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8.

A CYCLE OF SONGS

from

The Princess

of

ALFRED, LORD TENNYSON.

- Nº 1. As thro' the Land.
- ✓ 2. Sweet and low.
- ✓ 3. The splendour falls.
- ✓ 4. Tears, idle tears.
- ✓ 5. O Swallow, Swallow.

- Nº 6. Thy voice is heard.
- ✓ 7. Home they brought her warrior dead.
- ✓ 8. Our enemies have fallen.
- ✓ 9. Ask me no more.

set to Music
for

Quartet of Solo voices

with Pianoforte accompaniment

by

CHARLES VILLIERS STANFORD.

Op. 68.

Price 5/-.

(Separate parts S.A.T.&B. 1/-each.)



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295 Regent Street, London W.
and
9 East Seventeenth Street, New-York.

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AS THRO' THE LAND.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. N^o 1.

Andante quasi Larghetto.

Soprano. *p* As thro' the

Alto. *p*

Tenor. *p* As thro' the

Bass. *p*

Andante quasi Larghetto. (♩ = 80.)

PIANO. *p*

land at eve we went, And pluck'd — the rip - en'd

land at eve we went, And pluck'd — the rip - en'd

ears, We fell out my wife and I, O we fell out, I

ears, We fell out my wife and I, O we fell out, I

cresc.

cresc.

cresc.

cresc.

cresc.

p.

know not why, And kiss'd a - gain with tears,

know not why, I know not why, And kiss'd a - gain with tears, and kiss'd a -

p.

p.

p.

p.

p.

kiss'd a - gain with tears. And bless - ings on the fall - ing out That

gain with tears. And bless - ings on the fall - ing out That

kiss'd a - gain with tears.

mp

mp

mp

mp

all the more en - dears _____ *p* When we fall out_ with
 all the more en - dears _____ *dim.* When we fall out_ with those, with
 all the more en - dears _____ *dim.* When we fall out_ with those, with
 all the more en - dears _____ *dim.* When we fall out_ with

pp

those we love, And kiss a - gain with
 those we love, And kiss a - gain with

pp

tears. _____ *pp* For when we came where lies the child We lost in
 tears. _____ *pp* For when we came where lies the child We lost in
 tears. _____ *pp* For when we came where lies the child We lost in

pp

SWEET AND LOW.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 2.

Andante tranquillo.

Soprano.

Alto.

Tenor.

Bass.

PIANO.

Andante tranquillo. (♩. = 52.)

p Sweet and low, sweet and low, Wind of the wes - tern sea, _____

p Sweet and low, sweet and low, Wind of the wes - - - - - tern sea,

p Sweet and low, sweet and low, Wind of the wes - tern sea,

p Sweet and low, sweet and low, Wind of the wes - - - - - tern sea,

pp

low, low, breathe and blow Wind of the wes - - - - - tern sea!

low, low, breathe and blow Wind of the wes - - - - - tern sea!

low, low, breathe and blow Wind of the wes - - - - - tern sea!

low, low, breathe and blow Wind of the wes - - - - - tern sea!

mf

pp

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

cresc.

cresc.

cresc.

cresc.

cresc.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

p

pp

p

pp

p

pp

pp

p Sleep and rest, sleep and rest,
p Sleep and rest, sleep and rest,
p Sleep and rest, sleep and
p Sleep and rest, sleep and rest,

Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 Fa-ther will come to thee, Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 rest, Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 Fa-ther will come to thee soon, Rest on mo-ther's breast,

pp

Father will come to thee, Father will come to thee soon, Fa-ther will come to his babe in the west,
 Father will come, Fa-ther will come to thee soon, Fa-ther will come to his babe in the west,
 Fa-ther will come to thee soon, Fa-ther will come to his babe in the west,
 Father will come to thee soon,

mf *cresc.* *cresc.* *cresc.* *cresc.*

Sil - - versails ail out of the west Un - - der the sil - ver moon;

Sil - - ver sails all out of the west Un - - der the sil - ver moon;

This system contains the first two systems of a musical score. The first system features two vocal staves with lyrics: "Sil - - versails ail out of the west Un - - der the sil - ver moon;". The second system repeats the lyrics: "Sil - - ver sails all out of the west Un - - der the sil - ver moon;". Below the vocal staves is a grand staff for piano accompaniment, consisting of a treble and bass clef with various chords and melodic lines.

pp Sleep, my lit-tle one, sleep, my pret - ty one, sleep. Sleep,

pp Sleep, my lit-tle one, sleep, my pret - ty one, sleep.

This system contains the third and fourth systems of the musical score. The third system features two vocal staves with lyrics: "Sleep, my lit-tle one, sleep, my pret - ty one, sleep. Sleep,". The fourth system repeats the lyrics: "Sleep, my lit-tle one, sleep, my pret - ty one, sleep.". Below the vocal staves is a grand staff for piano accompaniment, marked with a piano (*pp*) dynamic, featuring intricate chordal textures and melodic patterns.

my pret - ty one, sleep, - sleep, - sleep.

Sleep, my pret - ty one, sleep, - sleep, - sleep.

This system contains the fifth and sixth systems of the musical score. The fifth system features two vocal staves with lyrics: "my pret - ty one, sleep, - sleep, - sleep.". The sixth system repeats the lyrics: "Sleep, my pret - ty one, sleep, - sleep, - sleep.". Below the vocal staves is a grand staff for piano accompaniment, continuing the musical accompaniment with various chords and melodic lines.

THE SPLENDOUR FALLS.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 3.

Allegretto moderato.

Soprano. *f* The splendour falls on

Alto. *f* The splendour falls on

Tenor. *f* The splendour falls on

Bass. *f* The splendour falls on

PIANO. *f* *dim.* *mf*

Allegretto moderato. ♩ = 80.

cas - tle walls And snow - y summits old in sto - ry: The long light shakes a -

cas - tle walls And snow - y summits old in sto - ry: The long light shakes a -

cross the lakes And the wild ca-taract leaps in glo - ry.

cross the lakes And the wild ca-taract leaps in glo - ry.

cresc. *f*

Blow, bu-gle, blow, set the wild ech-oes fly-ing, Blow, bu-gle,

Blow, bu-gle, blow, set the wild ech-oes fly-ing, Blow, bu-gle,

dim. answer, Echoes, dying, dying, dy-ing. *pp* *pp* *pp* 0

dim. answer, Echoes, dying, dying, dy-ing. *pp* *pp* *pp* 0

dim. *pp* *una corda*

hark, o hear! How thin and clear, And

hark, o hear! How thin and clear, And

dim.

thin - ner, clear - er, far - - - ther go - - - ing!

thin - ner, clear - er, far - - - ther go - - - ing!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "thin - ner, clear - er, far - - - ther go - - - ing!". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

Poco più lento.

O sweet and far from cliff and scar The

O sweet and far from cliff and scar The

This system is marked "Poco più lento." and contains two vocal staves and piano accompaniment. The lyrics are "O sweet and far from cliff and scar The". The piano accompaniment continues with a similar melodic style.

Poco più lento.

pp

This system is also marked "Poco più lento." and features piano accompaniment. It includes a dynamic marking of *pp* (pianissimo) and shows a more complex, rhythmic accompaniment with some chromaticism.

horns of Elf-land faint-ly blow-ing!

horns of Elf-land faint-ly blow-ing!

This system contains two vocal staves and piano accompaniment. The lyrics are "horns of Elf-land faint-ly blow-ing!". The piano accompaniment is simpler and more rhythmic.

accel. cresc. f

This system features piano accompaniment with dynamic markings *accel.*, *cresc.*, and *f* (forte). The music becomes more intense and rhythmic, with a clear upward trajectory.

Tempo I.

Blow, let us hear the pur - ple glens re - ply - ing,

Blow, let us hear the pur - ple glens re - ply - ing,

Tempo I.

ff Blow, bu - gle; *ff* An - swer, *dim.* ech - oes dy - ing, dy - ing,

ff Blow, bu - gle; *ff* An - swer, *dim.* ech - oes dy - ing, dy - ing,

pp dy - - ing. *mf*

pp dy - - ing. *mf*

pp

col Ped.

love, they die in yon rich sky, They faint on hill or

love, they die in yon rich sky. They faint on hill or

dim.

dim.

dim.

dim.

field or ri - - ver: Our ech - oes roll from

field or ri - - ver: Our ech - oes roll from

mf

mf

cresc.

cresc.

cresc.

cresc.

soul to soul, And grow for e - ver and for e - ver.

soul to soul, And grow for e - ver and for e - ver.

f

f

f

f

Blow, bu - gle, blow, set the wild ech - oes

Blow, bu - gle, blow, set the wild ech - oes

fly - ing, And an - - swer, ech - oes, an - - swer

fly - ing, And an - - swer, ech - oes, an - - swer

dim. dying, *dim.* dying, dy - - ing, *ppp* dy - - - ing.

dim. dying, *dim.* dying, dy - - ing, *ppp* dy - - - ing.

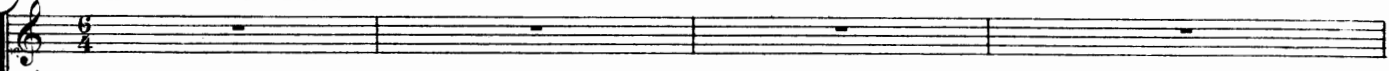
dim. *pp* *ppp*

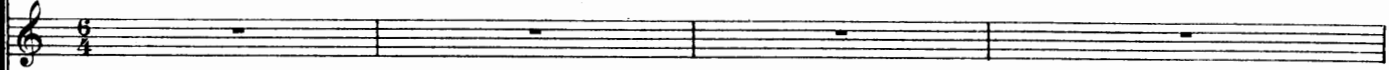
TEARS, IDLE TEARS.

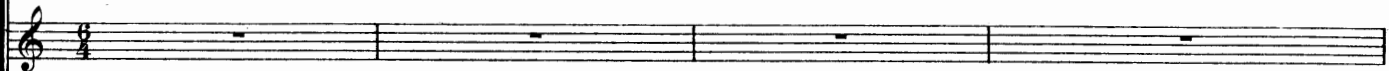
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Alfred, Lord Tennyson.

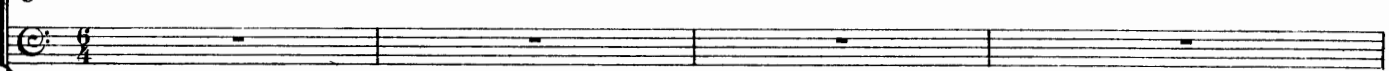
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C. V. Stanford. Op. 68. No. 4.


Andante moderato.

Soprano. 

Alto. 

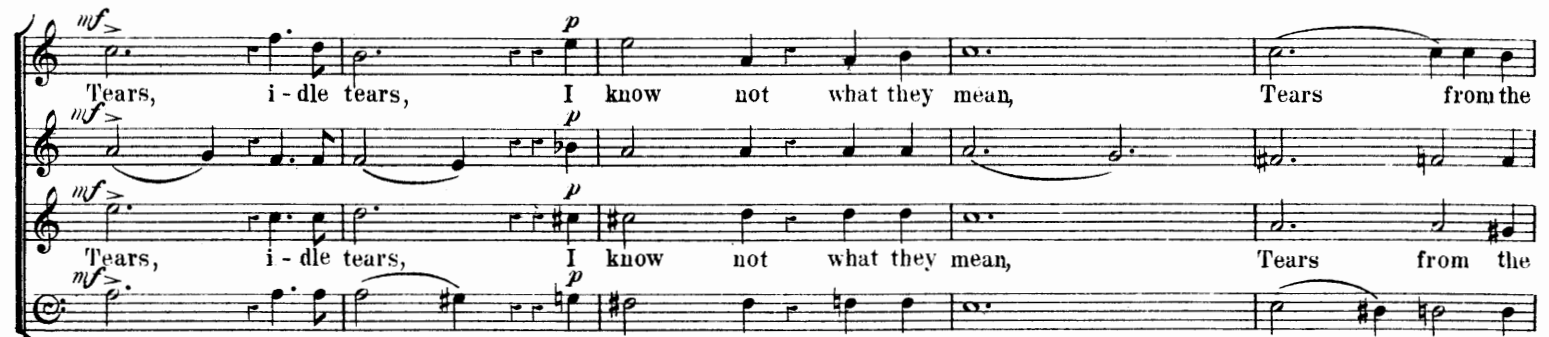
Tenor. 

Bass. 

PIANO. 

mf Tears, i - dle tears, *p* I know not what they mean, Tears from the

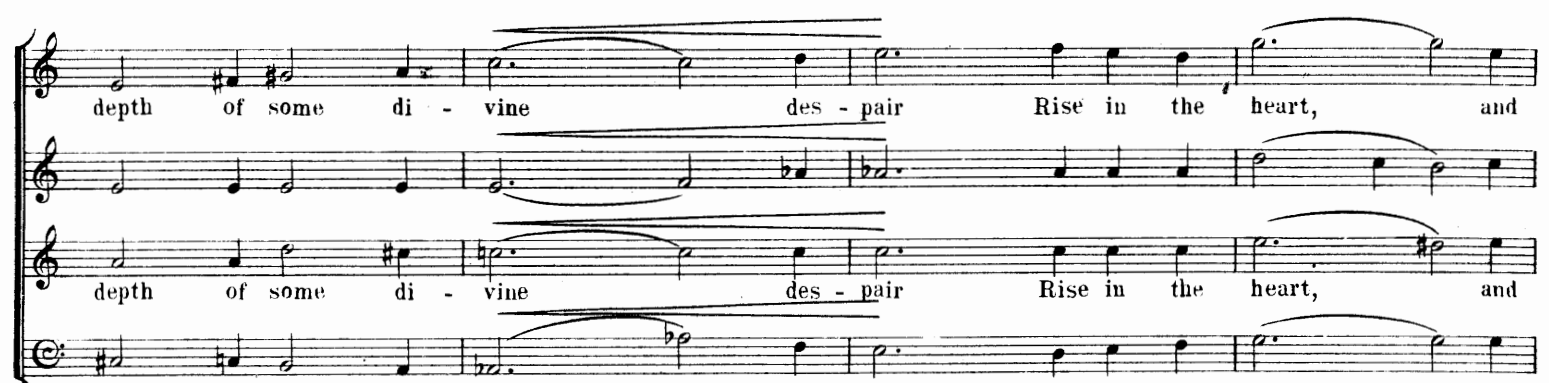
mf Tears, i - dle tears, *p* I know not what they mean, Tears from the



p 

depth of some di - vine des - pair Rise in the heart, and

depth of some di - vine des - pair Rise in the heart, and



gath - er to the eyes, In look - ing on the hap - py Au - tumn

gath - er to the eyes, In look - ing on the hap - py Au - tumn

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with lyrics: "gath - er to the eyes, In look - ing on the hap - py Au - tumn". The piano accompaniment is in bass clef. Dynamics include *p* (piano) and *pp* (pianissimo).

fields, And think - ing of the days that are no more.

fields, And think - ing of the days that are no more.

The second system continues the vocal and piano parts. The vocal lines are in treble clef with lyrics: "fields, And think - ing of the days that are no more." The piano accompaniment is in bass clef. Dynamics include *pp* (pianissimo).

Fresh as the

Fresh as the

The third system continues the vocal and piano parts. The vocal lines are in treble clef with lyrics: "Fresh as the". The piano accompaniment is in bass clef. Dynamics include *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte).

first beam glitt' - ring on a sail, That brings our friends up from the

first beam glitt' - ring on a sail, That brings our friends up from the

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand with slurs and a bass line in the left hand. The key signature has one sharp (F#).

un - der world, Sad as the last which red - dens o - ver

un - der world, Sad as the last which red - dens o - ver

The second system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The key signature changes to two flats (Bb, Eb). A dynamic marking 'p' is present above the first vocal staff.

one That sinks with all we love be -

one. That sinks with all we love be -

The third system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The key signature remains two flats. Dynamic markings 'dim' are present above the vocal staves.

low the verge; So sad, so

low the verge; So sad, so

fresh the days that are no more.

fresh the days that are no more.

Più mosso.

Ah, sad and strange as

Ah, sad and strange as

Più mosso. (d.=72)

in dark sum - mer dawns The ear - liest pipe of half - a - wak - en'd birds To

in dark sum - mer dawns The ear - liest pipe of half - a - wak - en'd birds To

L.H. *L.H.*

dy - ing ears, When un - to dy - ing eyes The case - ment slow - ly

dy - ing ears, When un - to dy - ing eyes The case - ment slow - ly

col. ped.

grows a glimm' - ring square. So sad,

grows a glimm' - ring square. So sad,

Tempo I.

so strange, ——— The days — that are — no more.

so strange, ——— The days — that are — no more.

Tempo I.

mf Dear as re-mem - ber'd

mf Dear as re-mem - ber'd

kis - ses af - ter death, ——— And sweet — as those by hope-less

kis - ses af - ter death, ——— And sweet — as those by hope-less

fan - cy feign'd on lips that are for oth - ers; deep as

fan - cy feign'd on lips that are for oth - ers; deep as

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a flowing melody with arpeggiated chords and a dynamic marking of *f* (forte).

love, Deep as first love, and

love, Deep as first love, and

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature remains three sharps and the time signature is common time. The piano part continues with a similar melodic flow and includes a dynamic marking of *sf* (sforzando).

ff. wild, wild with all re - - gret; 0

ff wild, wild with all re - - gret; 0

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature changes to two sharps (F#, C#) and the time signature is common time. The piano part features a more complex texture with a dynamic marking of *f* (forte).

ff Death in life, Death in life, 0 Death

ff *dim.*

p The days that in life, The days that

p *dim.* *p*

pp are no more. *pp* are no more.

pp *pp* *pp* *pp*

pp

O SWALLOW, SWALLOW.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 5.

Allegro leggiero.

Soprano. *mp*
Alto. *mp*
Tenor.
Bass.

O Swal-low, Swal-low,

PIANO. *pp una corda*

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts begin with the lyrics "O Swallow, Swallow," in a mezzo-piano (*mp*) dynamic. The piano accompaniment is marked *pp una corda* and features a rhythmic pattern of eighth notes with a slur over the first three measures.

Fly - ing, fly - ing south, Fly to her, and

The second system continues the vocal lines with the lyrics "Fly - ing, fly - ing south, Fly to her, and". The piano accompaniment continues with the same rhythmic pattern, now spanning four measures.

fall up - on her gild - - - ed eaves, And

The third system concludes the vocal lines with the lyrics "fall up - on her gild - - - ed eaves, And". The piano accompaniment continues with the same rhythmic pattern, now spanning five measures.

tell her, tell her, what I tell to thee.

p
0
p

This system contains the first vocal phrase. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a melodic line with slurs and a bass line with a few notes.

tell her, Swal-low, thou that know - est each, that

cresc.
f
cresc.
f

This system contains the second vocal phrase. The vocal line continues with lyrics. The piano accompaniment continues with slurred melodic lines in both hands. Dynamics include *cresc.* and *f*.

bright and fierce and fick - le is the South, And

p
p

This system contains the third vocal phrase. The vocal line concludes with lyrics. The piano accompaniment continues with slurred melodic lines. Dynamics include *p*.

mp

mp

dark and true and ten - der is the North.

p

This system contains the first two systems of music. The top system consists of two vocal staves and a piano accompaniment. The vocal line begins with the lyrics 'dark and true and ten - der is the North.' The piano accompaniment features a series of arpeggiated chords, each marked with a piano (*p*) dynamic.

Swal-low, Swal-low, if I could fol - low, And light up - on her

This system contains the second and third systems of music. The vocal line continues with the lyrics 'Swal-low, Swal-low, if I could fol - low, And light up - on her'. The piano accompaniment continues with arpeggiated chords, maintaining the melodic flow.

lat-tice, I would pipe and trill, and cheep and twit-ter

cresc.

cresc.

This system contains the third and fourth systems of music. The vocal line concludes with the lyrics 'lat-tice, I would pipe and trill, and cheep and twit-ter'. The piano accompaniment features arpeggiated chords that increase in volume, as indicated by the *cresc.* (crescendo) markings.

twen - ty mil - - lion loves.

O were I thou that

This system contains the first two systems of music. The first system features a vocal line with the lyrics "twen - ty mil - - lion loves." and a piano accompaniment. The second system continues the vocal line with the lyrics "O were I thou that" and the piano accompaniment.

she might take me in, And lay me on her

This system contains the third and fourth systems of music. The third system features a vocal line with the lyrics "she might take me in, And lay me on her" and a piano accompaniment. The fourth system continues the piano accompaniment.

bo - som, and her heart would rock the snow - - - - y

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with the lyrics "bo - som, and her heart would rock the snow - - - - y" and a piano accompaniment. The sixth system continues the piano accompaniment.

mf
Why lin - - - greth she to
mf
cra - dle till I died.

poco cresc.

clothe her heart with love,
mf
De - lay - ing as the ten - der ash de -

When all the woods are green?
lays to clothe her - self When all the woods are green?

mp
0
mp
0
mp

dim.

This system contains the first four staves of music. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line with slurs and a dynamic marking of *dim.* (diminuendo).

tell her, Swal-low, that thy brood is flown:

tell her, Swal-low, that thy brood is flown:

pp

This system contains the second four staves of music. The top four staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line with slurs and a dynamic marking of *pp* (pianissimo).

Say to her I do but wan - ton in the

Say to her I do but wan - ton in the

This system contains the third four staves of music. The top four staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line with slurs.

South, But in the North long since my nest is

South, But in the North long since my nest is

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The music is in a minor key and features a melodic line with a long note value, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

made, O tell her, brief is life, but love is

made, O tell her, brief is life, but love is

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The music continues with the same melodic and accompaniment patterns as the first system.

long, And brief the sun of sum - mer in the

long, And brief the sun of sum - mer in the

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The music continues with the same melodic and accompaniment patterns as the previous systems.

North, And brief the moon of beau - ty in the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "North, And brief the moon of beau - ty in the". The second staff is a piano accompaniment line. Both staves begin with a *p* dynamic marking. The music is in a key with one flat and a 4/4 time signature. The vocal line features a long, sweeping melodic line with a slur over the phrase "And brief the moon of beau - ty".

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a flowing, arpeggiated pattern in the right hand, with a steady bass line in the left hand. A *p* dynamic marking is present at the beginning.

South.

South. O Swal-low, fly - ing from the gold - - - en

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "South. South. O Swal-low, fly - ing from the gold - - - en". The second staff is a piano accompaniment line. The music continues with the same key signature and time signature. The vocal line has a *p* dynamic marking.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a flowing, arpeggiated pattern in the right hand, with a steady bass line in the left hand.

Fly to her and pipe and woo her,

woods, Fly

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "Fly to her and pipe and woo her,". The second staff is a piano accompaniment line. The music continues with the same key signature and time signature. The vocal line has a *p* dynamic marking.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a flowing, arpeggiated pattern in the right hand, with a steady bass line in the left hand.

and make her mine, And tell her,
and make her mine, And tell her,

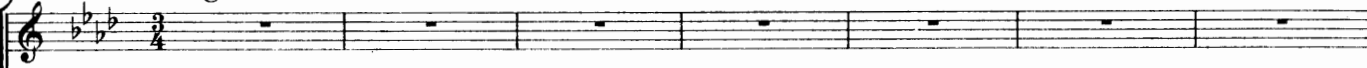
dim. tell her, that I fol - - - low thee.
dim. tell her, that I fol - - - low thee.


THY VOICE IS HEARD.

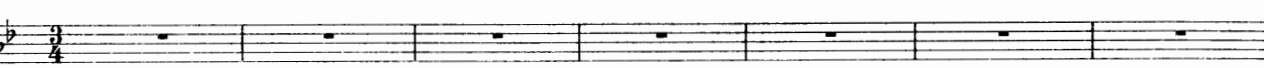
Poem by
Alfred, Lord Tennyson.

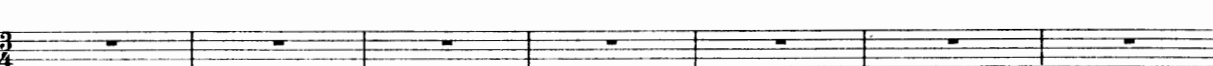
Set to Music by
C. V. Stanford, Op. 68. N^o 6.

Allegro con fuoco.

Soprano. 

Alto. 

Tenor. 

Bass. 

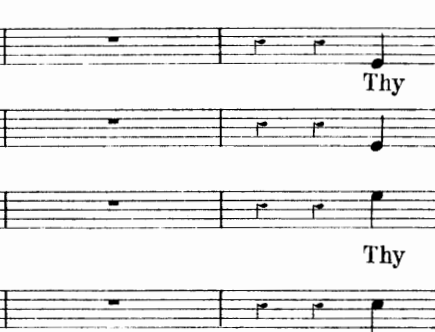
Allegro con fuoco. (♩ = 160.)

PIANO. 

Thy voice is heard thro' roll - ing drums, that beat to
Thy voice is heard thro' roll - ing drums, that beat to




bat - tle where he stands. Thy
bat - - tle where he stands.
bat - - tle where he stands. Thy




face be - fore his fan - - cy comes, And gives the bat - tle

face be - fore his fan - - cy comes, And gives the bat - tle

This system contains the first two systems of music. The first system has four staves: two vocal staves and two piano staves. The lyrics are "face be - fore his fan - - cy comes, And gives the bat - tle". The second system has two piano staves. The key signature is three flats (B-flat, E-flat, A-flat).

to his hands.

to his hands.

ff *dim.*

This system contains the third and fourth systems of music. The third system has four staves: two vocal staves and two piano staves. The lyrics are "to his hands.". The fourth system has two piano staves. The key signature is three flats. Dynamics include *ff* and *dim.*

A mo - ment while the trum - pets blow,

A mo - ment while the trum - pets blow,

mf *p*

This system contains the fifth and sixth systems of music. The fifth system has four staves: two vocal staves and two piano staves. The lyrics are "A mo - ment while the trum - pets blow,.". The sixth system has two piano staves. The key signature is three flats. Dynamics include *mf* and *p*.

He sees his brood a - bout thy knee; The next,
He sees his brood a - bout thy knee; The next,

This system contains the first two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). The lyrics are: "He sees his brood a - bout thy knee; The next,". The music features a melodic line with some grace notes and rests.

cresc.

The piano accompaniment for the first system. It features a complex texture with many chords and moving lines in both the right and left hands. A *cresc.* (crescendo) marking is present in the right hand.

Like fire he meets the foe, And strikes him dead for thine
Like fire he meets the foe, And strikes him dead for thine

This system contains the second two vocal staves. The lyrics are: "Like fire he meets the foe, And strikes him dead for thine". The music is marked with *ff* (fortissimo) in both staves.

f

The piano accompaniment for the second system. It continues the complex texture with *f* (forte) dynamics in both hands.

and thee.
and thee.

This system contains the final two vocal staves. The lyrics are: "and thee.". The music consists of long, sustained notes in both staves.

ff

The piano accompaniment for the third system. It features a *ff* (fortissimo) dynamic and concludes with a final chord in the right hand.

HOME THEY BROUGHT HER WARRIOR DEAD.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No. 7.

Alla marcia funebre.

Soprano. *mf* Home they

Alto. *mf* Home they

Tenor. *mf* Home they

Bass. *mf* Home they

Alla marcia funebre. (♩ = 52.)

PIANO. *pesante* *p*

brought her war - rior dead. *p* She nor swoon'd nor ut-ter'd cry:

brought her war - rior dead. *p* She nor swoon'd nor ut-ter'd cry:

All her maidens, watching, said, "She must weep, or she will die."

p Then they praised him, soft and low, *cresc.* Called him wor - thy
p Then they praised him, soft and low, *cresc.* Called him wor - thy
p Then they praised him, soft and low, *cresc.* Called him wor - thy
p Then they praised him, soft and low, *cresc.* Called him wor - thy

pp

to be loved, Tru-est friend and no-blest foe;
 to be loved, Tru-est friend and no-blest foe; Yet she nei - ther spake nor

poco cresc. *pp*

pp Stole a mai - den from her place,
pp Stole a mai - den from her place,
 moved. *pp* Stole a mai - den from her place,

pp

Lightly to the war-rior stept, Took the face-cloth from the face: Yet she nei - ther

Lightly to the war-rior stept, Took the face-cloth from the face: Yet she nei - ther

moved nor wept. Rose a

moved nor wept. Rose a

nurse of nine - ty years, Set his child up - on her knee,

nurse of nine - ty years, Set his child up - on her knee,

Piu mosso.

Like sum - mer tem - pest came her tears

Like sum - mer tem - pest came her tears

This system contains the vocal line and piano accompaniment for the first system. The vocal line is written in a soprano clef with lyrics. The piano accompaniment is in a bass clef. The tempo is marked 'Piu mosso.' and the dynamics are marked with a forte 'f'.

Più mosso. (♩ = 88.)

f *ff*

This system shows the piano accompaniment for the second system. It features a complex texture with many sixteenth notes and slurs. The dynamics range from forte 'f' to fortissimo 'ff'.

rall.

"Sweet my child, I live for

"Sweet my child, I live for

This system contains the vocal line and piano accompaniment for the third system. The vocal line has lyrics and is marked with a 'rall.' (rallentando) instruction. The piano accompaniment is in a bass clef.

rall.

This system shows the piano accompaniment for the fourth system. It continues the complex texture with many slurs and dynamic markings. The tempo is marked with a 'rall.' (rallentando) instruction.

Tempo I.

thee?

thee?

This system contains the vocal line and piano accompaniment for the fifth system. The vocal line has lyrics and is marked with a 'Tempo I.' instruction. The piano accompaniment is in a bass clef.

pesante

This system shows the piano accompaniment for the sixth system. It features a complex texture with many sixteenth notes and slurs. The dynamics are marked with a forte 'f' and the instruction 'pesante' (heavy).

OUR ENEMIES HAVE FALL'N.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 8.

Allegro.

Soprano. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Alto. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Tenor. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Bass. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Allegro. (♩ = 132.)

Piano. *f* *mf*

seed, the lit - tle seed they laugh'd at in the dark, Has

seed, the lit - tle seed they laugh'd at in the dark, Has

cresc. ris'n and cleft the soil, and grown a *cresc.* bulk of space - less girth, that

cresc. ris'n and cleft the soil, and grown a *cresc.* bulk of space - less girth, that

lays on ev'-ry side a thous- and arms and rush-es to the

This system contains the first two systems of music. The first system has two vocal staves with the lyrics "lays on ev'-ry side a thous- and arms and rush-es to the". The second system is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.

f Sun. Our e - ne-mies have fall'n, have fall'n: They

f Sun. Our e - ne-mies have fall'n, have fall'n: They

This system contains the third and fourth systems of music. The third system has two vocal staves with the lyrics "Sun. Our e - ne-mies have fall'n, have fall'n: They". The fourth system is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.

came; *mf* The leaves were wet with wo - - men's tears: They

came; *mf* The leaves were wet with wo - - men's tears: They

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with the lyrics "came; The leaves were wet with wo - - men's tears: They". The sixth system is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.

cresc.
 heard A noise of songs they would not un - der - stand: They
cresc.
 heard A noise of songs they would not un - der - stand: They
cresc.
cresc.

marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,

and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have

ff

fall'n. They came, the wood - men with their ax - es: Lo the

fall'n. They came, the wood - men with their ax - es: Lo the

tree!

tree! But we will make it faggots for the hearth, And shape it plank and

beam for roof and floor, And boats and bridges for the use of

Our e - nemies have fall'n, have fall'n: They struck;

men. Our e - nemies have fall'n, have fall'n: They struck;

With their own blows they hurt them - selves, Nor knew there dwelt an i - ron na - ture in the

With their own blows they hurt them - selves, Nor knew there dwelt an i - ron na - ture in the

grain: The glitt'ring axe was broken in their arms, Their

grain: The glitt'ring axe

grain: The glitt'ring axe was broken in their arms, Their

grain: The glitt'ring axe

arms were shattered to the should - er - blade. Our e - - -

arms were shattered to the should - er - blade. Our e - - -

ff *sostenuto*

ff *sostenuto*

- nemies have fall'n, *mp legato*

- nemies have fall'n, But this shall grow a night of Sum - mer from the *mp legato*

- nemies have fall'n, But this shall grow a night of Sum - mer from the *mp legato*

p

allegro

heat,

heat, a breath of Au - - tumn, drop - ping fruits of pow'r:

allegro

And roll'd with mu - sic in the grow - - ing breeze of

And roll'd with mu - sic in the grow - - ing breeze of

cresc.

cresc.

cresc.

allegro

cresc.

The tops shall strike from star to star,

Time. The tops shall strike from star to star,

Time. The tops shall strike from star to star,

ff The fangs shall move the sto - - ny ba - ses , *poco rall.* of the world.

ff The fangs shall move the sto - - ny ba - ses of the world.

ff

ff

allegro poco rall.

allegro

poco rall.

ASK ME NO MORE.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 9.

Andante espressivo.

Soprano. *mf* Ask me no
Alto. *mf*
Tenor. *mf* Ask me no
Bass. *mf*

PIANO. *mf* *dim.*

more: The moon may draw the sea, The cloud may stoop from heav'n and take the

more: The moon may draw the sea, The cloud may stoop from heav'n and take the

shape, With fold to fold, of moun - tain or of cape: But

shape, With fold to fold, of moun - tain or of cape: But

O too fond, When have I ans-wer'd thee? Ask me no

O too fond, When have I ans-wer'd thee? Ask me no

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "O too fond, When have I ans-wer'd thee? Ask me no". The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). Dynamics include *p* (piano) and *mf* (mezzo-forte).

more. Ask me no more:

more. Ask me no more:

The second system continues the musical score with four staves. The vocal lines have lyrics: "more. Ask me no more:". The piano accompaniment features chords and melodic lines. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

What an-swer should I give? I love not hol - low cheek or fa - ded eye:

What an-swer should I give? I love not hol - low cheek or fa - ded eye:

The third system of the musical score consists of four staves. The vocal lines have lyrics: "What an-swer should I give? I love not hol - low cheek or fa - ded eye:". The piano accompaniment continues with chords and melodic lines. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Yet, O my friend, I would not have thee die! Ask me no more,

Yet, O my friend, I would not have thee die! Ask me no more,

f *appassionato*

cresc.



lest I should bid thee live: Ask me no more.

lest I should bid thee live: Ask me no more.

mp *p*

mp *p*

mp *p*

mp *p*

cresc.



Ask me no more! thy fate and mine are

Ask me no more! thy fate and mine are

p

p

p

p

cresc.



seal'd: I strove a - gainst the stream and all in vain. Let the great

The first system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "seal'd: I strove a - gainst the stream and all in vain. Let the great". The bottom two staves are for piano accompaniment, featuring a treble and bass clef. The music is in a minor key with a 3/4 time signature. A piano (*p*) dynamic marking is present at the beginning of the vocal lines. The piano accompaniment includes a triplet of eighth notes in the right hand.

riv - er take un - to the main: No more, no more, dear love, for at a

riv - er take un - to the main: No more, no more, dear love, for at a

The second system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "riv - er take un - to the main: No more, no more, dear love, for at a". The bottom two staves are for piano accompaniment. A crescendo (*cresc.*) dynamic marking is present above the vocal lines. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

touch I yield. Ask me no more.

touch I yield. Ask me no more.

The third system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "touch I yield. Ask me no more.". The bottom two staves are for piano accompaniment. A piano (*p*) dynamic marking is present at the beginning of the vocal lines. A *poco rall.* (poco rallentando) marking is present above the vocal lines. The piano accompaniment includes a melodic line in the right hand and a supporting bass line in the left hand, ending with a *rall.* (rallentando) marking.

Ed. August 1897.

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