

C. H. ... 1904

Songs of LOVE and SPRING,

By
ALFRED PERCEVAL GRAVES

AND

LIZA LEHMANN.

W. George

BOOSEY & CO
295, REGENT STREET, LONDON, W.
AND
9, EAST SEVENTEENTH STREET, NEW YORK.
H. G. BARRIS, LITH.

Price 4/- net

DEDICATED TO AND SUNG BY
MADAME CLARA BUTT AND MR. KENNERLEY RUMFORD.

SONGS
OF
LOVE AND SPRING;

A SONG-CYCLE

FOR TWO VOICES,

WITH PIANOFORTE ACCOMPANIMENT.

THE POEMS TRANSLATED FROM THE GERMAN OF EM GEIBEL

BY

ALFRED PERCEVAL GRAVES,

THE MUSIC COMPOSED BY

LIZA LEHMANN.

PRICE FOUR SHILLINGS.

Liza Lehmann

BOOSEY & CO.,
295, REGENT STREET, LONDON, W.,
AND 9, EAST SEVENTEENTH STREET, NEW YORK.

COPYRIGHT, 1903, BY BOOSEY & CO.

THESE SONGS AND DUETS MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION, HOWEVER, IS STRICTLY PROHIBITED.

CONTENTS.

	PAGE
I. "SIR SPRING" (Duet)	2
II. "WHEN YOUNG LOVE COMES KNOCKING" (Solo: Baritone)	9
III. "IN APRIL MOOD" (Solo: Contralto)	12
IV. "DAWNING LOVE" (Solo: Baritone)	16
V. "DISTURB IT NOT" (Solo: Contralto)	24
VI. { (a) "GOLDEN BRIDGES" (Solo: Baritone)	29
(b) "A DREAM OF VIOLETS" (Solo: Baritone)	32
VII. "STAR FANCIES" (Solo: Contralto)	35
VIII. "LOVE'S EMBLEMS" (Duet)	41
IX. "MY SECRET" (Solo: Baritone)	47
X. "THE SAPPHIRE" (Solo: Contralto)	53
XI. "LOVE ENTHRONED" (Duet)	56

SONGS OF LOVE AND SPRING.

I.—"SIR SPRING."

(DUET.)

SIR Spring in shining armour goes,
He rides in knightly manner,
On field of vert a crimson rose
The blazon of his banner.

His sword of sunbeam, dipp'd in dew,
With tireless ardour flashes,
Till, winter's icy helmet through,
Victoriously it crashes.

Sir Spring in shining armour goes, etc.

And now from ev'ry hill and vale
Enraptur'd songs are ringing,
Above his head the nightingale
With herald note comes winging.

And every heart, at Spring's appeal,
Obeys a law immortal,
And, tho' encased in triple steel,
Must open wide its portal,—

Must open wide in homage free,
And yield a liege's duty
To her that hath his heart in fee,
The Queen of Love and Beauty.

Sir Spring in shining armour goes, etc.

II.—"WHEN YOUNG LOVE COMES KNOCKING."

(BARITONE.)

WHEN with sap the vine's athrill,
Then expect the swallow;
When proud eyes for pity fill
Love's not far to follow.

All the hearts of all the flow'rs
Love is now unlocking;
Nut-brown maid, beware of yours
When young love comes knocking.

III.—"IN APRIL MOOD."

(CONTRALTO.)

LOVE's April mood, ah me!
With sun and glittering shower,
Frost and blossoming bower,
Storm and slumbering sea.

With fears and tears and distresses,
With dreams and shadowy guesses,—
With smiles and wiles and caresses,—
Ah, Love! what mayst thou be?

IV.—"DAWNING LOVE."

(BARITONE.)

A RAY from out the ruby,
It sparkles and is fled,
A jet of fiery purple!
And lo! the grape is sped.

But through the dusky lashes,
That fringe your orbs divine,
The dawning love-light flashes,
And thrills this heart of mine.

Since first you looked upon me,
And looked my heart away,
My thoughts have never rested
For longing, night and day.

As homing swallows flutter
O'er woodland, lake and lea,
They soar and fly for ever,
To thee, alone to thee.

And though the mountains were golden,
And though the rivers ran wine,
I'd pass them all by, my beloved,
I'd pass them to make thee mine!

V—"DISTURB IT NOT."

(CONTRALTO.)

WHEN first the lamp of love is lit,
Within a maiden heart to hide,
Ah, never quench the tender flame
That Heav'n itself has sanctified.

If under God's own courts above
There yet remains one holy spot,
It is the heart of first true love—
Disturb it not! Disturb it not!

Oh darken not those rainbow skies,
Invade ye not that dream of May,
Ye know not what a Paradise
For evermore might pass away.

When first the lamp of love is lit,
Within a maiden heart to hide,
Ah, never quench the tender flame
That Heav'n itself has sanctified.
Disturb it not!

VIA.—"GOLDEN BRIDGES."

(BARITONE.)

BRIDGES, golden bridges,
All my songs shall be,
For my love to travel,
Sweetest child, to thee.

Dream-wings then shall waft me
Through the starry night,
To thy faithful bosom,
Oh, my heart's delight!

VIB.—"A DREAM OF VIOLETS."

(BARITONE.)

THE scent of violets, by my pillow blowing,
So stole upon my senses that I dreamed;
Methought, along a mountain pathway going,
I came where fragrant hosts of violets gleamed.

So thick they grew, such heavenly perfume strowing,
A very Paradise on earth it seemed.
Then spoke my heart: "Her eyes have rested yonder,
And left where'er they shone this violet wonder."

VII.—“STAR FANCIES.”

(CONTRALTO.)

ARE the stars that beam above us
When the sunset fades from Heav'n,
Shining flocks by Night, the Shepherd,
Through the fields of azure driv'n?

Are they hosts of silver lilies,
From their crystal-chaliced flow'rs
Wafting streams of blest oblivion
To this toiling world of ours?

Are they myriad clust'ring candles
Twinkling out at Heav'n's high Altar,
That across the dome of darkness
Through the holy stillness falter?

No! they are love's silent music,
Shining out at Heav'n's blue portal,
In a thousand golden cyphers,
Angel-written and immortal!

VIII.—“LOVE'S EMBLEMS.”

(DUET.)

She: I AM the rose upon the mead,
In silent fragrance flow'ring,
But Love's the dew with pearly bead
Upon my petals show'ring.

He: I was the rugged jasper stone,
That in the earth lay darkling,
And thou the light, and thou alone,
That set its colours sparkling.

She: I am the cup of crystal shine,
Before a monarch gleaming,
But Love's the rosy nectar wine
Into the goblet streaming.

He: I was a mortal sore dismayed,
Such darkness overspread me,
But thine the steadfast hand that stayed
And into daylight led me.

IX.—“MY SECRET.”

(BARTONE.)

O HASTEN your speed, my steed, my steed,
My heart no longer can tarry,
To the wood, to the wood, to the far greenwood,
My joyous secret to carry!

O were I upward thro' ether drawn,
Like the skylark soaring, and soaring,
How I would sing to the rosy dawn,
My joy, my joy outpouring.

O hasten your speed, etc.

No wings are mine with the lark on high
To soar where no mortal is near me,
I cannot sing to the rosy sky,
The earth, the earth must hear me.

Then hearken, oh forest, and share my bliss,
For past is my passionate yearning,
She is mine! She is mine! Her virgin kiss
Upon my lips is burning!

X.—“THE SAPPHIRE.”

(CONTRALTO.)

DIAMONDS for riches
By danger followed fast,—
Emeralds for ardour
By jealous doubt o'ercast;

Ruby, fickle passion,—
Pearl, too coldly white,—
Amethyst for sorrow,
Opal,—baneful light;

But one of all the jewels
Speaks love for ever true—
And on my ring it sparkles,
The sapphire blue!

XI.—"LOVE ENTHRONED."

(DUET.)

O SWEET the rose in summer blowing,
And sweet the blackbird's chanted lay ;
And oh ! how fair the lily glowing
Beneath the golden eye of day.
And yet I know a joy excelling
The raptures of a poet's telling,
The lily's lamp, the radiant rose,
It is that surest, purest pleasure,
That in our heart of hearts we treasure,
The love that only Heaven knows.

When so much wealth we hold within us,
Our hearts from ev'ry care are free,
For calm contentment it must win us,
Though tossed like foam upon life's sea.
Aye, though all ills conspire to flout us,
Yet love's within, around, about us,
A tower of strength, an angel arm,
It is the torch that flames beside us,
Through labyrinthine glooms to guide us,
'Tis May in winter, peace in storm.



I.

"Sir Spring."

(DUET.)

Moderato. *mf* (freshly.)

Contralto. *mf* (freshly.)

Baritone. Sir

Piano. Sir

f (fresh and with good accents.)
un poco staccato

* *Con Ped.*

mf

Spring in shin-ing arm-our goes, He rides in knight-ly man-ner, On

Spring in shin-ing arm-our goes, He rides in knight-ly man-ner, On

* N.B. The Pedal has throughout only been marked where a special effect was to be ensured, otherwise its employment has been left to the discretion of the player.

field of vert a crim - son rose The bla - zon of his
field of vert a crim - son rose The bla - zon of his

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "field of vert a crim - son rose The bla - zon of his" on the top staff and "field of vert a crim - son rose The bla - zon of his" on the bottom staff. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady accompaniment with some triplet figures in the right hand.

ban - ner.
ban - ner. His sun - beam sword, fresh dipp'd in dew, With

The second system continues the musical score. The vocal staves have the lyrics: "ban - ner." on the top staff and "ban - ner. His sun - beam sword, fresh dipp'd in dew, With" on the bottom staff. The piano accompaniment continues with a similar accompaniment style, including a melodic line in the bass clef.

Till, win - ter's i - cy helmet through, Vic -
tire - less ar - dour flash - es,

The third system concludes the musical score. The vocal staves have the lyrics: "Till, win - ter's i - cy helmet through, Vic -" on the top staff and "tire - less ar - dour flash - es," on the bottom staff. The piano accompaniment includes a *cresc.* (crescendo) marking in both the vocal and piano parts towards the end of the system.

to - rious - ly it crash - es. *f* Sir Spring in shin - ing
 Sir Spring in shin - ing

ar - mour goes, He rides in knight - ly man - ner, On
 ar - mour goes, He rides in knight - ly man - ner, On

poco rall. *a tempo.* field of... vert a crim - son rose The bla - zon of his
poco rall. *a tempo.* field of vert a crim - son rose The bla - zon of his
poco rall. *a tempo.*

mp *più cantabile* (but no slower.)

ban - ner. And now from ev - 'ry hill and vale En -

ban - ner.

mp *più cantabile*

- rap - tur'd songs are ring - ing, *p* *dolce cantabile*

A - bove his head the

L.H. *p*

And

night - in - gale With he - rald note comes wing - ing.

ev - 'ry heart,..... O - beys a law im -
 at Spring's ap - peal, O - beys a law im -

p

- mor - tal, And, tho' en - cased in tri - ple steel, Must
 - mor - tal, And, tho' en - cased in tri - ple steel, Must

cresc. marcato

o - pen wide it's por - tal, Must o - pen wide in
 o - pen wide it's por - tal, Must o - pen wide in

poco rall. *f a tempo*

ho - mage free, And yield a lie - ge's du - ty To

ho - mage free, And yield a lie - ge's du - ty To

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "ho - mage free, And yield a lie - ge's du - ty To".

her that hath his heart in fee, The Queen of Love and

her that hath his heart in fee, The Queen of Love and

The second system continues the vocal and piano parts. The lyrics are: "her that hath his heart in fee, The Queen of Love and". The tempo marking *poco rall.* is present above the vocal staves and below the piano accompaniment.

Beau - ty. Sir Spring in shi - ning ar - mour goes,

Beau - ty. He

The third system concludes the page. The lyrics are: "Beau - ty. Sir Spring in shi - ning ar - mour goes," and "Beau - ty. He". The tempo marking *(quickly.) a tempo* is present above the vocal staves.

On field of... vert a
rides in knight - ly man - ner, On field of vert a

poco rall. *a tempo*
crim - son rose The bla - zon of his... ban - - -
a tempo
crim - son rose The bla - zon of his ban - - -
poco rall. *a tempo*

- ner.....
- ner.....

II. "When young Love comes knocking."

Andantino.

Baritone.

Piano.

P leggiero

con due Sed.

(softly throughout.)

When with sap the

p

vine's a-thrill, Then ex-pect the swal-low;

When proud eyes for pi - ty fill Love's not far to

pp

fol - low..... All the hearts of

poco cresc.

all the flow'rs Love is now un - lock - ing;.....

pp

v rall. *pp a tempo*

Nut - brown maid, be - ware of yours When young love comes

rall. *pp a tempo*

knock - ing.....

8 *loco.*

p *pp*

11

III.

"In April mood."

Un poco mosso.

Contralto.

Piano.

mf

con Ped.

mp

mp (a little restlessly.)

Love's A - - pril mood, Ah

me!..... With sun and glit - ter - ing shower,.....

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a dotted quarter note, followed by a half note, and then a quarter note. The lyrics "me!..... With sun and glit - ter - ing shower,....." are written below the staff. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff brace. It features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Frost and blos - som - ing bow - er, Storm and slumb - 'ring

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, followed by a half note, and then a quarter note. The lyrics "Frost and blos - som - ing bow - er, Storm and slumb - 'ring" are written below the staff. The piano accompaniment continues with the same eighth-note pattern, with some changes in the right hand's melody and the left hand's accompaniment.

sea..... With

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note, followed by a half note, and then a quarter note. The lyrics "sea..... With" are written below the staff. The piano accompaniment continues with the same eighth-note pattern, ending with a final chord in the right hand.

poco accel: *pp*

fears and tears and dis - tres - - - ses, With

poco accel:

dreams and sha - dow - y gues - - - ses, -

pp *leggiero*

Ed.

a tempo.

With

*

rall.

smiles and wiles and ca - res - - - ses, -

a tempo.

a tempo *cresc.*

Ah, Love!

pp

what may'st thou be?

pp *con moto (tempo del N° 4.)*

Due Ped.

lunga.

(Go right on, without pause, into next song.)

mf

* If the following song is sung in D \sharp substitute these bars from here.

lunga. (Go right on, without pause into next song.)

IV. "Dawning love."


(This Song can be sung in D \sharp if preferred.)

Con moto ma non troppo. (* See footnote.) *mp*

Baritone. 

Piano. *mf* 
con Ped.

ray from out the ru - - - by, It

mp 

spark - les and is fled, A



* It is important that the singer make no use of portamento in this song *except where marked.*

jet of fier - y..... pur - - - ple! And

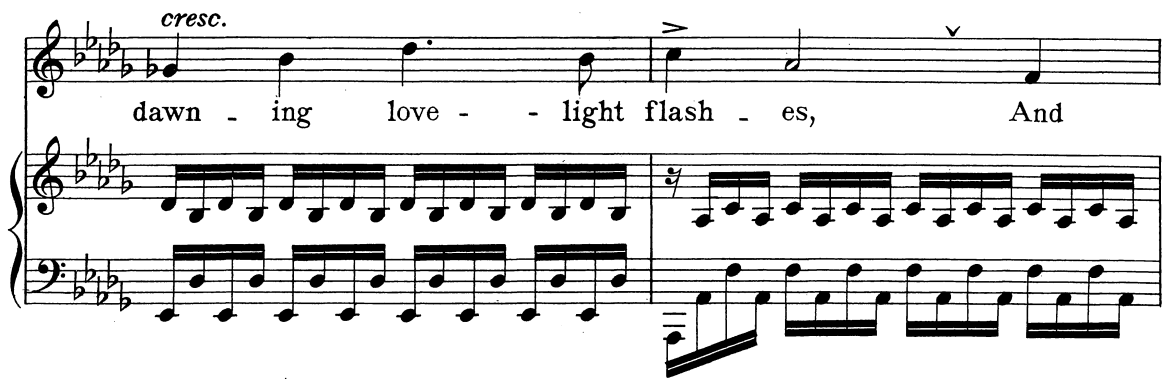
lo! the grape is sped. But

through the dus - - ky lash - es, That

fringe your orbs..... di - vine, The

oppure. *cresc.*

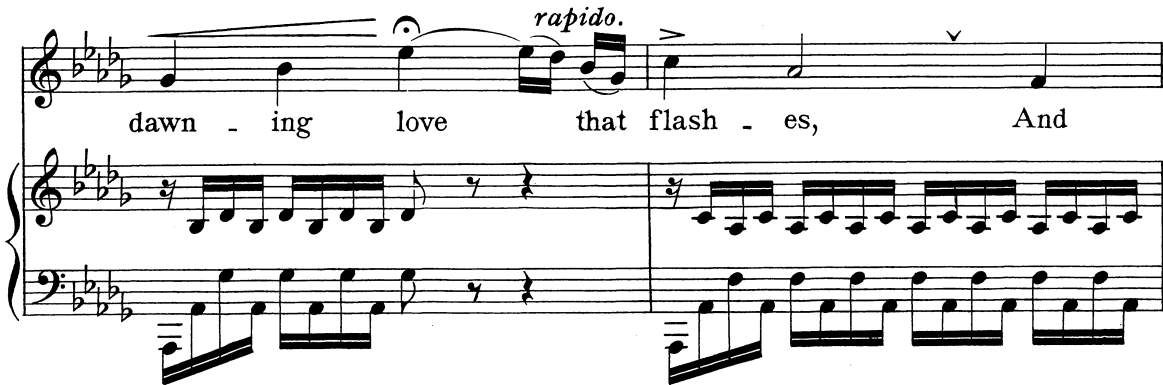
cresc.
dawn - ing love - - light flash - es, And



thrills this heart of mine, - 'Tis



rapido.
dawn - ing love that flash - es, And



thrills this heart of mine.....



The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a whole note followed by a half note. The piano accompaniment features a steady eighth-note pattern in both hands.

The second system includes the vocal line with the lyrics "Since first you looked up -". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *pp* (pianissimo) is placed above the vocal line. In the piano part, there is a marking *pp* and a note with the instruction "8ve lower." below it.

The third system features the vocal line with the lyrics "- on me, And looked my heart a -". The piano accompaniment maintains the eighth-note accompaniment.

The fourth system shows the vocal line with the lyrics "- way, My thoughts have nev - er.....". The piano accompaniment continues with the eighth-note accompaniment.

res - ted For long - - ing, night and

day. As hom - - ing swal - - lows

p

see lower.

flut - ter O'er wood - - land, lake and

oppure. lake and

lea, They soar and fly for

poco p

ev - - er, To thee, a - lone to

The first system of the musical score. The vocal line is in a soprano register, starting with a half note 'ev' followed by a dotted half note 'er', then a quarter note 'To', a quarter note 'thee', a quarter note 'a', a quarter note 'lone', and a quarter note 'to'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a bass line that moves in parallel motion with the right hand.

thee,- They soar and fly..... for

cresc. *rapido.*

The second system of the musical score. The vocal line begins with a half note 'thee,-' followed by a quarter note 'They', a quarter note 'soar', a quarter note 'and', a quarter note 'fly', and a dotted half note 'for'. The piano accompaniment continues with the eighth-note pattern. The tempo and dynamics markings '*cresc.*' and '*rapido.*' are placed above the vocal line.

ev - - er, To thee, a - lone to

The third system of the musical score. The vocal line starts with a half note 'ev' followed by a dotted half note 'er', then a quarter note 'To', a quarter note 'thee', a quarter note 'a', a quarter note 'lone', and a quarter note 'to'. The piano accompaniment continues with the eighth-note pattern.

thee..... And

più f

see lower.

The fourth system of the musical score. The vocal line begins with a half note 'thee.....' followed by a quarter note 'And'. The piano accompaniment continues with the eighth-note pattern. The dynamic marking '*più f*' is placed above the vocal line, and the instruction '*see lower.*' is written below the piano part.

though the moun - tains were gol - - - den, And

The first system of the musical score. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "though the moun - tains were gol - - - den, And". The piano accompaniment consists of two staves (treble and bass clefs) with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. There are dynamic markings like *mf* and *f* and a hairpin crescendo.

though the ri - vers ran wine, I'd

The second system of the musical score. The vocal line continues with the lyrics "though the ri - vers ran wine, I'd". It features a triplet of eighth notes. The piano accompaniment continues with the eighth-note pattern in the left hand and a more melodic line in the right hand. There is a dynamic marking *f* and a hairpin crescendo. The label "L.H." is placed above the right-hand piano staff.

appassionato pass them all by, my be - lov - - ed, I'd pass them to make thee

The third system of the musical score. The vocal line begins with the tempo marking *appassionato* and continues with the lyrics "pass them all by, my be - lov - - ed, I'd pass them to make thee". It features a triplet of eighth notes. The piano accompaniment continues with the eighth-note pattern in the left hand and a more melodic line in the right hand. There is a dynamic marking *f* and a hairpin crescendo. The label "L.H." is placed above the right-hand piano staff.

stretto.

mine!.....

stretto.

Meno mosso. (preludiando.) Un poco mosso.

p

tr

L. H.

con due Red.

V

"Disturb it not."

(simply but expressively.)

Contralto. *Andante.* When

Piano. *mf* *p*
con Ped.

first the lamp of love is lit, With -

- in a maid - en heart to hide, Ah,

poco rall.

nev - er quench the ten - der flame That

colla voce

Heav'n it - self has sanc - ti - fied. *a tempo.*

L.H. *p*

mp

If

(a little warmer.)

un - der God's own courts a - bove There

yet re-mains one ho-ly spot, It

is the heart of first true love— Dis

poco rall:

- turb it not! Dis - turb it not! Oh

L.H.

dark - en not those rain - bow skies, In -

cresc:

più cresc:

- vade ye not that dream of May, Ye

più cresc:

L.H.

poco accel.

know not what a Par - a - dise For

poco accel.

L.H.

dim:

ev - er more might pass a - way.....

lunga primo tempo.
pp (very softly indeed.)

When first the lamp of love is lit, With

pp primo tempo.

- in a maid - en heart to hide, Ah,

nev - er quench the ten - der flame That

poco rall:

poco rall:

Heav'n it - self has sanc - ti - fied. —

rall:

L.H.

ppp *rall:*

ppp a tempo

Dis - turb it not!

VI^a

“Golden Bridges.”



Ed. *
C.F. 110

Andante legato ma senza lentezza.

Baritone.

Piano.

mf
Due Ped.

mf
with great tenderness
and very sustained.

Brid - - ges, gold - - en brid - - ges,

Vocal line and piano accompaniment for the first system. The vocal line is in G-flat major, 8/8 time, with lyrics "Brid - - ges, gold - - en brid - - ges,". The piano accompaniment features a descending eighth-note scale in the right hand and sustained chords in the left hand. Pedal markings are present at the end of each measure.

All my songs shall be,

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment features a flowing eighth-note pattern in the right hand and a simple bass line in the left hand. A fermata is placed over the final note of the vocal line.

For my love to tra - vel, Sweet - est child, to

The second system of the musical score. The vocal line continues with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment continues with the same eighth-note pattern. A piano dynamic marking (*p*) is placed above the vocal line. The system concludes with a fermata over the final note of the vocal line.

thee. Dream - wings then shall

The third system of the musical score. The vocal line begins with a fermata over the first note, followed by a series of eighth notes. The piano accompaniment continues with the eighth-note pattern. A *poco cresc:* marking is placed above the vocal line and below the piano accompaniment. The system concludes with a fermata over the final note of the vocal line.

piu cresc:

waft..... me Through the star - ry night,

piu cresc:

Chord diagrams: (F major), (F major), (F major), (F major)

pp

To thy faith - - ful bo - - - som,

pp

poco accel. *poco rall:*

Oh, my heart's de - light!

poco accel. *poco rall:*

VI^b

“A dream of violets.”

Allegretto leggiero. (lightly.)

Baritone. The

Piano. *mf* L.H. *un poco staccato.*

scent of vio-lets, by my pil-low blow-ing,.....

So stole up-on my sen-ses that I dreamed;

poco rall: *a tempo.*

colla voce. *a tempo.*

Red. *

Red. *

Red. *

Red. *

Me-thought, a - long a mountain path - way go - ing,

L.H.

I came where fra-grant hosts..... of vio - lets

colla voce.

gleamed..... So

a tempo.

cresc.

Red. (with enthusiasm.) poco più f

thick they grew, such heavnly per-fume strow-ing,.....

L.H.

Red. *
A dream of violets.

Red. *
H.3813.

poco rall:

A ve - ry Par - a - dise on earth it seemed.

L.H. *colla voce.*

tr

*Red. * Red. **

rit:

Then spoke my heart: "Her eyes have rest - ed yon - der,

L.H. *rit:*

*Red. * Red. * Red. **

enthusiastically.

And left where - e'er they shone.....

L.H.

*Red. * Red. **

this vio - let won - der"

colla voce *a tempo.* *colla voce.*

L.H.

*Red. * Red. * Red. **

VII. "Star-fancies"

35

Andante un poco mosso.

Contralto.

Piano.

(the introduction broad & massive.)

f *con Fed.* *rall:* L.H.

mp

Are the stars that beam a_bove us

mp

When the sun - set fades from Heav'n,.....

L.H.

Shin - ing flocks by Night, the Shep - herd, Through the fields of

L.H.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Shin - ing flocks by Night, the Shep - herd, Through the fields of". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes. A "L.H." label is placed above the first few notes of the piano accompaniment.

a - - zure driv'n?.....

L.H.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "a - - zure driv'n?.....". The piano accompaniment continues with similar chordal and rhythmic patterns. A "L.H." label is placed above the piano accompaniment in the second measure.

Are they hosts of

p

L.H.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line begins with the lyrics "Are they hosts of". A dynamic marking of *p* (piano) is placed above the vocal line. The piano accompaniment continues with chords and a rhythmic pattern. A "L.H." label is placed above the piano accompaniment in the second measure.

sil - - ver li - lies, From their crys - tal -

L.H.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "sil - - ver li - lies, From their crys - tal -". The piano accompaniment continues with similar chordal and rhythmic patterns. A "L.H." label is placed above the piano accompaniment in the second measure.

cha - liced flow'rs Waft - ing streams of

L.H.

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in G major with lyrics 'cha - liced flow'rs Waft - ing streams of'. The piano accompaniment consists of two staves (treble and bass clef) with chords and arpeggiated figures. A first ending bracket labeled 'L.H.' spans the second measure of the piano part.

poco rall: *p* *a tempo.*
blest o - bli - vion To this toil - ing

colla voce. *p* *a tempo.*

Detailed description: This system contains the next two lines of the score. The vocal line has lyrics 'blest o - bli - vion To this toil - ing'. It includes tempo markings: 'poco rall:' and 'a tempo.' above the vocal line, and 'colla voce.' and 'a tempo.' below the piano part. Dynamic markings 'p' are present. The piano accompaniment continues with chords and arpeggios.

world of ours?.....

L.H.

Detailed description: This system contains the third line of the score. The vocal line has lyrics 'world of ours?.....'. The piano accompaniment shows a key signature change from G major to A major, indicated by a sharp sign on the F line of the bass clef staff. A first ending bracket labeled 'L.H.' is present. The piano part continues with chords and arpeggios.

Detailed description: This system contains the final line of the score. The vocal line is mostly silent with a few notes. The piano accompaniment concludes with a series of chords and arpeggios, ending with a final cadence in A major.

mf poco più mosso.

Are they my - riad clust' - ring can - dies

L.H. *mf poco più mosso.*

Twinkling out at Heav'n's high Al - tar,

L.H.

Primo tempo, molto sostenuto.

That a - cross the dome of dark - ness

Primo tempo.

poco rall: a tempo.

Through the ho - ly still - ness fal - - - - - ter?.....

L.H. *colla voce.*

First system of musical notation. The treble clef staff contains a whole rest. The bass clef staff features a complex accompaniment with multiple chords and a melodic line.

Second system of musical notation. The treble clef staff contains a vocal line with the lyrics "(broad and massive like the introduction.)" and "No!". The bass clef staff features piano accompaniment with dynamic markings *f* and *p*, and a *subito p* instruction.

Third system of musical notation. The treble clef staff contains a vocal line with the lyrics "they are love's si - lent mu - sic,". The bass clef staff features piano accompaniment with dynamic markings *p* and *L.H.*.

Fourth system of musical notation. The treble clef staff contains a vocal line with the lyrics "Shin - ing out at Heav'n's blue por - tal,". The bass clef staff features piano accompaniment with dynamic markings *cresc: poco a poco.* and *L.H.*.

sempre cresc:

In a thou - sand gold - en cy - phers,

L. H.

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting on a whole note 'In' and moving through 'a', 'thou - sand', 'gold - en', and 'cy - phers,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo/mood is marked 'sempre cresc:'.

An - - - - - gel writ - ten

colla voce.

Detailed description: This system contains the next two measures. The vocal line has a long dash under 'An' and continues with 'gel writ - ten'. The piano accompaniment continues with similar rhythmic patterns. A 'colla voce.' marking is present in the piano part, indicating it should be played in time with the voice. The system ends with a fermata over the final note.

tr poco accel:

and poco accel:

im -

Detailed description: This system contains the next two measures. The vocal line begins with a trill ('tr') and is marked 'poco accel:'. The piano accompaniment also has a 'poco accel:' marking. The system ends with a fermata over the final note.

mor - - - - - tal!

Detailed description: This system contains the final two measures. The vocal line has a long dash under 'mor' and ends with 'tal!'. The piano accompaniment features a more complex rhythmic pattern with accents. The system ends with a fermata over the final note.

VIII.

“Love’s Emblems.”

(DUET.)

The musical score is arranged in three systems. The first system shows the piano introduction with a key signature of one flat and a common time signature. The piano part begins with a *pp* dynamic and a *Mod. Ad.* tempo marking. The vocal parts for Contralto and Baritone are shown as whole rests. The piano part includes a *con due Ad.* marking and a *Moderato.* tempo change. The second system shows the vocal entry with the lyrics "I am the rose up - on the mead, In". The piano part continues with a *(dolcissimo) mp* dynamic and a *L.H.* marking. The third system shows the continuation of the piano accompaniment. The score concludes with a *(very softly, fantastically.)* marking.

si - lent fra - grance flow'r - ing, But Love's the dew with

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note, and then continues with eighth notes. A 'v' (vibrato) mark is placed above the first note of the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pear - ly bead Up - on my pe - tals show'r - *pp* -

The second system continues the vocal line and piano accompaniment. The vocal line has a 'v' mark above the first note of the second measure. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a fermata over the final note of the vocal line. The piano accompaniment continues with eighth-note patterns and chords.

- ing.

was the rug - ged jasper stone That in the earth lay

The third system continues the vocal line and piano accompaniment. The vocal line starts with a fermata over the first note, followed by eighth notes. The piano accompaniment continues with eighth-note patterns and chords.

dark - ling, And thou the light, and thou a - lone, That

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

poco cresc.
I am the cup of
set its co - lours spark - - - ling.

The second system continues the musical score. It includes a dynamic marking 'poco cresc.' above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

crys - tal shine, Be - fore a mon - arch gleam - ing, But

The third system concludes the musical score on this page. It features the same vocal and piano parts as the previous systems.

Love's the ro - sy nec - tar wine In -

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- to the gob - let stream - - ing.
cresc.

I was a mor - tal

The second system continues the vocal line with a half note on D5, followed by a quarter note on E5. The piano accompaniment includes a *cresc.* marking. The system concludes with a double bar line.

sore dis - mayed, Such dark - ness o - ver -

The third system continues the vocal line with a quarter note on F5, followed by quarter notes on G5, A5, and B5. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

or

spread me, But thine the stead - - fast

I am the rose up -

spread me, But thine the stead - fast

hand that stayed, And in - to day - light led.....

- on the mead, In si - lent fra - grance flow'r - - -

hand that stayed, And in - to day - light led me,.....

accel:

am the rose up - on the mead In si - lent fra - grance flow' - ing

accel:

me

accel:

- - - - - ing!

thine the steadfast hand that stayed, And in - to day - light led me!

accel:

L.H. L.H.

Allegro impulsivo. (*faster than the following Song.*)

L.H.

f

con Fed.

IX.

"My Secret"

Con moto.

Baritone.

Piano.

f L. H.

con Ped.

(with little voice, but with contained passion.)

O hast - en your speed, my

p

stead, my stead, My heart no lon - ger can tar - ry, To the

wood, to the wood, to the far green wood, My joy - ous se - cret to

cresc:
car - ry! O were I up - ward thro' e - ther drawn, Like the

sky - lark soar - ing, and soar - ing, How I would sing to the

ro - sy dawn, My joy, my joy out - pour - - -

f rall: *a tempo.*
f colla voce. *a tempo.*

ing.

p (as at first.)

O hast - en your speed, my steed, my steed, My

p

heart no lon - ger can tar - ry, To the wood, to the wood, to the

far green wood, My joy - ous se - cret to car - ry! No

(still with little voice.)

wings are mine with the lark on high To

soar where no mortal is near me, I cannot sing to the

cresc.

ro - - sy sky, The earth, the earth must

più cresc. *rall:* *a tempo.*

L.H. *colla voce.* *a tempo.*

hear me.

Then

*

ritenuto, molto declamato.

hear - en, oh fo - rest, and share my bliss, For

L.H.

accel.

past is my pas-sion-ate yearn - ing, She is mine! She is

L.H.

accel.

accel.

mine! She is mine! Her

accel.

vir - gin kiss up - on my lips up - -

- on my lips is burn - - - -

stretto assai.

L.H. *colla voce.*

stretto assai.

8va:

- ing!.....

X.

The Sapphire.



Moderato un poco mosso.

Contralto.

Piano.

L.H.
p con delicatezza.

The first system of the score shows the beginning of the piece. It includes a vocal line for Contralto and a piano accompaniment. The piano part is marked 'L.H.' and 'p con delicatezza'. The tempo is 'Moderato un poco mosso'.

Quite softly throughout.

Di - a - monds for rich - es, By dan - ger followed fast, -

p

L.H.

The second system of the score shows the vocal line and piano accompaniment. The vocal line is marked 'Quite softly throughout'. The piano part is marked 'p' and 'L.H.'. The lyrics are 'Di - a - monds for rich - es, By dan - ger followed fast, -'.

Em - e - ralds for ar - dour By jea - lous doubt o'er - cast;.....

L.H.

The third system of the score shows the vocal line and piano accompaniment. The vocal line is marked 'Quite softly throughout'. The piano part is marked 'L.H.'. The lyrics are 'Em - e - ralds for ar - dour By jea - lous doubt o'er - cast;.....'.

The first system of music features a vocal line on a single staff with a long, sustained note. Below it is a piano accompaniment consisting of two staves. The right hand plays a series of chords and single notes, while the left hand plays a melodic line with a long, sweeping phrase.

The second system continues the vocal line with the lyrics "Ru - by, fic - kle pas - sion, - Pearl, too cold - ly white, -". The piano accompaniment includes a label "L.H." in the left hand.

The third system continues the vocal line with the lyrics "Am - e - thyst for sor - row, O - pal, baneful light;.....". The piano accompaniment includes a label "L.H." in the left hand.

The fourth system continues the vocal line with the word "But". The piano accompaniment includes the instruction "poco cresc." in both the right and left hands.

poco rall. *a tempo.*

one of all the jew-els Speaks love for ev-er true,— And

poco rall. *colla voce.*
a tempo.

pp

on my ring it sparkles, The sapphire blue!

pp *L.H.* *L.H.* *pp*

leggiero.

Lento.

mf

XI.

"Love enthroned."

(DUET)

Lento cantabile In the manner of a Folksong.

Contralto.

Baritone.

*Far cantare la melodia.
(slow and broad.)*

Piano.

mf Dolce ma con espansione.

con ced.

*(slow and broad.)
mp*

*(slow and broad.)
mp*

sweet the rose..... in sum - mer blow - ing, And

sweet the rose..... in sum - mer blow - ing, And

mp

This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: "sweet the rose..... in sum - mer blow - ing, And". The piano part includes a dynamic marking of *mp* and features a rhythmic pattern of eighth and sixteenth notes.

sweet the black - bird's chant - ed lay;..... And

sweet the black - bird's chant - ed lay;..... And

This system contains the third and fourth systems of music. It features two vocal staves and a piano accompaniment. The lyrics are: "sweet the black - bird's chant - ed lay;..... And". The piano part continues with the same rhythmic and harmonic structure as the first system.

oh! how fair..... the li - ly glow - ing, Be -

oh! how fair..... the li - ly glow - ing, Be -

This system contains the fifth and sixth systems of music. It features two vocal staves and a piano accompaniment. The lyrics are: "oh! how fair..... the li - ly glow - ing, Be -". The piano part continues with the same rhythmic and harmonic structure as the previous systems.

neath the gol - den eye of day..... And *cresc.*

neath the gol - den eye of day..... And

yet I know..... a joy ex - cel - ling The

yet I know..... a joy ex - cel - ling The

rap - tures of..... a po - et's tel - ling, The *p*

rap - tures of..... a po - et's tel - ling, The *p*

li - ly's lamp,..... the ra - diant rose,
li - ly's lamp,..... the ra - diant rose,
R.H.

mf
It
mf
It
mf

is that sur - est, pur - est plea - sure, That
is that sur - est, pur - est plea - sure, That
cresc:

in our heart of hearts we trea - sure,..... The
in our heart of hearts we trea - sure,..... The

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A fermata is placed over the final notes of the vocal lines.

love that on - - - ly
love that on - - - ly

The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

Heav - - - en
Heav - - - en

The piano accompaniment features a long, sweeping melodic line in the right hand that spans across the system, while the left hand maintains the eighth-note bass line.

knows.

knows.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics "knows." with a dotted line indicating a long note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a chordal accompaniment below.

(with ever *pp*)

When *pp*(with

When

dim: *pp*

The second system continues the musical piece. The vocal staves have lyrics "When" and "When". The piano accompaniment includes dynamic markings *dim:* and *pp*. The system concludes with a fermata over the final notes.

growing ecstasy.)

so much wealth we hold with_in us, Our

ever growing ecstasy.)

so much wealth we hold with_in us, Our

The third system contains the main text of the hymn. The vocal staves have lyrics "so much wealth we hold with_in us, Our" and "ever growing ecstasy.)". The piano accompaniment provides harmonic support for the vocal lines.

hearts from ev - 'ry care are free, For
 hearts from ev - 'ry care are free, For

calm con - tent - ment it must win us, Though
 calm con - tent - ment it must win us, Though

poco cresc. tossed like foam up - on life's sea *cresc molto.* Aye,
poco cresc. tossed like foam up - on life's sea *cresc molto.* Aye,
poco cresc. *cresc molto.*

though all ills..... con - spire to flout us, Yet

though all ills..... con - spire to flout us, Yet

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "though all ills..... con - spire to flout us, Yet". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. The music is in a 4/4 time signature.

love's with - in,..... a - round, a - bout us, A

love's with - in,..... a - round, a - bout us, A

The second system of the musical score continues the vocal and piano parts. The lyrics are: "love's with - in,..... a - round, a - bout us, A". The piano accompaniment continues with the same melodic and bass lines as the first system.

sempre f

tower of strength,..... an an - gel arm,.....

sempre f

tower of strength,..... an an - gel arm,.....

R.H.

sempre f

The third system of the musical score includes the final vocal and piano parts. The lyrics are: "tower of strength,..... an an - gel arm,.....". The piano accompaniment includes a right-hand part (R.H.) and a left-hand part. The dynamic marking *sempre f* is present throughout the system.

sempre cresc.

It sempre cresc.

It

(always more cresc.)

is the torch..... that flames be - side us, Through

is the torch..... that flames be - side us, Through

e rall.

dim.

la - by - rin - thine glooms to guide us,..... 'Tis

la - by - rin - thine glooms to guide us,..... 'Tis

ff rall.

May in win - - - ter,
May in win - - - ter,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are "May in win - - - ter," with a fermata over the final note.

pp *sempre dim.* *rall. ppp*
peace in storm.
pp *sempre dim.* *rall. ppp*
peace in storm.

pp *sempre dim.* *rall. colla voce. ppp*

The second system continues the vocal and piano parts. It includes dynamic markings: *pp* (pianissimo), *sempre dim.* (diminuendo), and *rall. ppp* (rallentando, pianissimo). The piano part features a *colla voce* section. The lyrics are "peace in storm.".

rall. *ppp*

The third system shows the continuation of the piano accompaniment. It features a fermata over a chord in the right hand and a dynamic marking of *ppp* (pianissimo). The tempo marking *rall.* (rallentando) is also present.

ALBUMS OF SONGS BY EMINENT COMPOSERS.

SEA PICTURES,

Cycle of Five Songs by EDWARD ELGAR.

The Words by Mrs. BROWNING, The Hon. RODEN NOEL, and others.

Sung by Madame CLARA BUTT.

PRICE 4s., PAPER COVER.

(THREE EDITIONS—ENGLISH, FRENCH, AND GERMAN.)

TWELVE LYRICS FOR LOVERS,

Composed by ALICIA ADÉLAÏDE NEEDHAM.

The Words by Mrs. BROWNING, A. P. GRAVES, and others.

PRICE 5s., PAPER COVER; 7s. 6d., CLOTH GILT.

TWELVE BALLADS FOR BAIRNS,

Composed by ALICIA ADÉLAÏDE NEEDHAM.

The Words by W. ALLINGHAM, EUGENE FIELD, and others.

With an Original Frontispiece by ROBERT SAUBER, R.B.A.

PRICE 5s., PAPER COVER; 7s. 6d. CLOTH GILT.

TWELVE HUSH SONGS,

Composed by ALICIA ADÉLAÏDE NEEDHAM.

The Words by EUGENE FIELD, FRANCIS A. FAHY, and others.

With an Original Illustration by ROBERT SAUBER, R.B.A.

PRICE 5s., PAPER COVER; 7s. 6d. CLOTH GILT.

THE DAISY CHAIN,

Cycle of Twelve Songs of Childhood,

Composed by LIZA LEHMANN.

(EIGHT SOLOS AND FOUR QUARTETS, FOR FOUR SOLO VOICES.)

The Words by ROBERT LOUIS STEVENSON, LAURENCE ALMA TADEMA, and others.

PRICE 5s., PAPER COVER.

"MORE DAISIES,"

New Songs of Childhood,

Composed by LIZA LEHMANN.

(SOLOS AND QUARTETS FOR FOUR SOLO VOICES.)

The Words by ROBERT LOUIS STEVENSON, LORD HOUGHTON, and others.

PRICE 5s., PAPER COVER.

FLORA'S HOLIDAY,

Cycle of Old English Melodies,

WORDS WRITTEN AND ADAPTED; MUSIC ARRANGED AND COMPOSED BY

H. LANE WILSON.

(SOLOS AND QUARTETS FOR FOUR SOLO VOICES.)

PRICE 4s., PAPER COVER.

OLD ENGLISH MELODIES,

WORDS AND MUSIC ARRANGED BY

H. LANE WILSON.

PRICE 4s., PAPER COVER.

AN IRISH IDYLL IN SIX MINIATURES,

Composed by CHARLES VILLIERS STANFORD.

The Words by MOIRA O'NEILL. Sung by Mr. PLUNKET GREENE.

PRICE 4s., PAPER COVER. FOR HIGH OR LOW VOICE.

CYCLE OF SONGS FROM TENNYSON'S "MAUD,"

Set to Music by ARTHUR SOMERVELL.

Sung by Mr. PLUNKET GREENE.

PRICE 5s., PAPER COVER.

RUSSIAN SONGS (Three Volumes),

COLLECTED AND ARRANGED WITH ENGLISH WORDS BY

FRED J. WHISHAW,

Including Compositions by TSCHAIKOWSKY, VON STUTZMAN, and others.

PRICE 2s. 6d. EACH, PAPER COVER.

BOOSEY & CO., LONDON & NEW YORK.