

# FIFTY MODERN ENGLISH SONGS

*Selected by  
and Published for*

THE SOCIETY OF ENGLISH SINGERS

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## PREFACE.

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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<sup>rs</sup> Blackwood & Sons.)

Music by

C. V. STANFORD.

Op. 77.

Andante molto tranquillo.

Voice

Piano

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<sup>o</sup> 1.

Molto allegro con moto. (♩-112.)

Voice. *mf*

Piano. *mf*

The foun-tains  
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.* \* *Red.* \*

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

*f*

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

*poco rit.*

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

See, the

*p*

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

*8*

waves clasp one another; No sister flower would be for -

Red. \*

- giv'n If it dis - dained its

Red. \*

bro - ther. And the sun - light clasps the

*agitato*

Red. \*

earth, And the moon - beams kiss the

Red. \*

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

*cresc.*

Red. *cresc.*

worth, ..... If

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

*f* *passionato*  
 thou, ..... if.....

*f* *cresc.* *Ped.* \* *Ped.* \*

*ff.* *rall.*  
 thou ..... kiss not

*ff* *rall.* *Ped.* \*

*a tempo*  
 me? ..... *con fuoco*

*f a tempo* *cresc.* *ff*

*fff molto vigoroso* *fff* *fff*

*fff molto vigoroso* *fff* *fff*

## 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 Ped.*

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,.....

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'o'er', followed by quarter notes 'his heart', a half note 'a', and a dotted half note 'sha'. A long horizontal line indicates a melisma over the word 'dow', which is followed by a quarter note 'Fell' and a dotted line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line with a dotted half note 'ra' (from the previous system), followed by quarter notes 'as he found', a half note 'No spot', a quarter note 'of ground', a half note 'That looked', a quarter note 'like El', and a dotted half note 'do'. The piano accompaniment continues with similar rhythmic patterns.

- ra - - - do.....

The third system shows the vocal line with a dotted half note 'ra' and a dotted half note 'do', followed by a long horizontal line. The piano accompaniment continues with eighth-note bass lines and chords.

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

The fourth system features a vocal line with quarter notes 'And as his strength', a half note 'Failed him at length,', a quarter note 'He met', and a dotted half note 'a pil - grim'. The piano accompaniment continues with eighth-note bass lines and chords.

sha - - - dow\_ "Sha-dow," said he, "Where can it be\_ This

The fifth system features a vocal line with a dotted half note 'sha', a dotted half note 'dow', a quarter note '\_', a dotted half note '"Sha-dow," said he,', a dotted half note '"Where can it be\_', and a dotted half note 'This'. The piano accompaniment continues with eighth-note bass lines and chords.

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<sup>o</sup> ma poco rit.*

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

o ma poco rit.' marking."/>

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. Where was

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

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

- ge - ther. *p* Birds in our wood

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

here In a - mong the li - lies. *pp*

kissed her slen-der hand, She took the kiss se - date-ly; Maud is not sev-en-

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

*pp*

I know the way she went

*p*

Home with her maid-en pos-sy, 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.

Music by  
R. VAUGHAN WILLIAMS.

(by permission of Messrs. Chatto & Windus.)

*Andante sostenuto.*

Piano. *p espressivo, tempo rubato.*

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

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

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

*poco f* *p*

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

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

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

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

ev - - - en - tide.



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,

Tempo I.

*rall.* *pp*

\*

*pp*

is gone.....

*pp* *sempre rall. e dim.*

## A WIDOW BIRD SAT MOURNING.

Words by  
SHELLEY.Music by  
B. LUARD SELBY.

Poco allegretto.

Voice.

Piano.

*pp*

*p*

*sempre p*

*p*

*p*

A wi - dow bird sat mourn - ing for her

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.

*poco rit.*

*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 vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (Bb) and a common time signature. The lyrics are "in the air ..... Ex - -". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line.

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

This system continues the vocal line and piano accompaniment. The lyrics are "- cept the..... mill wheel's sound,.....". The piano accompaniment continues with similar rhythmic patterns.

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

This system begins with the tempo marking *poco rall.* The vocal line and piano accompaniment continue. The lyrics are "..... ex - - cept the..... mill - wheel's".

sound. ....

This system continues the vocal line and piano accompaniment. The lyrics are "sound. ....".

.....  
*dim.* *rall.*

This system concludes the vocal line and piano accompaniment. The lyrics are ".....". The piano accompaniment ends with a *dim.* (diminuendo) and *rall.* (rallentando) marking. The system ends with a double bar line and repeat signs.

## 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*

*rit.* \* *rit.* \*

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

*rit.* \*

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

*rit.* \* *rit.* \*

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

rue, When on wings you swift - ly fly;

*Ped.* \*

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*

*Ped.* \*

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

*rall*

*p*

*rall.*

*Ped.* \*

*pp a tempo* Lit - tle Bird! Lit - tle Bird! Lit - tle Bird of Blue?

*rit.* *a tempo*

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

*Ped.* \*

*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. \* Red. \*

*rall.* *p a tempo*

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

*rall.*

\* Red. \* Red. \*

Lit-tle Bird of Blue! Ah!.....

*f* *rall.*

*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.

Piano.

*pp*  
*una corda*

Come in-to the gar - den,  
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

*ff*

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 - - -

*ff*

*senza rall.*

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

*senza rall.*

*p*

*v*

*mf*

*Cello Callo*

Dedicated to  
M<sup>r</sup> 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

*mp*

*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

*poco cre - - scen - - do*

*dim - in - u - en - do*

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

*mp*

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

*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*  
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:

*cresc.*

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

*cresc.*

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; *cresc.* Bear me a - way,.....

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

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

*pp*

..... 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 - - - - -

*rall.*

- lows.....

*pp*



# 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 &amp; Sons)

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

Allegretto.

Voice. *mf* Oh may-be it was

Piano. *mf* *p*

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

*pp*

low, Now I'd hear the burn run an' then I'd hear the thrushes.

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

Copyright 1901 by Boosey &amp; Co

H. 10910.

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

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

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

The second system continues the musical score. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the eighth-note texture in the right hand, with some chordal changes in the left hand.

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

The third system shows the vocal line with a long dotted line indicating a breath or a pause. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

moun - tain"

The fourth system features a vocal line with a long rest. The piano accompaniment is more active, with a dynamic marking of *mf* (mezzo-forte) in the right hand and *p* (piano) in the left hand.

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

The fifth system concludes the page with a vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the right hand.

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment consists of eighth-note chords in the right hand and a bass line with eighth notes in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a steady eighth-note accompaniment.

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

The third system shows the vocal line and piano accompaniment. The vocal line ends with a quarter rest. The piano accompaniment features a more active eighth-note pattern in the right hand.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a rising melodic line. The piano accompaniment features a more active eighth-note accompaniment.

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

The fifth system shows the vocal line and piano accompaniment. The vocal line has a rising melodic line. The piano accompaniment features a more active eighth-note accompaniment.

*pp*

Quick, one kiss,— “sure, there’s some-one at the turn!”

*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 I<sup>o</sup>*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,*

The first system of the musical score. The vocal line (treble clef) begins with the lyrics "pool is dark an' brown:" followed by "Sing, burn,". The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

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

The second system of the musical score. The vocal line continues with the lyrics "*sing!* can ye mind the song ye sung.....". The piano accompaniment continues with a similar melodic and harmonic structure. The key signature remains one flat.

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

The third system of the musical score. The vocal line begins with "..... The day we cut the rush-es on the moun-". The piano accompaniment continues. The key signature remains one flat.

- tain?

The fourth system of the musical score. The vocal line continues with "- tain?". The piano accompaniment continues. The key signature remains one flat.

*p*

The fifth system of the musical score. The piano accompaniment continues, marked with a piano (*p*) dynamic. The system concludes with a double bar line and repeat signs. The key signature remains one flat.

To  
M<sup>r</sup> 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. See how Au-ro-ra throws her fair Fresh -

*p*

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

Also published separately in E♭ & F.

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

*p*

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.....

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

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

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

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

day has kept A-against you come, some



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



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



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



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



- May - ing.

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 neer 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.

*p*

Dedicated to  
M<sup>r</sup> 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.

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

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

bare. *ff con fuoco*

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!

ar - dan - do.

*ff*

*sva... 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.*

stayst 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 - ed, ..... 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!

*f* *suivez.* *rall.* *p* *a tempo* *dolce.*

Di -

*p* *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 -

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

*mf*

*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

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. *pp* *sempre molto leggero e piano*

Piano. *Con due Pedali.*

Some-time a-down a  
ma-gic stream a lit-tle boat comes sail-  
- ing, A sail-ing in the ev'n-ing just be-fore the sha-dows  
fall;..... It pau-ses in the

*poco cresc.*

Also published separately in Eb, F & G.

mea-dows by the bank where I stand wait -

The first system of music consists of 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#), indicating G major. The vocal line begins with the lyrics 'mea-dows by the bank where I stand wait -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues the vocal line with the lyrics '- ing, Then sweet and clear up-on the air.....'. The piano accompaniment continues with similar rhythmic patterns, maintaining the G major key signature.

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

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

The third system features the vocal line with the lyrics 'I hear the fai - ries call.....'. The piano accompaniment includes dynamic markings: *poco*, *dim.*, *colla voce.*, and *pp*. A key signature change occurs at the end of the system, moving from G major to G minor (one sharp and two flats).

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

The fourth system continues the vocal line with the lyrics 'I step..... in - to the ti - ny craft, And'. The piano accompaniment maintains the G minor key signature.

gent - ly we go drift -

The fifth system concludes the vocal line with the lyrics 'gent - ly we go drift -'. The piano accompaniment continues in G minor, ending with a final chord.

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

litt - - ing, And blend - ing with the

*poco rall.*

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

*a tempo*

*poco rit.*

.....

*a tempo*

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

*a tempo*

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

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

*dolce*

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

*dolce*

*poco rall.*

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

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.

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 quiet the laugh-in' an' push - in' on the

*pp*

*poco rit.*

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

*pp*

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

*pp*

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

*ppp*

*pp*

Red.

*a tempo*

There' a

*pp legato*

*rit.*

*pp*

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

*p*

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.

*pp*

*pp*

# 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 in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system shows the beginning of the piece with the tempo marking 'Allegro.' and a dynamic marking of 'mp' with a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the melody and accompaniment. The third system includes a dynamic marking of 'mf'. The fourth system concludes the visible portion of the score.

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

bles - 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* <sup>3</sup>  
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

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

*f* *mf* *f*

*Red.* \*

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

*ff*

done..... *ad lib.*

*mf* *a tempo*

*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.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a minor key, marked with a *rit.* (ritardando) and then returns to the original *tempo*. The lyrics are "dark - 'ning storm..... or sun - shine fair." The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

*p*

Thou who dost keep with ten - der

The second system continues the vocal line and piano accompaniment. The vocal line is marked with a *p* (piano) dynamic. The lyrics are "Thou who dost keep with ten - der". The piano accompaniment maintains the eighth-note texture in the right hand.

*dim.*

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

The third system features a vocal line marked with a *dim.* (diminuendo) dynamic. The lyrics are "might The bal - anced birds in all their flight,.....". The piano accompaniment includes a *dim.* marking in the right hand, mirroring the vocal line's dynamic.

*mf* *f*

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

The fourth system shows a vocal line with dynamics *mf* and *f*. The lyrics are "..... Thou of the tem - pered winds, be near, That,". The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand.

*rit.* *tempo*

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

The fifth system concludes the vocal line and piano accompaniment. The vocal line is marked with *rit.* and *tempo*. The lyrics are "hav - ing Thee,..... they know no fear." The piano accompaniment also includes *rit.* and *tempo* markings.

*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

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

sky. *tempo* *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

*Red.*

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

near, A hap - py noise to hear.

*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.*

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

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*

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The score includes various musical notations such as dynamics (mf, p, f), tempo markings (poco rit., tempo, rall., a tempo), and phrasing slurs. The lyrics are written below the vocal line.

stay. *f* 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.

The bells they sound on Bre - don, And

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

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

I will come.



# JOHNEEN.

(from "An Irish Idyll")

Words by  
MOIRA O'NEILL.

from "Songs of the Glens of Antrim."

By permission of Messrs W<sup>m</sup> 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-ny slips, 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-ee; Sure them are the hands now to

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

*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-ee;.....

*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. *Stain-te-gal, a-vic ma-chree!* live an' do right,

*p* *f* *p* *cresc.*

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

*f*

- een!.....

*ff* *pp* *più lento*

To  
Miss Maud Holden  
OPHELIA'S SONG.

Words by  
SHAKESPEARE.  
from "Hamlet?"

Music by  
MAUDE VALERIE WHITE.

*Andantino.* *p*

Voice. How

*semplice*

Piano.

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

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

*p*

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

*p* *f*

*gva sotto*.....

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

*f*

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

*appassionato.* *f*

*loco*

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

*affettuoso.* *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.....

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

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,.....

*sva sotto*.....

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

*appassionato* ..... And we cast a - way moan:..... *molto semplice e religioso* God ha' mer-cy... on his

*loco*

soul!.....

*rall.* *p* *pp* *ppp*

*sva 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?"

*p*

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

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

*cresc.* *p* *rit.* *colla voce* *a tempo*

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

*p*

wounds, *rit.* And I know my sin? *a tempo.* "She

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "wounds, And I know my sin?" and "She". The tempo markings "rit." and "a tempo." are placed above the vocal line. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

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

The second system continues the vocal line with the lyrics "knows it well?" sang the black - bird, — "Let her in, let her". The piano accompaniment continues with similar harmonic support.

in!"

The third system shows the vocal line with the lyric "in!". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with chords.

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

The fourth system features the vocal line with the lyrics "Thou bring'st no of - fer - ings?" said Mi - chael, —. The piano accompaniment continues with a steady bass line and chords.

"Naught save sin!" "She is

The fifth system shows the vocal line with the lyrics "Naught save sin!" and "She is". The piano accompaniment concludes with a final chord and melodic line.

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 -

*pp*

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

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

*colla voce.*

8 *loco.*

*dim.*

*pp*

*pp*

# LOVE ON MY HEART FROM HEAVEN FELL.

Words by  
ROBERT BRIDGES.

Music by  
CLIVE CAREY.

*Allegretto giojoso.* *poco ritenuto*

Voice. Love.....

Piano. *f* *poco ritenuto*

*a tempo.*

..... on my heart from hea - ven fell, Soft.....

*a tempo.* *p*

..... as the dew..... on flow'rs of Spring, Sweet....

..... as the hid - den drops that swell Their

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system shows the beginning of the piece with a tempo marking of 'Allegretto giojoso' and a dynamic of 'f' for the piano accompaniment. The voice part begins with the word 'Love'. The second system continues the melody with the lyrics 'on my heart from heaven fell' and includes a 'poco ritenuto' marking. The piano accompaniment has a dynamic of 'p' and a tempo marking of 'a tempo'. The third system continues with 'as the dew on flow'rs of Spring' and 'Sweet'. The fourth system concludes with 'as the hidden drops that swell Their'. The piano accompaniment features various dynamics and articulations throughout.

ho - ney - throat - ed chal - i - cing.

*poco ritenuto.* *a tempo.*

Now ..... nev - er from him do I

part, Ho - san - na ev - er - more I cry, I.....

..... taste his sa - vour in my heart, And bid all.....

praise... him as do I.



With-out him nought - so - ev - er is, Nor was..... a

- fore, nor e'er shall be:

*mf* *cresc.*

Nor..... an - y oth - er joy than his Wish

*f*

*allarg.* *quasi a tempo.*

I,..... wish I..... for mine..... to com - fort

*colla voce.* *p*

me.

*f*

To  
Robert Chignell.

# NANNY.

Words by  
THOMAS PERCY.

Music by  
HAROLD SAMUEL.

Allegretto.

Voice.

Piano.

*p* *legato*

*p* *cresc.*

*poco rit.*

*p*

*p*

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?.....

*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*

*cresc e rall - - -*

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

*rall - - -*

*en - - tan - - do*

fair-est of the fair?.....

*en - - tan - - do.* *f*

## O MEN FROM THE FIELDS.

## A CRADLE SONG

(from "Songs from Connacht")

Words by  
PADRAIC COLUM.Music by  
HERBERT HUGHES.

Andante.

Voice.

Piano.

*p*

*dim.*

*p*

O men from the fields,..... Come

gent - ly with - in,..... Tread soft - ly, soft - ly, O

men, com - ing in.....

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante.' The key signature has four flats (B-flat major or D-flat minor), and the time signature is 6/8. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The voice part enters in the second system with the lyrics 'O men from the fields,..... Come'. The piano part includes dynamic markings such as 'p' (piano) and 'dim.' (diminuendo). The score concludes with the lyrics 'men, com - ing in.....'.

For \*m' m'urn-in's go-ing From me and from you..... Where

Ma - ry will fold him With man-tle of blue,

*cresc.*

*Più animando.*

From reek of the smoke..... And

*cresc.* cold..... of the floor..... And peer - ing of things A -

*f*

cross..... the half - door.....

*f* *dim.*



*pp*

0

Tempo I.

men from the fields,..... Soft, soft - ly come

through;..... Ma - ry.... puts round him Her man - tie of

*pp*

blue.....

*a tempo.*

*pp*

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 <sup>ped.</sup> sempre staccato.*

The first system of the musical score features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by the lyrics 'Oh my swe - tyng! My'. The piano accompaniment consists of a right hand with a melodic line of eighth notes and a left hand with a steady eighth-note bass line. The tempo is marked 'Andantino' and the mood is 'con grazia'. The piano part is marked 'p grazioso' and 'con <sup>ped.</sup> sempre staccato'.

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

The second system continues the vocal and piano parts. The voice line has the lyrics 'lyt-tell pre - ty swe - tyng, My swe-tyng will I.... love wher-'. The piano accompaniment continues with the same melodic and bass patterns as the first system.

*poco rall.*

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

*colla voce*

The third system concludes the piece. The voice line has the lyrics '- ev - er I go,..... She is so pro-per and pure,.....'. The piano accompaniment continues with the same melodic and bass patterns. The tempo is marked 'poco rall.' and the mood is 'colla voce'.

*poco allarg.*

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

*suivez.*

my.. lyt-tell swe - - tynge.

*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 - tynge.

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 - tynge,.....

*rall. molto rall.*

*pp*

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

*a tempo sempre molto piano pp*

My swe-tynge 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,

There is none such, ye may be sure,

*poco rall.*

*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. *mf*

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

Piano. *sf sf sf p*

*rall.* *a tempo.* *f*

*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*

*sf p colla parte.*

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante' and a dynamic of 'mf' for the voice. The piano accompaniment starts with 'sf' (sforzando) and ends with 'p' (piano). The lyrics are: 'Och - one, when I used to be young! Och - one, when I used to be young! Them was the days I was free and hear-ty, The life and soul of a dan - cin' par - ty, The first boy axed when a song was.... sung!..... Och - one, when I used to be'. The score includes various performance markings such as 'rall.' (rallentando), 'a tempo.', 'colla voce.', 'poco rall.', 'sf', and 'p'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often in a triplet or similar pattern.

*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

*ff*

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

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

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

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

Tempo I.

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

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

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.* *cresc.*

*p* *p*

Since thou art dear-er and dear - er While

The musical score is written for voice and piano. The voice part is in a single line of music, and the piano part is in two staves (treble and bass clef). The tempo is 'Andante con moto' and the mood is 'teneramente'. The score includes various performance markings such as 'espressivo', 'p' (piano), 'cresc.' (crescendo), and 'rit.' (ritardando). The lyrics are: 'Since thou, O...fond-est and tru - est, Hast lov'd me best and long - est, And now with trust the strong - est The joy of my heart re-new - est; Since thou art dear-er and dear - er While'. The score is divided into four systems, each with a voice line and a piano line.

*cresc.*

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

*p* *cresc.*

*f* *sf* *dim.* *mf*

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

*f* *espress.* *sf* *p* *pp*

*cresc sempre.*

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

*mf* *cresc sempre.* *f*

*allarg.*

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

*sf allarg.* *sf*

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

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

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

God, thy Mas-ter that made thee.

# 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...

May bush - es are white.

*pp*

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

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 nest - le here.

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

- bout him The May bush - es are white.

*rit. pp*

## 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.

The first system of the score shows the beginning of the piece. The voice line starts with a whole rest. The piano accompaniment begins with a piano (*p*) dynamic marking. The music is in G major and 6/8 time.

Piano.

The second system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic marking. The voice line enters with the lyrics "It was a lover.....".

The third system continues the piano accompaniment with a piano (*p*) dynamic marking. The voice line enters with the lyrics "and his lass, With a hey and a ho, and a hey..... no ni no! That".

The fourth system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic marking. The voice line enters with the lyrics "o'er the green corn - field did pass In the spring - time, the".

*rit.*

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

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "on - ly pret - ty ring - time, When birds do sing". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The tempo marking *rit.* is placed above the vocal line.

*sostenuto* *a tempo*

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

*colla voce*

The second system continues the piece. The vocal line has lyrics "Hey ding a ding, Sweet lov - ers love the Spring.". The piano accompaniment includes the marking *colla voce*. The tempo markings *sostenuto* and *a tempo* are placed above the vocal line.

*Più lento. ♩ = 84.* *p*

Be - tween the a - cres of the rye These

The third system begins with a new tempo marking *Più lento. ♩ = 84.* and a dynamic marking *p*. The vocal line has lyrics "Be - tween the a - cres of the rye These". The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

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

The fourth system continues the vocal line with lyrics "pret - ty coun - try folks would lie: This ca - rol they be - gan that hour,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

*rall. - - - -*

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

*rall. - - - -*

The fifth system concludes the piece with a *rall.* marking. The vocal line has lyrics "How that life was but a flow'r, How that life was but a flow'r.....". The piano accompaniment also features a *rall.* marking.

*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

Music by  
C. A. LIDGEY.

Words XVII Century.

*Allegro vivace.*

Voice.

Piano.

*p*

*mf*

*mf*

Red.

See where my  
love a - may - ing goes With sweet dame Flo - ra  
sport - ing!..... She most a - lone.....

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system shows the beginning of the piece with a piano accompaniment starting on the second measure. The second system contains the first vocal line with the lyrics 'See where my'. The third system continues the vocal line with 'love a - may - ing goes With sweet dame Flo - ra'. The fourth system concludes the vocal line with 'sport - ing!..... She most a - lone.....'. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes dynamic markings such as *p* and *mf*. A 'Red.' marking is present under the piano part in the first system.

Also published separately in Eb, F & G.

..... with night-in-gales                      In woods' delights con-

- sort - - - ing.

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

- est!                      The pleasantest air's in meadows; .....                      Eise

*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*

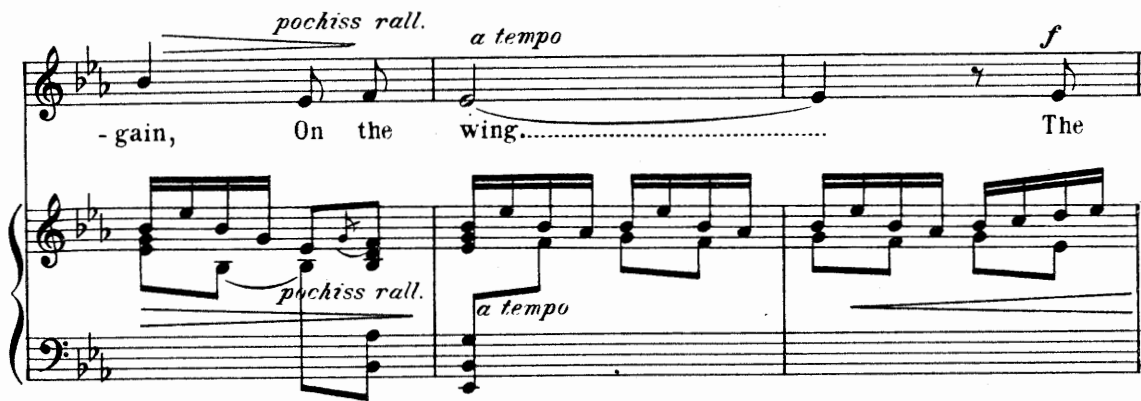
*pochiss. rall.* *a tempo*

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

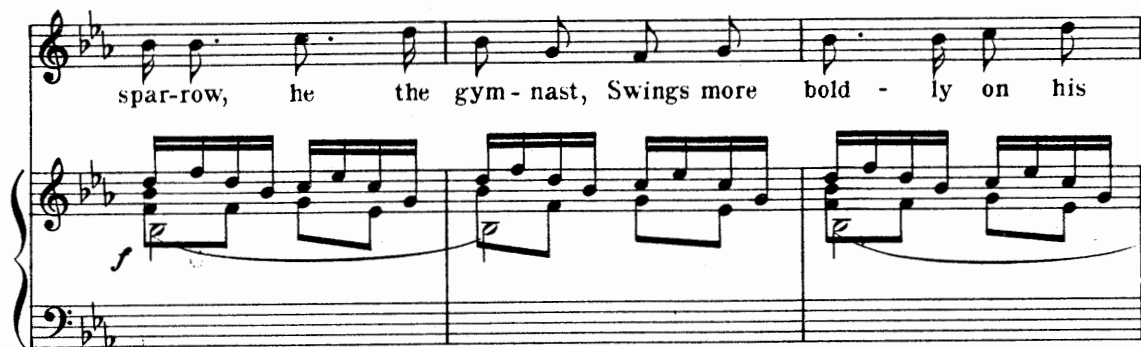


*pochiss rall.* *a tempo* *f*

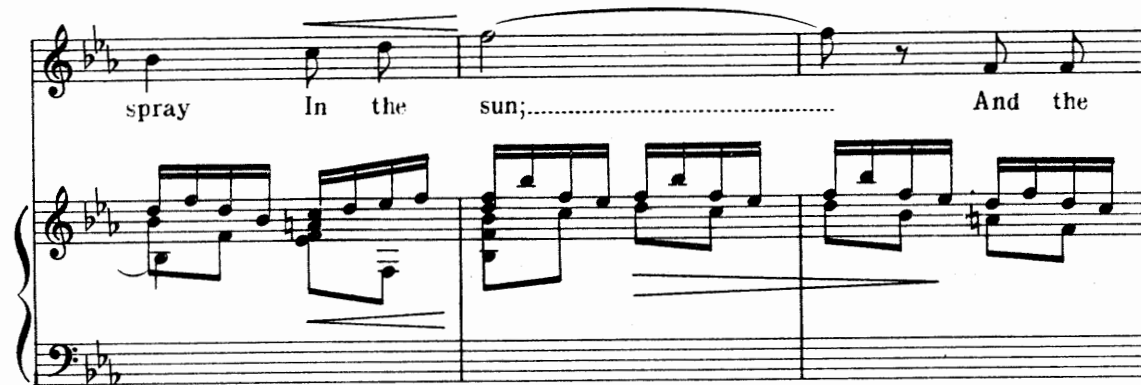
- gain, On the wing..... The



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



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



*poco rall.*

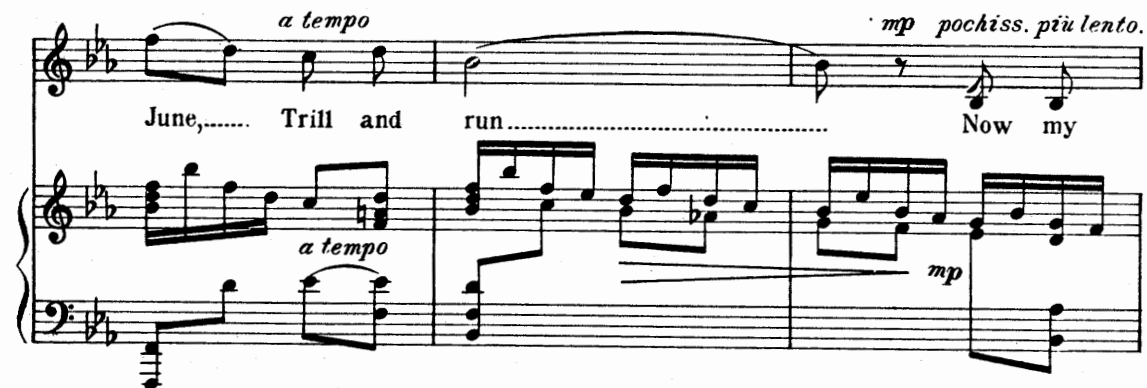
ma - vis floods the or - chard With an air too fine for

*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*

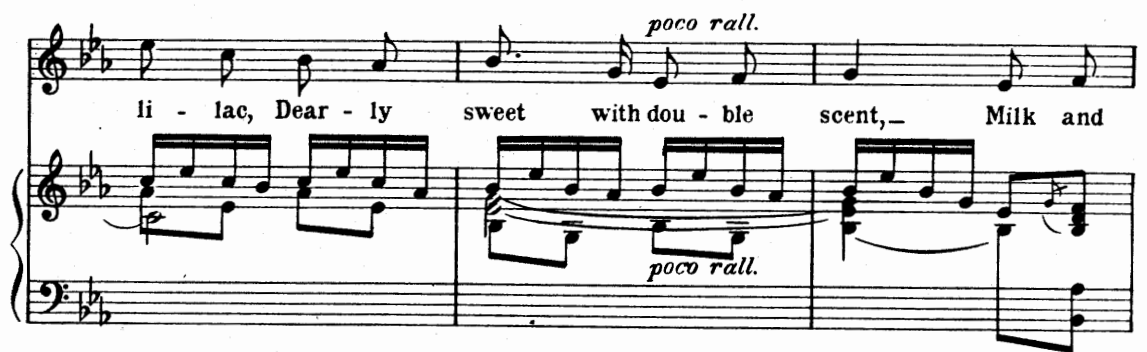
kiss In the dusk;..... So I clasp my love in



*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. *mp*

Voice. *p*

When that I was and a lit-tle ti-ny boy, With

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

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

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

*poco rall.* when I came, a-las! to wive, with a *a tempo* 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. *mp*

Voice. 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

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

lips, nor eyes, are in that land.

*p*  
I know it not, O Soul; Nor dost

*pp*  
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.*

*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*

*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.

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

ghost,..... since ghost..... there's none.....

*cresc.* *mf*

to af-fright thee.

*p* *l. h.*

*mf*

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

*mf*

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

*cresc.*

*cresc.*

ta-pers clear without num - ber.

*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

*cresc.* *f largamente*

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

*rit.* *a tempo*

I'll pour in - to

thee.

*poco accel.*

*p*

Ped.

# 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.

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.

*meno mosso*

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.* *frall.*

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

*f rall.*

*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.

Piano.

*mp*

Oh Mis-tress mine,  
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  
*trill*  
*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

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

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

dure. Mis - tress mine,

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

## 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*

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

 *espressivo* *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

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 - ter for a wife, In -

*sf* *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'hould his tongue, D' ye mind? Smoke an'hould his

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

# VILLANELLE.

Words by  
ERNEST DOWSON.

CYRIL SCOTT.  
Op.33 N<sup>o</sup>3.

Slowly as if a lullaby.

Voice.

Come hi - ther, child, and

Piano.

*pp*

3

3

rest,

This is the end of.... day, Be -

- hold the wea - ry West!..... Sleep

rounds with e - - qual zest Man's toil and chil - dren's

play, — Come hi - ther, child, and rest, and

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by the lyrics "Come hi - ther, child, and rest, and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

rest..... My white bird, seek thy

The second system continues the vocal line with a dotted half rest followed by the lyrics "My white bird, seek thy". The piano accompaniment continues with similar rhythmic patterns.

nest, Thy droop - ing head down lay, Be -

The third system continues the vocal line with the lyrics "nest, Thy droop - ing head down lay, Be -". The piano accompaniment continues with similar rhythmic patterns.

- hold the wea - ry West! Now eve is man - i -

The fourth system continues the vocal line with the lyrics "- hold the wea - ry West! Now eve is man - i -". The piano accompaniment continues with similar rhythmic patterns.

- fest And home - ward lies our way, — Be -

The fifth system concludes the vocal line with the lyrics "- fest And home - ward lies our way, — Be -". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* is present above the vocal line.

- hold the wea - ry West! .....

*mf* *mf* *dim.*

..... Tired flow - er! up - on my breast

*mp*

I would wear thee al - way, — Come hi - ther, child, and

*mf* *mf*

*rit.* *p tranquillo* *pp*

rest, ..... Be - hold the wea - ry West! .....

*rit.*

.....

*pp*



# 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  
is by Beth - a - ny, Had not on fin - ger Red-der blains than  
we: Je - su..... that is God's light,.... Warm us in.....  
..... the cold night..... The

Piano. *p*  
*Red.* \*  
*mp* *dim.*  
*dim.*  
*p* *pp* *p*

The musical score is written for voice and piano. It begins with a tempo marking of 'Quasi Andante' and a dynamic of 'p'. The voice part has a melodic line with lyrics, and the piano part provides harmonic accompaniment with chords and a moving bass line. The score is divided into four systems. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the next two lines, including a key signature change to 3/4 time. The fourth system contains the final two lines. Performance markings include 'Red.' with an asterisk, 'mp', 'dim.', and various dynamic changes.

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.* *pp*

*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: Thic-k drives the

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

Also published separately in C & D minor.

shade of my roof-tree, The true word of welcome was spoken in the door: -

*ff* *poco rit.*

*ff* *poco rall.*

Dear days of old... with the faces in the fire - - light; Kind folks of

*p* *a tempo* *pp*

*pp a tempo* *pp*

old, you come a-gain no more.

*colla voce* *f* *p*

Home was home then, my dear, full of kindly faces, Home was home then, my dear,

*mf* *p*

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

*mf* *p*

*dim.*

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

*risoluto* *f*

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

*ff* *poco rit.* *a tempo* *p*

chim-ney-stone is cold. Lone let it stand now the friends are all de-part -

- 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-fow1, 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 - -

*ff* *poco rit.* *pp* *a tempo*

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

*molto rall.*

*colla voce*

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-tract 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,

*p*

dy - ing, dy - ing

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

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

*con entusiasmo*

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

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

*poco rit.* *a tempo*

*colla voce* *f a tempo*

*p*

Blow, bu - gle, blow, set the wild e - choes 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. 

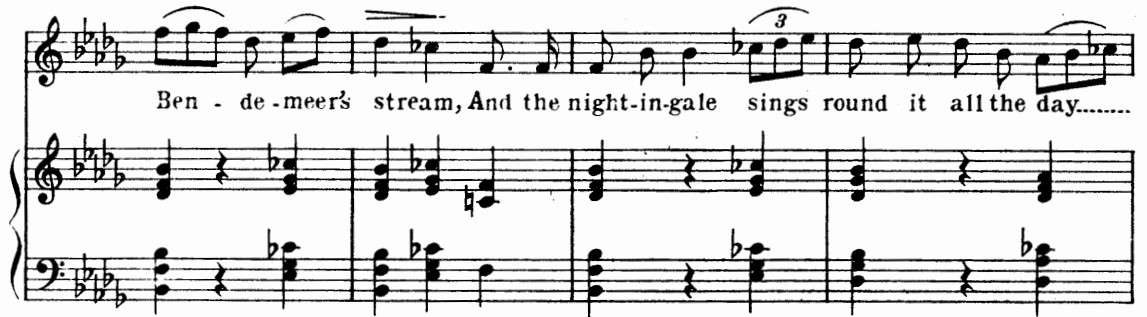
Piano. 

*con molto espressione.*



There's a bo-<sup>3</sup>wer of..... ro-<sup>3</sup>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.....

*Più lento.*

gone. Thus me - mo - ry

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.*

*mf*

*dim.*

*3*

*3*

*rall.*



## ROW, BURNIE, ROW.

Words by  
WALTER C. SMITH, D. D.

Music by  
H. BURGESS WESTON.

*Allegretto.*

*Molto legato*

Voice.

Piano.

*una corda.*

*mp*

Row, burn - ie, row Through the brack - en glen;.....

*p*

*ped.* \* *ped.* \*

Row, burn - ie, row..... By the haunts of men;

Where the gold - en cows-lips glint, Through the wild thyme and the mint,

*mf*

*tre corde*

*ped.* *ped.*

Also published separately in D. Eb. F. & G.

By the bar-ley and the lint,- Row, burn - ie, row..... *a tempo*

*poco rit - - en - - u - - to* *una corda.*

Row, burn - ie, row,

*mp* *pp*

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

Tink-ling un-der heather bells; Row, burn - ie, row Down to where my true love

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

*mp*

dwells;- Sing-ing songs down to the sea, Sing-ing of the hill coun-trie,

*p tre corde.*

*Red.* *Red.* *Red.* *Red.*

Sing - ing to my love from me, - Row, burn - ie, row.....

*poco a poco rit.*

*a tempo*

*mf una corda*

Red. \*

*p*

*pp*

*mp*

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

Row, burn - ie, row To him that's far a - wa,

*mf*

*p*

*tre corde.*

Red. Red. Red. Red.

*allargando.*

Row, burn - ie row, And mind him o' us a'.

*3*

Red. Red. Red. Red. Red. *3*

Say there's nae-thing I re-gret, Say I ne-ver can for-get,

*cre - scen - do ri - te*

*Red. \* Red. \**

*allargando*

Say I love him dear - ly yet:

*- nu - to allargando più a tempo*

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

Row, burn - ie,..... row.....

*ri - tar - dan - do p a tempo*

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

Row, burn - ie, row

*rit.*

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

Through the gow - ans white,..... Row, burn - ie, row, .....

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

Gleam - ing in the light:..... *mf* Let il - ka rip - ple bear Fond kiss - es

*dim.* *mf un poco meno mosso.*

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

to him there; O my heart it's long - ing sair, - Row, burn - ie, row.....

*dim. e ri - - tar - dan - - do*

Red. Red.

*mf* de - - cre - - scen - - do *ppp*

\* Red. \*

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 ~~ad.~~ 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.*

dawn..... "This is the sound," she thought, "of summer

*a tempo* *pp*

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

*sempre Red.* *p*

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

*Red.*

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

The first system features a vocal line in treble clef with lyrics "nights, And dim de - lights,.....". The piano accompaniment consists of two staves: the right hand has a flowing sixteenth-note melody, and the left hand has a more rhythmic accompaniment with some chords.

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

*poco rit.* *a tempo*

The second system continues the vocal line with lyrics "Sum - mer! So much to take, so much.....". The piano accompaniment includes dynamic markings *mf* and *p*, and tempo markings *poco rit.* and *a tempo*.

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

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

The third system continues the vocal line with lyrics "to give,..... 'Tis sweet,.....". The piano accompaniment includes dynamic markings *mf* and *p*, and tempo markings *poco rit.* and *dim.*.

sweet..... to live? Vivace.

*Vivace.* *l. a.* *pp*

*10*

The fourth system continues the vocal line with lyrics "sweet..... to live? Vivace." and includes the tempo marking *Vivace.*. The piano accompaniment features a section marked *l. a.* (first ending) with a measure number *10* and a dynamic marking *pp*.

*Red. e una Corda*

*morendo*

The fifth system shows the piano accompaniment concluding with a *morendo* marking. A performance instruction *Red. e una Corda* is present at the beginning of this system.







*p*

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

*pp*

*rit.* *P P 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* *rit.*

## A GREEN CORNFIELD.

Words by  
CHRISTINA ROSSETTI.

Musio by  
MICHAEL HEAD.

*Allegretto. (peacefully.)*

Piano. *pp* *poco cresc.* *mp*

*con Ped.*

*(simply) p*

The earth was green, ... the

*dim.* *p*

*ped.* \*

sky was blue: I saw and heard one sun-ny morn A

*pp* *p poco rit.*

sky-lark hang be-tween the two, A singing speck..... a-bove the corn; .....

*colla voce* *p*

*a tempo*

*a tempo* *poco cresc.* *mp*

*p molto rit.* *ten.*

The corn - - field..... stretch'd a

*molto rit.*

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

*a tempo*

ten-der green..... To right and left.... be - - side my walks;

*a tempo*

*poco accel.* *poco largamente* *mf*

I knew he had a nest un-seen      Some-where a-mong the mil-lion

*mp* *poco accel.* *poco largamente* *mf*

*rit.* - - - *Meno mosso.*

*pp* *ten.* *ten.*

stalks: And as I paus'd to hear his song While

*Meno mosso*

*poco accel.* *rall.* (*pp*) *a tempo*

swift the sun - ny mo - ments slid,.....

*poco accel.* *rall.* *a tempo*

*p*

*p* *poco rit.* - - -

Per - haps his mate sat list'n'ing long,..... And

*p* *poco rit.* - - -

*rit.* - - -

*pp* *3*

listen'd, lis - - ten'd long-er than I did.

*colla voce* *pp* *p rit.*

## 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.

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Sigh no more, la - dies; sigh no more,". The piano accompaniment continues with chords and a steady bass line.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Men were de - cei - vers ev - - er, One foot in sea, and". The piano accompaniment provides harmonic support with chords and a consistent bass line.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "one... on shore, To one... thing con - stant ne - - ver. Then". The piano accompaniment ends with a final chord and a rest in the bass line. A piano (*p*) dynamic marking is present at the start of this system.

*Also published separately in F.*

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H. 10910.

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

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 piano accompaniment. The vocal line is a single staff with a treble clef, showing a series of rests. The piano accompaniment is written for grand piano with a grand staff (treble and bass clefs). It begins with two rests in the bass staff, followed by a series of chords and moving lines in both staves.

The second system includes the vocal line with lyrics and piano accompaniment. The vocal line starts with a piano (*p*) dynamic marking. The lyrics are: "Sing no more dit - ties, sing no more Of dumps so". The piano accompaniment continues with chords and melodic lines.

The third system includes the vocal line with lyrics and piano accompaniment. The lyrics are: "dull and hea - - vy; The fraud... of men was". The piano accompaniment features a more active bass line and complex chordal textures.

The fourth system includes the vocal line with lyrics and piano accompaniment. The lyrics are: "ev - er so, Since sum - mer first was lea - - fy. Then". The piano accompaniment concludes with sustained chords and a final melodic flourish.

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 Pensieroso). 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 Pensieroso). 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! (Jephta). 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 (Alceste). Let me congratulate (Jephta). 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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