



WIND FLOWERS

Cycle of
QUARTETS, SOLOS & DUET,

The Words by
CHRISTINA ROSSETTI,
ROBERT LOUIS STEVENSON,
SIDNEY DOBELL,
AND
SHELLEY.

The Music by
ARTHUR SOMERVELL.

PRICE 3/- NET

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Arthur Somervell

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WIND FLOWERS.



I.—TWIST ME A CROWN OF WIND FLOWERS.

(QUARTET.)



Twist me a crown of wind flow'rs,
That I may fly away
To hear the singers at their song,
And players at their play.

Put on your crown of wind flow'rs,—
But whither would you go?
Beyond the singing of the sea
And the storms that blow.

Alas, your crown of wind flow'rs
Can never make you fly, —
I twist them in a crown to-day,
And to-night they die.

CHRISTINA ROSSETTI.

(By kind permission of Messrs. Macmillan & Co.)

II.—HIGH OVER THE BREAKERS.

(QUARTET.)

HIGH over the breakers,
Low under the lee,
Sing ho !
The billow
And the lash of the rolling sea.

Boat, boat, to the billow,
Boat, boat, to the lee,
Love, on thy pillow,
Art thou dreaming of me ?

Billow, billow, breaking,
Land us low on the lee !
For sleeping or waking,
Sweet love, I'm coming to thee.

High over the breakers,
Low under the lee,
Sing ho !
The billow,
That brings me back to thee !

SIDNEY DOBELL.

(By kind permission)

III.—THE WIND HAS SUCH A RAINY SOUND.

(CONTRALTO SOLO.)

THE wind has such a rainy sound,
Moaning through the town,
The sea has such a windy sound,—
Will the ships go down ?

The apples in the orchard
Tumble from the tree ;
Oh, will the ships go down
On the windy sea ?

CHRISTINA ROSSETTI.

(By kind permission of Messrs. Macmillan & Co.)

IV.—HOPE IS LIKE A HAREBELL.

(QUARTET.)

HOPE is like a harebell, trembling from its birth,
Love is like a rose, the joy of all the earth,
Faith is like a lily, lifted high and white,
Love is like a lovely rose, the world's delight.
Harebells and sweet lilies show a thornless growth,
But the rose with all its thorns excels them both.

CHRISTINA ROSSETTI.

(By kind permission of Messrs. Macmillan & Co.)

V.—TWO DOVES ON THE SELF-SAME BRANCH.

(DUET.)

Two doves upon the self-same branch,
Two lilies on a single stem,
Two butterflies upon one flower,
Oh, happy they that look on them.

Who look upon them hand in hand,
Flush'd in a rosy summer light,
Who look upon them hand in hand,
And never give a thought to night.

CHRISTINA ROSSETTI.

(By kind permission of Messrs. Macmillan & Co.)

VI.—MUSIC, WHEN SOFT VOICES DIE.

(QUARTET.)

MUSIC, when soft voices die,
Vibrates in the memory ;
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed ;
And so thy thoughts,—when thou art gone
Love itself shall slumber on.

SHELLEY.

VII.—WHEN A MOUNTING SKYLARK SINGS.

(TENOR SOLO AND QUARTET.)

WHEN a mounting skylark sings
In the sunlit summer morn,
I know that heav'n is up on high,
And on earth are fields of corn ;
But when a nightingale sings
On a moonlit summer ev'n,
I know not if earth is merely earth,
Only that heav'n is heav'n.

CHRISTINA ROSSETTI.

(By kind permission of Messrs. Macmillan & Co.)

VIII.—GOING TO BED.

(QUARTET.)

ALL round the house is the jet black night,
It stares through the window pane,
It crawls in the corners, hiding from the light,
And it moves with the moving flame.

Now my little heart goes a-beating like a drum,
With the breath of the Bogie in my hair,
And all round the candle the crooked shadows come,
And go marching along up the stair.

The shadows of the balusters, the shadow of the lamp,
The shadow of the child that goes to bed,
All the wicked shadows come tramp, tramp, tramp,
With the black night over head.

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

IX.—WINDY NIGHTS.

(BASS SOLO AND QUARTET.)

WHENEVER the moon and stars are set,
Whenever the wind is high,
All night long in the dark and wet,
A man goes riding by.
Late in the night when the fires are out,—
Why does he gallop and gallop about?

Whenever the trees are crying aloud,
And ships are toss'd at sea,
By on the highway, low and loud,
By at the gallop goes he.
By at the gallop he goes, and then
By he comes back at the gallop again.

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

FINALE.

(QUARTET—"Going to Bed.")

All round the house is the jet black night,
" &c., &c., &c.

Twist me a Crown of Wind Flowers.

No 1. Quartet.

Words by
CHRISTINA ROSSETTI.

Music by
ARTHUR SOMERVELL.

Andante grazioso.

Soprano.

Alto.

Tenor.

Baritone.

Piano.

p

rit.

p

Twist me a crown of wind flow'rs,..... That.....

Twist me a crown of wind flow'rs, That

Twist me a crown of wind..... flow'rs, That

Twist me a crown of wind flow'rs, That

Twist me a crown of wind flow'rs, That

I may fly a - way..... To hear the
 I may fly a - way..... To hear the
 I may fly a - way..... To hear the
 I may fly a way..... To hear the

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "I may fly a - way..... To hear the". A dynamic marking of *f* (forte) is present in the vocal parts.

sing - ers at..... their song, And play - - ers at their
 sing - ers at..... their song, And play - - ers at their
 sing - ers at their song, And play - - ers at..... their
 sing - ers at their song, And play - - ers at their

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "sing - ers at..... their song, And play - - ers at their". A dynamic marking of *f* (forte) is present in the piano accompaniment.

rit.
play.
rit.
play, at their play.
rit.
play, at their play.
rit.
play, at their play.

p
Put on your crown of wind flow'rs, - But
p
Put on your crown of wind flow'rs, - But
p
Put on your crown of wind flow'rs, - But
p
Put on your crown of wind flow'rs, - But

whither would you go? Be - yond the sing - ing

whither would you go? Be - yond the sing - ing

whither would you go? Be - yond the sing - ing

whither would you go? Be - yond the sing - ing

p *f*

of the sea And the storms..... that blow.....

of the sea And the storms..... that blow.....

of the sea And the storms..... that blow.....

of the sea And the storms..... that blow.....

pp A -

pp A -

pp A -

pp A -

rit.

Poco meno mosso

-las, ... your crown of wind flow'rs ... Can ne - ver make you

-las, ... your crown of wind flow'rs ... Can ne - ver make you

-las, your crown of wind flow'rs Can ne - ver make you

-las, your crown of wind flow'rs Can ne - ver make you

Poco meno mosso.

fly, I twist them in a

fly, I twist them in a

fly, I twist them in a

fly, I twist them in a

crown to - day, And to - night they die, to -

crown to - day, And to - night, to - night they die, to -

crown to - day, And to - night they die, to -

crown to - day, And to - night they die, to -

night they die.....

night they die.....

night they die.....

night they die.....

This section contains four vocal staves, each with the lyrics "night they die....." written below the notes. The notes are half notes with a fermata over each, indicating a long, sustained sound.

a tempo.

pp

This section shows the piano accompaniment. It begins with a rest for two measures, then enters with a melody in the right hand and a bass line in the left hand. The tempo marking "a tempo." and the dynamic marking "pp" (pianissimo) are present.

This section contains four vocal staves, each with a whole note rest, indicating that the vocalists are silent during this part of the music.

sfz

sf

This section shows the piano accompaniment. It features a melody in the right hand and a bass line in the left hand. The dynamic markings "sfz" (sforzando) and "sf" (sforzando) are used to indicate moments of increased volume.

High over the Breakers.

No. 2. Quartet.

Words by
SIDNEY DOBELL.

Music by
ARTHUR SOMERVELL.

Allegro.

Soprano.

Alto.

Tenor.

Baritone.

Piano.

High o - ver the break - - - ers,

High o - ver the break - - - ers,

High o - ver the break - - - ers,

High o - ver the break - - - ers,

Low un-der the lee, Sing ho! The

Low un-der the lee, Sing ho! The

Low un-der the lee, Sing ho! The

Low un-der the lee, Sing ho! The

bil - low And the lash of the roll - ing sea

bil - low And the lash of the roll - ing sea

bil - low And the lash of the roll - ing sea

bil - low And the lash of the roll - ing sea

High o - ver the break..... - ers, Low un - der the

High o - ver the break..... - ers, Low un - der the

High o - ver the break..... - ers, Low un - der the

High o - ver the break - ers, Low un - der the

lee,..... Sing ho!..... The bil - low And the

lee,..... Sing ho!..... The bil - low And the

lee,..... Sing ho!..... The bil - low And the

lee,..... Sing ho!..... The bil - low And the

lash of the roll - ing sea.

lash of the roll - ing sea.

lash of the roll - ing sea.

lash of the roll - ing sea.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 2/4 time, with lyrics "lash of the roll - ing sea." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

dim. *rit.*

The second system continues the vocal and piano parts. The vocal staves are mostly empty, indicating a rest for the vocalists. The piano accompaniment continues with the same rhythmic pattern. The system concludes with dynamic markings of *dim.* (diminuendo) and *rit.* (ritardando) in the piano part.

Meno mosso.

TENOR.

Boat, boat, to the bil - low,..... Boat, boat, to the

lee! Love, on thy pil -

- low, Art thou dream - ing of me?.....

Bil - low, bil - low,

break - ing,..... Land us low on the lee! For sleep - -

- - - ing or wak - ing, Sweet love, I'm

com - ing..... to thee.

Tempo I^o

This system contains piano accompaniment for the final part of the piece, featuring a melodic line in the right hand and a bass line in the left hand.

High, high o'er the break - ers, Low, low on the lee... Sing

High, high o'er the break - ers, Low, low on the lee... Sing

High, high o'er the break - ers, Low, low on the lee... Sing

High, high o'er the break - ers, Low, low on the lee... Sing

ho! The bil-low, That brings me back to thee!

ho! The bil-low, That brings me back to thee!

ho! The bil-low, That brings me back to thee!

ho! The bil-low, That brings me back to thee!

ff
That
ff
That
ff
That
ff
That

brings..... me back to thee!.....
brings..... me back to thee!.....
brings me back to..... thee!.....
brings..... me back to..... thee!.....

The Wind has such a rainy Sound.

Nº 3. Contralto Solo.

Words by
CHRISTINA ROSSETTI.

Music by
ARTHUR SOMERVELL

Vivace.

Voice.

Piano.

mf

f

sf

f

The wind..... has such..... a

rain - - y sound, Moan - - -

The musical score is written for a contralto solo voice and piano accompaniment. It begins with a tempo marking of 'Vivace' and a dynamic of 'mf'. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The voice part enters with the lyrics 'The wind..... has such..... a rain - - y sound, Moan - - -'. The score includes dynamic markings of 'f' and 'sf' for the piano accompaniment. The piece concludes with a final chord in the piano part.

- - - ing through the town, The

sea has such a wind - - y

sound, ... Will the ships go down?

1. The 2. The

ap - ples in the or - chard Tum - ble

from the tree; Oh, will the

ships go down, go down, go down On the

wind - - - y sea?

ff
Oh, will the ships go

down, go down, go down, On... the wind - -

- - - y sea?

sf

Hope is like a Harebell.

Nº 4. Quartet.

Words by
CHRISTINA ROSSETTI.

Music by
ARTHUR SOMERVELL.

Vivace.

Soprano.

Alto.

Tenor.

Baritone.

Piano.

Hope is like a hare - bell, trem - bling from its birth,

Hope is like a hare - bell, trem - bling from its birth,.....

Hope is like a hare - bell, trem - bling from its birth,

Hope is like a hare - bell, trem - bling from its birth,

Love is like a rose, the joy, the joy of all the

Love is like a rose, the joy of all the

Love is like a rose, the joy of all the

Love is like a rose, the joy of all the

earth,

earth,

earth,

earth,

rit.

p
Faith is like a li - ly, lift - ed high and white,

p
Faith is like a li - ly, lift - ed high and white,.....

p
Faith is like a li - ly, lift - ed high and white,

p
Faith is like a li - ly, lift - ed high and white,

f
Love is like a love - - ly rose, the world's de - light.

f
Love is like a love - - ly rose, the world's de - light.

f
Love is like a love - - ly rose, the world's de - light.

f
Love is like a love - - ly rose, the world's de - light.

p
Hare - bells and sweet lil - ies show a thornless

p
Hare - bells and sweet lil - ies show a thornless

p
Hare - bells and sweet lil - ies show a thornless

p
Hare - bells and sweet lil - ies show a thornless

ff
growth, But the rose,..... But the

ff
growth, But the rose,..... But the

ff
growth, But the rose,..... But the

ff
growth, But the rose,..... But the

rose with all its thorns ex-cels them both, ex-cels them
rose with all its thorns ex-cels them both, ex-cels them
rose with all its thorns ex-cels them both, ex-cels them
rose with all its thorns ex-cels them both, ex-cels them

both.
both.
both.
both.

Two Doves on the self-same Branch.

No 5. Duet.

Words by
CHRISTINA ROSSETTI.

Music by
ARTHUR SOMERVELL.

Andante.

Soprano. *p* Two doves..... up- on the

Alto. *p* Two

Piano. *pp*

self - same branch, Two li - - lies on a sin - gle stem, Two

doves..... up- on the self - same branch, Two li - - lies on a

but - - - ter - flies up - on..... one..... flower, Oh

sin - gle stem, Oh hap - - - py..... they, Oh

hap - - py they that look on them. Who look..... up - on them

hap - py they that look..... on them.

hand..... in..... hand, Flush'd in a ro - sy.... sum - mer

Flush'd..... in a ro - sy sum - mer.... light, Who

mf *p* *mf*

The musical score is written for voice and piano. It consists of three systems. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. Dynamics include *mf* (mezzo-forte) and *p* (piano). The lyrics are: 'but - - - ter - flies up - on..... one..... flower, Oh sin - gle stem, Oh hap - - - py..... they, Oh hap - - py they that look on them. Who look..... up - on them hap - py they that look..... on them. hand..... in..... hand, Flush'd in a ro - sy.... sum - mer Flush'd..... in a ro - sy sum - mer.... light, Who'.

light, Who look up - on them hand in
 look up - on them hand in hand, Who look up - on them hand in

p hand, And ne - - ver give a thought, ... a
p hand, And ne-ver give a thought to night, a

poco rit. thought to night.
poco rit. thought to night.
poco rit. *rall.*

Music, when soft Voices die

No. 6. Quartet.

Words by
SHELLEY.

Music by
ARTHUR SOMERVELL

Con molto espressione.

Soprano.  Music, when soft voi - ces

Alto.  Music, when soft voi - ces

Tenor.  Music, when soft voi - ces

Baritone.  Music, when soft voi - ces

Piano. 

die, Vi-brates in..... the mem-o - ry,

die, Vi-brates in..... the mem-o - ry,

die, Vi-brates in the mem-o - ry,

die, Vi-brates in the mem-o - ry,



mf
 O - dours when sweet vio - lets sick - en, Live with-in the sense they
mf
 O - dours when sweet vio - lets sick - en, Live with-in the sense they
mf
 O - dours when sweet vio - lets sick - en, Live with-in the sense they
mf
 O - dours when sweet vio - lets sick - en, Live with-in the sense they

mf

quick - - en.
 quick - - en.
 quick - - en.
 quick - - en.

p

Rose leaves, when the rose is dead, Are
 Rose leaves, when the rose is dead, Are
 Rose leaves, when the rose is
 Rose leaves, when the rose... is

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both in a key signature of two flats (B-flat major or D-flat minor). The lyrics are: "Rose leaves, when the rose is dead, Are". The third staff is a vocal line in treble clef with the lyrics: "Rose leaves, when the rose is". The fourth staff is a vocal line in bass clef with the lyrics: "Rose leaves, when the rose... is". The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The first measure of the piano part is marked with a piano (*p*) dynamic.

heap - ed for the be - lov - ed's bed;
 heap - ed for the be - lov - ed's bed; And
 dead, *mf* Are heap - ed for the be - lov - ed's
 dead, *mf* Are heap - ed for the be - lov - ed's

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The lyrics are: "heap - ed for the be - lov - ed's bed;" and "heap - ed for the be - lov - ed's bed; And". The third staff is a vocal line in treble clef with the lyrics: "dead, *mf* Are heap - ed for the be - lov - ed's". The fourth staff is a vocal line in bass clef with the lyrics: "dead, *mf* Are heap - ed for the be - lov - ed's". The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. It continues the melodic and harmonic material from the first system. The dynamic marking *mf* (mezzo-forte) is present in the vocal lines.

mf

And so..... thy thoughts, when thou... art
 so..... thy thoughts, when thou... art gone,..... when thou art
 bed; And so..... thy thoughts, when thou, when thou... art
 bed; And so..... thy thoughts, when thou, when thou art gone,

mf

gone,
 gone,
 gone, *p* Love it - self shall slum - ber
 Love it - self shall slum - ber on;..... And so thy

p

83479

f
Love it - self shall slum - ber

mf
Love it - self shall slum - ber on,..... shall slum - ber

on; And so thy thoughts, Love it - self shall slum - ber

thoughts, when thou art gone,..... Love it - self shall slum - ber

mf *f*

on.....

on.....

on.....

on.....

p So thy thoughts, when thou art gone, Love it-self shall slumber

p So thy thoughts, when thou art gone, Love it-self, Love it-self shall slumber

p So thy thoughts, when thou art gone, Love,..... Love it-self shall slumber

p So thy thoughts, when thou art gone Love it-self shall slumber

on.....

on.....

on.....

on.

pp

pp

When a mounting Skylark sings.

No. 7. Tenor Solo and Quartet.

Words by
CHRISTINA ROSSETTI.

Music by
ARTHUR SOMERVELL.

Andante con espressione.

Tenor. *p*

When a mount - ing skylark sings In the sun - lit summer

Piano. *p*

morn, I know that heav'n is up on high, And on earth are fields of

p

When a mount - ing sky - lark sings In the sun - lit summer

p

When a mount - ing sky - lark sings In the sun - lit summer

corn, When a mount - ing sky - lark sings In the sun - lit summer

p

When a mount - ing sky - lark sings In the sun - lit summer

morn, I know that heav'n is up on high, And on earth are fields of

morn, I know that heav'n is up on high, And on earth are fields of

morn, I know that heav'n is up on high, And on earth are fields of

morn, I know that heav'n is up on high, And on earth are fields of

corn;

corn;

corn;

corn; *p* But when a nightingale sings On the moon-lit summer ev'n,

When a mounting skylark sings.

know not if earth is mere-ly earth,..... On-ly that heav'n..... is

p But when a night-ingale sings On a moon-lit sum-mer ev'n, I

p But when a night-ingale sings On a moon-lit sum-mer ev'n, I

p heav'n, But when a night-ingale sings On a moon-lit sum-mer ev'n, I

p But when a night ingale sings On a moon-lit summer ev'n, I

When a mounting skylark sings.

know not if earth is mere - ly earth, On - ly that heav'n.....

know not if earth is mere - ly earth, On - ly that

know not if earth is mere - ly earth, On - ly that

know not if earth is mere - ly earth, On - ly that

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in G major with two flats (B-flat and E-flat). The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

..... is heav'n.....

heav'n is heav'n.....

heav'n is heav'n.....

heav'n is heav'n.....

The second system continues the vocal lines and piano accompaniment. The vocal parts have long, sweeping lines. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p* and *pp*.

p *pp*

The third system is primarily piano accompaniment. It features a prominent melodic line in the right hand with a wide interval, and a more active bass line in the left hand. Dynamics include *p* and *pp*.

When a mounting skylark sings.

Going to Bed.

No. 8. Quartet.

Words by
R. L. STEVENSON.

Music by
ARTHUR SOMERVELL.

Presto. $\text{♩} = 152.$

Soprano. *p*
All round the house is the

Alto. *p*
All round the house is the

Tenor. *p*
All round the house is the

Baritone. *p*
All round the house is the

Piano. *f* *p*

jet black night, It stares through the win - dow

jet black night, It stares through the win - dow

jet black night, It stares through the win - dow

jet black night, It stares through the win - dow

pane,..... It crawls in the cor - ners, hi - ding from the

pane,..... It crawls in the cor - ners, hi - ding from the

pane,..... It crawls in the cor - ners, hi - ding from the

pane,..... It crawls in the cor - ners, hi - ding from the

light, And it moves with the mov - ing flame.....

light, And it moves with the mov - ing flame.....

light, And it moves with the mov - ing flame.....

light, And it moves with the mov - ing flame.....

f poco più mosso.

Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the

Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the

Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the

Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the

poco più mosso.

Bogie in my hair,..... And all..... round the can - dle the

Bogie in my hair,..... And all..... round the can - dle the

Bogie in my hair,..... And all..... round the can - dle the

Bogie in my hair,..... And all..... round the can - dle the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for grand piano with treble and bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Bogie in my hair,..... And all..... round the can - dle the".

crooked shadows come, And go march - ing a - long up the stair.....

crooked shadows come, And go march - ing a - long up the stair.....

crooked shadows come, And go march - ing a - long up the stair.....

crooked shadows come, And go march - ing a - long up the stair.....

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "crooked shadows come, And go march - ing a - long up the stair.....". The piano accompaniment continues with chords and moving lines in both hands.

Piano introduction in G major, 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a bass line with eighth notes and rests. The piece ends with a fermata over the final chord.

Poco più mosso.

Vocal entry for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The tempo is *Poco più mosso*. The lyrics are: "The sha - dows of the ba-lus - ters, the sha - dow of the".

Poco più mosso.

Piano accompaniment for the vocal entry, in G major, 4/4 time. The right hand plays chords, and the left hand plays a bass line with eighth notes and rests.

Vocal continuation for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "lamp, The sha - dow of the child that goes to bed,.....".

Piano accompaniment for the vocal continuation, in G major, 4/4 time. The right hand plays chords, and the left hand plays a bass line with eighth notes and rests.

All the wick-ed sha-dows coming tramp, tramp, tramp, With the
All the wick-ed sha-dows coming tramp, tramp, tramp, With the
All the wick-ed sha-dows coming tramp, tramp, tramp, With the
All the wick-ed sha-dows coming tramp, tramp, tramp, With the

black night o - ver - head.....
black night o - ver - head.....
black night o - ver - head.....
black night o - ver - head.....

accel

Windy Nights.

No 9. Solo (Bass) & Quartet

Words by
R. L. STEVENSON.

Music by
ARTHUR SOMERVELL.

Allegro ma non troppo. *p*

Bass. When

Piano. *p*

- e - ver the moon and stars are set, When - e - ver the wind is

high, All night long in the dark and wet, A

man..... goes ri - ding by. Late in the night when the

fires are out,— Why..... does he gal - lop and gal - lop a -

mf Late in the night when the fires are out, — *f* Why..... does he

mf Late in the night when the fires are out, — *f* Why..... does he

Late in the night when the fires are out, — *f* Why..... does he

bout?

gal - lop and gal-lop a - bout?

gal - lop and gal-lop a - bout?

gal - lop and gal-lop a - bout?

When - ev - er the trees are cry - ing a - loud, And ships are toss'd at

sea, By on the high - way, low and loud,.....

By at the gal - lop goes he. *mf* By at the gal - lop he

goes, and then *sf* By..... he comes back at the gal - lop a -

By at the gal - lop he goes, and then By..... he comes

By at the gal - lop he goes, and then By..... he comes

By at the gal - lop he goes, and then By..... he comes

- gain.

back at the gal - lop a - gain.

back at the gal - lop a - gain.

back at the gal - lop a - gain.

back at the gal - lop a - gain.

FINALE.

Presto $\text{♩} = 152$

All..... round the house is the jet black
 All..... round the house is the jet black
 All..... roun the house is the jet black
 All..... roun the house is the jet black

p

night, It stares through the win - dow.....
 night, It stares through the win - dow.....
 night, It stares through the win - dow.....
 night, It stares through the win - dow.....

pane,..... It crawls in the cor - ners, hi - ding from the

pane,..... It crawls in the cor - ners, hi - ding from the

pane,..... It crawls in the cor - ners, hi - ding from the

pane,..... It crawls in the cor - ners, hi - ding from the

light, And it moves with the mov - ing flame.....

light, And it moves with the mov - ing flame.....

light, And it moves with the mov - ing flame.....

light, And it moves with the mov - ing flame.....

First system of musical notation, including four vocal staves and a piano accompaniment. The vocal staves contain whole rests, while the piano part has a rhythmic accompaniment with eighth notes and chords.

f poco più mosso.

Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the

f

Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the

f

Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the

f

Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the

poco più mosso.

Second system of musical notation, including four vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "Now my lit - tle heart goes a - beat - ing like a drum, With the breath of the". The piano part includes the instruction *poco più mosso.*

Bogie in my hair,..... And all..... round the can - dle the

Bogie in my hair,..... And all..... round the can - dle the

Bogie in my hair,..... And all..... round the can - dle the

Bogie in my hair,..... And all..... round the can - dle the

crooked shadows come, And go march-ing a-long up the stair.....

crooked shadows come, And go march-ing a-long up the stair.....

crooked shadows come, And go march-ing a-long up the stair.....

crooked shadows come, And go march-ing a-long up the stair.....

Piano introduction in G major, 3/4 time. The right hand plays a series of chords, and the left hand plays a simple bass line. The piece ends with a fermata over the final chord.

Poco più mosso.

Vocal entry in G major, 3/4 time. The melody is simple and repetitive. The lyrics are: "The sha - dows of the ba - lus - ters, the sha - dow of the".

Poco più mosso.

Piano accompaniment for the vocal entry. The right hand plays chords, and the left hand plays a simple bass line.

Vocal continuation in G major, 3/4 time. The melody continues with the lyrics: "lamp, The sha - dow of the child that goes to bed,.....".

Piano accompaniment for the vocal continuation. The right hand plays chords, and the left hand plays a simple bass line.

All the wicked shadows coming tramp, tramp, tramp, With the black night

All the wicked shadows coming tramp, tramp, tramp, With the black night

All the wicked shadows coming tramp, tramp, tramp, With the black night

All the wicked shadows coming tramp, tramp, tramp, With the black night

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "All the wicked shadows coming tramp, tramp, tramp, With the black night". The piano accompaniment features a steady bass line and chords in the right hand.

o - ver head O - ver

o - ver head *mf cresc poco* And the black

o - ver head *mp cresc poco a poco.* And the black..... night

o - ver head *p cresc poco a poco.* And the black..... night.....

The second system continues the vocal lines and piano accompaniment. The lyrics are "o - ver head O - ver" for the first staff, "o - ver head" for the second, "o - ver head" for the third, and "o - ver head" for the fourth. The piano accompaniment includes dynamic markings: *mf cresc poco*, *mp cresc poco a poco.*, and *p cresc poco a poco.* The system concludes with a piano accompaniment section.

head o - ver head..... o - ver head..... *ff*

night o - ver head..... o - ver head..... *ff*

o - ver head..... o - ver head..... *ff*

o - ver head..... o - ver head..... *ff*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and feature a melodic line with a crescendo leading to a fortissimo (*ff*) section. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal lines continue with long notes and a final cadence. The piano accompaniment includes a grand staff with chords and melodic fragments. At the bottom right of the page, there is a vertical copyright notice: © 1916.

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