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TO MY WIFE
(née ELISE VAN DEN HEUVEL).

SIX SONGS

FOR SOPRANO

The words from "NEW SPRING"

by

H. HEINE

The music by

George F. Boyle

(Op. 31.)

PRICE
TWO SHILLINGS AND SIXPENCE
NET.

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I.

THE BLUE STARRED EYES OF SPRINGTIME.

Francis Hueffer.

George F. Boyle.

Allegretto con grazia. (♩.=80)

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the left hand and arpeggiated chords in the right hand, often with a fermata over the right-hand part. The vocal line is in a soprano or alto range. The lyrics are: "The blue starred eyes of Spring - - time Peep from the grass a - - round, They are the gen - tle vi - o - lets,". The first system includes the tempo marking "Allegretto con grazia. (♩.=80)" and the dynamic marking "p". The piano part is marked "con Ped.".

Which to a wreath I bound. I pon - - der as I

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Which to a wreath I bound. I pon - - der as I". The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand, both in a key with one sharp (F#).

break them, And all that hid - - den

The second system continues the musical score. The vocal line has the lyrics "break them, And all that hid - - den". The piano accompaniment maintains the same arpeggiated pattern as the first system.

tale

con grazia

pp

The third system concludes the page. The vocal line has the word "tale". The piano accompaniment includes the instruction *con grazia* and *pp* (pianissimo). The piano part features a more complex, flowing arpeggiated texture in the right hand.

Of heart - felt love_ and long - ing Sings loud the

night - in - gale. I pon - - der_ as I

break_ them, And all that hid - den tale_ Of

heart - - felt_ love_ and long - ing Sings loud the night - - in -

-gale. Yea! what I think, she chant - - eth

Glad - ly in joy - - ous tone;

I fear my ten - der se - cret to all the

wood is known!

sempre p *senza rit.*

II.

SOFT AND GENTLY THROUGH MY SOUL.

Kate F. Kroeker.*

Con moto. (♩ = 76.)

Soft and gent - ly

mp legato

can Ped.

through my soul Sweet-est bells are ring-ing, Soft and

dolce

gent - ly through my soul Sweet-est bells are ring-ing,

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poco più mosso.

Speed you forth my lit - tle song, Of Springtime blithe - ly

dolce

sempre legato

Tempo I^o

sing - - ing! Speed you

pp *poco rit.* *mp*

on - ward to a house Where sweet flowers are fleet-ing!

Speed you on - ward to a house Where sweet flowers are fleet-ing!

poco più mosso.

If per - chance a rose you see,

pp

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics "If per - chance a rose you see," are written below the vocal staff. The piano accompaniment is on a grand staff (treble and bass clefs). The first measure of the piano part features a *pp* dynamic marking. The piano part includes several slurs and a fermata over the final note of the first line.

Say I send her greet - - ing!

sempre pp

Detailed description: This system contains the second and third lines of music. The vocal line continues with the lyrics "Say I send her greet - - ing!". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues with a *sempre pp* dynamic marking. The piano part features a large slur encompassing the second and third lines, with a fermata at the end of the third line.

A greet - ing! _____

Detailed description: This system contains the third and fourth lines of music. The vocal line concludes with the lyrics "A greet - ing!" followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with a fermata over the final chord of the piece.

III.

WHAT BRINGS THEE OUT IN THE SWEET SPRING NIGHT.

Emily Pfeiffer.*

Allegro agitato. (♩ = 100.)

The piano introduction consists of three measures. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The first measure is marked with a forte (*f*) dynamic. The second measure features a sharp sign above the staff, and the third measure has a *can Ped.* instruction below the staff.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "What brings thee out in the sweet spring night, To". The piano accompaniment includes a *mf* dynamic marking.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "make all the flowers half mad with fright? What brings thee out in the".

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sweet spring night, To make all the flowers half mad with fright?

The vio - lets are all of a flut - ter, The

p

simile

ro - ses for ve-ry shame are red, The li-lies, pale as are the dead, Im-

f

f

- peach thee, beseech thee, and stutter.

f

8

ff

sempre ff

f poco allargando

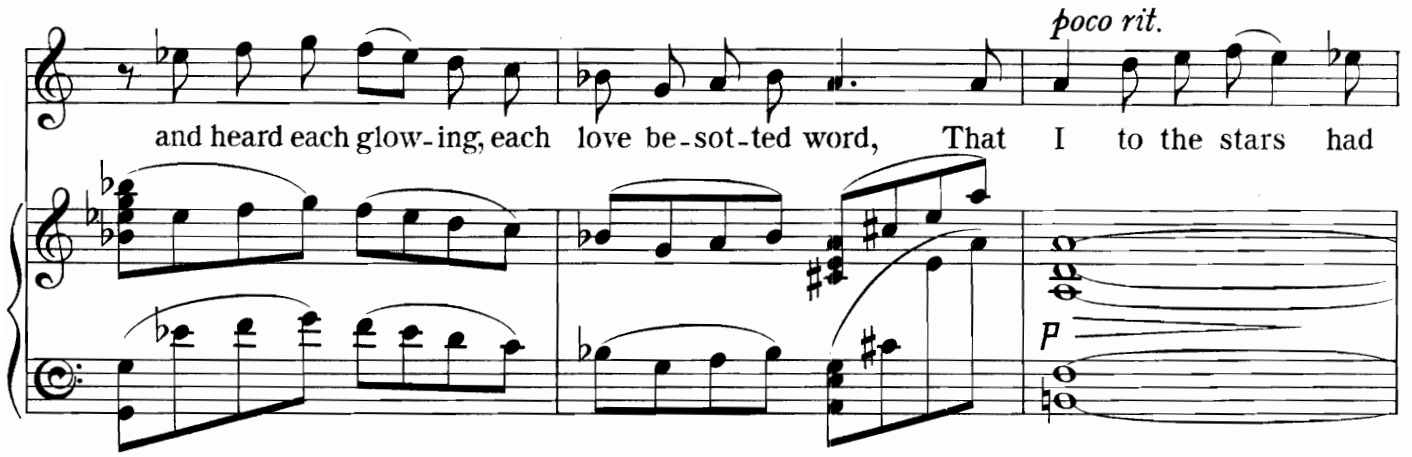
O thou dear moon, of what pi-ous sect are then the flowers, That they de-tect my

crimes with-out fur - ther to - ken? How could I know they had listened

f

poco rit.

and heard each glow-ing, each love be-sot-ted word, That I to the stars had



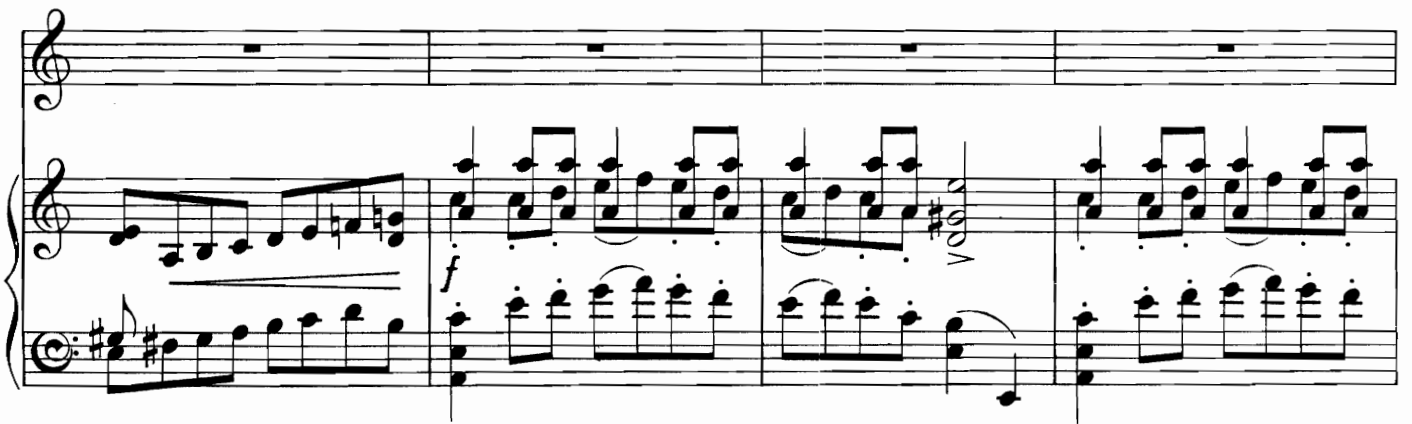
spo-ken?

accel.

p staccato
R.H.



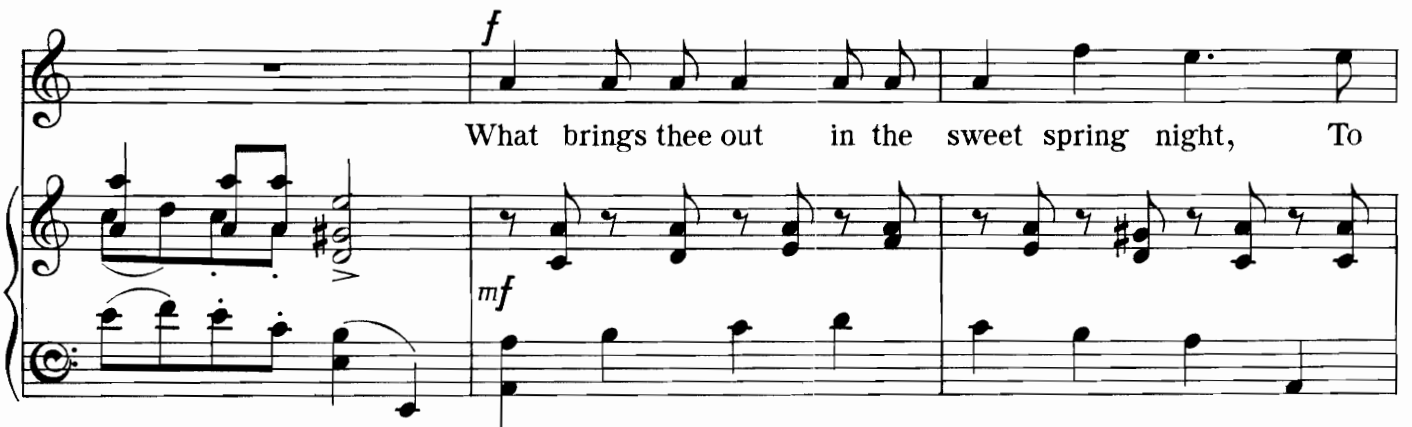
f



f

What brings thee out in the sweet spring night, To

mf



make all the flowers half mad with fright? What brings thee out in the

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "make all the flowers half mad with fright? What brings thee out in the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

sweet spring night, To make all the flowers half mad with fright?_____

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "sweet spring night, To make all the flowers half mad with fright?_____". The piano accompaniment maintains the same rhythmic and melodic structure as the first system.

mp
The vio - lets are all of a flut - ter, The

p
simile

The third system begins with a vocal line that starts with a rest, followed by the lyrics: "The vio - lets are all of a flut - ter, The". The piano accompaniment is marked with a piano (*p*) dynamic and includes a *simile* instruction. The piano part features a complex texture with multiple voices and a strong rhythmic drive.

ro - ses for ve - ry shame are red, The li - lies, pale as are the dead, Im -

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 vocal line begins with the lyrics "ro - ses for ve - ry shame are red," followed by a rest, and then "The li - lies, pale as are the dead, Im -". The piano accompaniment consists of chords and arpeggiated figures. A dynamic marking of *f* (forte) is placed above the vocal line and below the piano accompaniment.

- peach thee, beseech thee, and stutter!

The second system continues the vocal line with the lyrics "- peach thee, beseech thee, and stutter!". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. Dynamic markings include *f* (forte) and *ff* (fortissimo) in the piano part.

The third system shows the piano accompaniment continuing with intricate right-hand patterns and a consistent bass line. A dynamic marking of *mf cresc.* (mezzo-forte crescendo) is present in the right hand.

The fourth system concludes the piano accompaniment with a final flourish in the right hand and a sustained bass line. A dynamic marking of *fff* (fortississimo) is used for the final chords.

IV.

WHEN BY CHANCE YOU CROSS MY PATH.

J. Snodgrass.*

Andante con moto. (♩.=104.)

The first system of the score shows the piano introduction. It consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs). The piano part begins with a *pp* dynamic and a *legatissimo* marking. The bass line features a steady eighth-note accompaniment. The piece is in 9/8 time and the key signature has five flats.

pp legatissimo

con Ped.

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line starts with a *p* dynamic. The piano accompaniment continues with the same accompaniment pattern as the introduction, marked *sempre dolce*.

p

When by chance — you cross — my path, —

sempre dolce

The third system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with the same melody. The piano accompaniment includes some dynamic markings like *mf* and *f* in the bass line.

And your dress — but touch — — es me,

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Bound - - ing goes my glad - - dened heart,

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are written below the vocal staff.

And I fain would fol - - low thee.

espress.

This system contains the next two staves of music. The vocal line continues with the lyrics "And I fain would fol - - low thee." The piano accompaniment continues. The instruction *espress.* is written above the vocal staff.

sempre pp

This system contains two staves of music. The vocal staff is mostly empty, with a few notes at the beginning. The piano accompaniment continues. The instruction *sempre pp* is written below the piano staff.

When you turn to give me greet - - ing,

P
sempre dolce

This system contains the final two staves of music. The vocal line begins with the lyrics "When you turn to give me greet - - ing,". The piano accompaniment continues. The instruction *P* is written above the vocal staff, and *sempre dolce* is written below the piano staff.

Greet-ing from large eyes to me

Fills my heart so full of ter - - ror

That I dare not fol - - low thee.

espress.

sempre pp

rit.

V.

GOLDEN STARS ACROSS THE HEAVENS.

Alma Strettel.*

Andante espressivo. (♩=92.)

mp

Gold - en stars__ a - cross the heav - ens With their small feet

mp

con Ped.

soft - ly__ creep, Fear - ing lest__ they should a - wa - ken

Mother Earth, who lies__ a - sleep.

pp

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P

List - 'ning stand the si - - lent forests,

mf *P*

Ev - 'ry leaf a lit - tle ear, And, as in a

3

dream, the moun - tain sha - dow arms out - stretch - es near.

mf

But who called? I hear an e - cho, Through my list - 'ning

mp

allargando

heart — it — fell. Could it be — her voice, or was — it —

a tempo

no - thing but the night - in - gale?

pp

mp a tempo

p senza rit.

VI. THE ELVES' RIDE.

Francis Hueffer.

Allegro scherzoso. (♩.=152.)

mf
con Ped.

mf
In the for - est

p

moonbeam brightened, Late last night the elves were rid - ing,
f

In the for-est moonbeam brightened, Late last night the elves were rid - ing,

p simile

f

Horns and sil - ver bells re-sound - ed,

f *mf*

cresc.

As their throng went past me glid -

f

- ing. From the fore-heads of their hor - ses

mf

simile *p*

Gold - en ant - lers were ex - tend - ing, From the foreheads

of their hor - ses Gold - en ant - lers were ex - tend - ing.

Swift - ly through the air, like swan - birds,

cresc. They their ra - pid way were wend - - ing. *f meno mosso*

simile

f
Gracious-ly the elf-queen beckoned, On her

pal-frey backward lean - ing. Gracious-ly the elf-queen beckoned,

f sempre
On her pal-frey back - ward lean - ing. Did she

cresc. molto
smile at my new pas - sion, Or was

senza rit.

doom and death her mean - - - ing?

The first system features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line has a long note on 'mean' with a slur over it. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Più mosso.

ff dim.

The second system is a piano accompaniment system. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes. The dynamic marking *ff dim.* is placed above the first measure.

mf sempre dim. *P*

The third system continues the piano accompaniment. The right hand has chords, and the left hand has eighth notes. The dynamic marking *mf sempre dim.* is in the first measure, and *P* is in the fifth measure.

pp *ppp cresc.* *ff*

The fourth system concludes the piano accompaniment. It features a triplet of eighth notes in the right hand. The dynamic markings *pp*, *ppp cresc.*, and *ff* are placed above the first, third, and fifth measures respectively.