

SOLO.

TO MY FRIEND
Percy Grainger.

DUET.

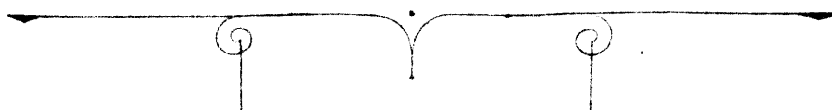


THREE ENGLISH DANCES

(OPUS II)



Composed



By

ROGER QUILTER.

BOOSEY & HAWKES

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THREE ENGLISH DANCES

(OPUS 11)

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For Price see Current Catalogue

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THREE ENGLISH DANCES.

I.

ROGER QUILTER. Op. 11.

Allegro giocoso. ♩ = 138.
delicato.

PIANO.

p *mp*

mf

cresc.

f *poco dim.* *mp* *mf*

cresc. Ped. Ped. *

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *poco dim.* and *mf*. The word *espress.* is written above the treble staff in the third measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamic markings include *p dolce* and *mp*.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamic markings include *p* and *mf*.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamic marking includes *poco cresc*.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamic markings include *espress.* and *mp*.

The first system of music features a treble and bass clef. The treble clef part begins with a series of eighth notes, some beamed together, and includes a dynamic marking of *f*. The bass clef part provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble clef part includes fingerings (5, 4, 5, 4, 3, 3, 2, 1, 5, 5, 4, 3, 2, 3) and a dynamic marking of *mf*. The bass clef part continues with a steady accompaniment.

The third system includes the tempo instruction *poco rit.* followed by *A tempo primo.* The treble clef part starts with a dynamic marking of *p* and later *pp*. The bass clef part features a more active accompaniment with eighth notes.

The fourth system continues with a treble clef part marked *p* and a bass clef part with a rhythmic accompaniment of eighth notes.

The fifth system concludes the piece with a treble clef part marked *mp* and a bass clef part with a simple accompaniment.

First system of musical notation. The piece is in G major (one sharp). The first staff (treble clef) features a melodic line with slurs and accents. The second staff (bass clef) provides harmonic accompaniment. Dynamics include *poco cresc.*, *mf*, and *poco dim.*.

Second system of musical notation. The first staff continues the melodic line with slurs and accents. The second staff continues the accompaniment. Dynamics include *mp*, *mf*, and *cresc.*.

Third system of musical notation. The first staff continues the melodic line with slurs and accents. The second staff continues the accompaniment. Dynamics include *poco dim.*.

Fourth system of musical notation. The first staff continues the melodic line with slurs and accents. The second staff continues the accompaniment. Dynamics include *espress. mf* and *p dolce.*.

Fifth system of musical notation. The first staff continues the melodic line with slurs and accents. The second staff continues the accompaniment. Dynamics include *mp*, *p*, and *pp*.

II.

Allegro scherzoso. ♩ = 112.

PIANO. *p*

mf *mp*

cresc. *f*

dim. *p* *mf*

The first system of music features a treble and bass clef with a key signature of two flats. The melody in the treble clef is marked *mf* and includes a slur over the first two measures. The bass clef accompaniment consists of a steady eighth-note pattern.

The second system continues the piece with similar notation. The treble clef melody has a slur over the first two measures, and the bass clef accompaniment maintains its rhythmic pattern.

Tranquillo ma a tempo.

The third system is marked *p* and *mp*. It features a treble clef melody with numerous fingerings (1-5) and a bass clef accompaniment with fingerings (1, 2, 3, 4, 5) and a *ped.* marking.

The fourth system continues with a treble clef melody and a bass clef accompaniment. It includes a *mp* marking and a *mf* marking. Fingerings are indicated throughout the piece.

The fifth system shows the continuation of the piece with a treble clef melody and a bass clef accompaniment. The notation includes slurs and various note values.

The sixth system concludes the piece with a treble clef melody and a bass clef accompaniment. It includes a *mp* marking and fingerings for the final measures.

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

p *mf*

cresc. *f* *mf* *mp*

poco dim.

Optional.
A tempo primo.

p

A tempo primo.

p

5 1 2 1 2

5 8 1

5 8 1

mf

mp

cresc.

f

ped. * *ped.* *

dim

p

mp

mf

4 5

1 2

p

pp

III.

Allegro non troppo ma con spirito. (♩=104.)

ben marcato

PIANO.

The first system of music is in 2/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *mp* (mezzo-piano). The system concludes with a double bar line.

The second system continues the piece. The right hand has a more active melodic line with some sixteenth-note passages. The left hand maintains a consistent eighth-note accompaniment. A dynamic of *f* is indicated.

The third system shows a variation in dynamics, with *sf* (sforzando) and *mp* markings. The melodic line in the right hand continues with eighth-note patterns.

The fourth system includes fingerings (1, 2, 3, 4, 5) and a dynamic of *p* (piano). The right hand features a melodic line with some grace notes.

The fifth system concludes the piece with a *poco cresc.* (poco crescendo) marking. It features a final melodic flourish in the right hand and a *mf* (mezzo-forte) dynamic. The system ends with a double bar line.

a tempo
mf espressivo
cresc.
triquillo.
p
rit.
a tempo
L.H.
espress.
mf
espress.
mp
f
sf
mp
f

The musical score is arranged in six systems. The first system shows a piano introduction with a violin line. The second system continues the piano part with triplets. The third system features a violin line with a left-hand (L.H.) triplet and piano dynamics. The fourth system is a piano part with a mezzo-piano dynamic. The fifth system is a piano part with a forte dynamic. The sixth system is a piano part with a forte dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The notation includes various dynamics and performance instructions:

- System 1:** Dynamics include *p* and *cresc.*
- System 2:** Dynamics include *f* and *mf*.
- System 3:** Dynamics include *cresc.* and *ff*.
- System 4:** Dynamics include *mf*.
- System 5:** Dynamics include *f*, *sf*, and *ff*. It also features the instruction *con fuoco e* and includes fingerings (e.g., 2, 3, 5, 3, 2, 1) and accents.
- System 6:** Dynamics include *ff*. It features the instruction *accelerando* and includes fingerings (e.g., 4, 5, 3, 2, 1, 4, 3, 2).

Three English Dances.

Red

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H. 6589.

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Romanesca
Valse Bohemienne
Valse Douloureuse
Valse des Papillons
Valse Tendre
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Pastoral
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ROGER QUILTER

SONGS

| | | | |
|---|-------------------------------------|-------------------------------|-------------------------------------|
| Amaryllis | E | Last Year's Rose (A) | D \flat |
| Arab Love Song | B, C and D (minor) | Love's Philosophy | C, D and F |
| Ash Grove, (The) | A \flat | Maiden Blush (The) | D |
| At Close of Day | A and C (minor) | Man behind the Plough, (The) | G |
| Barbara Allen | D and F | Music, when Soft Voices Die | G \flat , A \flat and B \flat |
| Believe me, if all those endearing young charms | E \flat | My Lady Greensleeves | F (minor) |
| Blossom Time | F and G | My Lady's Garden | D \flat |
| Blow, blow, thou Winter Wind | C, E \flat and E | My Life's Delight | E and G |
| By a Fountainside | B \flat and C \sharp (minor) | Night Piece (The) | A and D \flat |
| Ca' the yowes to the knowes | C | Now sleeps the Crimson Petal | E \flat , F and G \flat |
| Charlie is my darling | C (minor) | Oh! 'tis sweet to think | G |
| Cuckoo Song | B and D | Old Carol (An) | D and G \flat |
| Daybreak | E \flat and F \sharp (minor) | O Mistress Mine | E \flat , G \flat and G |
| Dream Valley | D, F and G \flat | Orpheus with his Lute | C and E \flat |
| Drink to me only with thine eyes | E \flat , F and G \flat | Over the Mountains | G and A |
| Fair House of Joy | A \flat , B \flat and D \flat | Pretty month of May | E \flat |
| Fill a glass with golden wine | C, F | Si your Face | E |
| Fuchsia Tree (The) | A, B a | Song of the Blackbird | B \flat |
| Hark, Hark, the Lark | D | Song of the Stream | D |
| I arise from dreams of Thee | C (minor) | Three Poor Mariners | E \flat |
| In the bud of the morning-O | D and F | To Daisies | B \flat and D \flat |
| It was a Lover and His Lass | E and A \flat | Weep you no more | D and F (minor) |
| Jealous Lover | C, D and F | When icicles hang by the Wall | C and E \flat |
| Jolly Miller (The) | G and B (minor) | Who is Sylvia? | E \flat and F |
| June | D, E and F | Wild Flowers' Song (The) | G and B \flat |
| Land of Silence (A) | D \flat and E | Ye Banks and Braes | G \flat |

SONG ALBUMS

THREE SHAKESPEARE SONGS

(1st Set)

Come away, Death
O Mistress Mine
Blow, blow, thou Winter Wind
(Low, Medium or High voice)

FIVE SHAKESPEARE SONGS

(2nd Set)

Fear no more the Heat o' the Sun
Under the Greenwood Tree
It was a Lover and his Lass
Take, O take those lips away
Hey, Ho, the Wind and the Rain
(Low or High Voice)

FOUR SHAKESPEARE SONGS

(Op. 30) (3rd Set)

Who is Sylvia?
When daffodils begin to peer
How should I your true love know?
Sigh no more, ladies
(Low or High voice)

FIVE JACOBEAN LYRICS

(Op. 28)

The Jealous Lover
Why so Pale and Wan
I dare not ask a Kiss
To Althea from Prison
The Constant Lover
(Low, Medium or High voice)

THREE SONGS OF WILLIAM

BLAKE (Op. 20)

Daybreak
Dream Valley
The Wild Flowers' Song
(Low or High Voice)

SEVEN ELIZABETHAN LYRICS

Weep you no more
My Life's Delight
Damask Roses
The Faithless Shepherdess
Brown is my Love
By a Fountainside
Fair House of Joy
(Low or High voice)

SONGS OF SORROW

A Coronal
Passing Dreams
A Land of Silence
In Spring
(Medium or High voice)

FOUR SONGS (Op. 14)

Autumn Evening
April
A Last Year's Rose
Song of the Blackbird
(Low or High voice)

TO JULIA

The Bracelet
The Maiden Blush
To Daisies
The Night Piece
Julia's Hair
Cherry Ripe
(Low or High voice)

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