

Nine English Songs

On hearing "The Last Rose of Summer"

Ch. Wolfe

Slow, with Melancholy (♩ = 50 - 60)

p *mf*

That strain a - gain? It seems to

p

4 tell Of some - thing like a joy de - part - ed; I love its mourn - ing ac - cents well,

p

7 Like voice of one, ah! bro - ken - heart - ed. That

10

note _____ that pen - sive dies a - way, And can each an - swer - ing thrill a - wak - en,

13

mp
It sad - ly, wild - ly, seems to say, Thy meek - heart mourns its truth _____ for -

mf

16

sak - en. Or _____ there was one who nev - er more Shall

mp *cresc.*

p *cresc.* *mf*

19

meet thee with the looks of glad - ness, When all _____ of hap - pier life was

f

cresc. *f*

22 *dim.* *mf* *p*

o'er, When first be - gan thy night — of sad - ness. Sweet

26

mourn - er, cease that melt - ing strain, Too well it suits the grave's cold slum - bers;

29 *p* *mp*

too — well - the heart — that loved in vain

33 *p* *pp*

Breathes, lives, and — weeps in those wild num - bers.

Echo

Meinem liebsten und verehrtesten Kunstgenossen zu Weihnachten.

Th. Moore

Rather fast (♩ = 108 - 116)

How sweet the an - swer Ech - o makes To mu -

4 sic at night, When, roused by lute or horn, she wakes, And

7 far a - way, o'er lawns and lakes, Goes an - swer - ing light!

10 Yet Love hath ech - oes tru - er far, And far more sweet, Than

The musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Rather fast' with a metronome marking of 108-116. The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning. The vocal line is in a soprano or alto register. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The piece concludes with a final chord in the piano part.

14 *mf*

e'er be-neath the moon-light's star, Of horn, or lute, or soft gui-tar,

mf *p*

18 *p*

The songs re - peat. 'Tis when the sigh, in youth sin - cere,

p *mf*

22 *mf*

And on - ly then - The sigh that's breathed for one to hear, Is

mf

26

by that one, that on-ly dear, Breathed back a-gain!

p *pp*

The Moon

P. B. Shelley

Fast (♩ ca. 96)

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in 12/8 time and features a continuous eighth-note accompaniment in the right hand, while the left hand provides harmonic support. The vocal line is in the same time signature and includes lyrics. The score is marked with dynamics such as *pp* and *p*. Measure numbers 3, 5, and 7 are indicated at the beginning of their respective systems.

3

5 *p*
And, like a dy - ing la - dy lean and pale, _____ Who

7
tot - ters forth, _____ wrapp'd in a gauz - y veil, _____ Out of her

9 *mf* *cresc.*

cham - ber, led by the in - sa - ne And fee - ble wan - der - ings of her fad - ing

11

brain, The moon a -

13 *f*

rose up in the murk - - y east A white and

15

shape - - - less mass.

17

ff *diminuendo*

19

allargando

21

Slow (♩. 63 - 69)

mf *p* *pp*

25

pp *mp*

Art thou pale for wea - ri - ness Of climb-ing heav-en and gaz-ing on the earth, —

29

pp

Wan - der - ing com - pan - ion - less A -

33

mf

mong the stars that have a dif - fer - ent birth, — And ev - er chang - ing, like a joy - less

37

f

p

eye — That finds no ob - ject

41

pp

worth its con - stan - cy?

On a Fly Drinking out of his Cup

W. Oldys

Quiet (♩. ca. 60)

First system of the musical score, measures 1-4. The vocal line contains a whole rest. The piano accompaniment begins with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 6/8.

Second system of the musical score, measures 5-8. The vocal line begins with measure 5 and includes the lyrics: "Bus - y, cu - rious, thirst - y fly! Drink - with me and". The piano accompaniment includes a piano (*p*) dynamic in the vocal line and a pianissimo (*pp*) dynamic in the piano part.

Third system of the musical score, measures 9-12. The vocal line begins with measure 9 and includes the lyrics: "drink - as I; Free - ly wel - - come to my cup, Couldst thou sip and sip it". The piano accompaniment includes mezzo-forte (*mf*) dynamics.

14 *p*
 up: Make the most _____ of life _____ you

18 *mf* *p*
 may, Life _____ is short and wears _____ a -

24
 way.

29 *p* *mf*
 Both a - like are mine and thine Has-ten-ing quick to their _ de-cline: Thine's a sum -

34

- - mer, mine's no more, Though re - peat - ed to three - score.

mf

38

p

Three - score sum - - mers, when _____ they're gone,

pp

42

mf

Will _____ ap - pear as short _____ as one!

mf *p*

48

The Whistlin' Thief

S. Lover

Allegro moderato (♩ = 100)

Musical score for measures 1-6. The vocal line begins with a rest, then enters with the lyrics "When Pat came o-ver the hill, His". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* and *p*.

Musical score for measures 7-12. The vocal line continues with "col-leen fair to see, His whist-le low, but shrill, The". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*.

Musical score for measures 13-17. The vocal line continues with "sig-nal was to be." followed by a long note. The piano accompaniment includes a section labeled "(Pat whistles)" with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*.

Musical score for measures 18-22. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*.

24 *mf*

"Ma-ry," the moth-er said, "Some-one is whist-ling sure;" Says Ma-ry,



30 *f*

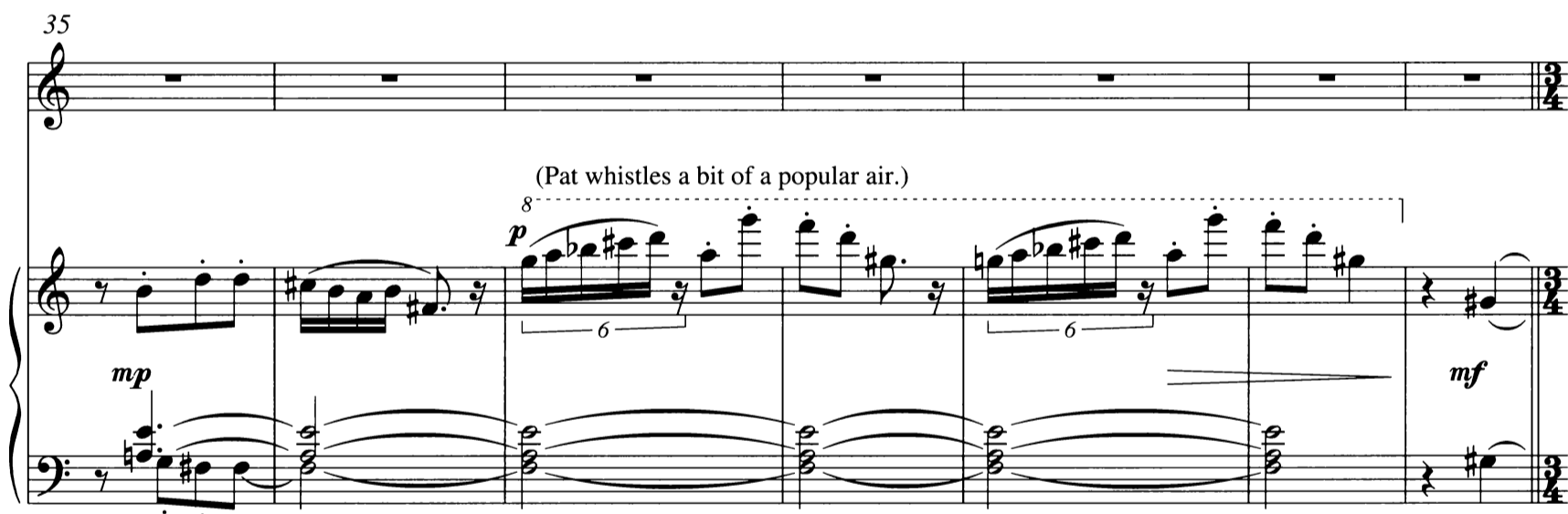
'Tis on-ly the wind Is whist-ling through the door."



35

(Pat whistles a bit of a popular air.)

mp *p* *mf*



42 *mf*

"I've lived a long time, Ma-ry, In this



47

p

wide world, my dear, But a door to whistle like that

50

mp *mf*

I nev - er yet did hear." "But, moth - er, you know the

55

p

fid - dle Hangs close _____ be - side the chink, And the wind _____ up - on the strings

59

mp

Is play - ing the tune I think."

p *f*

(The pig grunts.)

63 Scherzando

p

1. "Ma-ry, I hear the pig, Un - ais - y in his mind." "But,
 2. "The dog is bark - ing now, The fid - dle can't play the tune." "But,

69

mf *p*

moth-er, you know, they say The pigs can see the wind." "That's true e - nough in the
 moth-er, the dogs will bark When - ev - er they see the moon." "But how could he see the

75

mf *mp*

day, But I think you may re - mark That pigs — no — more — nor —
 moon, When, you know, the dog is blind? Blind — dogs won't bark — at the

80

1. *p*

we, Can see an - y - thing in the dark."
 moon, Nor fid - dles be played by the

(The dog barks.)

pp f

82b (83) *mf*

wind. "I'm not such a fool as you think,

pp *mf*

88 *p*

I know ver-y well it is Pat:

p *pp*

94 **Più presto** *f*

Shut your mouth, you whis-tlin' thief,

ff *p* *f*

100

And go a - long home _____ out o'

p

105 **Molto agitato**

Allegro moderato

that! _____

ff *mp*

This system contains measures 105 through 112. The vocal line begins with the word "that!" followed by a long horizontal line. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. The dynamic markings *ff* and *mp* are present.

113

mp

"And you be off to your bed, Don't play up-on me your jeers; _____

p *mp*

This system contains measures 113 through 118. The vocal line continues with the lyrics "And you be off to your bed, Don't play up-on me your jeers;". The piano accompaniment consists of chords and eighth notes. Dynamic markings *p* and *mp* are used.

119

mf

For though I have lost my eyes, I have - n't lost my ears!" _____

mf

This system contains measures 119 through 125. The vocal line begins with the lyrics "For though I have lost my eyes, I have - n't lost my ears!". The piano accompaniment features a more active rhythmic pattern. Dynamic marking *mf* is present.

126

p *pp*

This system contains measures 126 through 132. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamic markings *p* and *pp* are used. There are also markings for *cresc.* and *dim.* in the right hand.

Envoy

Fr. Thompson

Quiet (♩. = 60 - 66)

The first system of music consists of three staves. The top staff is a vocal line with a whole rest. The middle and bottom staves are piano accompaniment. The piano part begins with a *p* dynamic and features a descending melodic line in the right hand and a more active bass line. A *mf* dynamic marking appears in the second measure of the piano part.

The second system of music starts at measure 4. The vocal line has a whole rest. The piano accompaniment continues with a *pp* dynamic in the first measure, which then transitions to a *mp* dynamic. The piano part features a complex texture with many beamed notes in both hands.

The third system of music starts at measure 8. The vocal line has a whole rest. The piano accompaniment begins with a *p* dynamic. The piano part continues with a descending melodic line in the right hand and a steady bass line.

The fourth system of music starts at measure 13. The vocal line begins with the lyrics: "Go, songs, — for end - ed is our brief, — sweet play;". The piano accompaniment starts with a *mf* dynamic and includes the instruction "arpeggiando". The piano part features a steady accompaniment of arpeggiated chords in both hands.

18

p

Go, chil - - dren of swift - joy - - and tar - - dy sor - row:

pp

22

mf

And some _____ are sung, _____ and that was yes - ter - day, _____

mf

non arpegg.

27

pp

And some _____ are un - - sung, _____ and that may be _____ to-mor - row.

pp

agitato

f

32

f

Go forth; _____ and if it be _____ o'er ston - - y way, _____

mf

36

Old joy can lend what new - er grief must bor -

40

row: And it was sweet, and that was yes - ter - day,

43

And sweet is sweet, though pur - chas - ed with

47

sor - row. Go, songs, and come not back from your -

rit. - - - *tempo primo*
arpegg.

far way: And if men ask you why ye smile and sor -

p

pp

row, Tell them ye grieve, for your hearts know To- day,

ff *mf*

non arpegg. arpegg.

f *ff* *mf*

Tell them ye smile, for your eyes know To- mor - row.

rallentando *pp* *pp* *riten.* *tempo primo*

non arpegg.

p *pp* *p*

The Wild Flower's Song - Waldrose

W. Blake

Deutsche Übersetzung: P. Hindemith

Quasi Recitativo

As I wan - der'd the for - est, The green leaves a -
Als ich wan - delt' in Blät - tern Den Wald - pfad ent -

p

p

5

mong, I heard a wild flow - er Sing - ing a song: "I
lang, Da hört' ich ein Lied, Der Ro - se Ge - sang: „Ich

mf *p*

mf

12 **Moderato, arioso**

slept in the dark In the si - - lent night, I
schief, und die Nacht War so still und weich, Ich

p

16

mur - mur'd my fears And I felt de - light. In the
flü - stert' in Angst Und war froh zu - gleich. Dann er -

mf

mf

morn - ing I went As ros - - y as morn To
 wacht' ich und sucht' Im Früh - mor - gen - schein Des

seek for new Joy,
 Tags neu - es Glück,-

mf

But I met with scorn."
 Doch man spot - tet mein."

pp p rit.

Sing on there in the Swamp

W. Whitman

Very slow (♩ = 40)

pp
Sing on there in the swamp, —

pp

3
O sing - - er bash - ful and ten - - der,

poco cresc.

I hear your notes, I hear your call, I hear,

poco cresc.

7 *mf* $\frac{5}{4}$

I come pres - ent - ly, I un - der - stand you,

mp

9 *p espr.* *cresc.*

But a mo - ment I lin - - - ger, for the lus - trous star

p *cresc.*

11 *mf*

— has de - tain'd — me, The star — my de - part - ing com - rade

mf *pp*

14 *pp*

holds and de - tains me.

To Music, to becalm his Fever

R. Herrick

Moderate

1. Charm me a - sleep, and
2. sweet - - ly canst con -

5
melt me so With thy de - li - - cious num - bers, That, be - ing
vert the same From a con - sum - - ing fire In - to a

9
rav - ish'd, hence I go A - way in eas - - y slum - - bers.
gen - tle lick - ing flame, And make it thus ex - pire.

13

p

Ease my sick head, And make my bed, Thou pow - -
Then make me weep My pains a - sleep; And give me

16

- - er that canst sev - er From me this ill, And quick - ly still, Though
such re - pos - es That I, poor I, May think there-by I

20

f

thou not kill My fe - - - ver.
live and die 'Mongst ros - - - 2.Thou

22c ^{2.} *f*

es. Fall on me like the

25 *p*

si - - - lent dew, Or like those

28 *cresc.*

mai - den show - - ers Which, by the peep of day, do strew A

32 *f*

bap - tim o'er the flow - ers. Melt, melt

36 *mf* *cresc.*

my pains With thy soft strains; That, hav - ing ease me giv -

39 *f*

en, With full de - light I leave this light,

42

And take my flight For

45 *dim.* *p*

Heav - en.