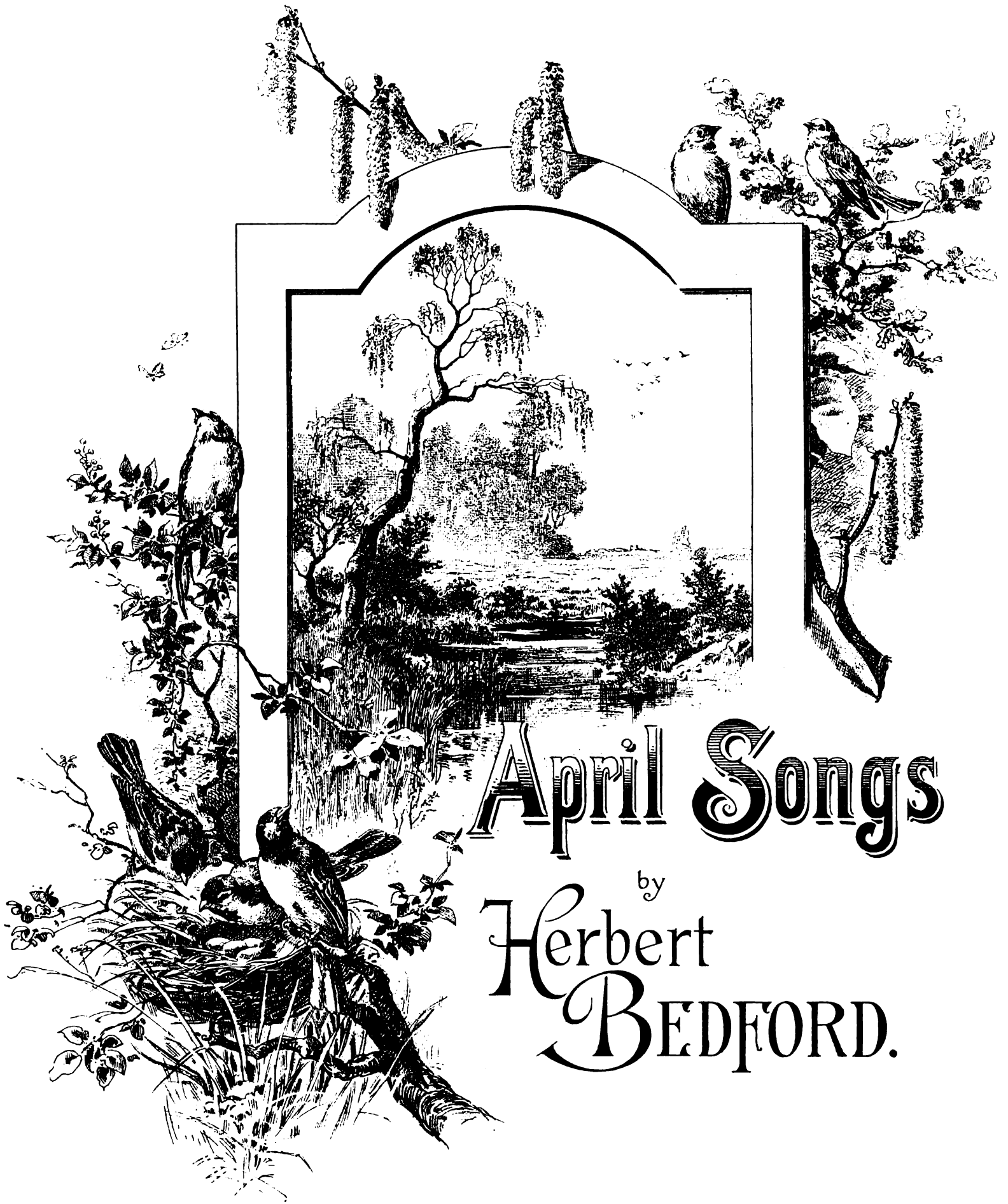


To L.L.



# April Songs

by  
Herbert  
BEDFORD.

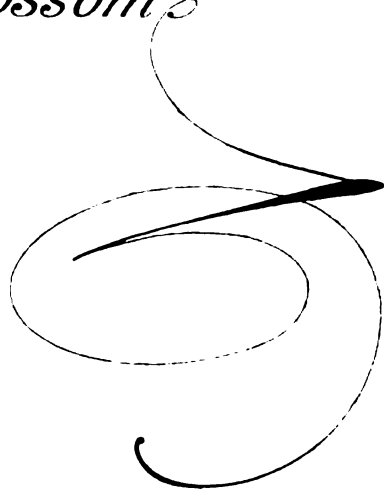
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*These fragrant buds of poets' song  
that I send to you,  
all wound about with a silken thread  
of music,  
live but for you to look upon them,  
wait but for you to wear them, dear;  
and, haply, to love them,  
and they will open their hearts  
in purple blossom.*



*23. April 1894*



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## GOOD NIGHT.

W. C. Bennett.

Herbert Bedford.

*Andante.*

*pp*

Good night! Good

night!

No ill dreams thy

*p*

slum - bers fright, But sleep fill them with de - light

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 quarter note Bb4, and a half note C5. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

With all dear - est to thy sight! Good

The second system of the musical score. The vocal line (treble clef) continues with a half note D5, a half note E5, a half note F5, and a half note G5. The piano accompaniment (grand staff) continues with the eighth-note pattern, with some chords and rests. The word "rall." is written above the vocal line and below the piano accompaniment.

night.

The third system of the musical score. The vocal line (treble clef) ends with a half note G5, a half note A5, and a half note B5. The piano accompaniment (grand staff) continues with the eighth-note pattern, with some chords and rests. The word "rall." is written above the vocal line and below the piano accompaniment.

*a tempo*

When dear forms thine eyes de - light

*a tempo*

Still of all shapes brought by night, Mine be dear - est

to thy sight. Good night! Good

*rit.*

night! Good

*rit.*



night.

*pp tempo*

*pp*

*rit.*

Mine be dear - est,

dear - - - est to thy sight. Good night.

*rit.*

*p*

*pp*

## IN A FAIRY BOAT.

Bernard Weller.

Herbert Bedford.

*Allegretto calmato.*

*p*

*Led.* \* *Led.*

*p*

*Led.* \* *Led.* \*

In a fai - ry boat on a fai - ry sea \_\_\_\_\_

*Led.* \* *Led.*

All sil - ver and gold, \_\_\_\_\_ I used to float

*Led.* \* *Led.*

When ne - - ver a wind - - - rose

*Ad.*

stor - mi - ly In a fai - - - ry

*rall.*

*Ad.*

boat

*tempo*

*mf*

*pp*

*Ad.*

And

*p*

*dim. e rall.*

*pp tempo*

*p*

*Ad.*

sweet and soft \_\_\_\_\_ like a white dove's note \_\_\_\_\_

*Ped.* \* *Ped.* \*

Strange voi - ces wa - kend my soul to glee, \_\_\_\_\_ And

*Ped.* \* *Ped.* \*

o - dours strayed \_\_\_\_\_ from the vi - - o - let's throat \_\_\_\_\_

*Ped.* \* *Ped.* \* *Ped.* \*

*rall.* *Più lento.*

\_\_\_\_\_ In a fai - ry boat I shall no more

*rall.* *quasi*

be, \_\_\_\_\_ For gloom has \_\_\_\_\_ fal - len on

*led.* \*

creek and moat, \_\_\_\_\_ and my ti - red soul is too

*lentando* *2* *2*

*rall.* *lentando*

*led.* \*

hea - vy to flee \_\_\_\_\_ In \_\_\_\_\_ a fai - ry

*dim.* *2* *2*

*dim.*

boat. \_\_\_\_\_

*dim.* *pp*

*led.* \*

# SPRING SONG.

Richard Howitt.

Herbert Bedford.

*Allegro ma non troppo.*

*mf*

*Red.* \* *Red.* \*

Thou art love - lier

*Red.* \* *Red.* \* *Red.* \*

than the com-ing of the fair - est flowers of spring, When the

*Red.* \* *Red.* \* *Red.* \*

wild bee wan - ders hum - - ming like a bles - sed fae - ry

*rall.*

*rall.*

*Lead.* \* *Lead.* \* *Lead.* \* *Lead.* \*

thing, Thou art love - lier than the break - - ing of the

*tempo*

*tempo*

*Lead.* \* *Lead.* \* *Lead.* \*

O - - - rient crim - son'd morn When the gen - tlest winds are

*3*

*Lead.* \* *Lead.* \* *Lead.* \* *Lead.* \*

sha - - king the dew - drop from the thorn.

*rall.*

*rall.*

*Lead.* \* *Lead.* \* *Lead.* \*

*a tempo*

*mf*

Lead. \* Lead. \* Lead. \*

I have seen the wild flowers spring - ing in

Lead. \* Lead. \* Lead. \*

wood and field and glen, Where a thou - sand birds were

*L. H.*

Lead. \* Lead. \* Lead. \*

*rall.*

sing - ing and my thoughts were of thee then And there's

*L. H.*

*rall.*

Lead. \* Lead. \* Lead. \*



[illegible]

## MUSIC.

Percy Bysshe Shelley.

Herbert Bedford.

Andante con moto.

The first system of the musical score is for the tempo 'Andante con moto.' It consists of two staves, treble and bass. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The first staff features a melodic line with a crescendo (*cresc.*) leading to a fortissimo (*ff*) section. The second staff provides harmonic support with chords and a melodic line that also includes a crescendo (*cresc.*) and a decrescendo (*dim.*) towards the end of the system.

Allegretto.

The second system of the musical score is for the tempo 'Allegretto.' It consists of two staves, treble and bass. The key signature changes to three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a 'molto rit. dim.' (molto ritardando, decrescendo) marking. The first staff features a melodic line with a piano (*p*) dynamic. The second staff provides harmonic support with chords and a melodic line that includes a crescendo (*cresc.*) and a decrescendo (*dim.*) towards the end of the system.

The third system of the musical score continues the 'Allegretto' tempo. It consists of two staves, treble and bass. The key signature remains three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first staff features a melodic line with a piano (*p*) dynamic. The second staff provides harmonic support with chords and a melodic line that includes a piano (*p*) dynamic.

pant for the mu - sic which is di - vine, \_\_\_\_\_ My

heart in its thirst is a dy - ing flower; \_\_\_\_\_

*rall.* *tempo*

Pour forth the sound like en - chan - - ted wine,

*cre - - - - - scen - - - - - do*

Loos - - en the notes in a sil - ver shower; \_\_\_\_\_

*dim. e rit.* *tempo* *rall.*

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The second system continues the melody and accompaniment, with the piano part featuring a series of chords and a bass line. The third system concludes the piece, with the piano part ending on a final chord. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'Ped.'.

## Andante cantabile.

*p*  
As the scent of a vi-o-let

*cresc.* *molto rit.* *dim.* *p*

*Red.* \* *Red.* \*

Detailed description: This system contains the first two staves of music. The vocal line begins with a whole note rest, followed by a half note G4, and then a melodic phrase starting on A4. The piano accompaniment features a rising eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *p* at the start, *cresc.* under the piano part, *molto rit.* and *dim.* over the vocal line, and *p* at the end. There are two *Red.* (Reduction) markings with asterisks below the piano part.

withered up, Which grew by the brink of a sil-ver lake,

Detailed description: This system contains the third and fourth staves. The vocal line continues with a melodic phrase starting on G4, followed by a half note F#4, and then a triplet of eighth notes. The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. There are triplet markings (3) over the vocal line and the piano part.

when the hot noon had drained its dew-y cup, And mist there was none —

*dim.*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with a melodic phrase starting on E4, followed by a half note D4, and then a triplet of eighth notes. The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. There are triplet markings (3) over the vocal line and the piano part, and a *dim.* (diminuendo) marking over the piano part.

— its thirst to slake, And the vi-o-let lay dead while the o - dour flew On the

*dim.* *rit. molto*

*rall.* *rit. molto*

*Red.* \*

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with a melodic phrase starting on C4, followed by a half note B3, and then a triplet of eighth notes. The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. There are triplet markings (3) over the vocal line and the piano part, and *dim.* (diminuendo) and *rit. molto* (ritardando molto) markings over the vocal line. There is a *rall.* (rallentando) marking over the piano part, and a *rit. molto* marking over the piano part. There is a *Red.* (Reduction) marking with an asterisk below the piano part.

*rall.* *dim.* *tempo*

wings of the wind o'er the wa - - ters blue As

*tremolo* *dim.* *pp* *tempo*

*più accel.*

one who drinks from a char - med cup Of foam - ing and sparkling murmuring

*pp* *più accel.*

wine, Whom a migh - ty en - chan - tress, fill - ing

*rall.* *tempo*

up, en - vites to love with her kiss di - vine — Let me

*rall.* *tempo*

*acce* - - - *le* - - - *cresc. ran* - - -

drink of the spi - rit of that sweet sound, More, O more! - I am

- *do* *dim.*

thirst - ing yet, It loo - sens the ser - pent which care has bound Up - on my

- *do* *dim.*

heart to sti - fle it.

*cresc.*

*cre* - - - *scen* - - - *do*

*Tempo I.*

*ff* *mf sempre ben marcato al fine*

I pant for the mu - sic which is di-

vine ————— My heart in its thirst is a dy-ing *rall.*

flower ————— Pour forth the *rall.*

*tempo* *accel.* *cresc.*

sound like en - chan - - - ted wine *rall.*

*cresc.* *rall.*



*rit. e dim.*

Loos - - - en the notes in a sil - ver shower

*rit. e dim.*  
*- tempo*

*accelerando*

Like a herbless plain for the gen - - - tle

*rall.*  
*tempo accelerando*

*accelerando*

rain, I gasp, I faint till they

*accelerando*

wake till they wake a - gain.

*stringendo*  
*rit.*  
*ff*

*Ped.* \*

# ALTHOUGH YOU PASS ME LIGHTLY BY.

Justin H. Mc Carthy.

Herbert Bedford.

*Andante.*

*p*

*rit.* *tempo*

*con tenerezza*

love you dear-ly, O my sweet, Al - though you pass me light-ly

by, Al - though you weave my life a - wry. And

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Andante.' and 'p'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The tempo changes from 'Andante.' to 'rit.' (ritardando) and then back to 'tempo'. The vocal line enters with the lyrics 'love you dear-ly, O my sweet, Al - though you pass me light-ly'. The piano accompaniment continues with a steady rhythm. The score concludes with the lyrics 'by, Al - though you weave my life a - wry. And'.

tread my heart be - neath your feet I love you

*rall.*  
dear - ly, O my sweet.

*rall.*

*cresc.* *con anima*

*dim.* *rit.* *rall. poco*

I

*lento* *rit.* *tempo*

tremble at your touch; I sigh \_\_\_\_\_ To see you pas - sing down the

*lento* *rit.* *tempo*

*cresc.* *con dolore*

street; I love you dear-ly O my sweet! Al - though you pass me lightly

*abbandone* *quasi*

by Al - though you pass me light-ly by. You say in scorn that love's a

*cresc.*

cheat, Passion a blun - der, youth a lie — I

*quasi.* *acce - le - ran - do*  
 know not on - ly when we meet I long to kiss your hand and cry "I

*quasi.* *dim. acce - le - ran - do*

*rall.*  
 love you dear - ly O my sweet

*rall. p dim.*

*rall.*  
 Al - though you pass me lightly by."

*colla voce rall. p*

*dim.*

## TO MY LADY LOVE.

Edgar Allen Poe.

Herbert Bedford.

*Allegro.*

*ben marc. L.H.*

*R.H. L.H.*

Thou

*rall.*

*tempo*

would'st be loved? Then let thy heart From its

*rall. tempo*

pre - - sent path - way part \_\_\_\_\_ not

Be e - - very - thing which thou now art be

no - - thing that thou art \_\_\_\_\_ not Be

e - - - very - thing which thou now art Be

*rall.* *tempo*

*L.H.* *rall.* *tempo*

no - - thing that thou art *rall.* not

*tempo* *L.H.*

So with the world thy gen - tle

ways Thy grace thy more than beau - - - ty Shall



be an end - less theme of praise And love a

*rall.* *tempo*

*rall.* *tempo*

sim - ple du - - ty; Shall be an end - less

*cresc.* *rall.* *colla voce f*

*ad.* \*

*adagio* *Tempo I.* *rall.*

theme of praise And love a sim - ple du -

*adagio* *rall.*

*ad.* \*

- - ty.

*3* *3* *3* *3* *3*

*accel.* *ff*

*ad.* \*

## MY MAY.

C. H. Waring.

Herbert Bedford.

Moderato.

Piano introduction in 2/4 time, key of B-flat major. The music features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Moderato.' The dynamics include a piano (*p*) marking and a crescendo (*cresc.*) leading to the end of the first system.

Continuation of the piano introduction. The melody continues with grace notes and slurs. The dynamics include a piano (*p*) marking and a diminuendo (*dim.*) leading to the end of the second system.

Vocal entry in 2/4 time, key of B-flat major. The melody is simple and sweet, with lyrics: "I hide her in my heart, my". The piano accompaniment continues with the same delicate texture. The dynamics include a piano (*p*) marking.

May. and keep my dar - ling cap - - - tive

there But not be-cause she'd

fly a - - way To seek for

li - ber - ty else - - where. For

*dim.*

*cresc.* love is e - ver free as air! \_\_\_\_\_ And

*cresc.* *cresc.*

*And.* \*

as with me her love will stay, I hide her in my

*cresc.*

*And.* \* *And.* 8 \* *And.* 8 \*

heart \_\_\_\_\_ my May, \_\_\_\_\_ And

*dim.* *dolore*

*dim.* *dim.*

*And.* 8 \*

keep \_\_\_\_\_ my dar - ling cap - - - - - tive

*rall.* *pp*

there. \_\_\_\_\_

*p tempo*

I

*cresc.* *dim.*

hide her in my heart, my May, And keep my dar - ling

cap - - - tive there \_\_\_\_\_ Our

love is love that lives for aye En - chained in

fet - ters strong and fair, So e - - ver-more, by

*dim.*

night and day, That we our prisoned

*cresc.*

*cresc.*

*led.* \* *led.*

home may share, I hide her in my

*cresc.*

*cresc.*

*led.* \* *led.* \*

heart, \_\_\_\_\_ my May, \_\_\_\_\_ And

*dim.* *dolce* *dim. e rall.*

*dim.* *dim. e rall.*

*And. 8* \*

keep \_\_\_\_\_ my dar - ling cap - - - - - tive

*dim. e rall.*

there. \_\_\_\_\_

*p*

*p* *p*

*And.* \*

# REQUIESCAT.

Matthew Arnold.

Herbert Bedford.

Andante doloroso.

The first system of the musical score is for the piano introduction. It consists of a treble and bass staff. The treble staff has a whole rest for the first two measures, followed by a series of chords and moving lines. The bass staff provides a harmonic accompaniment. The tempo is marked 'Andante doloroso.' and the dynamics include 'sempre p' (piano) and 'dim.' (diminuendo).

The second system of the musical score includes the vocal melody and piano accompaniment. The vocal line begins with the word 'Strew' and continues with 'on her ro - ses, ro - ses, And ne - ver a spray of'. The piano accompaniment supports the vocal line with chords and moving lines. The tempo is marked 'Andante doloroso.' and the dynamics include 'sempre p' (piano) and 'dim.' (diminuendo).

The third system of the musical score includes the vocal melody and piano accompaniment. The vocal line continues with 'yew; In qui - et she re - - po - - ses, Ah would that I did'. The piano accompaniment supports the vocal line with chords and moving lines. The tempo is marked 'Andante doloroso.' and the dynamics include 'sempre p' (piano) and 'dim.' (diminuendo).



too! Her mirth the world re - quired, she bathed it in smiles of

glee; But her heart was tired, ——— tired ——— And

*rall.* *tempo*

now they let her be.

Her life was tur - ning, tur - ning, In

*dim.*

ma-ses of heat and sound, But for peace her soul was yearn - - ing, And

now peace laps her round; Her cabined am - ple spi - - rit, It

*dim.*

fluttered and failed for breath, To - night it doth in - her - it The

*rall.* *pp*

vas - ty halls of death.

*rall.* *ritard.*

# WHEN PRIMROSES THEIR BUDS EXPAND.

Ménie Muriel Dowie.

Herbert Bedford.

*Allegretto.*

The musical score is written for voice and piano. It begins with a treble clef and a 4/4 time signature. The piano accompaniment starts with a series of chords in the right hand and single notes in the left hand. The voice enters with the lyrics "She came to me when spring was in the". The piano accompaniment continues with a series of chords in the right hand and single notes in the left hand. The voice enters with the lyrics "land, I could not se - pa - rate her from its flowers;". The piano accompaniment continues with a series of chords in the right hand and single notes in the left hand. The score includes dynamic markings such as *p*, *cresc.*, and *dim.*. There are also asterisks (\*) and the word "Ped." (Pedal) indicating where to use the sustain pedal.

*p* *cresc.* *dim.*

She came to me when spring was in the

land, I could not se - pa - rate her from its flowers;

*p* *Ped.* \*

*Ped.* \*

*cre - - - - - s'en - - - - - do*

— she was in - - wo - ven — with the bud - ding hours —

*cresc.*

*dim.* *dim.*

— when sum - - mer's dain - - - ty lea - fe - ry is planned. —

— We stood a day or two on friend - ship's strand, As

right - - - ly met as A - pril's sun and showers; she

*rall. - - - len - tan - do e*

*rall. - - - len - tan - do e*

came to me when spring was in the land, I could not

*cresc.* *dim.*

*cresc.*

se - par - ate her from its flowers. And

*tempo* *rall.* *tempo*

*tempo* *rall.* *tempo*

though we go not hence \_\_\_\_\_ linked hand in hand, \_\_\_\_\_

*Ped.* \* *Ped.* \* *Ped.*

Nor as a gen - tle friend \_\_\_\_\_ my life she dowers \_\_\_\_\_

*rall.*

\* *Ped.* \*

— Lent li - - lies will re - call \_\_\_\_\_ those rides of ours, \_\_\_\_\_

*tempo*

*tempo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* *dim.*

— I'll say when prim-ro-ses their buds ex - - pand — She —

*cresc.*

*ped.* \*

*rall.*

— came to me — when spring was in the

*rall.*

*ped.* \*

land. —

*pp*

*ped.* \*

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