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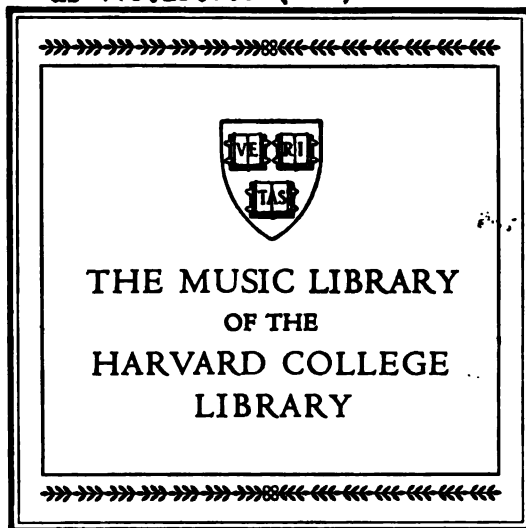
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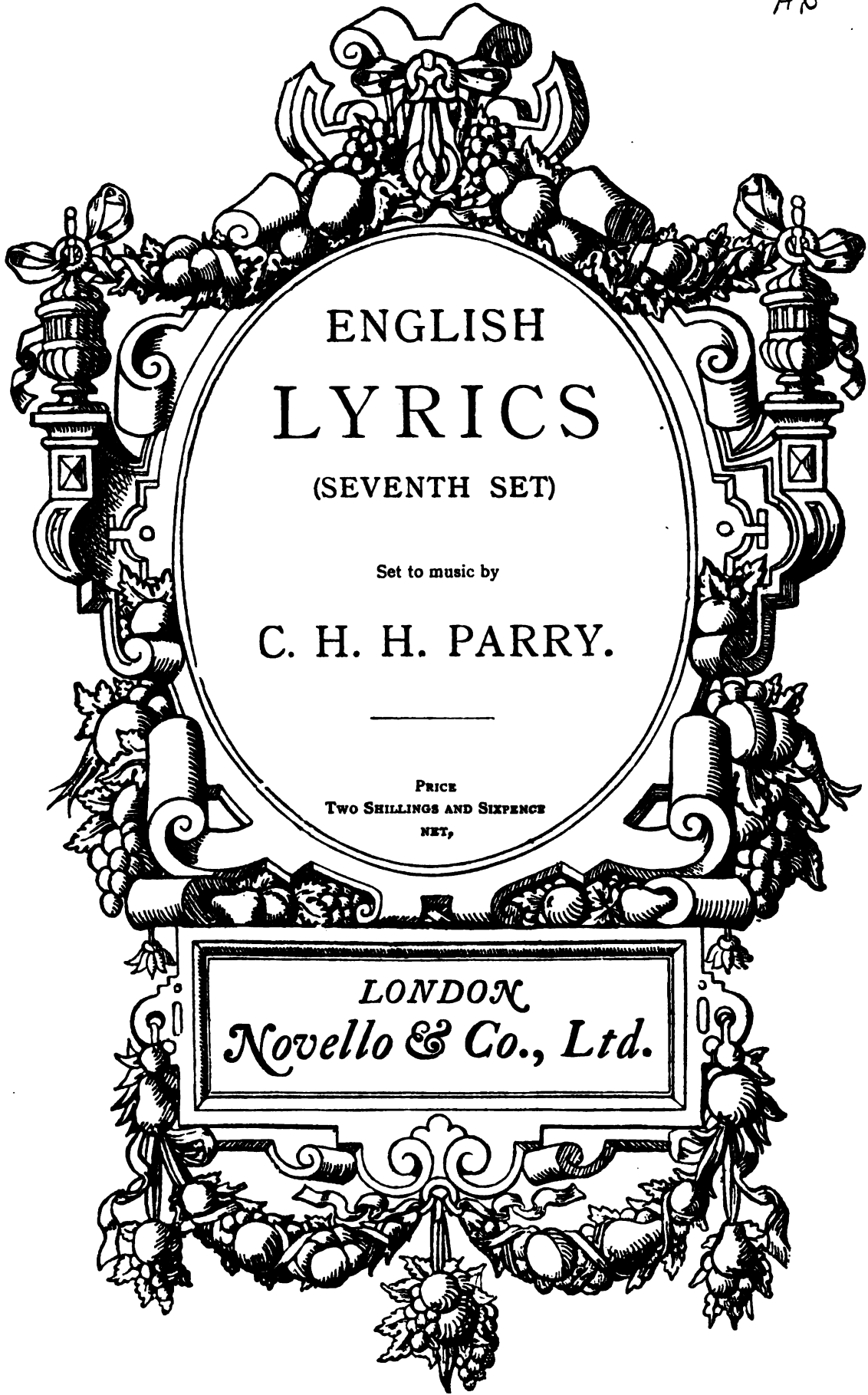
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C. H. H. PARRY.

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To Dolly.

ON A TIME THE AMOROUS SILVY.

Anon.

C. Hubert H. Parry.

Allegretto vivace, leggiero.

p On a

p leggiero

p

p

time the amorous Sil - vy Said to her shepherd, "Sweet how do ye?

Kiss me this once and then God be with ye, My sweetest dear!

13367

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(P)
 Kiss me this once and then God be with ye, *P* For now the

morning draweth near.

P
 With that, her fair - est beau - ty showing,

Ope - ning her lips, rich perfumes blowing, *P* She said, "Now kiss me and be

go-ing, my sweetest dear! Kiss me this once and then be go-ing,

p poco rit.
For now the morning draweth near?"

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

With that the shepherd waked from sleeping,

P

And spy-ing where the day was peeping, He said, "Now

P

take my soul in keeping, my sweetest dear! Kiss me and take my

p

soul in keeping, Since I must go,

poco rit. *pp*

poco rit. *dim.* *pp*

— now day is near.

a tempo *p a tempo* *vivace*

FOLLOW A SHADOW.

Ben Jonson.

C. Hubert H. Parry.

Capriccioso.

P Fol-low a

mf

shadow, it still flies you; Seem to

P *mf*

P fly it, it will pur - sue: So court a

P *mf* *dim.*

19867

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B

cresc.
 mistress, she de-nies you; Let her a -

p *f*

lone, she will court you. Say, are not women

p *p*

tru-ly, then, Styled but the shadows of us men?

rit. *pp*
rit. *pp*

a tempo *F*

At morn or

even, shades are long - est; at noon

— they are or short or none:

mf *cresc.*

cresc.

So men at weakest, they are strong- est,

But grant us perfect, they're not known.

P

Say, are not women tru-ly, then,

P a tempo

rit. *pp*

Styled but the shadows of us men?

rit. *pp* *p a tempo* *P*

YE LITTLE BIRDS THAT SIT AND SING.

Thomas Heywood.

C. Hubert H. Parry.

Vivace. *P*

Ye

mf *dim.* *poco rit.* *a tempo*

leggiere

lit - tle birds that sit and sing A - midst the sha - dy valleys, And

cresc. *e* *poco rit.* *a tempo*

see how Phil-lis sweetly walks With - in her gar-den al - leys;

cresc. *e* *poco rit.* *a tempo*

simile

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pp

Go, pretty birds, a-bout her bower; Sing, pretty birds, she may not lower;

pp

mf rit.

Ah me! me-thinks I see her frown! — Ye

mf rit. e dim. *mf* *P*

P dim. e rit.

pretty wantons, war - - - - - ble.

dim. e rit. *mf a tempo*

P

Go tell her through your chirping bills, As

dim. *P*

poco rit. *a tempo*

you by me are bid - den, To her is on - ly known my love, Which

poco rit. *a tempo*

dim. *pp*

from the world is hid - den. Go, pret - ty birds, and tell her so,

dim. *pp*

poco cresc. *mf* *poco rit.*

See that your notes strain not too low, For still me-thinks I

poco cresc. *f* *p* *poco rit.*

a tempo *p* *rit.*

see her frown, Ye pret - ty wan - tons war -

a tempo *p* *rit.*

dim. *a tempo*

- ble. Go

cresc.

tune your voi-ces' har - mo - ny And sing, I am her lov - er; Strain

P *cresc.*

loud and sweet, that ev'-ry note With sweet con-tent may move her: And

P

she that hath the sweet - est voice, Tell her I will not change my choice:

P *f*

mf *dim.* *rit.* *a tempo*

Yet still me-thinks I see her frown!

P *rit.* *a tempo*

rit. *a tempo*

Ye pret-ty wan-tons war - - - - ble.

rit. *mf* *a tempo*

pp *Più mosso.* *P*

Oh fly! make hastel see, see, she falls

vivace *dim.* *pp*

In - to a pret - ty slum - ber! Sing round a-bout her ro-sy bed That

wak-ing she may won-der: *pp* Say to her, 'tis her lov-er true, That

p

send-eth love to you, to you! *mf* And when you hear her *poco rit.*

f *dim.* *poco rit.*

kind re-ply, *Meno mosso.* Re - turn with pleas-ant war - *rit.* *dim.*

a tempo *f* *rit.* *colla voce*

- blings *a tempo*

dim. *mf* *p*

O NEVER SAY THAT I WAS FALSE OF HEART.

Shakespeare.
Sonnet N° 109.

C. Hubert H. Parry.

Lento.

largamente

mf cresc. f p dim.

P cresc. molto mf

O nev-er say that I was false of heart, Though

ab-sence seem'd my flame to qual-i-fy. As ea-sy might I from my-

12267

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rit.
- self de-part, As from my soul, which in thy breast doth lie:

rit. *a tempo* *f*

Più mosso.
That is my home of love: if I have

P

f poco animando
ranged, Like him that tra-vels, I re-turn a-gain; Just to the time,

f poco animando

mf *dim.*
— not with the time ex-changed, — So that my-self — bring wa-ter for my

P *mf*

stain. Nev-er be - lieve, though in my

mf

dim. *rit. pp* *p*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a half note 'stain.' followed by a melodic phrase for 'Nev-er be - lieve, though in my'. The piano accompaniment (bottom two staves) features a complex texture with many beamed sixteenth notes and chords. Dynamics include *mf* for the vocal line, *dim.* for the piano, and *rit. pp* and *p* for the piano accompaniment.

na - ture reign'd All frail-ties that be-siege all kinds of blood, That it could

mf *cresc.*

Detailed description: This system contains the second two lines of music. The vocal line (top staff) continues with 'na - ture reign'd All frail-ties that be-siege all kinds of blood, That it could'. The piano accompaniment (bottom two staves) continues with similar rhythmic patterns. Dynamics include *mf* for the vocal line and *cresc.* for the piano accompaniment.

so pre-pos-t'rous-ly be stain'd, To leave for no-thing all thy sum of

f

Detailed description: This system contains the final two lines of music. The vocal line (top staff) concludes with 'so pre-pos-t'rous-ly be stain'd, To leave for no-thing all thy sum of'. The piano accompaniment (bottom two staves) concludes with sustained chords. Dynamics include *f* for the vocal line and *f* for the piano accompaniment.

good; For no-thing this wide

f *allargando*

f *allargando* L.H.

u - ni-verse I call, Save thou, my rose; in it

Più lento.

P

— thou art my all.

rit. *a tempo*

rit. *a tempo*

p *cresc.* *f*

JULIA.

Herrick.

C. Hubert H. Parry.

Daintily.

P

Some asked me where the rubies grew, And

f *poco dim.* *mf* *P*

P *rit.* *a tempo*

no-thing did I say, But with my finger point-ed to The lips of Ju - li - a.

rit. *a tempo* *mf*

P *rit.*

Some asked how pearls did grow, and where, Then

rit.

a tempo

spake I to my girl, To part her lips, and show me there The

a tempo

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poco rit.
 qua - re-lets of pearl. *P*
One

poco rit. *a tempo, vivace*

asked me where the ro - ses grew, I bade him not go seek; But

rit. *a tempo* *rit.*

forth-with made my Ju - lia show A bud _____ on ei-ther

rit. *a tempo* *rit.*

cheek.

a tempo dim.

SLEEP.

Julian Sturgis.

C. Hubert H. Parry.

Lento.

Beau - - -

pp *poco cresc.* *dim.*

rit. *a tempo*

- ti - ful up from the deeps of the so - lemn sea

pp dim. *rit.* *a tempo*

Com - - eth sweet sleep to me,

cresc. *p*

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D

poco cresc.

P

From si-lent cool green deeps, Where no one wakes and weeps, Com-eth, as one who

poco cresc.

poco cresc.

dream-eth, With slow-ly wav-ing hands, And the sound of her gar-ment

poco cresc.

seem-eth Like waves on the lev-el sands;

mf dim.

P

So com-eth sleep.

P

tranquillo

There is rest for all man-kind,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked *tranquillo*. The lyrics are "There is rest for all man-kind,". The piano accompaniment includes a *dim.* marking at the end of the system.

When her slow wings stir the wind, With lul-la-by the

The second system continues the vocal line and piano accompaniment. The lyrics are "When her slow wings stir the wind, With lul-la-by the". The piano accompaniment includes dynamic markings *p* and *pp*, and the word *rit.* is written vertically in the bass staff.

drow-sy wa-ters creep To kiss the

The third system continues the vocal line and piano accompaniment. The lyrics are "drow-sy wa-ters creep To kiss the". The piano accompaniment includes dynamic markings *mf* and *rit.* written vertically in the bass staff.

feet of sleep.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "feet of sleep.". The piano accompaniment includes dynamic markings *dim. e rit.* and *pp*.

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To Dolly.

WHENCE.

Julian Sturgis.

C. Hubert H. Parry.

Largamente.

Will he come to us out of the

west With hair all blow-ing free? Will he come, the last and

best, O - - - ver the flow-ing sea,

cresc.

cresc. *dim. e rit.*

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p sostenuto *cresc.* - - - *a tempo*

Pro-phet of days _____ to be?

f Animato

Aye, he will come; _____ the un - seen choir At -

mf stringendo

- tend his steps with song, _____ And on his breast a deep toned lyre, And

cresc.

on his lips a word like fire To burn _____ the an-cient

Animato.

wrong.

f *cresc.*

Grandioso

Bay crowned and good-lier than a king, With voice both strong and

f *f*

cresc.

allargando

cresc.

sweet The song of free-dom he will sing And I from out the

ff *f allargando*

slower

crowd shall fling My rose-wreath at his feet.

p *rit.*

NIGHTFALL IN WINTER.

Langdon Elwyn Mitchell.

C. Hubert H. Parry.

Slow. *pp* Cold is the

air, The woods are bare And brown; the herd Stand in the

yard. The frost doth fall; And round the hill

The hares move slow; The home-ward

tranquillo

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slow.' and the dynamic is 'pp' (pianissimo). The lyrics are: 'Cold is the air, The woods are bare And brown; the herd Stand in the yard. The frost doth fall; And round the hill The hares move slow; The home-ward'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords and moving lines in the right hand. The word 'tranquillo' is written below the piano accompaniment in the final system.

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crow, A - lone and high, Cros - ses the sky

All si - lent-ly. The quick streams freeze;

The mov - ing trees Are still; for now No breeze will

blow: The wind has gone With the day, down, And

a tempo

clouds are come Bear-ing the gloom. The yel-low grass, In the

pp a tempo

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "clouds are come Bear-ing the gloom. The yel-low grass, In the". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The left hand features a steady eighth-note accompaniment. The tempo is marked "a tempo" and the dynamics are "pp a tempo".

clear glass— Of the bright pool Grows soft and dull. The wa-ter's eye That

The second system of the musical score. The vocal line continues with the lyrics "clear glass— Of the bright pool Grows soft and dull. The wa-ter's eye That". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and more complex melodic lines in the right hand.

held the sky Now glaz - es quite; And now the light On the

The third system of the musical score. The vocal line continues with the lyrics "held the sky Now glaz - es quite; And now the light On the". The piano accompaniment continues with the eighth-note accompaniment in the left hand and melodic lines in the right hand.

allargando

cold hill Fad-eth, un-til The gi-ant mass Doth seem to pass From near to

allargando

The fourth system of the musical score. The tempo is marked "allargando". The vocal line continues with the lyrics "cold hill Fad-eth, un-til The gi-ant mass Doth seem to pass From near to". The piano accompaniment continues with the eighth-note accompaniment in the left hand and melodic lines in the right hand.

far;

pp

The clouds ob - scure The sky with

p

gloom: The night is come,

poco rit. p
dim. *poco rit.* *p*

The night is come.

dim. *pp*

MARIAN.

George Meredith.

C. Hubert H. Parry.

Allegretto vivace.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The first line of the vocal melody is written in a treble clef with a *P* (piano) dynamic marking. The lyrics are: "She can be as wise as_ we, And wi - ser when she wish - es;". The piano accompaniment continues with a similar rhythmic pattern, marked *P*.

The second line of the vocal melody is written in a treble clef with a *P* dynamic marking. The lyrics are: "She can knit with cun - ning wit, And dress the home - ly dish - es.". The piano accompaniment continues with a similar rhythmic pattern, marked *P*.

poco cresc.

She can flour-ish_ staff or pen, And deal a wound that ling-ers,

poco cresc.

She can talk the talk of men, And touch with thrill-ing fing - - - - ers.

dolce

mf

Match her ye a - cross the sea,

mf

Na - tures fond and fie - ry; Ye who zest the tur - ties' nest

With the ea - gle's ey - rie. Soft and lov - ing is her soul,

cresc. Swift and lof - ty - soar - ing; Mix - ing with its dove - like dole

cresc. Pas - sion - ate a - dor - - - - ing.

mf Such a she who'll match with me? In

fly - ing or pur - su - ing, Sub - tle wiles are in - her smiles To

set the world a woo - ing. She is stead - - fast as a star And

allargando

f allargando

yet the mad - dest maid - en: She can wage a gal - lant war, And give the

Meno mosso.

p ad lib.

cresc.

cresc. molto

p colla voce

peace of E - den.

a tempo

mf a tempo cresc.

DIRGE IN WOODS.

George Meredith.

C. Hubert H. Parry.

Lento.

P

dim.

mf

A wind sways the pines, And be -

P

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- low Not a breath of wild air;

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "- low Not a breath of wild air;". The piano accompaniment is in the same key and time, with a dynamic marking of *mf* (mezzo-forte) in the final measure.

Still as the mos-ses— That glow On the floor-ing and

The second system continues the vocal line with the lyrics "Still as the mos-ses— That glow On the floor-ing and". The piano accompaniment features a dynamic marking of *P* (piano) in the first measure.

o-ver the lines Of the roots here and there. The

The third system continues the vocal line with the lyrics "o-ver the lines Of the roots here and there. The". The piano accompaniment features a dynamic marking of *sf* (sforzando) in the final measure.

pine-tree drops its dead; They are qui-et, as un-der the

The fourth system concludes the vocal line with the lyrics "pine-tree drops its dead; They are qui-et, as un-der the". The piano accompaniment includes dynamic markings of *P* (piano) and *poco cresc.* (poco crescendo).

Più mosso.

sea _____ O - - ver - head,

cresc. molto *f*

o - - ver - head Rush - es life in a race _____

sempre cresc.

rit.

As the clouds, — the clouds chase;

rit. *ff* *dim.*

p

And we go, _____ And we drop like the

p

fruits of the tree, E - - ven

slower. *p*

dim. *pp*

we,

E - ven so.

pp

dim. *pp*

LOOKING BACKWARD.

Julian Sturgis.

C. Hubert H. Parry.

Slow.

P

O my child love, my love of long ago, How

pp *pp* *cresc.*

great was life when thou and I were young! The world was bound-less,

cresc. molto

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mf *f* *p*

For we did not know, And life— a poem, For we had not sung.

poco agitato

Now is the world grown

cresc. *p*

f

small, and we there-on Fill with mere care and toil— each narrow day;

f *dim.*

mf cresc., animando *cresc.*

Elves from the wood, Dreams from my heart are gone And heaven is bare, for

cresc. *cresc.*

mf agitato, stringendo

God is far a-way. Canst thou not come and touch my hand again, And

stringendo

poco rit.

I look on thee with grave — in-nocent eyes? Thy

Tempo animato. (ad lib.)

p meno mosso

molto rit.

God has many angels; — I would fain Woo — for one hour one

f colla voce p

an-gel from the skies.

a tempo

poco cresc.

P *rit.*
 O my child love, — come back come

a tempo
 back to me, And, laugh - ing, lead me from the toll and din!

P *P* *cresc.*
 Lay on my heart those small hands ten-der-ly And let the whole world

P *cresc.*

ad lib.
 in and let the whole world in.

f *allargando*

GRAPES.

Julian Sturgis.

C. Hubert H. Parry.

Vivacissimo.

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system features a treble clef staff with a forte (*ff*) dynamic marking and a bass clef staff. The music is in 2/4 time and begins with a series of chords and moving lines in both hands.

The first system of the vocal line is on a treble clef staff with a forte (*f*) dynamic marking. The lyrics are: "Come, boy Bacchus, a bunch of grapes, The bunch you dear - est". The piano accompaniment is on a grand staff (treble and bass clefs) with a forte (*f*) dynamic marking. The piano part features a steady accompaniment of eighth notes in the bass and chords in the treble.

The second system of the vocal line is on a treble clef staff. The lyrics are: "treasure! 'T will fill my soul _____ with ex - - - - - qui-site". The piano accompaniment is on a grand staff with a forte (*f*) dynamic marking. The piano part continues with a similar accompaniment pattern to the first system.

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shapes, For well I know the pleasure — Of a rich ripe grape —

mf

— slow pressed — in the mouth — Bringing me dreams of the

p cresc. molto
p cresc.

lus - ty South, Of sun-brown youth And sun-bright mai - den And all a

f

laugh - - ing, And all a la - - den with grapes,

grapes, grapes, grapes, grapes, grapes, beyond all measure!

And all a laughing And all a la - den

with grapes, grapes, grapes

ff *allargando* *rit.*

— beyond all measure.

sf *ff a tempo*

SIX RUSSIAN SONGS

1. A BALL-ROOM MEETING (COUNT A. TOLSTOI) *P. Tchaikovsky.*
 2. REGRET (D. RATHAUS) - - - *P. Tchaikovsky.*
 3. SILENT SORROW (A. KOLTSOV) - - - *A. Dargomijsky.*
 4. AN EASTERN SONG (A. POUCHKIN) - - - *A. Dargomijsky.*
 5. A ROSE IN AUTUMN (N. AKSAKOV) - - - *M. Balakirev.*
 6. DEAREST LITTLE MAIDEN (Folk Song) - *A. Dargomijsky*
-

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BY

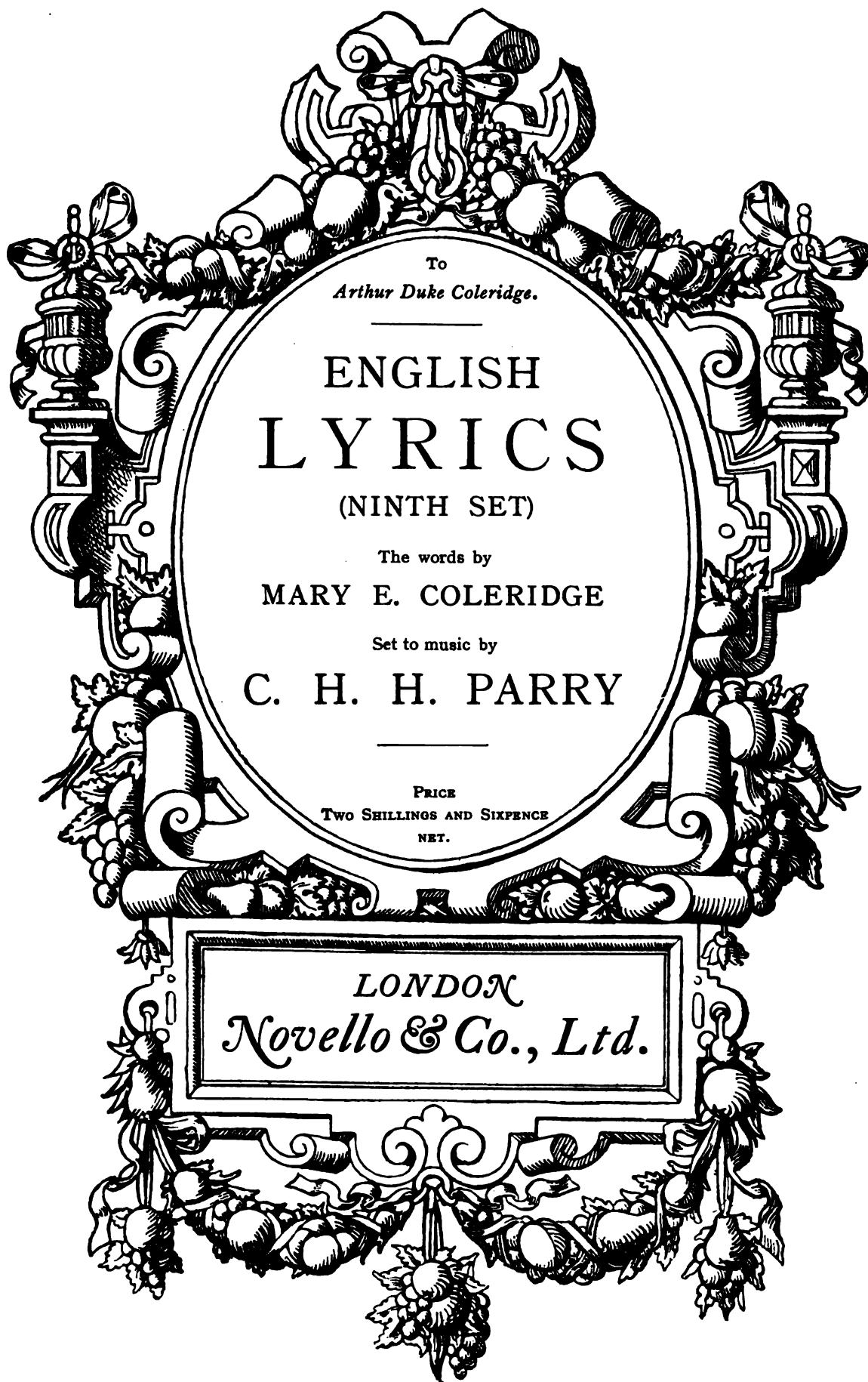
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To
Arthur Duke Coleridge.

ENGLISH
LYRICS
(NINTH SET)

The words by
MARY E. COLERIDGE

Set to music by
C. H. H. PARRY

PRICE
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THREE ASPECTS.

Mary E. Coleridge.

C. Hubert H. Parry.

Slow. *largamente*
mf
Some showed me Life as

f *dim.* *largamente*

cresc. *f* *mf*
'twere a roy-al game, Shin - ing — in every col-our of the sun, With

cresc. *allargando*
pri-zes to be played for, one by one, Love, rich-es,

cresc. *allargando*

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mf *Agitato, più mosso.*

fame. *a tempo* Some showed me Life as

'twere a terrible fight, A ceas-less striv-ing 'gainst un - num - bered foes, A

cresc.

mf

bat-tle e-ver har-der to the close, End - ing in

night. *rit.*

f *mf* *dolce* *rit.*

p *meno mosso*

Thou — thou didst make of Life a

meno mosso *dim.*

poco animando

vi - sion deep Of the deep hap - pi-ness the

p *poco animando*

cresc.
 spir-it feels When heaven-ly mu - sic Heaven it -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "spir-it feels" and continues with "When heaven-ly mu - sic Heaven it -". The piano accompaniment consists of flowing sixteenth-note patterns in both hands. A *cresc.* (crescendo) marking is placed above the vocal line.

-self re - veals *rit.* *P* And pas - sions

The second system continues the vocal line with the lyrics "-self re - veals" and "And pas - sions". The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A *rit.* (ritardando) and *P* (piano) marking are present above the vocal line.

a tempo
 sleep, and pas - sions sleep.

dim. *pp* *a tempo*

The third system concludes the vocal line with the lyrics "sleep, and pas - sions sleep.". The piano accompaniment becomes more complex with dense chordal textures. A *dim.* (diminuendo) marking is above the piano part, and *pp* (pianissimo) and *a tempo* markings are also present.

rit. *Tempo I?*
mf *dim.* *pp*

The fourth system shows the piano accompaniment concluding with a series of chords. A *rit.* (ritardando) marking is above the piano part, followed by *Tempo I?* (Tempo I?). The piano part ends with a *dim.* (diminuendo) and *pp* (pianissimo) marking.

A FAIRY TOWN.

(ST. ANDREW'S.)

Mary E. Coleridge.

C. Hubert H. Parry.

Allegretto scherzando. *p semplice*

While the sun was going down,

mf *dim.* *p*

There a-rose a fai-ry town.

mf *dim.*

p *meno mosso*

Not the town I saw by day, Cheer-less, joy-less, dull and gray,

pp meno mosso

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B

a tempo *poco rit.* *mf*

But a far, fan -

f a tempo *dim.* *poco rit.* *mf*

allargando

-tas-tic place, Build - ed with e - the - real grace,

cresc. *allargando* *f* *dim.*

pp tranquillo

Shimmer-ing in a ten-der mist That the slant-ing rays had kissed

pp tranquillo

poco cresc. *rit.*

Ere they let their lat - est fire Touch with gold — each slen - der

poco cresc. *rit.*

a tempo spire. *rit.* *a tempo* *p* There no men and women be;

fa tempo *dim.* *a tempo* *p*

poco rit. Mermen, maidens of the sea, Combing out their tangled locks, Sit and

poco rit.

poco rit. sing a-mong the rocks.

mf *poco rit.*

p a tempo As their rud - dy harps they sound,

a tempo *p*

With the sea - weed twist - ed round,

In the shi - ning sand be - low

See the ci - ty down -

rit. ad lib. e dim.

p colla voce

- ward go!

a tempo

p a tempo

dim.

THE WITCHES' WOOD.

Mary E. Coleridge.

C. Hubert H. Parry.

Lento misterioso.

There was a wood, a

witches' wood, All the trees there - in were

pale - They bore no branches green and good But

pp

mf

dim.

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Allegretto.

p

as it were a gray nun's veil.

mf

They talked and chattered in the wind From morn-ing

dim.

dawn to set of sun, Like men and women that have

sinned, Whose thou-sand e - vil tongues are

one. *p* Their roots were like the hands of men, *poco cresc.* Grown hard and

pp legatissimo *poco cresc.*

animando cresc. brown with clutch - ing gold, Their

animando cresc.

fol - iage wo - men's tress - es when The hair is

f *cresc.*

allargando withered, thin and old. *rit.*

allargando *ff dim.* *rit.*

Poco meno mosso.

dolce

There nev-er did a sweet bird sing For hap - py

pp

mormorando

love _____ a - bout his nest. The clus - tered

cresc.

bats on e - vil wing

cresc.

Each hol-low trunk and bough pos-sessed.

mf dim.

Tempo I^o

P

And in the midst a

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "And in the midst a". The piano accompaniment starts with a *pp* dynamic and includes several triplet markings over the right hand.

cresc.

pool there lay Of wa-ter white, as tho' a scare Had

cresc. *f*

The second system continues the vocal line with the lyrics "pool there lay Of wa-ter white, as tho' a scare Had". The piano accompaniment features a *cresc.* (crescendo) marking and reaches a *f* (forte) dynamic. The accompaniment consists of rhythmic patterns in both hands.

dim. *P*

frightened off the eye of day And kept the Moon re -

ff *mf* *P* *pp*

The third system continues the vocal line with the lyrics "frightened off the eye of day And kept the Moon re -". The piano accompaniment includes dynamic markings of *ff*, *mf*, *P*, and *pp*. The accompaniment features arpeggiated chords and melodic lines.

- flec - ted there.

dim. *pp*

The fourth system concludes the vocal line with the lyrics "- flec - ted there.". The piano accompaniment features a *dim.* (diminuendo) marking and ends with a *pp* (pianissimo) dynamic. The accompaniment includes sustained chords and melodic fragments.

WHETHER I LIVE.

Mary E. Coleridge.

C. Hubert H. Parry.

Lento.

mf *p*

Whether I live, or whether I die, What - e - ver the worlds I

p. *pp*

più lento *p*

see, I shall come to you by-and-by, And you will

più lento *cresc.* *pp* *colla voce*

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come to me. Who-e-ver was fool-ish,

mf *animando*

pp *mf* *animando*

we were wise, We crossed the bound-a-ry line,

cresc. *f*

rit. *Tempo I?* *rit.*

I saw my soul look out of your eyes,

f rit. e dim. *p* *rit.*

p ad lib.

You saw your soul in mine.

p *colla voce* *pp* *pp*

ARMIDA'S GARDEN.

Mary E. Coleridge.

C. Hubert H. Parry.

Slow.

P

I have been there be-

mf *pp* *P*

-fore thee, O my love! Each wind-ing way I know-

cresc.

cresc.

poco cresc.

P *poco cresc.*

- and all the flowers, The shadowy cy-press trees, the

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rit. *p* *a tempo* *dim.*

twi - light grove, Where rest, in fra - grant sleep,

rit. *a tempo* *p* *pp*

rit. *a tempo*

— the en - chant - - ed hours.

rit. *a tempo* *mf*

rit. *p* *meno mosso*

I have been there be - fore thee.

dim. *rit.* *meno mosso* *p*

poco animando
p cresc.

cresc.

At the end There stands a gate through

poco animando

cresc.

which thou too must pass. When thou shalt

allargando *f*

cresc. *allargando* *f*

reach it, God in mercy send Thou say no bit-terer

rit. *mf* *più lento*

più lento *cresc.* *p*

word, love, than "A - las"

ad lib. *a tempo* *dim.*

p

THE MAIDEN.

Mary E. Coleridge.

C. Hubert H. Parry.

Lightly.

P

mf

Who was this that

came by the way, When the flowers were spring - ing? She

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bore in her hair the buds of May, And a bird on her shoul-der,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. A *cresc.* marking is present in the fifth measure of the piano part.

sing - - - - - ing.

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes in the fifth measure, marked with a '3'. The piano accompaniment continues with arpeggiated chords. A *cresc.* marking is in the first measure, and a *P* (piano) marking is in the fifth measure.

A

The third system shows the piano accompaniment continuing. The right hand plays arpeggiated chords, and the left hand provides a bass line. A *P* (piano) marking is placed above the vocal staff in the fifth measure, and the letter 'A' is written below it.

gir - dle of the fair - est green Her slen - der waist con-

The fourth system features the vocal line and piano accompaniment. The piano accompaniment continues with arpeggiated chords. The vocal line begins with the lyrics 'gir - dle of the fair - est green Her slen - der waist con-'.

- fi - néd, And such a flame was nev - er seen As

cresc. in her eyes there shi - - - - -

cresc. *P*

- - néd.

mf

mf By the way she came, that way she went, And

p meno mosso

took the sun - light with her. The May of

meno mosso

p

life shall all be spent

p

poco rit.

Ere she a - gain *a tempo* come hith - er!

poco rit.

a tempo

colla voce

p

THERE.

Mary E. Coleridge.

C. Hubert H. Parry.

Slow.

mf *pp* *mf* *f*

dim. *pp*

cresc.

There, in that o - ther world, —

— what waits for me? What shall I find

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poco agitato cresc.

af - - ter that o - ther birth? No storm-y, toss - ing, foam - ing,

poco agitato cresc.

rit. *Più mosso.*

smil - - ing sea, But a new earth.

prit. *mf*

P

No sun to mark the chang-ing of the

dim.

days, No slow, soft fall - ing of the al - ter - - nate

rit.

p

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a half note 'days,' and then a series of eighth notes: 'No', 'slow', 'soft', 'fall', 'ing', 'of', 'the', 'al', 'ter', 'nate'. A 'rit.' (ritardando) marking is placed above the final notes. The piano accompaniment starts with a piano (*p*) dynamic and features a flowing eighth-note pattern in the right hand and a more rhythmic accompaniment in the left hand.

night, No moon, no star, no

agitato cresc.

agitato

The second system continues the vocal line with 'night,' followed by 'No moon, no star, no'. The piano accompaniment becomes more active and rhythmic, marked with 'agitato' and 'cresc.' (crescendo). The dynamics range from piano to a more pronounced sound.

light up-on my ways, ——— On - ly the Light.

a tempo

mf

cresc.

mf cresc.

f

cresc. molto

The third system concludes with the vocal line: 'light up-on my ways, ——— On - ly the Light.' The piano accompaniment features a 'cresc.' (crescendo) leading to a 'mf' (mezzo-forte) dynamic, followed by 'a tempo' and further dynamics including 'mf cresc.', 'f' (forte), and 'cresc. molto' (very much crescendo). The piano part becomes increasingly rhythmic and intense.

poco rit. *a tempo*
mf
 No gray ca-the - - dral,

f dim. *p poco rit.* *a tempo*

cresc.
 wide and won-drous fair, That I may tread Where

cresc.

allargando *cresc. molto*
 all my fa-thers trod. Nay, nay, my soul, no house of God is there, —

allargando

f *lento ad lib.*
 But on - ly God, on - ly God. —

colla voce *mf* *dim.* *pp*

Ped.

THE SONGS
IN
LE NOZZE DI FIGARO
AND
DON GIOVANNI.

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY
ALBERTO RANDEGGER.

PREFACE.

Mozart's keen appreciation of the subtleties of the words he set to music is often so evident that, without a thorough understanding of their significance, it would be impossible to sing the music—to the spirit of which the words are closely allied—in strict accordance with the composer's intention.

With a view to meeting this difficulty a special English version has been adapted, to express, as nearly as possible, the *literal* meaning of the original Italian text.

In these translations no attempt has been made at versification, and they do not claim any literary merit, but they *may* be used in singing the songs, if desired.

In any case they will prove valuable to singers who are not familiar with the Italian language.

The alterations, cadences, &c., added in small type over the original music, are used by many eminent artists. The Editor, however, does not hold himself responsible for them, and leaves their adoption or rejection to the taste and discretion of the singer.

LE NOZZE DI FIGARO.

BOOK 1.

SOPRANO (The Countess).

1. PORGI AMOR.
2. DOVE SONO.
3. AL DESÌO DI CHÌ T'ADORA.

BOOK 2.

SOPRANO (Susanna and Cherubino).

1. DEH VIENI, NON TARDAR.
2. NON SO PIÙ COSA SON.
3. VOI, CHE SAPETE.
4. UN MOTO DI GIOJA.

BOOK 3.

BARITONE (Figaro).

1. SE VUOL BALLARE.
2. NON PIÙ ANDRAI.
3. APRITE UN PO' QUEGL' OCCHI.

BOOK 4.

BARITONE AND BASS (The Count and Bartolo).

1. VEDRÒ MENTR' IO SOSPIRO.
2. LA VENDETTA.

DON GIOVANNI.

BOOK 1.

SOPRANO (Donna Anna and Donna Elvira).

1. NON MI DIR.
2. MI TRADÌ.

BOOK 2.

SOPRANO (Zerlina).

1. VEDRAI CARINO.
2. BATTI, BATTI, O BEL MASETTO.

BOOK 3.

TENOR (Don Ottavio).

1. IL MIO TESORO.
2. DALLA SUA PACE.

BOOK 4.

BARITONE AND BASS (Don Giovanni and Leporello).

1. DEH, VIENI ALLA FINESTRA.
2. FIN CH'HAN DAL VINO.
3. MADAMINA.

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