

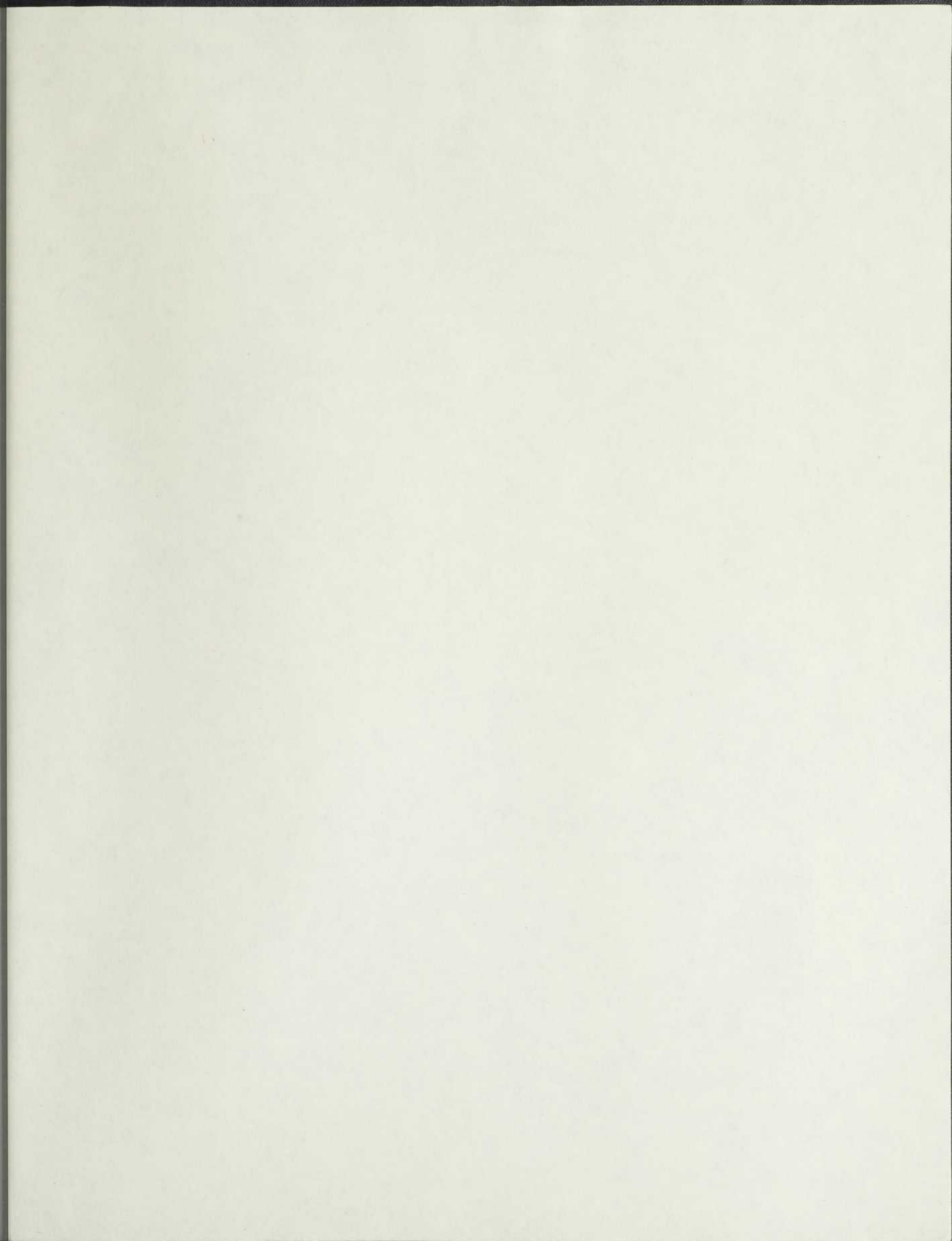
An Anthology
of Song
By JOHN GOSS

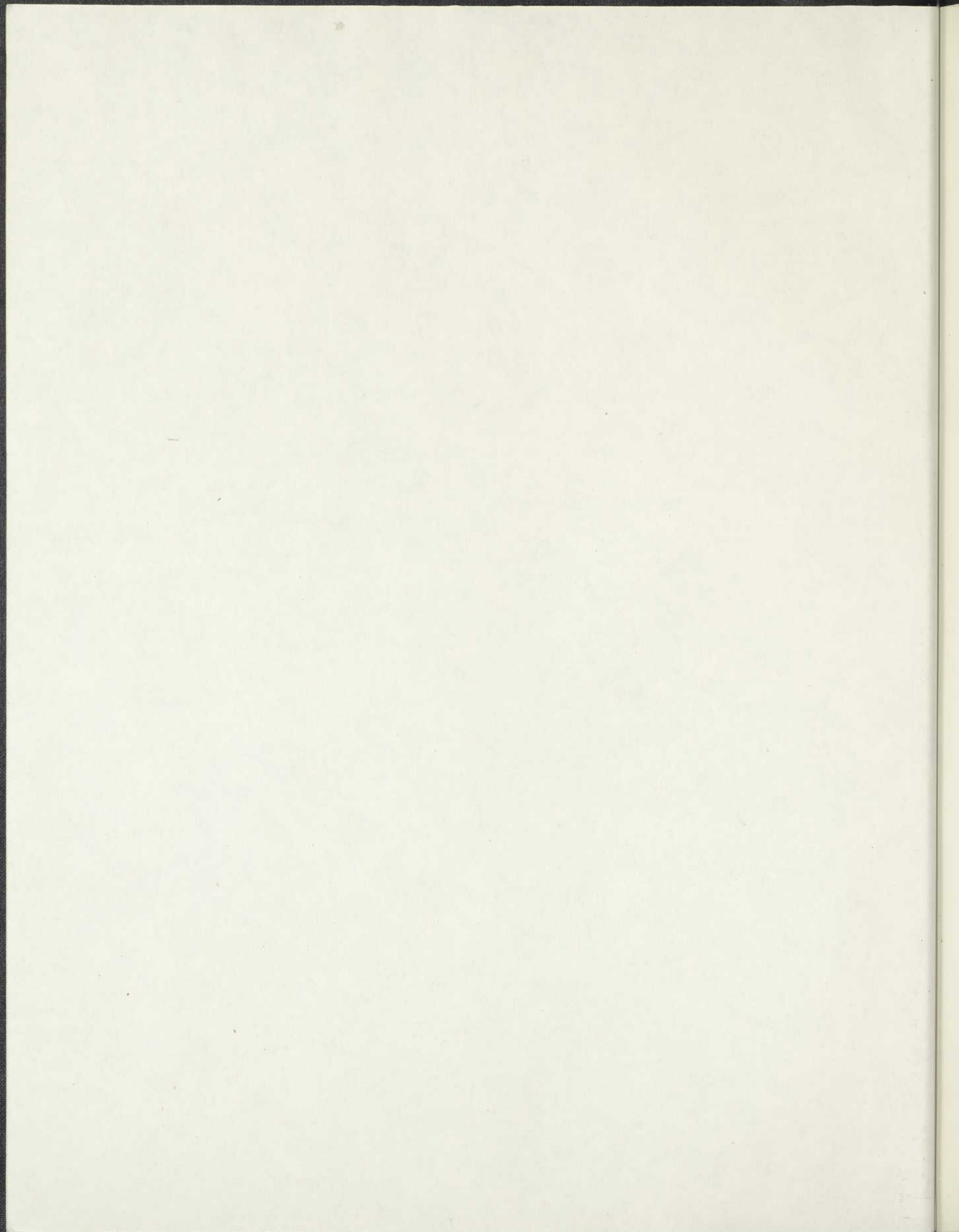


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AN ANTHOLOGY
OF SONG

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For Peter

FOREWORD

This anthology makes no solemn pretensions ; it is simply a collection of songs I am fond of. Most singers could compile a similar collection, and many singers should.

Anyone who has but dipped into the literature of song must often have been struck by the disparity between the large number of very good songs there are in the world and the comparatively small number that are constantly presented for public approval. This anthology is a modest attempt to lessen this disparity. On the other hand, it is not merely an esoteric collection for connoisseurs. A number of old favourites will be found here. For their inclusion I make no general apology, but some of these songs have been so mauled by arrangers and editors of the 'Harmonium' school during recent years that no particular excuse is necessary for printing them here as they were originally composed.

JOHN GOSS

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Transl.



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The Gravedigger

(Todtengräbers Heimweh)

Sionel Daunais

Translated by STEUART WILSON



FRANZ SCHUBERT

Moving restlessly, but not fast

human ex-is-tence! what end, to what end? Dig and delve,
 Menschheit, o Le-ben! was soll's? o was soll's? gra-be aus,

scrape the ground! Day and night, round and round! This
 schar-re zu! Tag und Nacht kei-ne Ruh! Das

striv-ing and struggle, what use, O what use? "The grave
 Drän-gen, das Treib-en, wo - hin? o wo - hin? „In's Grab,

fp fp fp fp fz fz

Slower

the grave is the end?" O des - ti - ny hard and obscure, I'll
 in's Grab - tief hin - ab! " O Schicksal, o trau - ri - ge Pflicht, ich

fz fz p > > >

bear - it - no more! Ah, when will the time come to seek - my - re - pose? O
 trag's län - ger nicht! Wann wirst du mir schla - gen, o Stun - de der Ruh'? o

> > > > >

Death, come thou quick - ly mine eye - lids to close, come thou quick - ly mine
 Tod! komm' und drü - cke die Au - gen mir zu! komm' und drü - cke die

a tempo

eye - lids to close. On
Au - gen mir zu! Im

earth toil and sweat's all we have, all we have, there's cool-ness and peace in the
Le - ben, da ist's ach! so schwül, ach! so schwül! im Gra - be so fried-lich, so

grave. But ah! who'll dig it for me? There's no one to
kühl! doch ach! wer legt mich hin-ein? Ich ste-he al-

care, no one to see, no one to see, Who'll dig it for
- lein, so ganz al - lein, so ganz al - lein! wer legt mich hin-

me, who'll dig it for me? I
 - ein? wer legt mich hin-ein? Von

p *ppp*

wait by the ri-ver a - lone on the strand, Death's humblest of servants, the cross in my hand,
 al - len ver-las-sen, dem Tod nur ver-wandt, ver - weil' ich am Rande, das Kreuz in der Hand,

And stare with yearn - ing gaze to find the land be - yond the grave
 und star-re mit seh - nendem Blick hin - ab in's tie - fe, in's tie - fe Grab!

Slower and with deep expression

pp *pp*

sweet bles-sed coun-try, O hap-piest of lands, My soul-cleaves to thee as with
Hei - math des Friedens, der Se - lt - gen Land, an dich knüpft die See - le ein

ma-gi-cal bands. You call me from far with your lamp ever bright, you call me from far with your
ma-gisches Band. Du winkst mir von fer - ne, du e - wiges Licht, du winkst mir von fer - ne, du

lamp ev-er bright.
e - wiges Licht!

Now pal - er
Es schwinden

the stars shine,
die Ster - ne, -

and dark - er the night,
das Au - ge schon bricht, -

now pal - er
es schwinden

the stars shine,
die Ster - ne,

ppp *p*

and dark-er the night. I'm dy - ing, I'm dy - ing, O
 das Au - geschen bricht! Ich sin - ke, ich sin - ke, Ihr

leave me not long-er, O Death, here I am, I'm dy - ing, I'm dy - ing, O
 Lie - ben, ich kom - me, ihr Lie - ben, ich komm! Ich sin - ke, ich sin - ke, ihr

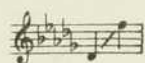
leave me not long-er, O Death, here I am, O Death, here I
 Lie - ben, ich kom - me, ihr Lie - ben, ich komm! ich kom - me ich

dim.

am, O Death, here I am!
 komm! ich kom - me, ich komm!

Requiem

Old Catholic Hymn



Translated by STEUART WILSON

ROBERT SCHUMANN

Slowly *p*

(Like a harp.)

Rest at last, your la - bour
Ruh' von schmer - zensrei - chen

con Pedale

ov - er, Rest at last, warm-hearted lov - er,
Mü - hen aus und hei - - - ssem Lie - bes - glü - hen;

Join the ho - ly an - gel band Where no
der nach se - - li - gem Ver - ein trug Ver -

p

Sor - row
- lan - gen,

Chills
ist

the mor - row
ge - gan - gen

In
zu

the
des

Say - - - iour's ho - ly land.
Hei - - - lands Woh - nungein.

fp

See
Dem

the
Ge -

stars for God's e - lec - ted
- rech - ten leuch - ten hel - le

fp

p

Ev - - - en in the
Ster - - - ne in des

grave re-flec - ted,
Gra - - bes Zel - le,

He
ihm,

the bright - est star shall
der selbst als Stern der

*With gradually increasing pace
cresc.*

*With grad-ually increasing pace
cresc.*

shine, When, life end - ed, He as-cen-ded
Nacht wird er - schei - - nen, wenn er sei - nen

Sees his God, his God in light di -
Herrn erschaut, er - schaut in Him - - mels -

- vine.
 - pracht.

p Saints be strong in in - ter - ced - ing God in
Seid Für - spre - cher, heil' - ge See - len, Heil - ger

cresc.

mer - cy hear our plead - ing Hark now!
Geist, lass Trost nicht feh - len; hörst du?

cresc.

Songs of tri - umph ring While to
Ju - - bel sang er - klingt, Fei - - er -

f

meet Him In joy to
tö - - ne, dar - ein die

f

greet Him, An - - - gel voi - - - ces
schö - - - ne En - - - gels - har - - - fe

Tempo I

p

sing:—
singt:—

Rest at last, your la - bour
Ruh' von schmer - zensrei - chen

ritard. *dim.* *p*

ov - - - er, Rest at last, warm-heart-ed
Mü - - - hen aus und hei - - - ssem Lie - bes -

lov - er Join the
glü - hen; der nach

ho - ly an - gel - band Where
se - li - gem Ver - ein trug

no sor - row Chills the
Ver - - lan - gen, ist ge -

p

mor-row in the Sav - - iours ho - - ly
- gan-gen zu des Hei - - lands Woh - - nung-

land.
ein.

To the Eternal

KLOPSTOCK
English version by LUCIA YOUNG (Dem Unendlichen)
from 'German Lyrics for English Singers'

FRANZ SCHUBERT



Very slow



Recit.



Recit.

But Thou, Con-trol-ler of death and life, Can'st de-liv - er me from sin's des-
 Al - lein du rufst mich aus mei - ner Nacht, der im E - lend, der im To - de

pair.
hilft!

Thy wis-dom my spi-rit im-mor-tal has made, Ho-
 dann denk ich es ganz, dass du e - wig mich schufst, Herr-

- li - est! there is none ei - ther in earth or in the Heavens Whose
 - li cher! den kein Preis, un - ten am Grab, o - ben am Thron, Herr—

voice
Gott!

Thy glo - ry and praise, E - ter - nal, is wor - thy to
den, dan - kend ent-flammt, kein Ju - bel ge - nug — be -

Slowly (with strength)

sing!
singt!

Ye for - - - - ests of
Weht, Bäu - - - - me des

Heav - en, your ju - - - bi - lee raise! Swell their re -
Le bens, ins Har - - - fen - ge - tön! rau - sche mit

joic - ing, O crys-tal stream, And mur - - - mur His
ih - nen ins Har-fen-ge - tön, kri - stall - - - ner

praise. Till with the re -
Strom! ihr lis - - - pelt und

(p)

frain the Un - - i - verse
rauscht, und, Har fen, ihr

(cresc.)

thun - ders and rings 'Ho - li-est! Might - i-est!
tönt nie es ganz! Gott ist es, Gott ist es,

fz fz fz fz

King of Kings! Praise Him ye
den ihr preist! Wel - - - ten

fz

pla - nets, as on - ward ye
don - nert im fei - er - li - chen

racel! Praise Him ye
Gang, Wel - ten

o - ceans, your gran - deur a -
don - nert, in der Po - sau - nen

base! Oh praise Him, praise Him, till with
Chor! tönt, all ihr Son - nen auf der

(cresc.)

thun - - - der vi - brate the far - thest
 Stra - - - sse voll Glanz, in der Po -

cres - - - cen - - - do

bounds of space; Too
 sau - - - nen Chor! Ihr

small were In - fin - i - ty, too short E - ter - ni - ty,
 Wel - - ten, ihr don - nert, du, der Po - sau - nen, Chor,

p cresc.

Sang they ev - er-more, God, God
 hal - lest nie es ganz! Gott, nie -

f cresc. ff

it is God, God, God
es ganz! Gott! Gott! Gott

ff *fz*

it is they a -
ist es, den ihr

fz

dore!
preist!

mf

p

Thoughts at Eventide

(Abendempfindung)



Translated by STEUART WILSON

MOZART

At a moderate pace

p

Eve - 'ning comes, the sun has lost his
A - bend ist's, die Son - ne ist ver-

glo - ry Moon - light sheds her sil - ver
- schwun - den, und der Mond strahlt Sil - ber -

ray,
- glanz.

Soon are fled the glo - rious hours of liv - ing, Like the
So entflieh'n des Le - bens schön - ste Stun - den, flieh'n vor-

p

dance of yes - ter - day! Soon the scene of —
 - ü - ber wie im Tanz! Bald ent - flieht des

life will lose its — co - lour And the cur - tain hide the stage;
 Le - bens bun - te Sce - ne, und der Vor - hang rollt her - ab;

When the play is done,
 aus ist un - ser Spiel,

the tears of our spec - ta - tors Must be - dew our yawn - ing —
 des Freun - des Thrä - ne flie - sset schon auf un - ser

p

grave. *Grab.* Soon *Bald* per - haps, *viel - leicht,* (I feel the West al-
 mir weht, wie West - wind

p

- rea - dy Has a soft fore-bo - ding air) I shall find the
 lei - se, ei - ne stil - le Ah - nung zu: end' ich die - ses

p

cresc.

goal of life's long tra - vel Come in sight and peace be
 Le - bens Pil - ger - rei - se, flie - ge in das Land der

there. *Ruh!* Will you join the weep-ing thron-a -
 Wer - det ihr an mei-nem Gra - be

p

-bout me When my dust to dust re - turns? Then, O
 wei - nen, trau - ernd mei - ne A - sche seh'n, dann, o

friends, a wondrous light will show you How Love's flame un - dy - ing -
 Freun - de, will ich euch er - schei - nen und will him - mel - auf euch -

burns.
 weh'n. Think of me, and shed a tear, And find some
 Schenk' auch du ein Thrän - chen mir, und pflücke

p

bank where ear - ly vio - lets grow, Pick them full - of ten - der -
 mir ein Veil - chen auf mein Grab; und mit dei - nem see - len -



- est — re - mence Of_ your friend at rest — be - low, Of_ your
- vol — len Blic - ke sieh' dann sanft auf mich — her - ab, sieh' dann



friend, of your friend at — rest — be - low.
sanft, sieh' dann sanft — auf — mich — her - ab.



Grant me this li - ba - tion, and ah! grudge not Thus to give your-selves to
Weih' mir ei - ne Thrä - ne, und ach! schä - me dich nurnicht, sie mir zu



me, Sure - ly — in — my heav'n — ly — con - stel - la - tion You the
weih'n! o, sie — wird in mei — nem Di - a - de - me dann die

bright - est — stars shall be, — Sure-ly — in — my heav'n — ly con-stel -
 schön - ste — Per - le sein, — o, — sie wird in mei - nem Di - a -

- la - tion You the brightest, the brightest, the bright - est stars shall
 - de - me dann die schön-ste, die schön-ste, die schön - ste Per - le —

cresc.

be, the bright - est, bright-est stars shall be, the bright - - est
 sein, sie wird — die schön-ste Per - le sein, die schön - - ste

stars shall be.
 Per - le sein.

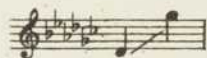
p *pp*

O how lovely is my darling

(O wie lieblich ist das Mädchen)

GEIBEL

Translated by STEUART WILSON



ROBERT SCHUMANN

Not too quick

1. O how love - ly is my dar - ling, None so fair, so de -
O wie lieb - lich ist das Mäd - chen, wie so schön und voll
2. O how love - ly is my dar - ling, None so fair, so de -
O wie lieb - lich ist das Mäd - chen, wie so schön und voll
3. O how love - ly is my dar - ling, None so fair, so de -
O wie lieb - lich ist das Mäd - chen, wie so schön und voll

- light - ful _____ none so fair. Tell me
An - mut _____ wie so schön! Sag' mir
- light - ful _____ none so fair. Tell me
An - mut _____ wie so schön! Sag' mir
- light - ful _____ none so fair: Tell me
An - mut _____ wie so schön! Sag' mir

true, you gal-lant sail-or,
 an, du wack-'rer See-man,
 true, you knight chi-val-ric,
 an, du stol-zer Rit-ter,
 true, you gen-tle shepherd,
 an, du Hir-ten-kna-be,

You who spend your life on
 der du lebst auf dei-nem
 You who ride in shi-ning
 der du gehst im blan-ken
 You who watch your flocks in
 der du dei-ne Her-de

ship-board,
 Schif-fe,
 ar-mour,
 Har-nisch,
 qui-et,
 wei-dest,

cresc.
 If your ship and all her rig-ging, if the
 ob das Schiff und sei-ne Se-gel, ob die
 If your horse and all your wea-pons, if your
 ob das Ross und ob die Rüs-tung, ob die
 If your lambs and all your mea-dows, if the
 ob die Läm-mer, ob die Mat-ten, ob die

stars a-bove are like, are like her.
 Ster-ne wohl so schön, so schön sind!
 vic-to-ries are like, are like her.
 Schlachten wohl so schön, so schön sind!
 hills a-bove are like, are like her.
 Ber-ge wohl so schön, so schön sind!

p

4. O how love - ly is my dar - ling,
4. O wie lieb - lich ist das Mäd - chen,

fp *p*

None so fair so de - light - ful none so
wie so schön und voll An - mut, wie so

fp

fair, so de - light - - - ful, none so
schön und voll An - - - mut wie so

fp *p*

Red. *

fair.
schön.

fp

Slumber Song

(Schlummerlied)

Translated by STEUART WILSON
At a moderate pace

FRANZ SCHUBERT



pp

Then - chant - ed woods and riv - ers say 'Come,
Es mahnt der Wald, es ruft der Strom: "Du

hap - py child, come in and play; The lad a - mazed with
lie - bes Büb - chen, zu uns komm!" Der Kna - be kommt, und

pp

Beau - ty, goes By paths which sor - row nev - er knows, by
stau - nend weilt, und ist von je - dem Schmerz ge - heilt, und

sf p pp

paths — which sor - row nev - er knows. The
 ist von je - dem Schmerz ge - heilt. Aus

dim. *pp*

quail — in cov - ert sounds his cry, The chang - ing lights play
 Bü - - schen flö - tet Wach - telschlag, mit ir - - ren Far - ben

in the sky On blos - soms red and blos - soms blue And
 spielt der Tag, auf Blüm - chen roth, auf Blüm - chen blau er - -

pp

clear crys - tal - line — points — of dew, and clear crys - tal - line
 - glänzt des Him - mels feuch - ter Thau, er - glänzt des Him - mels

f *p* *pp*

points of dew. In scent - ed grass he
 feuch - ter Thau. In's fri - - sche Grass legt

dim. *pp*

lays him by While clouds sail on in ma - jes - ty In
 er sich hin: lässt ü - - ber sich die Wol - ken zieh'n an

pp

Mo - ther Earth's em - bra - ces deep He yields him to the
 sei - - ne Mut - ter an - - geschmiegt hat ihn der Traum - gott

f *p*

God of sleep, he yields him to the God of sleep.
 ein - ge-wiegt, hat ihn der Traum-gott ein - ge-wiegt.

pp *dim.*

Where sorrows touch me nearest

(Aus meinen grossen Schmerzen)

HEINE

Translated by STEUART WILSON



ROBERT FRANZ

At moderate pace, with deep feeling

Where sor - rows touch me near - - - est,
Aus mei - nen gro - ssen Schmer - - - zen

espressivo il canto

p dolce

Ad. *

These lit - tle songs have ris - en, I bid them leave their
mach' ich die klei - nen Lie - der, die he - ben ihr klin - gend Ge -

Ad. * *Ad.* * *Ad.* *

pri - - son, And fly to the heart of my dear - - -
- fie - der und flät - tern nach ih - rem Her - - -

ritard.

espressivo

Ad. * *Ad.* *

- est.
- zen.

p

They go on their way as they're bid - den, But
Sie fan den den Weg zur Trau - ten, doch

mf

fly back a - gain with sigh - ing, And sigh, as to tell me they're
kom - men sie wie - der und kla - gen, und kla - gen, und wol - len nicht

mf

Red. *

try - ing, What my dar - ling's heart holds hid -
sä - gen, was sie im Her - zen schau -

cresc.

Red. *

- den.
- ten.

Red. *

Red. *

33

The Lad and the Stream

(Der Jüngling an der Quelle)

Translated by STEUART WILSON



FRANZ SCHUBERT

Not too slow

Gent - ly mur - mur-ing
Lei - se, rie - seln-der

stream
Quell!

With whis - per-ing con - voy of pop-lars, All your
ihr wal - len-den, flis - pernden Pap-peln! eu - er

slum - ber - ous sounds On - ly wake love in my heart
Schlum - mer - ge - räusch we - cket die Lie - be nur auf.

Com - fort I sought by your banks And
Lin - derung sucht ich bei euch, und

strove to for - get her who spurned me; Ah but
sie zu ver - ges - sen, die Sprö - de ach, und

rip - ple and tree, Speak of my dar - ling to
Blät - ter und Bach seuf - zen, Lu - i - se, dir
(Ge - lieb - te,)

- me, Ah but rip - ple and tree
nach, ach, und Blät - ter und Bach

Speak of my dar - - - ling to
seuf - zen, Lu (Ge - lieb - te,) dir

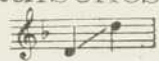
me; My dar - - - ling, My
nach, Lu (Ge - lieb - te,) se! Lu (Ge -

dar - - - ling.
- i - - - se!
- lieb - - - tel)

Lithuanian Folk Song

(Lithauisches Lied)

Translated by STEUART WILSON



Fairly fast

FREDER. CHOPIN

Slower

Scarce had the sun in our
War schon frühmor - gens ganz

p *legatissimo*

val - ley shone bright - ly,
heim - lich im Tha - le;

Scarce had the pigeons be-gun their sweet coo - ing,
san - gen die Vög-lein auf Feldern und Hö - hen.

Soft - ly I en - tered and sat me down light - ly; Then said my mo-ther: "What have you been
Kaum bin ich heim und ich setz' mich zum Mah - le, fragt mich die Mut-ter; "Was ist dir ge -

poco più animato

do - ing? See how wet your hair and face is! O I fear there sad dis -
 -sche - hen? *Eiganz feucht sind Haar und Mie - - der!* Ach, mir fiel der Mut dar -

pp poco più animato

rit. f a tempo

-gra - ces? "That well may be, I've walked be-side the wa - ter?" "I know that sto - ry,
 -nie - der?" "Möch - te wohl sein; beim Brun-nen weilt'ich lan-ge!" "Ich weiss es bes - ser,

rit. f a tempo

*Red. * Red. **

cresc. f

I know that sto - ry, O my daugh-ter, What's the use of talking? In se - cret
 ich weiss es bes - ser, In der Frü - he nie-mands sollt' es wissen warst du im

pp p cresc. f

*Red. * Red. **

dim.

pla - ces With your sweetheart you've been walk-ing?
 Tha - - le den Ge - lieb-ten zu be - grüss-en!"

f dim. pp

Tempo I

f *p*

"Ah me! ah me! dear-est mo - ther, I will tell you tru - ly, He
"Ach ja, ach ja, lie - be Mut - ter; will dir al - les sa - gen: Er

cresc.

had so much he could tell to none o - ther, Told me how he loved me
hat-te mir so Vie-ler-lei zu kla - gen, sprach von sei - ner Lie - be

poco cresc.

ed accel. *ff*

And in his em-braces, O mo-ther, O mo-ther! That's why wet with tears of bit - ter
immer, immer wie-der: ach Mut-ter, o Mut-ter, Thrän - en flos-sen reichlich nie-der

ed accel. *f*

love my hair and face is?"
mir auf Haar und Mie - der!"

The Pain of Love

(Heimlicher Liebe Pein)



Translated by STEUART WILSON

C. M. v. WEBER

Simply and sadly

1. My love is gone on a jour - ney a - far, I
1. Mein Schatz, der ist auf die Wan - der-schaft hin, ich

p legato

nev-er knew be-fore what lov-er's trou - bles are, Per - haps he is dead and
weiss a - ber nicht, was ich so trau - rig bin; viel-leicht ist er todt und

laid with-in his grave, And lit - tle peace or rest from now I'll have.
liegt in gu-ter Ruh', drum bring' ich mei-ne Zeit so trau - rig zu.

2. When I went to the church with the one I love so well, Those
 2. Als ich mit mie-nem Schatz in die Kir - che wollt' geh'n, viel
 3. The thist - les and the thorns they can prick your hand so sore, But
 3. Die Dis - teln und die Dor - nen die ste - chen all' so sehr, die

bit - ter bi - ting tongues man - y lies did tell, For
 fal - sche, fal - sche Zun - gen un - ter der Thü - re steh'n, die
 bit - ter bi - ting tongues they can do much more, No
 fal - schen, fal - schen Zun - gen a - ber noch viel mehr, kein

one said this, the o - ther said that: How
 Ei - ne red't dies, die An - de - re red't das, das
 fire in the forge that the black - smith's bel - lows blows, Can
 Feu - er auf Er - den, ach, brennt al - so heiss, als

of - ten in tears a - lone I've sat.
 macht mir gar oft die Äug' - lein nass.
 burn like the love that no one knows.
 heim - li - che Lie - be die Nie - mand nicht weiss.

4. Ah me, what things my fa - ther and mo - ther do plan! They've
 4. Ach, Gott, was hat mein Va - ter und Mut - ter ge - than! Sie

plight-ed me my troth to a no - ble man, To a
 ha - ben mich ge - zwun-gen zu ei - nem ehr - li - chen Mann, zu ei - nem

no - ble man whom I do not love; I'll
 ehr - li - chen Mann den ich nie ge - liebt! Das

die as sure as there's a — God a - bove.
 macht mir ja mein Herz so be - trübt!

5. O grant me, my love, this one sin-ple thing, That
 5. Ach herz - lieb - ster Schatz, ich bit - te noch eins, du

you will come home for my bur - y - ing, When
möch-test auch bei mei - nem Be - gräb - niss sein, bei

I shall be laid in the earth below And
 mei - nem Be - grüb - niss in's küh - le Grab; die -

then they shall see that I loved you so.
 weil ich dich so treu - lich ge - lie - - - - - bet hab'.

The Voice

(Ein Ton)

Words and Music by
PETER CORNELIUS

Translated by STEUART WILSON

With movement

A sound of mu - sic fills my mind, Of Earth and
Mirklingt ein Ton so wun-der - bar in Herz und

Hea-ven in - ter - twined. Is it your
Sin-nen im mer - dar. Ist es der

last and faint-est breath As your dear soul es-caped in
Hauch, der dir ent - schwebt, als ein-mal noch dein Mund ge -

death?
-bebt?

Is it the pass-ing bell which
ist es des Glöck-leins trü - ber

cresc. *cresc.*

sounds Still in my ear and pricks my wounds?
Klang, der dir ge - folgt den Weg ent - lang?

Mu - sic it is that I can hear, A mes - sage
Mir klingt der Ton so voll und rein, als schlöss er

cresc.

for my in - most ear,
dei - ne See - le ein,

fp dim. *pp*

pp

As if you whis - pered lov - ing - ly 'Be brave, my
 als stie - gest lie - bend nie - der Du und säng - est

pp

song shall com - fort thee?
 mei - nen Schmerz in Ruh!

The Erl-king (Erlkönig)

GOETHE
Translation from
chubert's Songs Translated by
A. H. FOX STRANGWAYS
and STEUART WILSON

CARL LOEWE



Fast

p

Whoridesthro'the night when the wind is high? A fa - ther
Wer rei - tet so spät durch Nacht und Wind? Es ist der

cresc.

clasp - ing his child rides by. He holdshim tight - ly safe from all
Va - ter mit sei - nem Kind, er hat den Kna - ben wohl in dem

mf

harm, And wraps him close - ly and keeps him
Arm, er fasst ihn si - cher, er hält ihn

warm,
warm,
and wraps
er fasst
him
ihn
close-ly
st-cher,
and keeps
er hält
him
ihn

warm.
warm.
mf
'My
'Mein

tenuto
mf

boy,
Sohn,
why co-ver your face with your hands?
was birgst du so bang dein Ge-sicht?
p
'The Erl-king there,
'Siehst Va-ter du
O den

look where he stands;
Erl-kö-nig nicht?
A crown he car-ries,
den Er-len-kö-nig mit
a sweep-ing train'.
Kron' und Schweif?
mf
'My
'Mein

boy,
Sohn,

it's on - ly mist and rain
das ist ein Ne - bel - streif,

mf

p

it's on - ly mist and rain?
das ist ein Ne - bel - streif!

p

rit.

tremolo

pp una corde

Ad.

'Come down with me, you hand-some boy, I've
'Komm, lie - bes Kind, komm, geh' mit mir, gar

many a game and many a toy; There's flowers to pick and fine clothes to wear, And in
schö - ne Spie - le spiel ich mit dir, manch' bun - te Blu - men sind an dem Strand, mei - ne

all my mo - ther has you may share?
 Mut - ter hat manch' gül - den Ge - wand?

p *a tempo* 'But
 Mein

p *tre corde*

fa - ther, O fa - ther, you hear what he sings,
 Va - ter, mein Va - ter und hö - rest du nicht, You was

hear him tell - ing of all the fine things?
 Er - len - kö - nig mir lei - se ver - spricht?

mf 'There, there, boy,
 'Sei ruh - ig,

mf

there is no - thing to mind, Its on - ly leaves tossed up by the
 blei - be ruh - ig, mein Kind, in dür - ren Blät - tern säu - selt der

wind, it's on - ly leaves tossed up by the wind.
 Wind, in dür - ren Blät - tern säu-selt der Wind?

p

sotto

tremolo

pp una corda

'O Willst,

voce

pret - ty boy, come down and play, For here you may do as you
 fei - ner Kna - be, du mit mir geh'n? Meine Töch - ter sol - len dich

like all day, And af - ter the rev - el that night-ly they keep, My
 war - ten schön, meine Töch - ter füh - ren den nächt - li - chen Reihn und

maid-ens will rock you and sing you to sleep' *p*
 wie-gen und tan-zen und sin-gen dich ein? 'Oh Mein

tutte corde p

fa-ther, O fa-ther, there down by the whins, Those Erl-king maid-ens where dusk just be-
 Va-ter, mein Va-ter, und siehst du nicht dort Erl-kö-nigs Töch-ter am dü-ste-ren

mf
 gins! No, no, my boy, it's on-ly the gleam that shines on the wil-lows down by the
 Ort? Mein Sohn, mein Sohn, ich seh'es ge-nau, es schei-nendie al-ten Wei-den so

mf

p
 stream, that shines on the wil-lows down by the stream.
 grau, es schei-nendie al-ten Wei-den so grau.

p

tremolo

pp una corda

'I'll have you, I'll seize you and
'Ich lieb' dich, mich reizt dei-ne

Ad.

should you re - sist, My strength shall not spare you, My will shall in -
schö - ne Ge - stalt, und bist du nicht wil - lig, so brauch' ich Ge -

Ad.

f *mf*

sist? 'O fa - ther, dear fa - ther, he won't let me go, The Erl - king's
- walt? Mein Va - ter, mein Va - ter, jetzt fasst ermich an, Erl - kö - nig

f

p

hurt - ing me, hurt - ing so! The Erl - king's hurt - ing me, hurt - ing
hat mir ein Leids ge - than, Erl - kö - nig hat mir ein Leids ge -

p

sol.^o
- than!

The fa - ther shud - dered, he spurred on a -
Dem Va - ter grau - sets, er rei - tet ge -

ff

main,
schwind,

He heard close be - side him a low moan of pain, He reached his
er hält in den Ar - men das äch - zen - de Kind, er - reicht den

ff *mf*

cresc.

home in mort - al dread And in his arms there
Hof mit Mü - he und Noth, in sei - nen Ar - men

cresc. *f* *p*

Red.

pp *fp*

the boy was dead.
das Kind war todt.

pp *pp*

My William

(Volksliedchen)

RÜCKERT

Translation from German Lyrics
for English Singers
by LUCIA YOUNG

ROBERT SCHUMANN



Simply

When I wait in the gar - den ear - ly
Wenn ich früh in den Gar - ten geh' in

p

(Wear - ing a pea - green hat) There is
mei - nem grü - nen Hut, ist mein

fp

one thing I think of, 'What is my Wil - liam
er - ster Ge - dan - ke, was nun mein Lieb - ster

fp

at?
thut?

No star that shines in
Am Him - mel steht kein

p

heav'n
Stern,

To den him could I re - fuse; My
ich dem Freund nicht gönn - te. Mein

heart's al - rea - dy given To play with if he choose.
Herz gäb' ich ihm gern, wenn ich's her - aus - thun könn - te.

poco rit.

When I wait in the gar - den ear - ly (Wear - ing a pea - green
Wenn ich früh in den Gar - ten geh' in mei - nem grü - nen

p

hat) Hut, There is one thing I think of, 'What
 ist mein er - ster Ge - dan - ke, was

fp

is my Wil liam at?' Yes, the one thing I
 nun mein Lieb - ster thut, ist mein er - ster Ge -

ritard.

think of 'My Wil - liam - what's he at?'
 -dan - ke, was nun mein Lieb - ster thut? *fp*

fp

Could I ever hope to endure it

(Anfangs wollt' ich fast verzagen)

HEINE

Translation from
Schumann's Songs Translated by
A.H. FOX STRANGWAYS
and STEUART WILSON



FRANZ LISZT

Not slow

vacillando



dim.

Time a - lone, — Time could cure it,
 ich hab' es doch ge - tra - gen,

p. *dim.*

OSSIA *ad lib.*

Time has cured it, ask not
 a - ber fragt mich nur nicht

ad lib. Time has cured it ask not how.
 a - ber fragt mich nur nicht: wie?

sf. *dolce ed espressivo*

p.

accel.

Time has cured it — ask not how, ask
 A - ber fragt nur nicht: wie? Nicht:

cresc. *accel.*

p.

dim. *p. riten.*

not. But ask, ask not how.
 wie? Fragt mich nur nicht: wie?

ff. *p. riten.* *più riten.*

The Kiss

(Der Kuss)

Translated by STEUART WILSON



L VAN BEETHOVEN

Fairly fast and playfully

p dolce

When I with
Ich war bei

cresc.

Chlo - e sat a - lone I - prof - fered her a kiss, I
Chlo - en ganz al - lein, und küs - sen wollt' ich sie; und

prof - fered, küs - sen, prof - fered, küs - sen, prof - fered her a kiss; She cried at
küs - sen wollt' ich sie je - doch sie

cresc.

once sprach, that she would scream, that she would scream, that she would
sie wür - de schrei'n, sie wür - de schrei'n, sie wür - de

cresc.

scream, that she would scream, And all would go a -
schrei'n, sie wür - de schrei'n, es sei ver - geb' - ne

p

poco ritard. *a tempo*

- miss, would go a - miss, And all would go would go a -
Müh, ver - geb' - ne, Müh, es sei ver - geb' - ne, ver - geb' - ne

poco ritard. *a tempo*

- miss. I took my life in both my hands, in both my
Müh Ich wag't es doch, und küss-te sie, und küss-te

cresc. *f* *p*

cresc.

hands, Dared all to get — that kiss, Dared all — to —
 sie, trotz ih - rer Ge — gen - wehr, trotz ih - rer —

cresc. *f*

get — that kiss;
 Ge — gen-wehr.

poco adagio *Tempo I f*

And did she scream? O,
 Und schrie sie nicht? Ja

fz

yes, she screamed, she screamed, But,
 wohl, sie schrie, sie schrie, doch,

f *sf* *p*

but, but hours_ af - ter this! Yes, doch, doch lan - ge hin - ter - her, doch,

O Yes! but hours_ af - ter this, she screamed, she screamed, but hours af - ter ja doch! doch lan - ge hin - ter - her, sie schrie, - doch lan - ge lan - ge lan - ge

cresc.

this, but hours, - hours_ af - ter this, but hours_ af - ter lan - ge lan - ge lan - ge lan - ge lan - ge lan - ge hin - ter -

poco ritard. *a tempo*

sf *p*

this, af - ter this, but hours af - ter, af - ter this! - her, hin - ter - her, ja lan - ge, lan - ge hin - ter - her.

mf *cresc.* *f*

Constancy

(Ich liebe dich)



Translated by STEUART WILSON

L. VAN BEETHOVEN

At moderate pace

I love you, dear, as you love me, As
 Ich lie - be dich, so wie du mich, am

night brings on its mor - row, So no day dawns for
 A - bend und am Mor - gen, noch war kein Tag, wo

you and me But that we share its sor - row.
 du und ich nicht teil - ten un - s're Sor - gen.

p

mf

And what an ea - sy task for both To -
 Auch wa - ren sie für dich und mich ge -

p

share what is each o - ther's! You sym - path - ise when
 - teilt leicht zu er - tra - gen: du trös - te - test im

I am wroth, I help you in your po - thers, In all your
 Kum - mer mich, ich weint' in dei - ne Kla - gen, in dei - ne

po - thers. May God re - ward your lov - ing care, And keep us both 'to -
 Kla - gen. Drum Got - tes Seg - en ü - ber dir, du mei nes Le - bens

p dolce *cresc.*

- geth - er In life and death, that I may share A -
 Freu de, Gott schüt - ze dich, er - halt' dich mir, schütz

f *dim.*

- like with you for ev - er, In life and death, that I may
 und er - halt' uns bei - de, Gott schüt - ze dich, er - halt' dich

dim. *f*

share A - like with you for ev - er, A - like with you for
 mir, schütz' und er - halt' uns bei - de, er - halt', er - halt' uns

dim. *cresc.*

ev - er, A - like for ev - er.
 bei - de, er - halt' uns bei - de!

f

A Song of the Night. I

(Wandrers Nachtlied I)

GOETHE

Translation from

Schubert's Songs Translated by

A. H. FOX STRANGWAYS

and STEUART WILSON



CARL LOEWE

Slowly and with deep longing

p

Ev - 'ry - where the
Ü - ber al - len

p *simile*

moor - land is still,
Gip - feln ist Ruh,

And all the wood - land Si - lence fills, Sol - emn and
in al - len Wip - feln spü - rest du kaum ei - nen

deep;
Hauch;

The birds have end - ed their
die Vö - gel - ein - schwei - gen im

mel - o - dy.
Wal - de.

Wait a while,
War - te nur,

dolciss.

One — day You too shall sleep, One — day,
bal - de ru - hest du auch, bal - de,

mf *pp*

one day bal - de You too shall sleep. ru - hest du auch.

mf *p* *ten.*

A Song of the Night. II

(Wand'ers Nachtlid II)

GOETHE

Translation from
Schubert's Songs Translated by
A.H. FOX STRANGWAYS
and STEUART WILSON



CARL LOEWE

Slowly, with intimate expression

mp *f*

Thou who from thy heav'n - ly home
Der du von dem Him - mel bist,

mp *cresc.* *f*

Look - est on our pain — and joy, Giv'st when dou - ble
al - les Leid und Schmer - zen stil - lest, den, der dop - pelt

dim. *p* *pp* *f* *cresc.*

ff *dim.* *p* *pp*

sor - rows come, Dou - ble strength to lay — them by.
e - lend ist, dop - pelt mit Er - quik - kung ful - lest,

ff *dim.* *p* *pp*

cresc. *dim.* *cresc.*

Ah! the heart of me is wea - ry, What to me are
 ach, ich bin des Trei - bens mü - de! Was soll all der

cresc. *dim.*

joy and pain? Gen - tle peace,
 Schmerz und Lust? Sü - sser Frie - de,

p *f*

gen - tle peace, Come, O come to me a - gain,
 sü - sser Frie - de! Komm, ach komm' in mei - ne Brust!

Come, O come to me a - gain.
 Komm, ach, komm' in mei - ne Brust!

2nd 8

O Sleep

from 'Semele'

CONGREVE



G. F. HANDEL

Arranged by W. G. WHITTAKER

Smoothly and at a moderate pace



pp *cresc.*

O ——— sleep, O ——— sleep, O

sleep, a - gain de - ceive me, O sleep, a - gain de - ceive me, To my

mf *p*

arms re - store my wan-d'ring love, My wan - - -

cresc. *cresc.*

f - d'ring love, *p* re - store my wan-d'ring love, *pp* a - gain de -

ceive me, O sleep, to my arms, to my— *cresc.*

arms re - store *mf* my wan - d'ring *dim.*

pp love, *pp* *poco*

She never told her Love

SHAKESPEARE

JOSEF HAYDN

Fairly slow and with much expression

The musical score is written for piano and voice. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo and expression markings are 'Fairly slow and with much expression'. The score is divided into four systems. The first system shows the piano introduction with dynamics *p*, *p*, *f*, and *fz*. The second system continues the piano part with dynamics *p*, *fz*, *p*, *fz*, *fz*, and *p*. The third system features a vocal entry with the lyrics 'She nev - er told her' and piano accompaniment with dynamics *f*, *p*, and *p*. The fourth system concludes the piece with piano accompaniment and dynamics *f* and *p*. The score is marked with 'Ped.' and an asterisk at the bottom.

love, she nev - er told her love, But let con -

fz *p* *pp*

ceal - ment, like a worm i' the bud,

Feed on her da - mask cheek;

dolce e p

She

f *p* *p*

sat like pa - tience on a mon - u - ment, smi - ling,

p dolce

f

smi - ling at grief,

f

Smi - ling, smi - ling at

dim. e rall.

ppp

grief.

fp

fp

pp

Canplet = 155
u

I saw my lady weep



JOHN DOWLAND (1600)

Transcribed from the original edition by
PHILIP WILSON & PETER WARLOCK

Very slow

1 I saw my —
2 Sor - - - row was —
3 O fair - - er —

— la - dy weep, And sor - - row proud to be —
— there made fair, And pass - - ion wise, tears a —
— than aught else The world can show, leave off —

— ad-van - ced so In those fair eyes, in
— de-light - ful thing, Si - lence be - yond all
— in time to grieve. E - nough, e - nough your

those fair eyes where all per-fect - ions keep: Her face was full of
 speech, be - yond all speech a wis - dom rare: She made her sighs to
 joy - ful looks, your joy - ful looks ex - cels, Tears kill the heart, be -

woe, full — of woe, But — such a woe (be - lieve me) as wins more
 sing, sighs — to sing, And — all things with so sweet a sad - ness
 - lieve, heart, — be - lieve. O — strive not to be ex - cel - lent in

hearts Than mirth can do — with her, with her en - tic - ing parts.
 move, As made my heart, my heart at once both grieve and love.
 woe, Which on - ly breeds your beau-ty's, beau - ty's o - ver-throw.

Willow, willow



ANON. 16th cent.

Transcribed from the original edition by
PHILIP WILSON & PETER WARLOCK

Slow

The poor soul sat sigh-ing By a sy-ca-more

tree. Sing wil-low, wil-low, wil-low! With his hand in his

bo-som and his head up-on his knee. O wil-low, wil-low, wil-low,

wil-low! O wil-low, wil-low, wil-low, wil-low Shall be my gar-

-land. Sing all a green wil - low! Wil - low, wil-low, wil - low!

Ay me, the green-ë wil - low Shall be my gar - land.

He sigh'd in his singing and made a great moan. (Sing willow, *etc.*)*
 I am dead to all pleasure, my true love she is gone. (O willow, *etc.*)

The mute bird sat by him was made tame by his moans:
 The true tears fell from him would have melted the stones.

Come all you forsaken and mourn you with me;
 Who speaks of a false love, mine's falser than she.

Let Love no more boast her in palace nor bower,
 It buds but it blasteth ere it be a flower.

Thou fair and more false, I die with thy wound,
 Thou hast lost the truest lover that goes upon the ground.

Let nobody chide her, her frowns I approve,
 She was born to be false and I to die for love.

Take this for my farewell and latest adew,
 Write this on my tomb, that in love I was true.

* The refrain is the same in each verse.

Eyes, look no more



JOHN DANYEL (1606)

Transcribed from the original edition by
PHILIP WILSON & PETER WARLOCK

Fairly slow

Eyes, look no more, for what hath all the—
Clothe thee, my heart, with black dark thoughts and—

earth that's worth the sight? Ears, hear no
think but of des - pair: Si - lence lock

more, for what can breathe the voice of true de - light?—
up my words, and scorn these i - dle sounds of air. —

Think, think, Glo - ry, Hon - our, Joys, De -
But, but Sor - row, Grief, Af - flic - tion

-lights, Con - tents, are but the emp - ty re - ports Of
and Des - pair, these are the things that are sure, And

una - pro - pri - èd terms that breath in - vents, not
these we feel not as con - ceits in th'air, but

know - ing what it im - ports.
as the same we en - dure.

Joys, De - lights and Plea-sures in us hold such -
Joys, De - lights and Plea-sures make Grief to ty -

- a doubt - ful part, As if they were but thrall, and
- ran-nize us worse, Our mirth brings but dis-tastes, for

those were all in all. For Grief, Dis-trust, -
nought de - lights and lasts. Grief then take all -

- Re-morse, I see - must do - - min-er the heart. -
- my heart, for where - none strive, - there needs less force. -

When May is in his prime

RICHARD EDWARDES
printed in 1576 in 'The Paradyse
of daynty devices'



RICHARD EDWARDES?
for voice and four strings from a M. S.
at Christ Church, Oxford, dated 1581
Transcribed by PETER WARLOCK.

Blithely— rather quick

When May is in his prime then may each heart re -

- joice, When May be - decks each branch with green, Each bird strains

— forth his voice; The live - ly sap creeps up in - to

the bloom-ing thorn, The flowers with cold in pri - son kept now

laugh his frost to scorn. All na - ture's imps tri - umph while joy -

- ful May doth last; When May is gone, of all the year the

plea - sant'st time is past, the plea - sant'st time is past, is past.

May makes the cheer-ful hue, May breeds and brings new blood, May march-

- eth throughout e - ve-ry limb, May makes the mer - ry mood: May prick -

- eth ten - der hearts their warb - ling notes to tune; Full strange it is, yet

some we see do make their May in June. Thus things are strangely wrought while

joy - ful May doth last; When May is gone, of all the year the

The first system of the musical score. The vocal line is in G major, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

plea - sant'st time is past, the plea - sant'st time is past, is past.

The second system of the musical score. The vocal line continues with quarter notes G, A, B, C, D, E, F#, G. The piano accompaniment continues with chords and a steady bass line.

All ye that live on earth and have your May at will, Re - joice in

The third system of the musical score. The vocal line continues with quarter notes G, A, B, C, D, E, F#, G. The piano accompaniment continues with chords and a steady bass line.

May as I do now, 'and use your May with skill; Use May

The fourth system of the musical score. The vocal line concludes with quarter notes G, A, B, C, D, E, F#, G. The piano accompaniment concludes with chords and a steady bass line.

while that ye may, for May hath but his time; When all the fruit is

gone, it is too late the tree to climb. Your li - king and your lust is

fresh whiles May doth last: Take May in time; When May is gone, your

plea - sant'st time is past, Your plea - sant'st time is past, is past.

O Eyes, O mortal Stars!



ALFONSO FERRABOSCO

Transcribed from the original edition
by PETER WARLOCK

Moderate pace

O eyes, O mor-tal stars! the au - thors of my

harms, That in slum - b'ring wage wars To kill me with sweet

charms. If clo - sèd you an - noy me, Being o - pen you'd de -

[illegible]

— stroy — me. If clo — sèd you an — noy me, Being

o - pen you'd de - stroy me. If clo - sèd you an -

noy me, Being o - pen you'd de - stroy me.

It was a Lover and his Lass

SHAKESPEARE



THOMAS MORLEY

Arranged by
PETER WARLOCK

Fast.

It was a lov - er and his lass,
Be - tween the a - cres of the rye,
This car - ol they be - gan that hour,
And there - fore take the pre - sent time,

With a hey and a ho and a

hey non-ny no, and a hey non-ny non - ny no.

That o'er the green corn - field did pass
These pret - ty coun - try folk would lie
How that a life was but a flow'r
For love is crown - ed with the prime

In spring time in

spring - time, in spring - time, the on - ly pret - ty ring time, When

birds do sing, Hey ding a ding a ding, hey ding a ding a ding, hey

ding a ding a ding; Sweet lov - ers love the spring, In spring -

time in spring - time, the on - - ly pret - ty

quasi $\frac{3}{4}$

ring time When birds do sing, Hey ding a ding a ding, hey

ding a ding a ding, hey ding a ding a ding; Sweet lov - ers love the spring.

Have you seen but a white Lily grow



ANON.

Transcribed and Edited by
PETER WARLOCK

Fairly slow.

The first system of music. The vocal line (treble clef) begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a sustained chord in the right hand and a simple bass line in the left hand.

Have you seen but a white li - ly grow — Be -

The second system of music. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

fore rude hands had touch'd it? Have you mark'd but the fall of the

The third system of music. The vocal line concludes with a whole note. The piano accompaniment ends with a final chord and a sustained bass note.

snow Be - fore — the earth hath smutch'd it? Have you

felt the wool of bea-ver, Or swan's down — ev - er? Or have

smelt of the bud of the bri - er, Or the nard in the fire? Or have

tast - ed the bag of the bee? O so white, O so

soft, O so sweet, so sweet, — so sweet is she!

repeat from §

Down in a Valley



MICHAEL CAVENDISH (1598)
Transcribed from the original edition by
PHILIP WILSON & PETER WARLOCK

Gaily

Down in a val - ley, down in a val - ley Sha-dy vales are

plea - sant ports, For mer - ry, mer-ry, mer - ry, mer-ry, mer-ry lads meet re -

- sorts. Such was our hap to catch a swain, (Oh, hap - py the val - ley! Oh,

hap - py the val - ley!) With flowers to span - gle Flo - ra's train, Nor did we

dal - ly. His flowers we took all dyed in grain. (Oh, dyed was the

val - ley!) Sha - dy vales are plea - sant ports, For mer - ry, mer - ry, mer - ry, mer - ry,

mer - ry lads meet re - sorts. Of them we made a gar - - land

green, (Oh, green was the val - ley! Oh, green was the val - ley!) To crown fair

Le - lia shep - herds' queen, Fair as a li - ly, She sit - ting in a

shade un - seen. (Oh, sha - dy the val - ley!) Sha-dy vales are plea - sant

ports, For mer - ry, mer-ry, mer - ry, mer-ry, mer-ry lads meet re - sorts

There is a Garden in her Face



Words and Music by
THOMAS CAMPION

Transcribed from the original edition by
PHILIP WILSON & PETER WARLOCK

At a moderate pace

1 There is a gar - den in her face Where ro - ses and white
2 Those cher-ries fair - ly do en - close Of o - rient pearl a
3 Her eyes like an - gels watch them still; Her brows like bend - ed

li - lies grow; A heav'n - ly par - a - dise is
dou - ble row, Which when her love - ly laugh -
bows do stand, Threat-'ning with pierc - ing frowns

* This division of syllables is conjectural, only the first verse being written out under the music in the original.

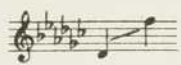
that place Where - in all plea - sant fruits do
 - ter shows, They look like rose-buds fill'd with
 to kill All that at - tempt with eye or

flow. There cher - ries grow which none may buy
 snow. Yet them nor peer nor prince can buy
 hand Those sa - cred cher - ries to come nigh

Till 'cher-ry ripe!' till 'cher-ry ripe!' till 'cher-ry ripe, cher-ry ripe, ripe,

ripe, cher - ry ripe, cher - ry ripe!' them - selves do cry.

I heard a brooklet gushing



From the German of MÜLLER

EDWARD J. LODER

Andante con moto

gush-ing ——— From its rock - y foun - tains
go - ing? ——— Whither O brook - - - let

near, ——— Down in - to the val - ley
say! ——— Thou hast — with thy — soft

rush-ing, ——— So fresh and won - drous
mur - mur ——— Mur - mured my sen - ses a -

cresc.

clear, ——— so won - drous clear.
way, ——— my sen - ses a - way.

f *fp dim.* *p*

I know not what came
What say I of a

f dim. *pp*

o'er me Nor who the coun - sel
mur - mur That can no mur - mur

gave, But I must has - ten, has - ten
be, 'Tis the wa - ter nymphs that are

cresc.

down - ward, down - ward, down - ward, All with my pil - grim
sing - ing, sing - ing, Their roun - de - lays un - der

f dim. p

cresc. e ritard.

stave,
me,

All with my pil
Their roun - de - lays — un - der

cresc. e ritard.

a tempo

stave.
me!

Let them sing — Down-ward and e - ver
my friend, let them

dim. *pp a tempo*

far - ther,
mur - mur,

And e - ver the brook be -
And wan - der mer - ri - ly

side,
near,

And e - ver fresh - er mur - mured
The wheels of a mill are turn - ing

cres

And e - - - ver clear - - er, — And e - ver
In ev - - - 'ry brook - let clear, — In ev - 'ry

cen — *do* *ff* *dim.* *p*

ff *molto ritard.* *a tempo*

clear - - er, And e - ver clear-er the tide.
brook - let clear, — In — ev - 'ry brook-let clear.

8 *ff* *molto ritard.* *p a tempo*

pp

1 *Dal* $\frac{8}{8}$ 2

2 *Is*

ritard. *pp*

O, at my Lady's Feet

(O del mio dolce ardor)



Translated by STEUART WILSON

GLUCK

The accompaniment arranged
from strings and oboe by
HUBERT J. FOSS

With movement and very suave

The left hand chords slightly broken and lightly played throughout

pp

O, at my la - dy's
Oh del mio dol - ce ar -

feet - - - I sit a - dor - -
- dor bra - ma - to og - get - -

- ing, I sit a - dor - - ing,
- to bra - ma - to og - get - - to

and of the air that she breathes
L'au - re che tu re spi - ri

At last I'm breath - ing,
Al - fin re - spi ro

At last I'm breath - ing,
al - fin re - spi ro

- ing. Where e'er I turn in an - guish I see
- ro O un - quel guar-do io gi - ro le tue

tenute

nought but her beau - ty which fills my heart with glad - ness And
va - ghe sem - bian - ze A - mo - re in me dis - pin - ge il

drives a - way all sad - ness, For to love
mio pen - sier si fin - ge Le più lie

is my du
te spe - ran

- ty. Thus with de - vo - tion her kind - ness im - plor - ing
ze E nel de - sio che co - sì m'em - pie il pet - to

Her I seek, Her I call,
Cer - co te Chia - mo te

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

I hope and I lan -
Spe - ro e so - spi

The second system of the musical score. The vocal line continues with a half note Bb4, a quarter note A4, and a half note G4. The piano accompaniment maintains its rhythmic pattern.

guish. O, at my la - dy's feet I
- ro Oh del mio dol - ce ar - dor bra -

The third system of the musical score. The vocal line includes a half note Bb4, a quarter note A4, and a half note G4. The piano accompaniment becomes more complex with chords and a more active bass line.

sit a - dor - - ing, I sit a -
ma - to og - get - to bra - ma - - to og -

The fourth system of the musical score. The vocal line concludes with a half note Bb4, a quarter note A4, and a half note G4. The piano accompaniment continues with its characteristic rhythmic pattern.

- dor - ing, And of the air that
- get - to L'au re che tu re -

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats (B-flat major).

she - breathes At last I'm
- spi - ri Al - fin re -

The second system of the musical score. The vocal line continues with a half note C5, followed by a quarter note D5, and a half note E5. The piano accompaniment maintains its rhythmic pattern. The key signature remains B-flat major.

breath - ing, At
- spi - ro Al -

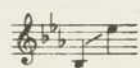
The third system of the musical score. The vocal line continues with a half note F5, followed by a quarter note G5, and a half note A5. The piano accompaniment continues with its rhythmic pattern. The key signature remains B-flat major.

last I'm breath - ing.
- fin re - spi - ro.

The fourth system of the musical score. The vocal line concludes with a half note Bb5, followed by a quarter note C6, and a half note D6. The piano accompaniment concludes with a final chord. The key signature remains B-flat major.

The Self Banished

(out of Waller – A Minuet)



JOHN BLOW
The accompaniment arranged
from figured bass by
HUBERT J. FOSS

It is not that I love you less Than

when before your feet I lay, But to pre -

- vent the sad increase Of hope - less love I

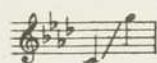
keep a - way: In vain (a - las) for - ev - 'ry

- thing Which I have known be - longs to

you; Your form does to my fan - cy

bring, And makes my old wound bleed a - new.

Well Judging Phyllis



WILLIAM BOYCE

The accompaniment arranged
from figured bass by
HUBERT J. FOSS

Gracefully

Voice

Piano

1 Near Thames' green banks a love-lorn nymph re-clined Thus
2 Since thou, con-temn-ing gods, thy vows hast broke, Thus
3 This said; she hast-ed to the sound-ing Flood, And

taxed her Thyr-sis va-rious as the Wind: Hast thou, per-fid-ious
play'd with Love, and made my Fame thy Joke; A dire Re-venge on
shud-d'ring o'er its flow-ry mar-gin stood; The Tear of An-guish

youth, thy oaths for - got And must the mournful wil - low be - my
 thee, I now have chose, For soon these waves shall end my Life and
 start - ing in - her Eye; Re - solv'd to plunge, she vents a dis - mal

lot, And must the mourn - ful wil - low be my lot.
 woes, For soon these waves shall end my Life and woes.
 sigh, Re - solv'd to plunge, she vents a dis - mal sigh

Verses 1, 2 & 3 Verse 4

4 But,

in his ter - rors whilst grim Death ap - pears She

Spirituoso

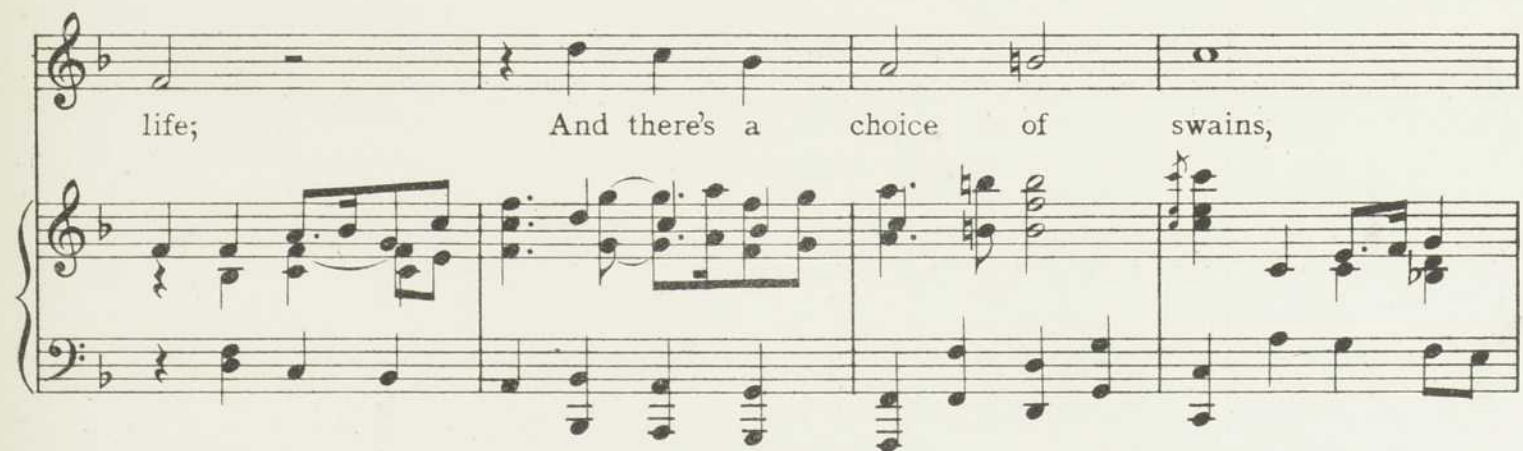
cries (Her wavering mind o'er-spread with fears) 'Tis mad-ness all! 'Tis mad-ness, mad-ness



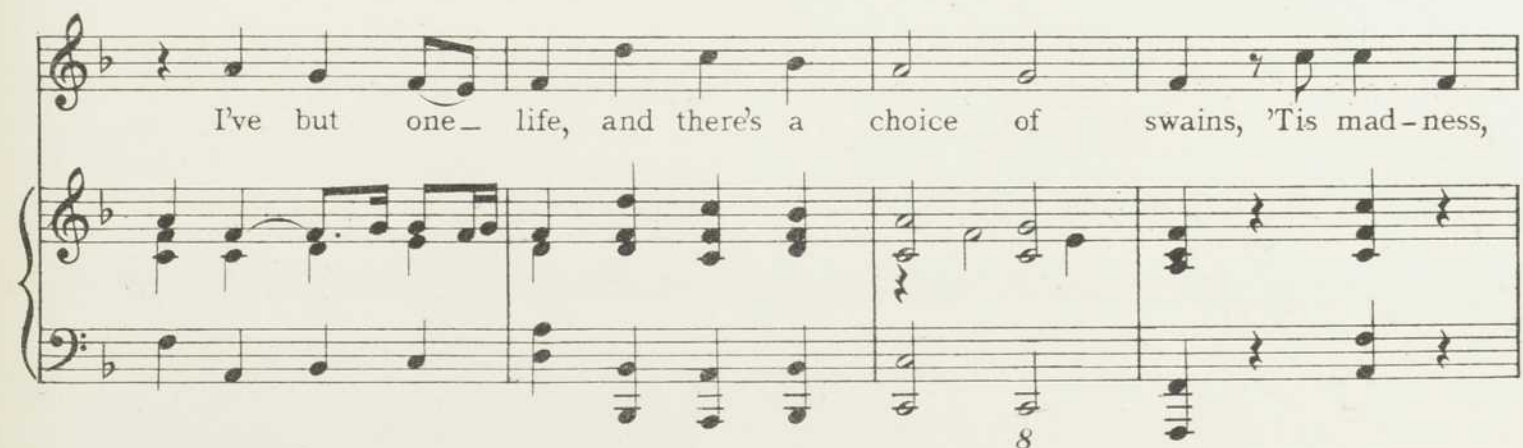
all! I'll fly back to— the Plains; I've but one—



life; And there's a choice of swains,



I've but one— life, and there's a choice of swains, 'Tis mad-ness,



all! 'Tis madness, madness all! I'll fly back to— the Plains:

The first system of the musical score. The vocal line (treble clef) begins with a whole note 'all!', followed by a half note 'Tis madness, madness', another whole note 'all!', and then a half note 'I'll fly back to—' followed by a whole note 'the Plains:'. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

I've but one life; And there's a choice of swains,

The second system of the musical score. The vocal line continues with 'I've but one life;' followed by a half note rest, then 'And there's a choice of swains,'. The piano accompaniment continues with its characteristic rhythmic patterns.

I've but one— life; And there's a choice of swains, a choice of

The third system of the musical score. The vocal line continues with 'I've but one— life; And there's a choice of swains, a choice of'. The piano accompaniment continues with its characteristic rhythmic patterns.

swains, I've but one life, And there's a choice of swains.

The fourth system of the musical score. The vocal line concludes with 'swains, I've but one life, And there's a choice of swains.' The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

Corinna is divinely fair



HENRY PURCELL
The accompaniment arranged
from unfigured bass by
HUBERT J. FOSS

At a moderate pace

Co - rin - na is di - vine - ly, di - vine - ly —

fair, Ea - - - sy, ea - sy her shape, and soft, —

soft — her air; Of hearts she had the ab - so - lute

sway be-fore she threw her own a -

- way: The pow'r now lan - guish-es, now, now, now, now, now -

lan - guish-es by which she charm'd. Her beau - ty sul - lied, her

beau - ty sul - lied, and her eyes, her eyes dis - arm'd;

Like na - ture she is apt — to — waste her

trea - sure where — 'tis — val - ued — least: So

pleas - ures sur - feit when — it — grows, on

fruit — the east - ern sun — be - stows; But all, all, all,

all, all, all, all, all, all the de - li - ca - cy

fades ————— be -

- fore it can thro' o - ceans reach our

dis - tant, dis - tant, dis - - - tant - shore,

Come away, Death



SHAKESPEARE

THOMAS AUGUSTINE ARNE
The accompaniment arranged
from strings and continuo by
HUBERT J. FOSS

With dignity

Fly, fly, fly a-way, Breath, I'm slain, I'm slain by a fair cru-el maid, I'm

slain, I'm slain by a fair cruel maid. My

Shroud of white stuck all with yew, pre-pare it, pre-pare it.

My part of Death, my part of Death no one so true did

share— it, no one so true did share— it.

mf *pp*

Not a flow'r a — flow'r — sweet on my black cof - fin

p

il basso marcato

let there be strown. Not a friend,

mf *f* *tr* *pp*

not a friend greet my corse, my poor corse where my Bones shall be thrown, my

mf

corse, my poor corse where my Bones shall be thrown.

p

mf

A

thou - sand, thou - sand sighs to save, lay me, lay me, lay me

Where true Lov - er nev - er find my grave to weep, to weep, to

weep — there, to weep, to weep, to weep — there.

pp

mf

pp

Arietta



Translated by STEUART WILSON

BENEDETTO MARCELLO
The accompaniment arranged
from figured bass by
HUBERT J. FOSS

Fast: with elation

§
O say what glo - ry, O say what splendour, O say what
O di che lo - de di che stu - po - re di che stu -

splendour Shines round Thy Tem-ple, O Thou most Highest, O Lord our
 - po - re og - get - to è ma - i per - l' - uni - ver - so il tuo gran

Gov-er-nor, How glo-rious is Thy Name throughout the world, How glo-rious
 no - me O sa-pien - tis - sim - o nos - tro sig - nor O sa-pien -

is Thy Name throughout the world
 - tis - sim - o nos - tro sig - nor

O — say what glo - ry, O — say what
 O di che lo - de di che stu -

splendour Shines round Thy Temple O Thou most Highest O Lord our
 - po - re og - get - to è ma - i per - l' - uni - ver - so il tuo gran

Gov-er-nor How glo-rious is Thy Name throughout the world. O say what
 no - me O sa - pien - tis - sim - o — nos - tro sig - nor O di che

glo-ry, O say what splendour Shines round Thy Temple O Lord our
 lo - de di che stu - po - re og - get - to è ma - i il tuo gran

Gov-er-nor, How glo-rious is Thy Name throughout the world. How
 no - me O sa - pien - tis - sim - o — nos - tro sig - nor O

glo - rious is Thy Name, How glo - rious
 sa - pien - tis si - mo O sa - pien -

is Thy Name throughout the world, How glo - rious is Thy Name throughout the
 - tis - si - mo nos - tro sig - nor O sa - pien - tis - si - mo nos - tro sig -

world.
 - nor

Fine

How great Thy hon-our a - bove the Heavens, A - bove all creatures
quan - to s'in - nal - za so - pra de' cie - li sopra il cre - a - to

is Thy Do - min - ion, E - ter - nal King. How great Thy hon-our
la tua gran dez - za lo tuo splen - dor quan - to s'in - nal - za

A - bove the Heavens A - bove all creatures Is Thy Do - min - ion,
so - pra de' cie - li sopra il cre - a - to la tua gran dez - za

is Thy Do - min - ion, E - ter - nal King, Is Thy Do - min - ion, E - ter - nal King.
la tua gran dez - za lo tuo splendor la tua gran dez - za lo tuo splen - dor
Da Capo al fine

Hark! hark! how all things in one sound rejoice



HENRY PURCELL
The accompaniment arranged
from figured bass by
HUBERT J. FOSS

Fast, with elation

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G, followed by quarter notes A, B, and C. The piano accompaniment features a treble and bass staff. The treble staff has a half note G, followed by quarter notes A, B, and C. The bass staff has a half note G, followed by quarter notes A, B, and C. The system concludes with a half note G in the vocal line and a half note G in the piano accompaniment.

The second system of the musical score includes lyrics and first/second endings. The vocal line has the lyrics "re - joice. Hark! joice, And the". The piano accompaniment features a treble and bass staff. The treble staff has a half note G, followed by quarter notes A, B, and C. The bass staff has a half note G, followed by quarter notes A, B, and C. The system concludes with a half note G in the vocal line and a half note G in the piano accompaniment.

The third system of the musical score includes lyrics. The vocal line has the lyrics "world seems to have one voice, The world seems to". The piano accompaniment features a treble and bass staff. The treble staff has a half note G, followed by quarter notes A, B, and C. The bass staff has a half note G, followed by quarter notes A, B, and C. The system concludes with a half note G in the vocal line and a half note G in the piano accompaniment.

The fourth system of the musical score includes lyrics. The vocal line has the lyrics "have one voice,". The piano accompaniment features a treble and bass staff. The treble staff has a half note G, followed by quarter notes A, B, and C. The bass staff has a half note G, followed by quarter notes A, B, and C. The system concludes with a half note G in the vocal line and a half note G in the piano accompaniment.

to

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The piano accompaniment (grand staff) features a series of chords in the right hand and single notes in the left hand, all in a D major key signature.

have one voice Hark! hark! how all things in

ff

This system contains the third and fourth staves. The vocal line has a half note G4, a quarter rest, a half note A4, a quarter rest, and then eighth notes B4-A4, G4-F#4, E4-D4, and a half note C4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with a forte (*ff*) dynamic marking.

one sound re - joice, re -

mp

This system contains the fifth and sixth staves. The vocal line has a half note G4, a quarter rest, a half note A4, a quarter rest, and then eighth notes B4-A4, G4-F#4, E4-D4, and a half note C4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with a mezzo-piano (*mp*) dynamic marking.

- joice, re - joice, re -

This system contains the seventh and eighth staves. The vocal line has a half note G4, a quarter rest, a half note A4, a quarter rest, and then eighth notes B4-A4, G4-F#4, E4-D4, and a half note C4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand.

joice,

re -

- joice, re - joice,

re - joice.

L'Amour de Moi



French chanson of the XIIIth century;
the piano accompaniment by
HUBERT J. FOSS

Not too slow, but sustained

1 L'a - mour de moi s'y est en - clo - - -
n'est si dou - ce cho - - -

-se — De - dans un jo - li — jar - di - net — Où crôit la
-se — Que de ce doux ros - si - gno - let — Qui chante au

rose — et le — mu - guet et aus - si
soir — au ma - - - ti - net quand il est

fait la pas - se - ro - - - se - - - Ce jar - din
las, il se re - po - - - se - - - Je la vis

est bel et - - - plai - sant - - - Il est gar -
l'au - - - tre jour - - - cueil - lir - - - La vi - o -

ni de tou - - - tes fleurs On y prend son é - bat - te -
-lette en un - - - vert pré - - - La plus bel - le qu'onc - que je

- ment Au - tant la nuit - - - com - me le jour. - 1. Hé - las il
vis Et la plus plai - sante à mon

2.
gre — je l'ai re - gar - dée un - e po - - -

-se — Elle ét - ait blan - - che com - - me

lait — Et dou-ce comme un agn - e - let ver-meille et

frai - che com - me ro - - - se.

Litany

(Litanei)

Translation from
Schubert's Songs Translated by
A.H. FOX STRANGWAYS
and STEUART WILSON

FRANZ SCHUBERT



Slowly, devoutly

p

1 Rest and peace to
Ruh'n in Frie - den

2 Rest and peace to
Lie - be - vol - ler

3 All who ne'er knew
Und die nie der

legato

p

pp

∞

souls — de - part - ed! Peace to all who,
al - - le See - len, die voll - bracht ein
souls — de - part - ed! Souls of maid - ens
Mäd - - chen See - len, de - - ren Trä - nen
morn - ing's glad - ness, Whom the night brought
Son - - ne lach - ten, un - - term Mond auf

bro - - ken heart - ed, Dream'd and hop'd and loved and lost, —
ban - - ges Quä - len, die voll - en - det süs - sen Traum, —
lov - - ing heart - ed, Cast a - side, de - ceived and shamed, —
nicht — zu zäh - len, die ein fal - scher Freund ver - liess, —
on - - ly sad - ness, God in mer - cy give them grace, —
Dor - - nen wach - ten, Gott, im rei - nen Him - mels - licht, —

rit. e dim.

All who, worn and tem - pest toss'd, Here be - low found com - fort ne - ver,
 le - bens-satt, ge - bo - ren kaum, aus der Welt hin - ü - ber schie - den:
 All who hu - man pi - ty claim'd, And the blind world par - doned ne - ver,
 und die blin - de Welt ver - stieß: al - le, die von hin - nen schie - den,
 Grant their ran - somed souls a place Where His glo - ry fad - eth ne - ver!
 einst zu sehn von An - ge - sicht: 'al - le, die von hin - nen schie - den,

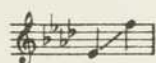
May their spi - rits rest ——— for e - ver.
 al - - le See - len ruh'n ——— in Frie - den!
 May their spi - rits rest ——— for e - ver.
 al - - le See - len ruh'n ——— in Frie - den!
 May they rest 'in peace ——— for e - ver.
 al - - le See - len ruh'n ——— in Frie - den!

pp

cresc.

To Thee, Jehovah

(Dir, dir, Jehovah)



Translated by
W. G. WHITTAKER

J. S. BACH

With elation

1 To Thee, Je - ho - vah, chant I prais - es,
Dir, dir Je - ho - vah, will - ich sing - en;
2 On me be - stow, Lord, all Thy good - ness;
Ver - leih' mir, Höch - ster, sol - che Gü - te,

Where can I find so great a Love as
Denn wo ist wohl ein sol - cher Gott wie
Teach me my low - ly an - thems so to
So wird ge - wiss mein sin - gen recht ge -

Thine? My songs of glad - ness send I
du? Dir will ich mei - ne Lie - der
frame That I may hymn Thy Truth and
-than. So klingt es schön in mein - nem

In Bach's setting of the fifth line of the stanza the ante-penultimate and the penultimate bars form three bars of two time, in the same way as the closing two bars of the second, fourth, and sixth lines. This is preserved in the translation. W. G. W.

Heav'n - - ward. Ah! give my spi - rit strength
 bring - - en; Ach, gieb mir dei - nes Gei -
 Mer - - cy, Laud - ing in words of joy
 Lie - - de, Und ich bet' dich in Geist

- and pow'r di - vine. My hum - - ble
 - - stes Kraft da - zu! Dass ich es
 Thy Ho - - ly Name, That soar - - ing
 und Wahr - - heit an. So hebt dein

lays to Je - su's Throne I bring, A
 thu' im Na - men Je - su Christ, So
 up - wards winged on Thy great Love, My
 Geist mein Herz zu dir em - por Dass

thank - ful of - fring hour - - ly do I sing.
 wie es dir durch ihn ge - fäl - lig ist.
 soul Thy Psalms may sing in Heav'n a - bove.
 ich dir Psal - men sing' im hö - hern Chor.

Wilt thou to me thy heart give

(Willst du dein Herz mir schenken)

Translated by W. G. WHITTAKER



J. S. BACH

At a moderate pace

p

Wilt thou to me thy heart give; In se - cret must we meet, That
 Willst du dein Herz mir schen-ken, so fang'es heim-lich an, — dass
 Be - tray not love's glad ti - ding, But pri - soned in thy breast Thy
 Be - hut - sam sei und schwei-ge, und trau-e — kei-ner Wand, lieb'
 Look not for lov - ing glan-ces From each to o - ther shewn, For
 Be - geh - re kei - ne Blick - e von mei - ner Lie - be nicht, der
 False eyes are e - ver pry - ing And oft have dan-ger brought, On
 Zu frei sein, sich er - ge - hen, hat oft Ge - fahr ge - bracht, man

on - ly in our thoughts live Love's con - so - la - tion sweet. Our
 un - ser bei-der Den - ken nie - mand er - ra - ten kann. Die
 pas-sion deep be hid - ing, By to - kens — ne'er con - fessed. Sus -
 in - ner - lich und zei - ge dich au - ssen — un - be - kannt. Kein
 En-vy's hosts are count-less And watch us — un - be - known. Love's
 Neid hat vie - le Tük - ke auf un - sern — Bund ge - richt't. Du
 for-tune's aid re - ly - ing Our free - dom — shall be — sought. Our
 muss sich wohl ver - ste - hen, weil ein falsch' — Au - ge — wacht. Du

love_ must close lie_ hid-den In both our hearts con - cealed, Nor
 Lie - be muss bei_ bei-den all - zeit ver - schwie-gen sein, drum
 - pi - cion must not wa - ken, Un - friend - ly eyes aught see, E -
 Arg - wohn musst du_ ge - ben, Ver - stel - lung nö - tig ist, ge -
 deep e - mo - tion shield-ing, Con - strain thy beat-ing heart, To
 musst die Brust ver - schlie-ssen, halt' dei - ne Nei-gung ein, die
 thoughts must we hold cap-tive, Our pul - ses si - lent beat. Wilt
 musst den Spruch be - den - ken, den ich vor - her ge - than: willst

words of_ joy_ un - bid - den_ To o - thers_ be re - vealed.
 schliess' die_ gröss - ten_ Freu - den_ in dei - nem_ Her-zen ein.
 - nough that thou, un - shak - en, Fast cling in_ faith to me.
 nug, dass du, mein Le - ben, der Treu' ver - si - chert bist.
 ar - dent im - pulse yield - ing_ When lone with_ me thou art.
 Lust, die_ wir_ ge - nie - ssen, muss ein Ge - heim-nis sein.
 thou_ to_ me_ thy heart give, In se - cret_ must we meet.
 du_ dein Herz_ mir_ schen - ken, so fang' es_ heim-lich an.

Into your hands I give my heart

(Mon cœur se recommande à vous)

English version by STEUART WILSON



Melody attributed to ORLANDO DI LASSO
Arranged by B. VAN DIEREN

With movement

p

In - to your hands I give my heart,
Mon cœur se re - com - man - d'a - vous

pp

mf

mf

Wear - ied with doubt and with de - lay - ing, Too
Tout plein d'en - nuye et de mart - i - r - e, - - Au

p

quasi f *mf*

strong for life I know love's smart, Hear then my last breath say - ing Fare -
moins en des - pit des ja - loux Faic - tes qu'a-dieu vous puis - se di -

mf *p*

NOTE: Orchestral Score and Parts may be hired from the Publishers.

f *p* poco più largo *mf*

well! My lips that
re Ma bou - che

first did learn your kiss - - - ing, My
qui sa - vait sou - ri re et
var.: (vous soul - oit ri re)

mf *f* *mp*

12

tongue that taught love's speech a - right, Now are turned to
comp - ter pro - pos gra - ti - eux Ne faict main - te -

p *quasi f* *p* 3

f *mf*

ser - pent's hiss - ing Those who tore me from your sight.
- nant que maul - di - re ceux qui m'ont L.H. ban - ny de vos yeux.

mf *p*

mf

In - to your hands I give my heart, Wear - ied with
Mon cœur se re - com - man - de à vous Tout plein d'en -

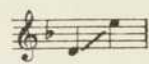
doubt and with de - lay - ing, Too strong for life I
- nuye et de mart - i - r - e, Au moins en des - pit

know love's smart, Hear then my last breath say - ing Fare -
des_ ja - lous Faic - tes qu'a - dieu vous puis - se di -

well.
re.____

Amaryllis

(Amarilli)



GIULIO ROMANO (CACCINI)

(As printed in Robert Dowland's 'Musical Banquet' 1610)

Transcribed by PETER WARLOCK

English version by STEUART WILSON

Not too slow

A - mar - yl - lis, now cru - el thy will is, As I
A - mar - il - li, mia bel - la, non cred - i o del mio

sigh, Not to be-lieve me That I die
cor, Dol - - - ce de - si - - o, D'es - - - ser tu

If thou leave me. Nay then be-lieve, and if a doubt as - sail
l'a-mor mi - - o. Cre - di-lo pur e se ti - mor tàs - sal -

thee, Proof can sure - ly a - vail me — Lay bare my
 - e, Pren - di ques - to mio stra - - le, A - pri - m'il

heart, where-on are these words to prove me: 'A-mar-yl - - - lis, A-mar-
 pet - to e ved-rai scritto in co - re: 'A-mar-il - - - li, A-mar-

- yl - - - lis, A-mar-yl - - - lis, I love thee! 1. 2.
 - il - - - li, A-mar-il - - - li è'l mio a-mo - - - re! - re, 'A-mar-

- yl - - - lis, I love thee!
 - il - - - li, è'l mio a-mo - - - re! re!

Fair Nina

(Tre Giorni son che Nina)

English version by M. D. CALVOCORESSI

LEGRENZIO VINCENZO CIAMPI?



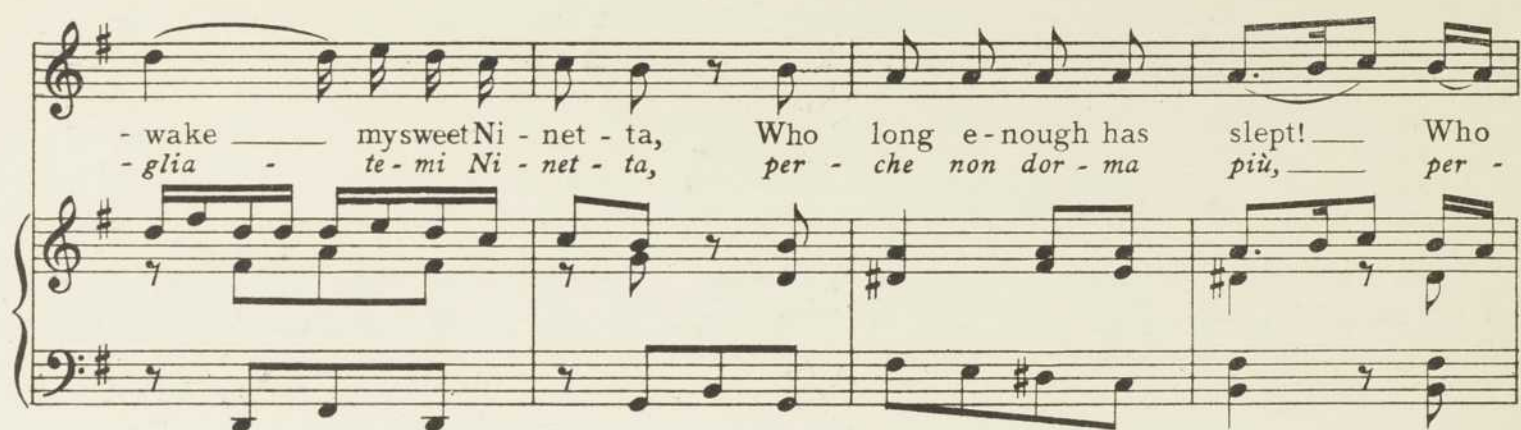
Fairly fast



wake; Let sleep not hold her cap-tive, hold her cap-tive, O
 sta; Il son - no l'as - sas - si - na, l'as - sas - si - na, Sve -
 head, Ni - net - ta, love lorn, dream-ing, love lorn dream-ing Lies
 va, Ni - net - ta per a - mo - re, per a - mo - re In

rouse her for pi - ty's sake! O — rouse her for pi - ty's sake! } Let
 - glia - te - la per pie - tà sve - glia - te - la per pie - tà! } E
 move-less in her bed, lies — move - less in her bed.
 let - to se ne sta, in — let - to se ne sta.

vi - ols and spin - ets and tambourines A - wake — mysweetNi - net - ta, a -
 Cem - ba - lie, Tim - pan - ie Pif - fer - i Sve - glia - te - mi Ni - net - ta, sve -



- wake — mysweet Ni - net - ta, Who long e - nough has slept! — Who
 - glia - te - mi Ni - net - ta, per - che non dor - ma più, — per -



long e - nough has slept! Awake mysweet Ni - net - ta, — Ni - net - ta, Who
 - che — non dor - ma più, Sve-glia-te - mi Ni - net - ta, — Ni - net - ta, per -



long e - nough has slept!
 - che — non dor - ma più.



1. 2.
 Mean-
 E

Belief

(Je crois en vous)

LÉON GUÉRIN

English version by STEUART WILSON

HECTOR BERLIOZ



Not too slow

As I lie here a -
 Quand mon â - me ra -

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'As I lie here a -' and 'Quand mon â - me ra -'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with triplets marked 'pp' and '3'. The bass staff provides a harmonic foundation with chords and single notes.

- dor - ing Per - ish the thought of Death and
 - vi - e N'ose en rê - vant de vous com -

accelerando

cresc. *accelerando*

The second system continues the musical score. The vocal line has the lyrics '- dor - ing Per - ish the thought of Death and' and '- vi - e N'ose en rê - vant de vous com -'. The piano accompaniment features a treble staff with a melody and a bass staff with chords. The tempo is marked 'accelerando' and 'cresc.' (crescendo).

Time, — ab-jure his sway - Ask me no more to
 - pren - - dre le tré - pas, Ne me de - man - dez

poco rit. *poco rit.*

f *p*

The third system concludes the musical score. The vocal line has the lyrics 'Time, — ab-jure his sway - Ask me no more to' and '- pren - - dre le tré - pas, Ne me de - man - dez'. The piano accompaniment features a treble staff with a melody and a bass staff with chords. The tempo is marked 'poco rit.' (poco ritardando). The system ends with a forte 'f' dynamic followed by a piano 'p' dynamic.

a tempo poco più mosso

say I be-lieve in the world to come, Death can have no
 pas Si je crois dans les cieux et dans une au-tre

a tempo poco più mosso

Accelerando con passione

fear, I fall be-fore your feet im-plor - - -
 vi - e; Je suis à vos ge-noux, Je pri - - -

rit. pp

Tempo I

- ing, My faith is Here, My faith is
 - e, Je crois en vous, Je crois en

rit.

Here. When from your
 vous. Quand dou-ce-

a tempo

soft_ eyes un - sleep - ing Fall on my heart your
 - ment_ m'ef - - - fleu - re Vo - tre pau - pière où

cresc.

Accelerando

tears, like a life - - giv - ing stream,
 vient u - ne lar - me a - bor - der,

poco rit. *a tempo poco più mosso*

Ask me not if it seem Time him-self shall stand still while
 Pour - quoi me de - man - der Si j'en crois pour tou - jours les

poco rit. *a tempo poco più mosso*

f *dim.* *p* *f*

Accelerando con passione

I re - peat my vow, I fall be - fore your feet in
 lar - mes de cette heu - re? Je suis à vos ge - noux, Je

pp

rit. Tempo I

weep - - - ing, My faith is Now, My
 pleu - - - re, Je crois en vous, Je

rit.

faith is Now. Should I
 crois en vous. Quand je

a tempo

but seek to prove you You guess my in most thought and
 vois que vous-mê - me, Vous de - vi-nez mon cœur en

accel.

cresc.

poco rit.

know my soul in - deed. Ask me to say my
 sou - pi-rant tout bas, Ne me de - man - dez

poco rit.

f *p*

a tempo poco più mosso

Creed 'I be-lieve in the great-est gift from the gods a -
 pas Si je crois en l'a - mour comme en un bien su -

f

a tempo poco più mosso

Accelerando con passione

- bove', I fall be - fore your feet, I love
 - prè - me! Je suis à vos ge - noux... Je t'ai -

pp rit.

pp rit.

Tempo I

you, My faith is Love, My faith is
 - me! Je crois en vous, Je crois en

rit

Love.
 vous.

a tempo

rit.

No joy could be more thrilling

(Nessun maggior piacere)

A Parody of DANTE
English version by M. D. CALVOCORESSI



HECTOR BERLIOZ

Slow, but gracefully

dolce

No joy could be more thrill - ling Than to re - mem -
Nes - sun mag - gior pia - ce - re Che ri - cor - dar -

cresc. *f* *p*

- ber, than to re-mem-ber the days of ad-ver-si-ty When one is
- si, che ri-cor-dar-si d'un tem-po in-fe-li-ce, Nel-la for-

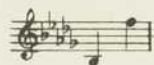
pp poco rit.

hap - py, When one is hap - py.
- tu - na, Nel-la for-tu - na.

Mary Stuart's Lament

(Complainte de la Reine Marie Stuart en prison)

M. le Chevalier de FLORIAN
English version by STEUART WILSON



GIOVANNI BATTISTA MARTINI

Slow



- frains; My thoughtsof hap - pi - er days dis - tress me And in-crease my
 chos, En son - geant que je fûs heu - reu - se Je ne fais qu'ac-
 - ny, Ah one day in these dread-ful pla - ces Seems to be e -
 - nés, Ah, qu'un jour pas - sé dans les lar - mes Est long pour

heart-rend-ing pains. Through the bars of this hid - e - ous prison I hear
 - croî - tre mes maux, Je ne fais qu'ac - croî - tre mes maux. À tra-
 - ter - ni - ty. Seems to be e - ter - ni - ty. The
 les in - for - tu - nés! Est — long pour les in - for - tu - nés! Les

songs of birds in the air. — In my heart once joy would have a -
 - vers ces gril - les ter - ri - bles Je vois les oi - seaux dans les
 wind is shrill the owl is hoot-ing, The stroke of the bell makes re -
 vents sif - flent, le hi - bou cri - e, J'en - tends un - e clo - che gé-

- risen, But now I weep in dull des - pair,—
 airs, Ils chan - tent les a - mours pai - si - bles,
 - ply, Poor Ma - ry, now is thy un - do - ing,
 - mir; Tout dit à la tris - te Ma - ri - e

pp *f*

But now I weep in dull des - pair,
 Et moi je pleu - re dans les fers,
 Thy time is come and thou must die,
 Ton heu - re son - ne, il faut mou - rir,

f *p* *pp* *f*

But now I weep in dull des - pair. 2 In
 Et moi je pleu - re dans les fers. 2 Vou-
 Thy time is come and thou must die.
 Ton heu - re son - ne, il faut mou - rir.

f *p* *pp*

Mushrooms



English version by M.D. CALVOCORESSI

MODESTE MOUSSORGSKY

Fast

pp

New-blown mush-rooms, white and lus-cious, Cob-webs caps and sweet mo-rels,

p

pp

I the fair one go— seek-ing, I the young one go— pluck-ing,

pp *pp*

mf *sf* *f*

For my hus-band's old— fa-ther, For my hus-band's good— mo-ther,

sf *p* *sf*

sf *cresc.* *f* *cresc.* *sf*

May they once a - while gai - ly Feast and eat their fill, free - ly!

p

But for him the hate - ful one, Old and ug - ly,

mf *sf* *pp*

worn and grum-py, On his shelf I'll put, sure - ly, Bas - ket - fuls of

sf

old toad - stools, All dried-up and leath - er - y, Taint - ed ones and

poi - - son - ous, Let him eat them gree - di - ly Meet his end right

f
speed - i - ly!

sf *ff* *f* *sf* *sf* *sf* *sf* *mf* *p*

Then for you, my own sweet - heart, Bon - ny boy I

pp *f*

love — dear - ly, I shall pluck the soft — brack-en, Grass and hea - ther,

cool, mos - ses, Have a nup - - tial couch rea - dy

pp

2nd Ed.

In the for - - est — well hid - den, There we'll

ppp

2nd Ed.

nes - tle — hap - pi - ly You and I, both free — at

ff sf

sf sf sf sf sf

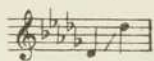
last.

f p

sf sf sf sf sf

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The Lovely Garden



English version by M. D. CALVOCORESSI

ALEXANDER BORODINE

Not too slow

p

Gar - den fair, sha - dy groves,

p

cresc.

mf

pp

dim.

poco

proud and beau - ti - ful man - or, A pal - ace meet for

kings, a par - a - dise on earth;

cresc. *dim. e rall.*

Av - en - ues — of state - ly trees, and wind - ing lanes,

più animato

cresc. *dim. e rall.*

p calando *dim. e rall.*

Lead ing to fra - grant dells, where the birds build their

p *dim. e rall.*

pp *più animato e molto espressivo* *p cresc.*

ness, Hap - py in -

pp *p cresc.*

- deed are you, pride of your queen - ly own - er,

mf appassionato *maestoso* *rall. e dim.*

La - dy fair, loy - al and sweet, whose splen-did coat of

mf *rall. e dim.*

sempre dim.

arms, Hon-oured by all, blaz - ons the cas - tle's grim

ppp

walls.

rit. *pp* *p*

Fin. *

By the River Don



English version by M. D. CALVOCORESSI

MODESTE MOUSSORGSKY

Not too slow

4/4 time signature. The piano introduction consists of four measures. The first measure is a whole rest. The second measure contains a piano (*p*) chord. The third measure contains a piano (*p*) chord followed by a piano (*p*) chord. The fourth measure contains a piano (*p*) chord followed by a piano (*p*) chord. The piano (*p*) chord is marked with a piano (*p*) dynamic. The piano (*p*) chord is marked with a piano (*p*) dynamic. The piano (*p*) chord is marked with a piano (*p*) dynamic. The piano (*p*) chord is marked with a piano (*p*) dynamic.

4/4 time signature. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment begins with a piano (*p*) dynamic. The lyrics are: By the Don a gar - den fair. All a - bloom with

4/4 time signature. The vocal line continues with the lyrics: ro - ses, There one lane I love to watch, The piano accompaniment continues with a piano (*p*) dynamic and a piano (*p*) dynamic. The piano (*p*) dynamic is marked with a piano (*p*) dynamic. The piano (*p*) dynamic is marked with a piano (*p*) dynamic.

By my win - dow sit - ting.

Scherzando

Once I — saw, a - long that lane, — Ma - sha come a -

- trip - ping, Down 3 - cast, wist - ful were her eyes —

Still I hear her sigh - - - ing, See her blush and

shy - ly smile — As my call she — an - swered.

pp

poco ritenuto

a tempo
p tranquillo

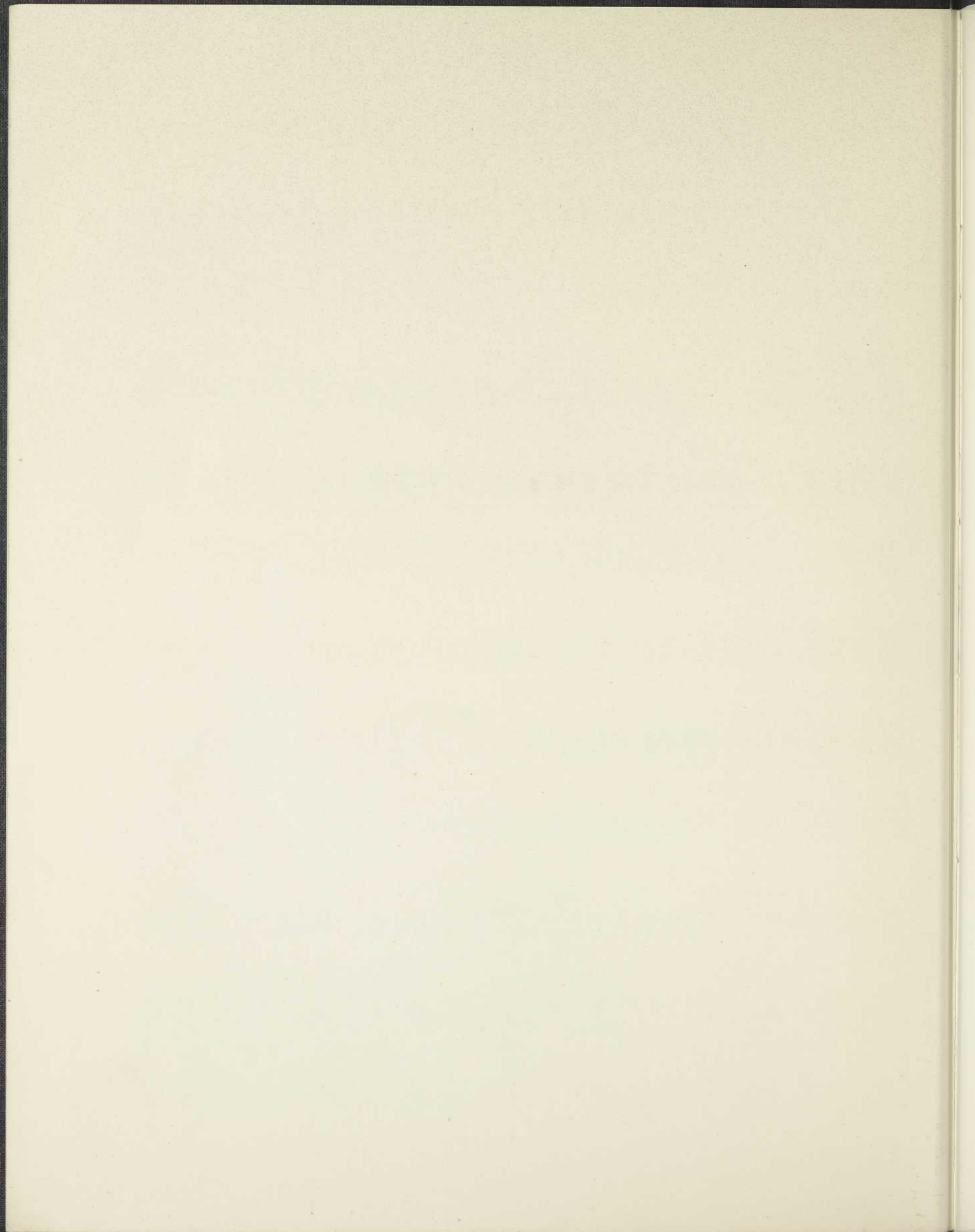
Ta - ken un - a - wares, she — dropped

her pitch-er And broke it! By the Don a —

pp *sf* *p* *sf*

gar-den fair — All a - bloom with ro - ses.

pp *poco* *sf* *ppp*





BAnQ



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