.

a tempo

There' a

pp legato

rit.

when things that used to be an' now has had their

day, The nine Glens of An-trim can show ye ma-ny a

sight; But not the quare wee house where we liv'd up Bra-bla'

way, Nor a child in all the nine Glens that knows.....

the grace for light.

I WILL GO WITH MY FATHER A-PLOUGHING.

Words by
SEOSAMH MAC CATHMHAOIL.

Music by
IVOR GURNEY.

Allegro.

Voice. *mp* 3

Piano. *with both Pedals*

I will go with my

fa - ther a-plough-ing To the green field by the sea, And the

rooks and the crows and the sea - gulls Will come flock-ing af - ter

me. I will sing to the pa - tient hor - ses With the

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a 2/4 time signature. The tempo is marked 'Allegro.' and the dynamics include 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line. The lyrics are written below the voice staff, with some words hyphenated across measures. The score is divided into four systems, each with a voice line and a piano accompaniment.

lark in the white of the air, And my fa - ther will sing the

plough-song, my fa - ther will sing the plough-song That

bless - es the cleav - ing share.....

I will go with my

fa - ther a - sow - ing To the red field by the sea, And the

rooks and the gulls and the star - lings Will come flock - ing af - ter

me. I will sing to the stri - ding sow - ers With.... the

finch on the green - ing sloe, And my fa - ther will sing the

seed - song, my fa - ther will sing the seed - song That

on - ly the wise..... men know.....

mp ³
I will go with my

fa - ther a-reap - ing To the brown field by the sea, And the

geese and the crows and the chil - dren Will come flock - ing af - ter

me. I will sing to the tan - faced

senza rit.
mf 3

reap-ers With the wren in the heat of the sun, And my

f *mf* *f*

fa - ther will sing the scythe song, My fa - ther will sing the

Red. *

ff

scythe song..... That joys for the har - vest

done..... *ad lib.* *a tempo*

mf

Red.

A HYMN FOR AVIATORS.

Words by
MARY C. D. HAMILTON.

Music by
C. HUBERT H. PARRY.

Moderato.

Voice.

Piano.

mf

Lord, guard and guide our men who

fly Through the great spa - ces..... of the sky,.....

..... Be with them tra - vers - ing the air In

mf

Also published separately in Eb, F & G.

rit. *tempo*

dark - 'ning storm..... or sun - shine fair.

rit. *tempo* *mf*

p

Thou who dost keep with ten - der

p

dim.

might The bal - anced birds in all their flight,.....

dim.

mf *f*

..... Thou of the tem - pered winds, be near, That,

mf *cresc.*

rit. *tempo*

hav - ing Thee,..... they know no fear.

rit. *tempo*

mf *poco rit.*

Con-trol their minds, with in-stinct fit, What time, ad - ven - tur-ing, they

tempo *rit.*

quit The firm se - cu - ri - ty of land; Grant stead - fast

tempo

eye and skil - ful hand.

p

A - loft, in

dim. *dim.* *p*

sol - i - tudes of space, Up - hold them with Thy

sav - ing grace;..... *mf* O God, pro - tect our men who

fallargando fly Through lone - ly ways..... *rit.* be-neath the

tempo sky. *mf* *f*

IN SUMMER-TIME ON BREDON.

(from "A Shropshire Lad")

Words by

A. E. HOUSMAN.

(by kind permission of the Author)

Music by

ARTHUR SOMERVELL.

Allegretto.

Voice. *mf* In sum - mer-time on

Piano. *mf* *Red.* *Red.* *Red.*

Bre - don The bells they sound so.... clear; Round

both the shires they ring..... them, In stee - ples far.... and

near, A hap - py noise to hear.

Red.

mf Here of a Sun-day morn-ing My love and I..... would lie, And *poco rit.* *tempo*

mf see the co-loured coun-ties, And hear the larks so high A-bout us *poco rit.* *rall.*

in..... the sky. The bells would ring to *p*

call her In val - leys miles a - way, "Come all to church, good *a tempo* *f* *p*

peo - ple; Good peo - ple, come and pray;" But here my love... would *p*

stay. And I would turn and

an - swer A - mong the spring - ing.... thyme, "O

peal up - on our wed - ding, And we will hear the....

chime, And come to church in time?"

rall. p **Meno mosso**
But when the snows at Christmas On' Bre - don top were

strown, My love rose up so ear - ly And

stole out un - be - known, And went to church a -

- lone. *pp* They toll'd the one bell on - ly,

Groom there was none to see, The mourn - ers fol - low'd

af - ter, And so to church went she, And

would not wait for me.

pp

mf

The bells they sound on Bre - don, And

mf

still the stee - ples hum, "Come all to church, good

f *rall.*

peo - - ple," Oh, noi - sy bells, be... dumb; I hear you,

f *rall.*

I will come.

a tempo - - rall. *pp*

JOHNEEN.

(from "An Irish Idyll")

Words by
MOIRA O'NEILL.

from "Songs of the Glens of Antrim."

By permission of Messrs W^m Blackwood & Sons.

Music by

C. V. STANFORD.
Op. 77.

Allegretto.

Voice.

Piano.

Sure..... he's five months old, an' he's two foot long,.....

..... Ba - by John - een;..... Watch yer-self now, for he's

ter - ri - ble sthrong,..... Ba - by John - een.....

Published also for high voice in "An Irish Idyll" No 2. Edition.

cresc. *p*

An' his fists. 'll be up if ye make a-nyslips, He has fin - ger-ends like the

f *rall.* *tempo.*

dai-sy-tips, But he'll have ye at-tend to the words of his lips,..... Will John-

cresc. *colla voce* *dim.*

Allegro moderato.

- een. There'

p

no - body can right-ly tell the col - our of his eyes, This John-ee;

leggiero.

For they're part - ly o' the earth an' still they're part - ly o' the skies,.....

..... Like John-een. So far as he's thra - vell'd he's been

poco rall. *tempo* *cresc.*
laugh-in' all the way, For the lit-tle soul is quare an' wise, the lit-tle heart is gay; An' he

colla parte

likes the mer-ry daf- fo-dils, he thinks they'd do to play..... With John-een.

poco cresc. *cresc.*

Più mosso *mf*
He'll sail a boat yet, if he

cresc.
on-ly has his luck, Young John-een, For he takes to the wa-ther like

f

a-ny lit-tle duck, Boy John-een; Sure them are the hands now to

mf

pull on a rope, An' nate feet for walk-in' the deck on a slope, But the

p

rall.

ship she must wait a wee while yet, I hope,..... For John-

p colla parte

- een..... For we

rall.

poco più lento

could - n't do want - in' him, not just yet, Och, John - een;.....

f

a tempo

mf

rall. *p* *Più lento*

'Tis you are the dai-sy, an' you are the pet,

rall.

accel *f* **Allegro**

Wee John- een. Here's to your health, an' we'll

f *sf*

drink it to-night. *Slain-te-gal, a-vic ma-chree!* live an' do right,

p *f* *p* *cresc.*

Slain-te gal, a-vour-neen! may your days be bright,..... John-

f

- een!.....

ff *più lento* *pp*

To
Miss Maud Holden
OPHELIA'S SONG.

Words by
SHAKESPEARE.
from "Hamlet."

Music by
MAUDE VALERIE WHITE.

Andantino.

Voice. *p* How

Piano. *semplice*

should I your true love know From an - o - ther one?..... By his

coc - kle hat and staff,..... And his san - dal

doloroso.

shoon..... He is dead and gone, la - dy, He is dead..... and

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andantino'. The piano part begins with a 'semplice' section, followed by a 'doloroso' section. The voice part includes lyrics from Shakespeare's Hamlet, Act IV, Scene 7. The score is divided into four systems, each with a voice staff and a piano staff. The piano part features various musical notations, including chords, arpeggios, and a triplet in the third system.

gone;..... At his head..... a grass-green turf, At his

p

heels..... a stone..... White his shroud.....

f

gva sotto.....

..... as the moun - tain snow,.... Lar - ded with sweet

f

8.....

appassionato.

flow'rs;..... Which be - wept to the grave did go With

loco

8.....

affettuoso.

true - - love show'rs.....

pp

gva sotto.....

loco *p* And

will..... he not come a - gain? And will he not come a -

- gain?..... No,..... no,..... he is dead:..... Go.....

3 *doloroso*
to..... thy.... death - - bed,..... He nev - er, nev - er will

p
come a - gain, He..... nev - er will come a - gain,..... His
p

beard was as white as snow, All flax - en was..... his

con abbandono

poll;..... He is gone,.....

f

gva sotto

..... He is gone,.....

g

appassionato

molto semplice e religioso

..... And we cast a - way moan:..... God ha' mer - cy.... on his

loco

soul!.....

rall.

p *pp* *ppp*

gva sotto

To
Mrs Russell Barrington.

MAGDALEN.

Words by
HENRY KINGSLEY.

Music by
CAROLINE MAUDE.
(Viscountess Hawarden.)

Voice.

Piano.

p

Mag - da - len, at Michael's gate, Tired at the

pin. On Jo - seph's thorn sang the black-bird, -

cresc. Sang the black-bird, "Let her in, let her in, let her

rit.

colla voce

in!" "Hast thou

a tempo *rit.* *a tempo*

seen the wounds?" said Mi - chael, "Know-est thou thy sin?"

"It is eve-ning," sang the black-bird, Sang the

cresc. *p* *rit.*

black-bird, "Let her in, let her in, let her in!"

colla voce *a tempo*

"Yes,..... I have seen the

p

wounds, And I know my sin? "She

knows it well?" sang the black - bird, — "Let her in, let her

in!"

"Thou bring'st no of - fer - ings?" said Mi - chael, —

"Naught save sin!" "She is

rit. *a tempo.*

colla voce. *colla voce.*

sor - ry," sang the black - bird, "She is

sor - ry, let her in, let her in, let her

rit.

colla voce.

in!"

agitato e accel.

f

cresc.

ff

simile.

dim.

dim e rall.

When he had sung him-self to sleep,.... And

pp

p

ppp

night did be - gin, and night did be -

- gin; ONE came and o - pened Mi - chael's gate,..... And

Mag - da - len went..... in.....

colla voce.

loco.

dim. *pp*

To
Robert Chignell.

NANNY.

Words by
THOMAS PERCY.

Music by
HAROLD SAMUEL.

Allegretto.

Voice.

Piano.

Oh! Nan - ny, wilt thou go with me, Nor

sigh to leave the flaunt - ing town? Can si - lent glens have

charms..... for thee, The low-ly cot..... and rus - set

gown?..... No long - er drest in silk - - en

cresc.

sheen, No long - er deck'd with jew - - els

poco allargando

colla voce

rare,..... Say, canst thou quit each court - - ly

p

scene Where thou wert fair - est of the fair?..... appass.

cresc.

cresc.

appass.

cresc.
Oh! Nan-ny, when thou'rt far a-way, Wilt

sf *cresc.*

dim. *dolce.*
thou not cast a wish be-hind? Say, canst thou face the parch-ing rays Nor

dim. *p*

poco cresc. *p poco rit.*
shrink be-fore the cruel wind, Or when thy swain mishap shall rue,.....

sf *p colla voce*

allargando
..... To share with him the pangs of woe? Oh!.....Nan-ny, canst thou love..... so

f allargando.

più e più a tempo

true, Thro' pe-rils keen with me to go?.....

più e più a tempo *mf* *cresc.*

p

Oh! Nan - ny, wilt thou go with me, Nor

sf *p* *sempre legato*

sigh to leave the flaunt - ing town? Can si - - lent glens have charms for

thee, The low - ly cot..... and rus - set gown?..... Oh

colla voce

poco cresc.

can that soft and gen - - - tie

poco cresc. *poco allarg.* *a tempo*

mien Ex-tremes of hard-ship learn..... to bear, Nor

poco allarg. *a tempo*

sad..... re-gret each court - - - ly scene Where thou wert

cresc e rall -

rall

- en - - tan - - do

fair-est of the fair 2.....

- en - - tan - do. *f*

To
Robert Chignell.

OH! MY SWETYNGE!

Words
Anon.

Music by
HAROLD SAMUEL.

Andantino. *con grazia.*

Voice. Oh my swe - tyng! My

Piano. *p grazioso.*
con ^{Red.} sempre staccato.

The first system of the musical score. The voice part begins with a whole rest, followed by a half note 'Oh' and a quarter note 'my'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

lyt-tell pre - ty swe - tyng, My swe-tyng will I..... love wher.

The second system of the musical score. The voice part continues with 'lyt-tell pre - ty swe - tyng,' and 'My swe-tyng will I..... love wher.' The piano accompaniment maintains the same rhythmic pattern as the first system.

poco rall.

- ev - er I go,..... She is so pro-per and pure,.....

colla voce

The third system of the musical score. The voice part continues with '- ev - er I go,.....' and 'She is so pro-per and pure,.....'. The piano accompaniment continues with the same rhythmic pattern. The tempo marking 'poco rall.' is present above the first measure, and 'colla voce' is written below the piano part.

poco allarg.

Fullsted-fast, sta-bill and de-mure, There is none such, ye may be sure, As

suivez.

my.. lyt-tell swe - - tyng.

in tempo

sf

In all thys world, as thynk-eth me, Is none so plea-sant to my eye,

That I am glad so oft to see, ...As.... my.. swete swe - tyng.

When I be-hold my swe-tynge swete, Her face, her hands, her minion feet,

poco cresc. e rall.

They seem to me there's none so mete As... my swete swe - tynges,.....

rall. molto rall.

pp

Oh! my swe - tynges, My lyt-tell pre-tyswe - - tynges.

pp a tempo sempre molto piano

My swe-tynges will I..... love wher - ev - er I go,.....

colla voce

She is so pro-per and pure,... Full sted-fast, sta-bill, and de-mure,

poco rall.

There is none such, ye may be sure,

poco rall. *con espress.*

Lento.
pp

As my swete swe - - - tynges.

Lento. *Tempo I.*
mf

più e più rall.

OCHONE, WHEN I USED TO BE YOUNG!

(from "Shamus O'Brien")

Words by
GEO. H. JESSOP.

Music by
C. VILLIERS STANFORD.

Andante.

Voice. *mf*
Och - one, when I used to be

Piano. *sf* *sf* *sf* *p*

rall. *a tempo.* *f*
young! Och - one, when I used to be young! Them was the days I was

colla voce.

free and hear-ty, The life and soul of a dan - cin' par - ty, The first boy

poco rall.
axed when a song was.... sung!..... Och - one, when I used to be

colla parte.

fa tempo.

young! Then I could coort as sweet as ho-ney; Di-vil a hair I

thought of mo-ney, Och sure, I was brave and young.

poco rall.

Och - one, when I used to be young!.....

colla parte.

Più mosso.

Now look at me, poor and bat-ter'd, Cau - been patch'd and

coat all tat-ter'd, Look' at the work of a wo - - man's

tongue! Born from the kings that ruled the pa-rish,

p

Sure a - ny girl should be proud of mar-riage Wid the

mp

ould - est stock She lived a - mong. Och - one!

pp

Tempo I.

Och - one, when I used to be young, used to be

sf

young! The fai - ries danced at my

mo - ther's mar - ry - in', *f* The

Ban - shee keen'd at my fa - ther's

ber - ry - in', *f* The

wild - - est keen that e - ver she sung!

mf Sure all the world has turn'd a - gin me, Since No - ra

sf *p* *p*

sour'd the love with - in me Wid a could sharp 'No' from her

Piu lento.

cru - el tongue. Och - one!

Och-one! Och-one! Och - one!..... Och -

- one, when I used to be young! Och - one! Och - one! When I

used to be young! Och-one!

SINCE THOU, O FONDEST.

Words by
ROBERT BRIDGES.

Music by
SAMUEL LIDDLE.

Andante con moto. *teneramente.*

Voice. Since thou, O...fond-est and

Piano. *espressivo.* *p* *cresc.* *rit.* *p*

cresc. tru - est, Hast lov'd me best and long - est, And

cresc. now with trust the strong - est The joy of my heart re-new - est;

cresc. Since thou art dear-er and dear - er While

oth - er hearts grow cold - er, And ev - er, as love is

cresc.

p *cresc.*

old - er, More lov - ing - ly draw - est near - er: Since

f *sf* *dim.* *mf*

f *sf* *p* *pp*

now I see in the mea - sure Of all my giv - ing and

cresc sempre.

mf *cresc sempre.* *f*

tak - ing, Thou wert my hand in the mak - ing, The

allarg.

sf allarg. *sf*

sense.... and..... soul of my plea - - sure; The

sf

sf

sf

3 3 3 3

good I have ne - 'er re-paid thee In heav'n I....pray be re -

p

p

p *dolce.*

- cord - ed, And all thy love re-ward - ed By....

cresc.

f rit.

dim.

cresc.

f rit.

dim.

col gues

God, thy Mas-ter that made thee.

p

L. H.

sf

p

dolce.

rit. e dim.

pp

YOUNG LOVE LIES SLEEPING.

(from "Love in Spring-time")

Words by
CHRISTINA ROSSETTI.

Music by
ARTHUR SOMERVELL.

Andante sostenuto. *pp*

Voice. *pp* Young Love lies

Piano. *pp*

sleep - ing In..... May - time of..... the year,

A-mong the li - lies, Lapp'd in ten - - der

light: White lambs come graz - ing,

pp

White doves come build-ing there; And round a - bout him The...

pp

May bush-es are white.

pp

Young Love lies dream-ing; But who can tell the dream? A

pp

per - fect sun-light On... rust-ling for - est tips, — Or

per - fect moon - light Up - on a rip - pling stream; Or

pp

per - fect si - lence, Or... song of cher-ished lips.

mf

Draw close the cur - tains Of branch - ed e - ver-green;

mf

pp

Change can-not touch them With fa-ded fin-gers sere.....

pp

..... Here the first vi - o - lets, Per - haps... will

bud un - seen, And a dove, may - be, Re - turn to nes - tle here.

f Young Love lies sleep - - ing, *p* And round a -

- bout him The May bush - es are white.

A SPRING SONG.

Words by
SHAKESPEARE.
(From "As you like it")

Music by
C. HUBERT H. PARRY.
Op. 21 No. 2.

Allegretto. M. M. $\text{♩} = 112$.

Voice.

Piano.

p

mf

It was a lov - er.....

p

and his lass, With a hey and a ho, and a hey..... no ni no! That

mf

o'er the green corn - field did pass In the spring - time, the

rit.

on - ly pret - ty ring - time, When birds do sing

rit.

sostenuto *a tempo*

Hey ding a ding, Sweet lov - ers love the Spring.

colla voce

Più lento. ♩ = 84. *p*

Be - tween the a - cres of the rye These

pret - ty coun - try folks would lie: This ca - rol they be - gan that hour,

rall. -

How that life was but a flow'r, How that life was but a flow'r.....

rall. -

mf Tempo primo.

And there-fore take the pre-sent time With a hey and a ho, and a

hey no ni no! For love is crown-ed.... with the prime, In....

spring - time, the on - ly pret - ty ring - time, When

birds do sing Hey ding a ding, Sweet lov-ers love.... the Spring.

SEE WHERE MY LOVE A-MAYING GOES. 137

Words XVII Century.

Music by
C. A. LIDGEY.

Allegro vivace.

Voice.

Piano.

Red.

mf

See where my

mf

love a - may - ing goes With sweet dame Flo - ra

sport - ing!..... She most a - lone.....

Also published separately in Eb, F & G.

Copyright 1902 by Boosey & Co

H. 10910.

..... with night - in - gales In . woods' de - lights con -

- sort - - - ing.

p rall. *a tempo*
Turn a - gain my dear -

- est! The pleasantest air's in mea-dows; Else

pp molto rall. *a tempo*

by..... the ri - ver let.... us.... breathe, And

pp molto rall. *a tempo*

kiss a-mongst the wil - lows,..... And kiss.....

p *poco rit.* *pp a tempo*

..... a-mongst the wil - - - lows.....

poco rit. *pp a tempo*

poco rit. *f a tempo*

SUNNY MARCH.

Words by
NORMAN GALE.

Music by
C. A. LIDGEY.

Allegro giojoso.

Voice. *mf*
The

Piano. *f*

hedge is full of hou - ses, And the hou - ses full of

eggs, - For it's spring; So the

pochiss. rall. *f a tempo*

pochiss. rall. *a tempo*

yel - low - - ham - mer tin - kles To the haw - thorn green a -

pochiss rall. *a tempo* *f*

- gain, On the wing..... The

spar-row, he the gym-nast, Swings more bold - ly on his

spray In the sun;..... And the

poco rall.

ma - vis floods the or - chard With an air too fine for

poco rall.

a tempo *mp pochiss. più lento.*

June,..... Trill and run..... Now my

milk - ing-maid is wait - ing By the hay - stack for a

pp

kiss In the dusk;..... So I clasp my love in

poco rall.

li - lac, Dear - ly sweet with dou - ble scent, - Milk and

poco rall.

musk.....

a tempo Imo

THE RAIN IT RAINETH EVERY DAY.

143

Words by
SHAKESPEARE.
(from "Twelfth Night")

Music by
C. VILLIERS STANFORD.
Op. 65 No 3.

Moderato e leggiero.

Voice. *mp* When that I was and a lit-tle ti-ny boy, With

Piano. *p*

hey ho the wind..... and the rain, A fool-ish thing was but a toy,.....

p For the rain..... it rain-eth ev-'ry day.....

mf But when I..... came to man's es-tate, With

mf

hey ho, the wind..... and the rain. 'Gainst

p

knave and thief men shut their gate,..... For the rain.....

p

..... it rain-eth ev-'ry day..... But

poco rall. *a tempo*

when I came, a-las! to wive, with a hey ho, the wind..... and the

rain, By swag-g'ring I could ne-ver thrive,.....

p
For the rain..... it rain-eth ev-ry day.....
p *pp*

f
A great while a-go the world be-gun With a
f

hey ho the wind..... and the rain. But
f

that's all one, our play is done, And we'll strive.....
mp

rall.
..... to please you ev-ry day.
f colla voce *f a tempo*

TO THE SOUL.

(from "Songs of Faith," Set II)

Poem by
WALT WHITMAN.Music by
C. V. STANFORD.
Op. 97 No. 4.

Andante solenne.

Voice. *mp*
Dar - est thou now, O Soul,

Piano. *p*

Walk out with me toward the Un - known Re - gion, Where nei-ther

simile

ground is for the feet, nor a - - ny path..... to fol - low?

pp

No map there, nor guide, Nor voice sound-ing, nor touch of

pp

8 8

hu - man hand,..... Nor face with bloom - ing flesh, nor

lips, nor eyes, are in that land.

I know it not, O Soul; Nor dost

thou, - all is a blank be - fore us; All waits, un-

- dream'd of, in that re - gion, - that in - ac - cess - i - ble land.

mp poco a poco più moto cresc.

Till, when the ties loos-en, All but the ties e - ter - - nal, Time and

cresc.

p più agitato ed accel.

Space, Nor dark-ness, grav-i - ta - tion, sense, nor a-ny bounds.....

colla parte cresc.

rall. *ff* Tempo I.

bound us. Then we burst

rall.

forth, we float, in Time and Space, O Soul - pre -

p *colla parte.*

mf *accel.*

-pared for them; E - qual, e - quipt at

cresc. *accel.*

cresc.

last (0 joy! 0

fruit of all!).....

rall. ff

them to ful - fil,..... them to ful -

largamente. rall.

- fil,..... 0.....

ff accel. *rall. f*

ff

Soul!.....

ff maestoso

THE NIGHT PIECE.

(From "To Julia")

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8 No. 4.

Molto allegro e leggiero. (♩ = 100.)

Voice.

Piano.

p

Her eyes the glow-worm lend thee, The shoot - ing stars at -

- tend thee; And the elves al - so, Whose lit - tle eyes glow Like the sparks of fire, the

sparks,..... the sparks of

Also published for low voice, in "To Julia" No. 1. Edition.

fire,..... be - friend thee.

p

No will-o'-the-wisp mis - light thee, Nor

snake or slow-worm bite thee; But on, on thy way Not mak-ing a stay, Since

cresc. ghost,..... since ghost..... there's none..... *mf*

mf

to af-fright thee.

p *l. h.*

mf
Let not the dark thee cum - ber; What though the moon does slum - ber?

mf

cresc.
The stars of the night Will lend thee their light,..... Like

cresc.

ta-pers clear without num - ber.

f

f *largo con molto espressione.*
Then, Ju - - - lia, let me woo

cresc. *poco rit.* *f* *largo e molto* *l.h.* *espressivo*

mf
thee, Thus, thus to come..... un - to

mf

mp a tempo *poco cresc.*

me; And when I shall meet Thy sil - ver - y

a tempo mp

cresc. *f* *largamente*

feet, My soul, my soul.....

cresc. *f* *largamente*

rit. *a tempo*

I'll pour in - to

rit. mp *a tempo*

thee.

poco accel.

p

Red.

THE MAIDEN BLUSH.

(from "To Julia")

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8 No. 2.

Moderato semplice. (♩ = 80.)

Voice. *mp* So look the morn-ings

Piano. *mp* *p*

when the sun..... Paints them with fresh ver - mil - i - on:

So cher-ries blush, and Kathern pears, And a-pri-cocks... in youth-ful

years;..... So cor-als look more love-ly red, And

poco cresc. *poco cresc.*

Also published for low Voice in "To Julia" No. 1 Edition.

dolce

ru - bies late - ly polish-ed:..... So pur - est

poco rit.

poco cresc. *espressivo*

di - a-per doth shine,..... Stain'd by the beams..... of clar-et wine: As

l. h. *r. h.*

Ju - lia looks when she doth dress..... Her ei-ther cheek, her ei - ther

mf

cheek with bash - - - ful - ness:.....

p a tempo *poco rit.*

THE LADS IN THEIR HUNDREDS.

(from "A Shropshire Lad")

Words by
A. E. HOUSMAN.

(by kind permission of the Author)

Music by
ARTHUR SOMERVELL.

Allegretto ma con molto espressione.

Voice. *mf* The

Piano. *p*

lads in their hun-dreds to Lud-low come in to the fair, There's

mf

men from the barn and the forge and the mill and the fold, The

lads for the girls, and the lads for the li- quor are there, And

espress.

there with the rest are the lads that will ne- ver be old.

mf

mf

There's

chaps from the town and the field and the till and the cart, And

man - y to count are the stal-wart and man - y the brave, And

man - y the hand-some of face and the hand-some of heart; And

espress.

few that will car-ry their looks or their truth to the grave.

mf

meno mosso

1

wish one could know them, I wish there were to-kens to tell The

for-tun-ate fel-lows that now you can ne-ver dis-cern; And

then one could talk to them friend-ly and wish them fare-

- well,..... And watch them depart on the way that they will not re -

Tempo I.

- turn.

p

pp
But

now you may stare as you like but there's no-thing to scan; And

pp

brush - ing your el - bow un - guessed at and not to be told They

pp

cresc. *f* *rall.*

car - ry back bright to the coin - er the min - tage of man, — The

ff

lads that will die in their glo - ry, the lads..... that will

rall.

die in their glo - ry and ne - ver be old.....

rall. *ff*

rit.

MISTRESS MINE.

(from "An Album of Twelve Songs")

Words by
SHAKESPEARE.
(From "Twelfth Night.")

Music by
RICHARD H. WALTHER.

Allegro leggiero.

Voice. Oh Mis-tress mine,

Piano. *mp*

where are you roam-ing? Mis - tress mine! Oh, stay and hear; your

true love's com-ing, That can sing both high and low; Trip no

tr *schierzando*

fur-ther, pret-ty sweet-ing, Jour-neys end in lo - vers meet-ing, Ev-'ry

pp

wise man's son doth know, Ev - 'ry wise man's son..... doth

rit.

know.

mp a tempo.

What is love? 'tis not here - af - ter, What is

love? Pre - sent mirth hath pre - sent laugh - ter;

What's to come is still un - sure:

schierzando

In de - lay there lies..... no plen - ty; Then come

pp

kiss me, sweet and twen - ty, Youth's a stuff will not en -

- dure, Youth's a stuff will not..... en -

rit.

dure. Mis - tress mine,

f sfz

where are you roam - ing? Mis - tress mine!

p col canto

THE OULD LAD.

Words by
MOIRA O'NEILL.

from "Songs of the Glens of Antrim"
(by permission of the Authoress)

Music by
HAMILTON HARTY.

Voice. *I mind me-self a wee boy wi'*

Piano. *rit.* *p*

no plain talk, An' stand - in' not the height o' two peats; There was

things me-self con-sat - ed 'or the time that I could walk, An'

mf

espressivo

who's to tell when wit an' chil-der meets? 'Twas the dai-sies down in the

p

low grass, The stars high up in the skies, The

first I knowed of a moth-er's face Wi' the kind love in her eyes, Och,

Och! The kind love in... her eyes.

I went the way of oth-er lads that's

nei-ther good nor bad, An' still, d' ye see, a lad has far to

rit.

dim.

rit.

f

dim.

p

3

3

go; But the things me-self con-sat-ed when I was-n't sick nor sad, They're

ai-sy told, an' lit-tle use to know. 'Twas whiles a boat on the

say be-yont, An' whiles a girl on the shore, An'

whiles a scrape o' the fid-dle - strings, Or... may-be an odd thing

more, In troth!..... May-be an odd thing

more..... *f* *A*

cresc.

vigoroso

man, they say, in spite of all, is bet-ther for a wife, In -

sf

-und-her this ould roof I live me lone; I nev-er seen the wo-man yet I

cresc. *f*

want-ed all me life, An' I nev-er made me

sf

pil-low on a stone. 'Tis "fan-cy buys the rib-bon" and all, An'

fan - cyssticks to the young; But a man of his years can do wi' a pipe, Can

dim.

smoke an'ould his tongue, D' ye mind? Smoke an'ould his

pp

dim. *poco rit.* *3* *pp*

tongue.

poco rit. *Tempo I.*

ff *p*

Red. *

Ye see me now anould man, his

'work near done, Sure the hair up-on me head's gone white; But the

things meself consated 'or the time that I could run, They're the nearest to me heart this

pp

night. Just the dai-sies down in the low grass, The

espressivo

sempre Red.

stars high up in the skies, The first I knowed of a

mo-ther's face Wi'the kind love in her eyes, Och,

p.

Och! The kind love in her eyes.....

rall.

pp

Red.

CAROL OF THE SKIDDAW YOWES.

Words by
ERNEST CASSON.

Music by
IVOR GURNEY.

Quasi Andante.

Voice. *p* The shep-herds on the fell - side That

Piano. *p*

is by Beth - a - ny, Had not on fin - ger Red-der blains than

Red. *

mp we: Je - su..... that is God's light,.... *dim.* Warm us in.....

dim.

p the cold *pp* night. *p* The

The musical score is written for voice and piano. The tempo is marked 'Quasi Andante.' The key signature has one sharp (F#) and the time signature is 2/4. The voice part begins with a rest followed by the lyrics 'The shep-herds on the fell - side That'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The score includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo), as well as *dim.* (diminuendo). There are also performance instructions like 'Red.' and an asterisk '*'.

yowes that men were mind - ing Long and long a - go,

Were not more like to die Than ours in the snow:

Je - su, that knows Thy sheep, Skid-daw - yowes

..... tend and keep. The

an-gels that were sing - ing, Long and long a - gone,

p

Red. *

Were not a whi-ter host Than snow-flakes falling down; Je - su,.....

p *mp*

..... the true fold,.... Gird us on..... the rocks cold.

p *dim.*

p dim. *mp*

.....

pp

WHITHER MUST I WANDER?

Words by
ROBERT LOUIS STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andante. *mf tranquillo.*

Voice. Home no more home to me,...

Piano. *f* *p* *p legato*

whi-ther must I wan-der? Hun-ger my dri-ver, I go...where I must.

Cold blows the win-ter wind o-ver hill and hea-ther: Thick drives the

rain and my roof is in the dust. Lov'd of wise men was the

risoluto *pp* *f*

Also published separately in C & D minor.

shady of my roof-tree, The true word of wel-come was spo-ken in the door:—

ff *poco rit.*

ff *poco rall.*

p *a tempo* Dear days of old...with the fa-ces in the fire - - light; Kind folks of

pp *a tempo* *pp*

old, you come a-gain no more.

colla voce *f* *p*

mf Home was home then, my dear, full of kind-ly fa - ces, Home was home then, my dear,

p

hap-py for the child. Fire and the win-dows brightglitter'd on the moor -

dim.
- land; Song, tune-ful song, built a pa-lace in the wild.

pp

risoluto
Now when day dawns on the brow of the moor-land, Lone stands the house and the

f

ff *poco rit.* *a tempo*
chim-neystone is cold. Lone let it stand now the friends are all de-part -

ff *poco rit.* *pp*

- ed, The kind hearts, the true hearts, that lov'd the place of old.

colla voce *f* *p*

pp
Spring shall come, come a-gain, call-ing up the moor-fowl, Spring shall bring the sun and rain,

pp legato

bring the bees and flowers; Red shall the heather bloom o-ver hill and val -

- ley, Soft flow the stream through the e-ven flowing hours.

Fair the day shine as it shone on my child-hood; Fair shine the day on the

house with o-pen door. Birds come and cry there and twit-ter in the chim -

- ney— But I go for e-ver and come a-gain no more.

*Dedicated to
Miss Ada Crossley.*

THE SPLENDOUR FALLS.

Words by
TENNYSON.

Music by
R. H. WALTHER.

(by permission of Messrs Macmillan & Co)

Poco allegretto.

Voice.

The splen-dour falls.....

Piano.

mf

..... on cas-tle walls..... And snow-y sum-mits old in

sto-ry:..... The long light shakes.....

..... a-cross the lakes,..... And the wild cat-a-ract leaps in

glo - ry..... *p* Blow, bu - gle, blow,

set the wild e - choes fly - ing, *p* Blow, bu - gle; an - swer, e - choes,

dy - ing, dy - - ing dy - - - ing.

pp O hark, O hear,..... how thin and clear,..... And thin - ner,

clear - er, far - ther go - ing!..... O sweet and far..... from cliff and

sempre pp

scar..... The horns of Elf-land faint-ly blow - ing!..... *f* Blow, let us

hear the pur-ple glens re-ply-ing: Blow, bu-gle; an-swer, e-choes, dy - ing,

dy-ing, dy - ing

O love, they die..... in yon rich sky,.....

..... They faint on hill or field or ri - ver:.....

p

con entusiasmo

Our e - ches roll..... from soul to soul,.....

*poco rit.**a tempo*

..... And grow for ev - er and for ev - er.....

colla voce *f a tempo*

p

Blow, bu - gle, blow, set the wild e - ches fly - ing,

p

Blow, bu - gle, an - swer, ech - oes, dy - ing, dy - ing,

dy - ing.....

THERE'S A BOWER OF ROSES.

(from "The Veiled Prophet")

Words by
THOMAS MOORE.

Music by
C. V. STANFORD.

Andante tranquillo.

Voice.

Piano.

con molto espressione.

There's a bo-wer of..... ro-ses by.....

sempre arpeggiando e stacc.

Ben-de-meer's stream, And the night-in-gale sings round it all the day.....

long;..... In the time of my child-hood 'twas like a sweet.....

dream, To sit in the... ro - ses and hear... the birds

song. That bow'r and its

ro - ses I... ne - ver for - get, But oft... when a -

- lone, in the bloom of the year, I think... is the

night-in - gale... sing - ing there yet? Are the ro - ses still...

p
bright on the calm..... Ben - de-meer?

Agitato. *mf*
No, the ro - ses soon

pp

wi - therd that.... hung o'er..... the wave,..... But some

cresc.
blos - soms were ga - ther'd, while bright - ly they shone,.....

cresc.
..... And a dew was dis - till'd from their

flow'rs,..... that gave All the fra - grance of.....

sum - mer, when sum - - - - mer has.....

gone. Thus me - mo - ry

Più lento.

pp

draws from de - light, ere it..... dies,.... An es - sence that.....

breathes of it ma - ny a year; And

cresc.
bright to... my soul,..... as 'twas then..... to my

cresc. *colla voce.*

eyes, Is that bow - er on the banks..... of the

p

calm..... Ben - - de-meer!

f rall. *colla voce.* *a tempo.* *dim.* *mf*

3

3 *rall.*

To
Mrs Goetz.
(Miss Muriel Foster)

(15)
(15)

SCYTHE SONG.

Words by
RICCARDO STEPHENS.

Music by
HAMILTON HARTY.

Tranquil but not too slow.

Voice. She

Piano. *p dolcissimo*
sempre ~~ed.~~ e una corda

wak-ened in the ear-ly morn of June,..... To a

soft..... tune_ The

legato

scythe song, made by mow-ers, when they pass Through the green

grass..... What time the dew-drops

dim. *mf*

glisten on the lawn,..... In the grey.....

poco rit. *poco rit.*

a tempo

dawn..... "This is the sound," she thought, "of sum-mer

pp *sempre Red.*

days,..... Heat, and soft.....

p

haze, Of night - in-gales, and dream-ing drow-sy

Red.

nights, And dim de - lights,.....

poco rit. *a tempo*

Sum - mer! So much to take, so much.....

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

to give,..... 'Tis sweet,.....

dim. *poco rit.*

Vivace.

sweet..... to live? *Vivace.*

10 *l. A.* *pp*

* *Red. e una Corda*

morendo

pp rall.

Dor - mi Je - su, Blan - du - le, blan - du - le.
In her lov - ing care, rest sweet Babe, peace - ful - ly.

P * *P* *P* *P* *P* *P*

mf *p* *f* *mp* *p*

P *P** *P* * *P* * *P* * *P* * *P* * *P* * *P* * *tre corde* *P* *

(with soft Ped.)

p

Si non dor-mis ma-ter plo-rat,
As she bends to gaze up-on Thee,

a tempo

pp *rit.* *pp legato.*

*P** (Soft Pedal) *P** *P* *P* *P* *P* *P* *** *P* *P* ***

(Soft Pedal to the end)

mf *p*

In-ter fi-la can-tans.... o-rat;
From her lips.... a prayer falls.... soft-ly;

p rit.

P * *P* *P* *P* *P*

p

Blan - de, blan - de, ve - - ni, somnu - le,
Is there in... her heart a sor - row?

pp

And. *P P P P P * P P P P*

Blan - de, ve - ni, somnu - le, som - nu - le,
For she, weep - ing, rocks Thee ten - der - ly.

pp

*P P P P P * P P * P **

p *pp* *rall.*

Dor - mi Je - su, Dor - mi, dor - mi, Dor - mi, Je - su,
Ho - ly... In - fant, slum - ber gent - ly, Bless - ed Je - su,

pp *rall.*

*P * P P P P P P P * P*

ppp *rall.*

blan - du - le, blan - du - le.
slum - ber peace - ful - ly.

pp *rall.* *ppp*

*P P * P * P P P*

SIGH NO MORE, LADIES.

This Song was in the original fifty chosen by the Society of English Singers and omitted in error. It has therefore been decided to introduce it as an additional Song to the fifty appearing in the first edition.

Words by
SHAKESPEARE.

Music by
FREDERICK KEEL.

Andante.

Piano. *mf*

The piano introduction is in 3/4 time, marked 'Andante' and 'Piano' with a mezzo-forte (mf) dynamic. It features a melody in the right hand and a supporting bass line in the left hand, both in a key of two flats (B-flat major or D-flat minor).

Sigh no more, la - dies; sigh no more,

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are 'Sigh no more, la - dies; sigh no more,'.

Men were de - cei - vers ev - - er, One foot in sea, and

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'Men were de - cei - vers ev - - er, One foot in sea, and'.

one... on shore, To one... thing con - stant ne - - ver. Then

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'one... on shore, To one... thing con - stant ne - - ver. Then'. The piano part ends with a final chord in the right hand and a sustained bass note in the left hand.

Also published separately in F.

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sigh not so, but let.... them go, And be..... you

f

p

f

blithe and bon - - ny, Con - vert - ing all..... your

sounds of.... woe In - to hey non-ny non-ny,.... hey non-ny

non-ny,.... hey non-ny non-ny non-ny non-ny non - - ny.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat major). It contains a series of whole and half notes, mostly rests. The piano accompaniment is written on two staves (treble and bass clefs) and features a more active melody with eighth and sixteenth notes, along with chords and a steady bass line.

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a piano (*p*) dynamic marking. The lyrics "Sing no more dit - ties, sing no more Of dumps so" are written below the vocal staff. The piano accompaniment continues with its characteristic melodic and harmonic patterns.

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "dull and hea - - vy; The fraud... of men was" written below it. The piano accompaniment continues with its characteristic melodic and harmonic patterns.

The fourth system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "ev - er so, Since sum - mer first was lea - - fy. Then" written below it. The piano accompaniment continues with its characteristic melodic and harmonic patterns.

sigh not so, But let.... them go, And be.... you blithe and

ff

bon - ny, Con - vert - ing all... your sounds of... woe In-to

hey non-ny non-ny,... hey non-ny non-ny,... hey non-ny

nonny nonny nonny non - ny, Hey, hey, non-ny.

rall.

G. F. HANDEL

A Collection of Songs

*Selected and edited by Walter Ford.
Pianoforte accompaniments newly
arranged by Rupert Erlebach.*

VOLUME I: LIGHT SOPRANO

Guardian Angel (Time and Truth). Sinners, lift your eyes (Second Passion). O killing shock (Athalia). Author of peace (Saul). Straight mine eye has caught new pleasure (L'Allegro). Me, when the sun begins to shine (Il Penseroso). No, no, I'll take no less (Seville). O lovely youth (Joseph). Ah, think what ills (Hercules). As cheers the sun (Joshua). No more shall armed bands (Solomon).

VOLUME II: DRAMATIC SOPRANO

Laudate pueri (113th Psalm). Break my heart! (Second Passion). O magnify the Lord (Chandos Anthem). O King of Kings (Esther). In Jehova's awful sight (Deborah). My vengeance (Athalia). Come, pensive nun (Il Penseroso). Vain fluctuating state (Belshazzar). Prophetic visions (Occasional Oratorio). With thee (Solomon). Guilt trembling (Susanna). See, Hercules (The Choice of Hercules).

VOLUME III: MEZZO-SOPRANO

Hope, thou pure and dearest treasure (Esther). O dreadful oracle (Hercules). Subtle love (Alexander Balus). What means this weight? (Susanna). Haste to the cedar grove (Solomon). O thou bright sun (Theodora). Dryads, Sylvans (Time and Truth).

VOLUME IV: CONTRALTO

Pleasure's gentle zephyrs (Time and Truth). Guards, sieze the traitor (Esther). Impious mortal (Deborah). Then long eternity (Samson). She weeps (Semele). Great God (Belshazzar). See with what sad dejection (Hercules). Gold now is common (Solomon). Frost nips the flowers (Susanna). O bright example (Theodora). Yet can I hear (The Choice of Hercules).

VOLUME V: TENOR

Beatus vir (Nisi Dominus). Though bound (Second Passion). God is a constant sure defence (Chandos Anthem). Who dares (Esther). Would you gain (Acis and Galathea). The mighty master (Alexander's Feast). Great Dagon (Samson). Let the deep bowl (Belshazzar). Despair not (Hercules). O Lord, how many are my foes (Occasional Oratorio). To God who made the radiant sun (Alexander Balus). So long the memory (Joshua). From morn to eve (Solomon). Ye verdant hills (Susanna). Blessed are they (Foundling Hospital Anthem). Enjoy the sweet Elysian grove (Alcesto). Horror! Confusion! (Jephtha). Pensive sorrow (Time and Truth).

VOLUME VI: BARITONE

O work sublime (First Passion). Ha! What vision (La Resurrezione). That God is great (Chandos Anthem). Turn not (Esther). Mountains on whose barren breast (L'Allegro). O Memory (Belshazzar). Oh Jove! (Hercules). To God our strength (Occasional Oratorio). And thus let happy Egypt's king (Alexander Balus). 'Tis Diocletian's natal day (Theodora). Ye fleeting shades (Alcesto). Let me congratulate (Jephtha). You hoped to call in vain (Time and Truth).

VOLUME VII: BASS

Ye heavens (Second Passion). O praise the Lord (Chandos Anthem). When storms the proud (Athalia). A serpent in my bosom (Saul). Vouchsafe, o Lord (Dettingen Te Deum). Since the race of time (Joseph). Leave me (Semele). Alcides' name (Hercules). To power immortal (Belshazzar). Why do the gentiles tumult (Occasional Oratorio). Great Prince (Solomon). Peace crowned (Susanna). Wide spread his name (Theodora). Like the shadow (Time and Truth).

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