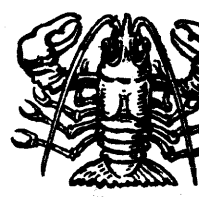


ROYAL ANGE LIEBES BIER



BERTRAM SHAPLEIGH

MADE BY

Bertram Shapleigh



BREITKOPF & HÄRTEL, LEIPZIG, W.

54 GREAT MARKET STREET

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85801

ROMANCE OF THE YEAR

FOR



FOUR SOLO VOICES

(SOPRANO CONTRALTO TENOR BASS.)



with PIANOFORTE ACCOMPANIMENT

Words by

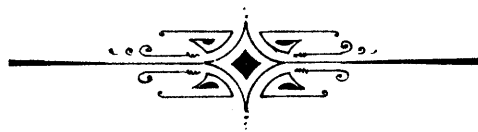
Mrs BERTRAM SHAPLEIGH

Music by

Bertram Shapleigh

OP. 53.

Price 5 shillings net



BREITKOPF & HÄRTEL, LONDON W.

54 Great Marlborough Street.

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Romance of the Year.

Quartette

SOPRANO, CONTRALTO, TENOR, BASS.

Brave January, like a valiant knight,
Comes forth to battle in his armour bright,
And when the wintry winds have laid him low
His grave is covered with a cloud of snow
So dense as to obscure it from our sight.

Quartette

SOPRANO, CONTRALTO, TENOR, BASS.

Pale February with her tearful gaze
Lies sobbing on my breast for many days,
But tears with her are treacherous as smiles,
Lest she betray you with her cunning wiles
Be not too lavish with your blame or praise.

Bass Solo.

As bold as March from over seas I came
And swiftly sought you as the moth the flame.
I knew not in your tresses lurked the snare
That shatters trusting hearts beyond repair
And teaches love to tremble at your name.

Soprano Solo.

If oft as April doth my humour fail,
Ah! chide me not, it is of no avail,
For I was born beneath a fitful star,
A flaming comet sometimes seen afar,
Whose light however brilliant soon must pale.

Duet

SOPRANO and CONTRALTO.

The Month of May is drawing to its close,
The month that brought the budding of the rose,
And fragrant love has opened wide her flow'r,
Ashamed of hiding in this hallowed hour
Which never may return again-- who knows?

Tenor Solo.

The rose of Shiraz never was more fair
Than this I'd twine within your scented hair,
Your lips alone can rival such as this,
Your lips with which, were they but mine to kiss,
Not June with all her treasures could compare.

Bass Solo.

Already are the roses blowing by,
Although it is no later than July,
Make haste and drink then of the wine of love,
Each day some precious drop will rob you of
Until the foaming cup at last is dry.

Contralto Solo.

The bird of love, alas! who set it free?
The August moon is mirrored in the sea,
The moon of harvests and of hope deferred,
My heart is weary for a wand'ring bird,
O will September bring it back to me?

Quartette

SOPRANO, CONTRALTO, TENOR, BASS.

September comes with stores of garnered grain,
The legacy of sun and wind and rain,
But who shall say her features are less fair
Because a tinge of autumn tints her hair,
Or that she sings of love a faint refrain?

Duet

TENOR and BASS.

October is the month when Bacchus trips
Lightly from loaded vines to lovers' lips.
Ah, that the summer should so soon be o'er!
At vintage time the year seems young once more,
As from the spring of hope again she sips.

Contralto Solo.

Strange visions mingle in a sea of mist,
And phantoms linger wheresoe'er we list.
November is a month of dreams and doubt,
Unbidden spectres that would seek us out,
Like mem'ries of the lips we once have kissed.

Quartette

SOPRANO, CONTRALTO, TENOR, BASS.

Fling wide the gate, he is already near,
The honoured guest whom you are waiting here,
For with his hoary locks and time dimmed eye
We lately passed him, as we hurried by,
December comes to crown the closing year.

Romance of the Year.

Mrs. Bertram Shapleigh.

Bertram Shapleigh, Op 53.

Maestoso. ♩ = 66.

Pianoforte. *ff*

p sostenuto

1

8a sub.....

mf

cresc. ed accel.

Soprano.

2 Allegro. $\text{♩} = 84.$

Brave _____ Jan - u - a - ry

Contralto.

Brave _____ Jan - u - a - ry

Tenor.

Brave _____ Jan - u - a - ry

Bass.

Brave _____ Jan - u - a - ry

2 Allegro. $\text{♩} = 84.$

like a va - liant knight,

Brave _____

like a va - liant knight,

Brave

like a va - liant knight,

Brave _____

like a va - liant knight,

Brave _____

Jan - u - a - ry, like a va - liant knight,
Jan - u - a - ry, like a va - liant knight,
Jan - u - a - ry, like a va - liant knight,
Jan - u - a - ry, like a va - liant knight,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "Jan - u - a - ry, like a va - liant knight," repeated on each line.

Brave Jan - u - a - ry, like a va - liant
Brave Jan - u - a - ry, like a va - liant
Brave Jan - u - a - ry, like a va - liant
Brave Jan - u - a - ry, like a va - liant

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "Brave Jan - u - a - ry, like a va - liant" repeated on each line. A fermata is placed over the word "Brave" in each vocal line. A circled number "3" is placed above the first measure of the piano accompaniment in the second and third systems, indicating a triplet. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand.

mf
knight, Comes forth, comes forth
knight, Comes forth, comes forth
knight, Comes forth, comes forth
knight, Comes forth to bat - - - tle

mf

cresc. - - - - - *3* - - - - - *3* - - - - - *3* - - - - -
to bat - tle, to bat - tle in his ar - - - - - mour
cresc. - - - - - *3* - - - - - *3* - - - - - *3* - - - - -
to bat - tle, to bat - tle in his ar - - - - - mour
cresc. - - - - - *3* - - - - - *3* - - - - - *3* - - - - -
to bat - tle, to bat - tle in his ar - - - - - mour
cresc. - - - - -
in his ar - - - - - mour

cresc. - - - - - *3* - - - - - *3* - - - - - *3* - - - - -

4 *ff*
bright.

ff
bright.

ff
bright.

ff
bright.

4 *ff* *rapidamente* *dim.*

a tempo *mf* *rallent.*

5 Moderato. ♩ = ♩.

mf cantabile e dolce

And — when the win - try winds have laid him

5 Moderato. ♩ = ♩.

mf

mf His grave is co - -

low His grave is

mf cantabile e dolce His grave is co - -

And ___ when the win. try winds have laid him low

This system contains the first vocal entries and piano accompaniment. It features three vocal staves and a grand staff for piano. The music is in a minor key with a 3/4 time signature. The lyrics are: "His grave is covered with a cloud of", "low", and "And ___ when the win. try winds have laid him low".

p - - - vered with a cloud of

co - - vered with a cloud of

- - - vered with a cloud ___ of

His grave is co - vered with a cloud of

This system continues the vocal lines and piano accompaniment. It features three vocal staves and a grand staff for piano. The lyrics are: "covered with a cloud of", "covered with a cloud of", "covered with a cloud ___ of", and "His grave is covered with a cloud of".

p

This system shows the piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The music continues with a piano dynamic.

6 *p* *poco rall.*
 snow So dense as to ob - scure it from our

6 *p* *poco rall.*
 snow So dense as to ob - scure it from our

p *poco rall.*
 snow So dense as to ob - scure from

snow

6 *p* *poco rall.*

sight.

rall.
 sight, So dense as to ob - scure it from our sight.

rall.
 sight, So dense as to ob - scure it from our sight.

p *rall.*
 So dense as to ob - scure from sight.

rall.

Allegro. $\text{♩} = 120.$

7

ppp molto leggiero

p rapidamente

8

Allegro come prima. $\text{♩} = 84.$

sempre cresc.

Come prima.

Brave Jan - u - a - ry, like a va - liant

Brave Jan - u - a - ry, like a va - liant

Brave Jan - u - a - ry, like a va - liant

Brave Jan - u - a - ry, like a va - liant

Come prima.

9

knight, Brave Jan - u - a - ry,

knight, Brave Jan - u - a - ry,

knight, Brave Jan - u - a - ry,

knight, Brave Jan - u - a - ry,

9

like a va - liant knight, Brave *ff*

like a va - liant knight, Brave *ff*

like a va - liant knight, Brave *ff*

like a va - liant knight, Brave *ff*

ff

Jan - u - a - ry like a va - liant knight, *ff*

Jan - u - a - ry like a va - liant knight, *ff*

Jan - u - a - ry like a va - liant knight, *ff*

Jan - u - a - ry like a va - liant knight, *ff*

ff

10 *mf* Comes forth, comes forth to bat - tle, *cresc.*
mf Comes forth, comes forth to bat - tle, *cresc.*
mf Comes forth, comes forth to bat - tle, *cresc.*
mf Comes forth to bat - tle in *cresc.*

10 *mf* *cresc.*

allarg. to bat - tle in his ar - mour
allarg. to bat - tle in his ar - mour
allarg. to bat - tle in his ar - mour
allarg. his ar - mour

allarg.

ff
bright.

ff
bright.

ff
bright.

ff
bright.

rapidamente ff
dim.

11

d = d
p *poco* *a poco cresc.*

f rall. e dim.

p

12

Andante con dolore. ♩ = 60.

morendo

p sostenuto

p Tenor.

Pale Feb - ru - a - ry with her tear - ful gaze

espress.

Lies sob - - - - - bing

espress.

13

rit.

on my breast for ma - ny, ma - - - - ny

rit.

Grazioso.

But tears with her are trea - che - rous as smiles, as smiles,
 days, But tears with her,
 But tears with her are trea - che - rous,

Grazioso.

But tears with her, but tears with her are
 tears with her, tears with her are
 tears with her are
 tears with her, tears with her are

trea - - - che - rous, but - tears with her, - with
 trea - che - rous as smiles, - tears - - - are
 trea - - - - che - rous, tears - - - are
 trea - - - - che - rous, tears - - - with

her - - - are trea - che - rous - as smiles, Lest she be - tray - you,
 trea - - - che - - - rous as smiles,
 trea - - - che - - - rous as smiles,
 her are trea - che - - rous as smiles,

14

14

lest she be - tray_ you with her cun - ning, cun - ning wiles

Lest she be - tray you,

mf Lest she be - tray you with her cun - ning wiles

mf Lest she be - tray you with_ her wiles

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "lest she be - tray_ you with her cun - ning, cun - ning wiles". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system concludes with the vocal line starting a new phrase: "Lest she be - tray you,".

mf Be not too la - - - - - vish

mf Be not la - - - - - vish

mf Be not la - vish with_ your blame,

mf Be not la - - - - - vish

The second system continues the musical score. The vocal line starts with "Be not too la - - - - - vish", where "too" is marked with a triplet of eighth notes. The piano accompaniment provides harmonic support. The system concludes with the vocal line starting a new phrase: "Be not la - vish with_ your blame,".

with your blame or praise.

with your blame or praise.

with your blame, with your blame or praise.

with your blame or praise.

15

Contralto.

Pale Feb-ru-a-ry with her tear-ful gaze

sostenuto

espress.

Lies sobbing

espress.

10

on my breast _____ for ma - ny, ma - - - ny

rit.

3

16

days. _____

p espress.

pp rallent.

Con moto, poco energico ♩ = 100.

pp

mf

17

p cresc.

mf

Impetuoso.
Bass Solo.

f

As bold as

cresc.

f

March from — o — — — ver seas I came

f

And swift — — — ly

rallent. *a tempo*

sought you as _____ the moth the flame. _____

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'sought' and a quarter note 'you', followed by a long rest for 'as', then a quarter note 'the', an eighth note 'moth', and a quarter note 'flame'. The piano accompaniment consists of chords and moving lines in both hands. The tempo marking 'rallent.' is placed above the first measure, and 'a tempo' is placed above the measure containing 'moth'.

19

mf

rallent. *a tempo*

The second system contains piano accompaniment for both hands. It starts with a long rest in the vocal line. The piano accompaniment features a 'rallent.' section followed by an 'a tempo' section. A dynamic marking of 'mf' is present at the end of the system.

rall. *a tempo*

knew not, _____ I _____ knew not _____ in your tress - es lurked the

The third system features a vocal line and piano accompaniment. The vocal line has a long rest for 'knew not,' followed by a quarter note 'I', another long rest for 'knew not', and then 'in your tress - es lurked the'. The piano accompaniment includes a 'rall.' section and an 'a tempo' section.

snare, _____ lurked the snare _____ That

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long rest for 'snare,' followed by 'lurked the snare' and a long rest for 'That'. The piano accompaniment continues with similar rhythmic patterns.

20

sempre cresc.

shat - - - ters trust - - - - - ing

sempre cresc.

hearts _____ be - - yond, _____

ff

_____ be - yond _____ re - pair, _____

rall.

21

As bold as

a tempo

March from o - - - ver seas I came

And swift - - - ly

22 *rallent.* a tempo
sougat you as the moth the flame.

mf I knew not, *rall.* I

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes the lyrics "I knew not," followed by a fermata and the letter "I". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. The system concludes with a *rall.* (rallentando) marking.

a tempo 23 knew not in your tress es lurked the snare,

a tempo

The second system continues the vocal line with the lyrics "knew not in your tress es lurked the snare,". A box containing the number "23" is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern. The system is marked *a tempo* and includes a fermata over the final notes of the vocal line.

lurked the snare That

The third system shows the vocal line with the lyrics "lurked the snare That". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a fermata over the final notes of the vocal line.

sempre cresc. shat - - - ters trust - - - - - ing

sempre cresc.

The fourth system features the vocal line with the lyrics "shat - - - ters trust - - - - - ing". The piano accompaniment continues with the same rhythmic pattern. The system is marked *sempre cresc.* (sempre crescendo) in both the vocal and piano parts.

hearts _____ be - yond,

ff

ff

_____ be - yond re - pair And teach - es

più lento

più lento

love _____ to trem - ble, to trem - ble at _____ your

25 Tempo primo.

name.

sempre dim.

The first system of music consists of three measures. The right hand features a series of chords with a descending eighth-note pattern. The left hand has a bass line with a similar descending eighth-note pattern. The tempo marking *sempre dim.* is placed above the right hand.

The second system of music consists of three measures. The right hand continues with a descending eighth-note pattern. The left hand has a bass line with a similar descending eighth-note pattern.

26

The third system of music consists of three measures. The right hand features a series of chords with a descending eighth-note pattern. The left hand has a bass line with a similar descending eighth-note pattern. The measure number 26 is boxed above the first measure.

Lento ed espress. ♩ = 66.

The fourth system of music consists of three measures. The right hand features a series of chords with a descending eighth-note pattern. The left hand has a bass line with a similar descending eighth-note pattern. The tempo marking *Lento ed espress.* and the tempo indicator ♩ = 66 are placed above the first measure.

Allegretto grazioso ♩ = 116.

p sempre staccato

The fifth system of music consists of three measures. The right hand features a series of chords with a descending eighth-note pattern. The left hand has a bass line with a similar descending eighth-note pattern. The tempo marking *Allegretto grazioso* and the tempo indicator ♩ = 116 are placed above the first measure. The dynamic marking *p sempre staccato* is placed below the first measure.

27

The sixth system of music consists of three measures. The right hand features a series of chords with a descending eighth-note pattern. The left hand has a bass line with a similar descending eighth-note pattern. The measure number 27 is boxed above the first measure.

rall.

Soprano Solo.

a tempo
p

If oft as A - pril doth my hu - mour fail,

a tempo

Ah! chide - me not, If oft as A - pril doth my

28

hu - mour fail, Ah! chide me not,

rall.

espress. *p* a tempo

Ah! hide me not, it is of no avail,

a tempo

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a fermata and the tempo marking 'espress.' followed by 'p a tempo'. The lyrics 'Ah! hide me not, it is of no avail,' are written below the notes. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a complex texture with many beamed sixteenth notes and rests. A 'p' dynamic marking is present in the piano part. The key signature has two sharps (F# and C#) and the time signature is 3/4.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It continues the complex texture of beamed sixteenth notes and rests from the first system. The key signature and time signature remain 3/4.

mf **29**

For I was born be-neath a fit-ful star,

mf

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, starting with a fermata and the dynamic marking 'mf'. The lyrics 'For I was born be-neath a fit-ful star,' are written below. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with a similar texture of beamed sixteenth notes and rests. A 'mf' dynamic marking is present in the piano part. The key signature and time signature remain 3/4.

A flam-ing co-met some-times seen a - far,

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the complex texture of beamed sixteenth notes and rests from the second system. The key signature and time signature remain 3/4.

f poco allarg. *rit.*

Whose light, whose light how - e - ver bril - liant soon - must

f poco allarg. *rit.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a forte (*f*) dynamic and a tempo marking of *poco allarg.* (slightly broadening). The lyrics are "Whose light, whose light how - e - ver bril - liant soon - must". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part also begins with *f poco allarg.* and ends with a *rit.* (ritardando) marking. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

p a tempo

pale.

a tempo

p

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic and a tempo marking of *a tempo*. The lyrics are "pale.". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The key signature remains three sharps and the time signature is 3/4.

30

staccato sempre p

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, which is mostly blank. The bottom two staves are piano accompaniment in treble and bass clefs. A measure number "30" is enclosed in a box above the first measure of the piano part. The piano part is marked *staccato sempre p* (staccato, always piano). The key signature is three sharps and the time signature is 3/4.

p

Ah,

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic and the lyrics "Ah,". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a piano (*p*) dynamic. The key signature is three sharps and the time signature is 3/4.

ad lib.

ah, ah, ah,

31

a tempo

ah. ah! chide me

a tempo

not, Ah! chide

me not,

rit.

32 Come prima.

p
If oft as A - pril doth my hu - mour fail,

rall. *a tempo*
Ah! chide me not, If oft as A - pril doth my

tr. *rall.* *a tempo*

rall.
hu - mour fail, Ah! chide me not,

rall.

espress. **33** *p a tempo*
Ah! chide me not, it is of no a - vail,

a tempo

mf

For I was born be-neath a fit-ful star,

A flam-ing co-met some-times seen a-far,

34 *rit.*

Whose light, whose light how-e-ver bril-liant soon — must

p
pale.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note 'pale.' followed by a rest. The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides harmonic support with chords and eighth notes. A dynamic marking of *p* is present.

p
sempre staccato

The second system continues the piano accompaniment. It features a 3/4 time signature change. The right hand plays a melodic line with eighth notes, and the left hand plays chords with a *sempre staccato* instruction. A dynamic marking of *p* is present.

p **35**
Ah! chide me

The third system includes a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Ah! chide me' under a melodic line. The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth notes, and the left hand plays chords with eighth notes. A dynamic marking of *p* and a measure number '35' in a box are present.

not.

The fourth system continues the piano accompaniment. The right hand plays a melodic line with eighth notes, and the left hand plays chords with eighth notes. A dynamic marking of *p* is present.

rall. *meno mosso*

mf legato

36 *Languido ma non strascinato* ♩ = 84.

p *mf* *p*

Soprano. *mf*

Duet. Contralto. *mf*

The The

mf

month of May is draw - ing to its close,

month of May is draw - ing to its

mf

37

The month of May is
 close, The month of May is

37

draw - ing to its close, The
 draw - ing to its close, The

38

month, the month that brought the bud-ding of the rose, of the
 month, the month that brought the bud-ding of the rose, of the

38

p
rose, The month, the month that brought the budding of the

p
rose, The month, the month that brought the budding of the

p

pp poco rall. *rit.*
rose, of the rose,

pp poco rall. *rit.*
rose, of the rose,

poco rall. *rit.*
pp

39

39

a tempo *tranquillo*
p

p tranquillo

And fra - - - grant love

p tranquillo

And fra - grant love

40

has o - - - pened wide her

has o - pened wide her

40

mf

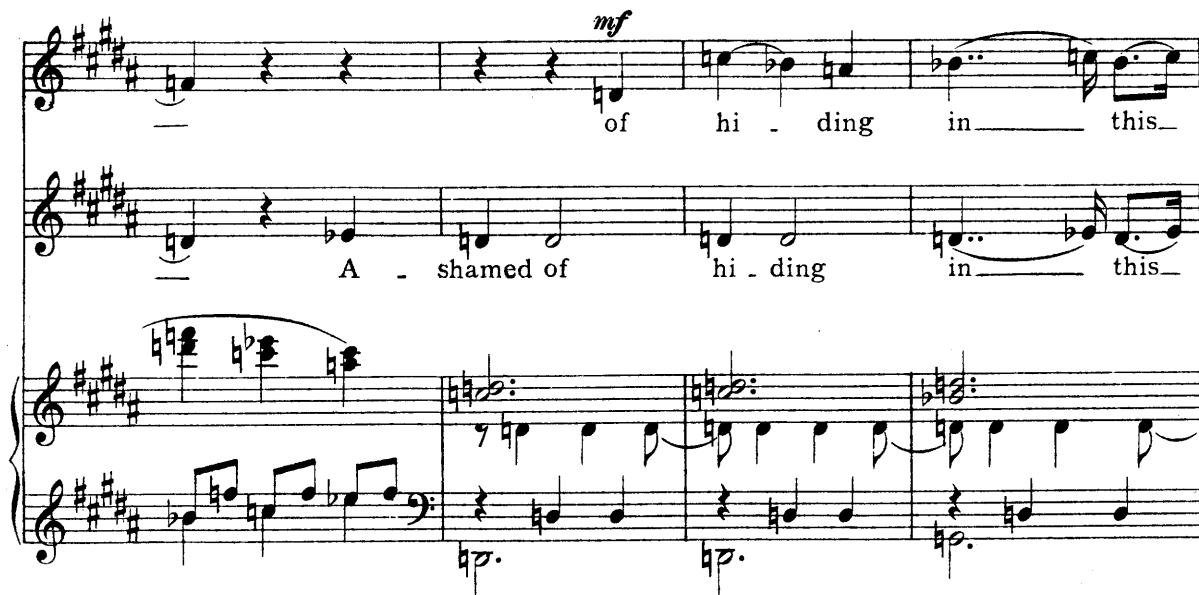
flow'r, A - shamed

flow'r, A - shamed,

mf
of hi - ding in this_

A - shamed of hi - ding in this_

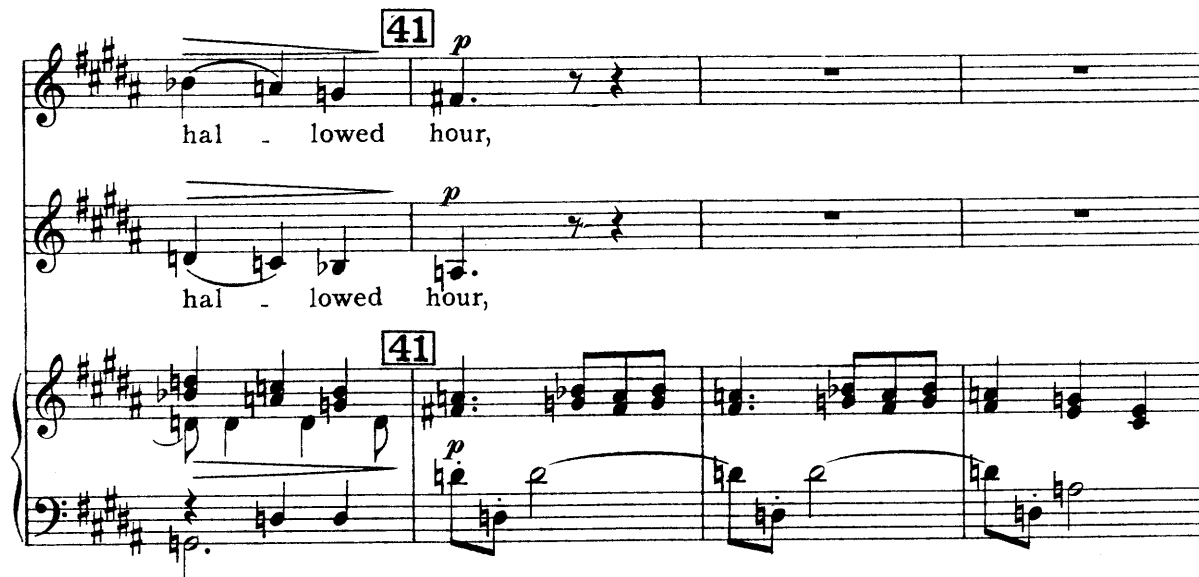
pp.



41 *p*
hal - lowed hour,

p
hal - lowed hour,

41 *p*



p A - shamed, _____ *f* a - shamed_ of_

p A - shamed, _____ *f* a - shamed_ of_



dim. e rall. *p*

hi - ding in this hal - lowed hour, this hal - lowed

dim. e rall. *p*

hi ding in this hal - lowed hour, this hal - lowed

dim. e rall. *p*

42 a tempo

hour

hour

42 a tempo

dim. *pp*

p

Which ne - ver

p

may re - turn a - gain,

p
Which ne - - - ver

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics "may re - turn a - gain," followed by a second line "Which ne - - - ver". A piano dynamic marking (*p*) is placed above the second vocal line. The piano accompaniment consists of two staves (treble and bass clef) with a flowing eighth-note accompaniment.

43

Which ne - - - ver

may re - turn a - gain, who

43

This system contains the second vocal line and piano accompaniment. It begins with a measure rest marked "43". The vocal line continues with "Which ne - - - ver" and then "may re - turn a - gain, who". The piano accompaniment continues with the same eighth-note accompaniment.

may re - turn a - gain,

knows? Which ne - - - ver

This system contains the third vocal line and piano accompaniment. The vocal line starts with "may re - turn a - gain," followed by "knows? Which ne - - - ver". The piano accompaniment continues with the same eighth-note accompaniment.

who knows?

may re - turn, which ne - ver

This system contains the first two lines of music. The top line is a vocal line with lyrics "who knows?". The second line is another vocal line with lyrics "may re - turn, which ne - ver". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

Which ne - ver

may re - turn a - gain, who

This system contains the next two lines of music. The top line is a vocal line with lyrics "Which ne - ver". The second line is another vocal line with lyrics "may re - turn a - gain, who". The bottom two staves are piano accompaniment, continuing the melodic and bass lines from the previous system.

may re - turn, who

knows, who

This system contains the final two lines of music on the page. The top line is a vocal line with lyrics "may re - turn, who". The second line is another vocal line with lyrics "knows, who". The bottom two staves are piano accompaniment, concluding the piece.

44

knows? _____

knows? _____

44

mf The month _____ of May is

mf The month _____ of May is

f *mf*

45 *p*
 draw - ing to its close, The

draw - ing to its close, The *p*

45

month of May is draw - ing to its close,

month of May is draw - ing to its

p

mf
 The month, the month that brought the

close, The month, the month that brought the *mf*

mf

46 *p*

bud.ding of the rose, — of the rose, The month, the

bud.ding of the rose, — of the rose, The month, the_

46 *p*

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The first vocal staff has a measure number '46' in a box above it, followed by a dynamic marking 'p'. The lyrics are 'bud.ding of the rose, — of the rose, The month, the'. The second vocal staff continues the melody with the lyrics 'bud.ding of the rose, — of the rose, The month, the_'. The piano accompaniment features chords and moving lines in both hands, with a dynamic marking 'p' in the right hand.

pp poco rall.

month that brought the bud.ding of the rose, — of the

month that brought the bud.ding of the rose, — of the

pp

pp poco rall.

Detailed description: This system contains the next two vocal staves and the next two staves of the piano accompaniment. The vocal staves continue the melody with the lyrics 'month that brought the bud.ding of the rose, — of the' and 'month that brought the bud.ding of the rose, — of the'. The piano accompaniment continues with chords and moving lines, featuring a dynamic marking 'pp poco rall.' in the right hand.

rit.

rose, —

rose, —

rit.

Detailed description: This system contains the final two vocal staves and the final two staves of the piano accompaniment. The vocal staves have long notes for the lyrics 'rose, —' and 'rose, —'. The piano accompaniment features a dynamic marking 'rit.' in the right hand, indicating a ritardando.

47

Which

p

47

p

ne - - - ver may re - turn a -

Which

p

p

gain, _____ Which

ne - - - ver may re - turn a -

p

ne - - - - - ver may re - turn a -
gain, who knows? Which

48

gain, who
ne - - - - - ver may re - turn, Which

48

knows? Which
ne - - - - - ver may re - turn a -

ne - - - ver may re - turn,

gain_ who knows,

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The first vocal line has a long note for 'ne' followed by 'ver may re - turn,'. The second vocal line has 'gain_' followed by 'who knows,'.

who knows?

who knows?

This system contains the next two vocal lines and the piano accompaniment. The vocal lines are in treble clef. The first vocal line has 'who' followed by a long note and 'knows?'. The second vocal line has 'who' followed by a long note and 'knows?'. The piano accompaniment continues in grand staff.

This system shows the piano accompaniment for the third system, continuing in grand staff. It features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

49

rall.

L. H.

9/8

9/8

This system shows the piano accompaniment for the fourth system. It begins with a box containing the number '49'. The tempo marking '*rall.*' is present. The system is divided into two measures. The second measure has the instruction 'L. H.' above it. The time signature is 9/8, indicated by '9/8' at the end of each staff.

Allegretto. $\text{♩} = 100.$

Tenor Solo. *mf* 50

The rose _____ of Shi - raz _____

rall. *a tempo*

ne - ver was more fair _____ Than this _____ I'd

dim. *p*

twine, than this _____ I'd twine with in your scented hair, Your

lips — a - lone can ri - val, can — ri - val such as

mf

51
this, — Your — lips — with which, were

f

p molto rall.espress. a tempo
they but mine, were they but mine to kiss,

p molto rall. a tempo

Not June — with all her trea - sures.

52

all her trea - sures, all her trea - sures, *mf* Not June, not

June with all her trea.sures could com - pare. *rall.* *a tempo* *mf* The

rose of Shi - raz ne - ver

rall. *a tempo* **53**
was more fair Than this I'd twine, than this I'd

p
twine with-in your scen-ted hair,

mf *poco rall.* *f* *molto allarg.*
The rose of Shi-raz — ne — ver was more

a tempo 54
fair.

a tempo

Poco festoso. ♩ = 104.

pp *poco a poco cresc.* *#p*

Musical score for the first system, featuring piano accompaniment with triplets and a melodic line in the right hand.

lontano

p

55

Musical score for the second system, marked "lontano" and "p", with a box containing the number 55.

tranquillo

mf

Musical score for the third system, marked "tranquillo" and "mf".

Bass Solo.

mf quasi recit.

poco rit.

Al - rea - dy are the ro - - ses blow - ing by, -

a tempo

rit.

poco rit.

Musical score for the fourth system, including a Bass Solo section with lyrics and piano accompaniment.

56

Al - rea - dy are the

a tempo

f

Musical score for the fifth system, marked "56", with lyrics and piano accompaniment.

poco rit.
ro - ses blow - ing by, *a tempo*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "ro - ses blow - ing by," and is marked with a *poco rit.* (ritardando) instruction. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The tempo then changes to *a tempo* (normal tempo) for the remainder of the system.

mf
Al - though it is no la - ter than Ju -

The second system continues the vocal line with the lyrics "Al - though it is no la - ter than Ju -". The vocal line is marked with a *mf* (mezzo-forte) dynamic. The piano accompaniment features a *f* (forte) dynamic in the left hand, which then transitions to *mf* in the right hand.

57

ly,

The third system begins with the vocal line containing the word "ly,". The piano accompaniment is marked with a *p* (piano) dynamic. The system includes a key signature change from B-flat major to C major, indicated by a double bar line with a sharp sign for the key signature.

The fourth system continues the piano accompaniment from the previous system, featuring complex rhythmic patterns and triplets in both the right and left hands.

f
Make haste, make haste and drink then of the

58
wine of love, Make haste, make haste and

drink then of the wine of love,
rall.
a tempo

p the wine of love, *mf* the wine of

dim. *p*

love, Each day some pre - -

59 *mf*

- cious drop will rob you of,

f

Each day some pre - - - cious drop will rob you

of,

mf *molto rall.* *a tempo* *f*

will rob you of _____ Un . . .

mf *a tempo*

The first system of the score features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a mezzo-forte (*mf*) dynamic, followed by a *molto rallentando* section, and then returns to *a tempo* with a forte (*f*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a sixteenth-note figure in the right hand.

til the foam - - - ing

f

The second system continues the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and a more melodic line in the treble.

60

cup at last is dry,

The third system begins with a boxed measure number '60'. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment includes sixteenth-note figures in both hands.

allargando
poco più lento

Un - til the cup, _____ un - til the cup _____

poco più lento

The fourth system is marked *allargando* and *poco più lento*. The vocal line repeats the phrase 'Un - til the cup, _____ un - til the cup _____'. The piano accompaniment features a very slow, sustained chordal texture.

61

— at last is dry.

Al - rea - dy are the ro - ses blow - ing by,

poco rit.

a tempo

Al - though it

a tempo

62

is no la - ter than Ju - ly.

lento *rit.*

p

Andante lamentoso. ♩. 56.

mf *p*

Contralto Solo. *p*

63

The bird _____ of love, a - las! _____ who set it

free?

espress. *rall.*

a tempo

p

mf
The

64
Au - gust moon is mir - rored in the

sea, The moon of har - vests and of

molto tranquillo
hope de - ferred, My heart is

molto tranquillo

wea - ry, wea - ry for a

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "wea - ry, wea - ry for a". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a complex harmonic texture with many accidentals and slurs.

65

wan - dring bird,

This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics "wan - dring bird,". The piano accompaniment continues with similar complexity as the first system.

My

This system contains the fifth and sixth staves of music. The top staff has a rest followed by the word "My". The piano accompaniment features a prominent melodic line in the right hand.

heart is wea - ry for a wan - dring

This system contains the seventh and eighth staves of music. The top staff has the lyrics "heart is wea - ry for a wan - dring". The piano accompaniment concludes with a final cadence.

mf bird; *mf* O will Sep - tem - ber, Sep -



66

tem - ber bring it back to me?



p The

allargando *p*



bird of love, a - las! who set it



free?

p espress.

67

pp

Moderato. ♩ = 72.

p

Soprano. *mf*

Sep - tem - ber comes with stores of garnered grain, Sep - tem - ber comes with

Contralto. *mf*

Sep - tem - ber comes with stores of grain, Sep - tem - ber comes with

Tenor. *mf*

Sep - tem - ber comes with stores of grain,, Sep - tem - ber comes with

Bass. *mf*

Sep - tem - ber comes with stores of grain, Sep - tem - ber comes with

mf

68

stores of garnered grain, The le - ga - cy of sun_____ and_____

stores of grain, The le - ga - cy of sun_____ and_____

stores_____ of grain, The le - ga - cy_____ of sun_____ and_____

stores of grain, The le - ga - cy of sun_____ and_____

68

wind and rain, *p* But_____

wind and rain,

wind and rain, *p* But_____

wind and rain,

who shall say her fea - - tures are ___ less fair

p
But ___

who shall say ___ her fea - tures are ___ less fair

p
But ___

espress.

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (treble clef) has lyrics 'who shall say her fea - - tures are ___ less fair'. The piano accompaniment (grand staff) includes a piano (*p*) section with the word 'But ___' and a section marked *espress.* (espressivo).

who shall say her fea - tures are ___ less fair

who shall say ___ her features are ___ less fair

p dolce pp

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line (treble clef) has lyrics 'who shall say her fea - tures are ___ less fair'. The piano accompaniment (grand staff) includes a section marked *p dolce pp* (piano, dolce, pianissimo).

69

Be.cause a tinge
 tinge
 tinge
 tinge

69

mf
p
pp

of au - tumn tints her hair,
 of au - tumn tints her hair,
 of au - tumn tints her hair,

mf Or that she

mf Or that she

mf Or that she

mf Or that she

70

f sings of love, she sings of love, she

f sings of love, she sings of love, she

f sings of love, she sings of love, she

f sings of love, she sings of love, she

70

f

poco a poco dim. e rall.

sings of love a faint re .

poco a poco dim. e rall.

sings of love a

poco a poco dim. e rall.

sings of love a

poco a poco dim. e rall.

sings of love a

poco a poco dim. e rall.

faint, a faint re - frain?

faint re - frain?

faint re - frain?

faint re - frain?

rall. *pp*

espress.
p
dim.

71 Allegro. $\text{♩} = 92$

pp
p

72

Tenor.
Duet. Bass.

Oc - to -

f
8^{va} sub.....

73 *f*
Oc -
ber is the month when Bac - chus trips, when Bac - chus trips, when

73
to - - - ber is the month when Bac - chus trips -
Bac - - - chus, Bac - chus trips

p *mf*
Light - - - ly, trips light - - - ly, trips light - ly from
p *mf*
Light - ly, light - ly, light - ly from

74 poco più lento

load - ed vines — to lo - vers' lips, — from load - - ed

load - ed vines — to lo - vers' lips, — from load - - ed

74 poco più lento

vines to lo vers' lips, — to lo vers'

vines to lo vers' lips, — to lo vers'

rall.

vines to lo vers' lips, — to lo vers'

vines to lo vers' lips, — to lo vers'

rall.

lips. Ah,

lips.

rall.

mf

lips. Ah,

lips.

a tempo

rit.

p

Andante. ♩ = 64.

that the sum - mer should so soon be

Andante. ♩ = 64.

mf

o'er!

mf

Ah, that the sum - mer

p

So soon be

p

should so soon be o'er, so soon be

p

o'er, _____ so soon _____ be o'er, _____ so

o'er, _____ so soon, so soon _____ be o'er, _____ so

pp rall.

soon, _____ so soon be o'er!

pp rall.

soon _____ be o'er!

pp rall. *espress.*

Allegro. ♩ = 92. **76**

mf 77

At vin

mf 77

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It begins with a whole rest, followed by a quarter note 'At' and a half note 'vin'. A dynamic marking of *mf* and a rehearsal mark 77 are placed above the first measure. The bottom two staves are piano accompaniment in bass clef. The right hand features a melodic line with eighth notes and a slur over the first two measures. The left hand provides a harmonic accompaniment with chords and eighth notes.

- tage time — the year seems young once

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics '- tage time — the year seems young once'. The piano accompaniment continues with similar rhythmic patterns, including slurs and eighth notes.

more, seems young once more, _____

mf

At

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'more, seems young once more, _____'. The piano accompaniment ends with a final chord in the right hand and a half note in the left hand. A dynamic marking of *mf* and the word 'At' are placed above the final measure.

78

vin - - - tage time - the year seems

78

young once more, seems young once more, _____

79

p dolce
As

p dolce
As

79

dim.

p

from — the spring of hope, — the spring of hope — a -

from — the spring of hope, — the spring of hope — a -

80 gain she sips, — As from — the spring of —

gain she sips, — As — from — the spring of

80

f *rall.* hope, — the spring of hope a - gain she sips. — *a tempo*

f *rall.* hope, — the spring of hope a - gain she sips. — *a tempo*

f *rall.* *a tempo* *mf*

81

Musical notation for measures 81-82, piano accompaniment. The score is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Come prima. $\text{♩} = 92$.

Musical notation for measures 81-82, vocal line. The vocal line begins with a rest in measure 81 and enters in measure 82 with a melodic phrase. The tempo is marked as $\text{♩} = 92$. The dynamic marking *p* (piano) is present.

82

Musical notation for measures 82-83, vocal line. The vocal line continues with a melodic phrase. The dynamic marking *f* (forte) is present. The word "Oc" is written below the staff.

82

Musical notation for measures 82-83, piano accompaniment. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 82-83, vocal line. The vocal line continues with a melodic phrase. The dynamic marking *p* (piano) is present. The lyrics "to - - - - - ber is the month when" are written below the staff.

Musical notation for measures 82-83, piano accompaniment. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *f* (forte) is present.

8^a sub.....:

Oc - to - - -
Bac - chus trips, when Bac - chus trips, when Bac - - -

83

- - - ber_ is the_ month when Bac - chus trips - - -
- - - chus, Bac - chus trips

83

p Light - - - ly, trips light - - - ly, trips
p Light - ly, light - ly,

mf

light - ly from load - ed vines to lo - vers' lips,

mf

light - ly from load - ed vines to lo - vers' lips,

mf

Poco più lento.

p

from load - ed vines to lo - vers' lips,

p

from load - ed vines to lo - vers' lips,

84

Poco più lento.

p

84

rall.

to lo - vers' lips.

to lo - vers' lips.

a tempo

rall.

p

rit.

Lento serio e molto sostenuto. $\text{♩} = 66.$

Piano introduction for measures 84-85. The music is in 4/4 time with a key signature of three flats. It features a series of chords in the right hand and a melodic line in the left hand. A piano (*p*) dynamic marking is present. A double bar line with repeat dots is shown above the staff.

Contralto Solo. 85

Vocal and piano accompaniment for measures 85-86. The vocal line is in a soprano clef with a key signature of three sharps. The piano accompaniment is in a bass clef. The lyrics are: "Strange vi - sions min - gle in a sea of mist,". Dynamics include piano (*p*) and mezzo-forte (*mf*).

Vocal and piano accompaniment for measures 87-90. The vocal line continues with the lyrics: "Strange vi - sions min - gle in a sea of". It features a triplet of eighth notes in measure 88. The piano accompaniment includes a triplet of eighth notes in measure 89. Dynamics include mezzo-forte (*mf*).

Vocal and piano accompaniment for measures 91-94. The vocal line concludes with the lyrics: "mist, — And — phan —". Measure 92 is marked with a box containing the number 86. Dynamics include piano (*p*) and pianissimo (*pp*).

- - toms lin - ger where so.e'er we list.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It features a melodic line with a triplet of eighth notes marked with a '3' above it. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. It includes chords and a bass line with a triplet of eighth notes at the end of the system.

Poco più mosso. $\text{♩} = 80$. *mf*

No -

The second system continues the vocal and piano parts. The vocal line has a rest followed by the word 'No -'. The piano accompaniment features a series of chords and a melodic line in the right hand, with a dynamic marking of *mf*.

87

vem - ber _____ is a month of dreams,

The third system begins with a measure number '87' in a box. The vocal line has a rest followed by the words 'vem - ber' and 'is a month of dreams'. The piano accompaniment continues with chords and a melodic line in the right hand.

_____ a month of dreams _____ and doubt,

The fourth system continues the vocal and piano parts. The vocal line has a rest followed by the words 'a month of dreams' and 'and doubt'. The piano accompaniment continues with chords and a melodic line in the right hand.

pp
Of spectres,

misterioso

pp

88

mf of spec.tres, *f* un - bid - den

cresc.

f

spec - - - tres that would seek us out,

p

Più lento. ♩ = 56.

p espress. Like mem' - ries of the

pp *rit.* *p*

89

lips we once have

espress.

Tempo I. ♩ = 66.

kissed.

p

sostenuto

pp

ppp

sempre un poco string.

90

poco cresc.

p

♩ = 100.

morendo

Allegro. $\text{♩} = 100.$
Soprano.

Contralto.

Fling wide the gate, fling

Tenor.

Fling wide the gate, fling

Bass.

Fling wide the gate,

Allegro. $\text{♩} = 100.$

wide the gate, fling wide the gate, — he is al - rea - dy

wide the gate, fling wide the gate, — he is al - rea - dy

fling wide the gate, — he is al - rea - dy

92

Fling wide the gate, fling wide the
 near, Fling wide the gate, fling wide the
 near, Fling wide the gate, fling wide the
 near, Fling wide the gate, fling wide

92

gate, fling wide the gate, — he is al - rea - dy
 gate, fling wide the gate, — he is al - rea - dy
 gate, fling wide the gate, — he is al - rea - dy
 the gate, — he is al - rea - dy

93

near,

near,

near,

near, *mf* The ho - - - - - noured guest whom

mf 93

mf The ho - - - - -

mf The ho - noured guest whom

you are wait - - - - - ing here,

- noured guest whom you are wait - - - ing

you are wait - - - ing

wait - - - ing, wait - - ing

The first system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom two staves are piano accompaniment. The music is in a minor key with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "- noured guest whom you are wait - - - ing", "you are wait - - - ing", and "wait - - - ing, wait - - ing".

p
are wait - - - ing here, are

p
here, are wait - - - ing here, are

p
here, are wait - - - ing here, are

p
here, are wait - - - ing here, are

The second system of the musical score consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The lyrics are: "*p* are wait - - - ing here, are", "*p* here, are wait - - - ing here, are", "*p* here, are wait - - - ing here, are", and "*p* here, are wait - - - ing here, are".

94

wait - - - ing here,

wait - - - ing here, *mf* For _____

wait - - - ing here,

wait - - - ing here,

94

mf

with his ho - ry locks,

And _____ with his time dimmed

mf. For _____ with his ho - ry locks, *cresc.*

cresc.
mf. For _____

eye,

cresc.

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a half note on G4, followed by a quarter note on A4, and then a half note on Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a crescendo marking.

95 *ff.* And _____ with _____ his time dimmed

ff. And _____ with _____ his time dimmed

with _____ his ho - ry locks _____ and time dimmed

ff. And _____ with _____ his time dimmed

95

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line begins with a half note on G4, followed by a quarter note on A4, and then a half note on Bb4. The piano accompaniment continues with the eighth-note pattern, now marked *ff.* (fortissimo). A measure rest is indicated by a box containing the number 95.

eye We late - - - ly

eye We late - - - ly

eye We late - - - ly

eye We late - - - ly

poco agitato

p

sempre cresc.

passed him, we late - - - ly

passed him, we late - - - ly

passed him, we late - - - ly

passed him, we late - - - ly

96

96

passed him, as we hurried

passed him, as we hurried

passed him, as we hurried

passed him, as we hurried

The piano accompaniment consists of two staves with a melody in the right hand and a bass line in the left hand. It includes triplets and a forte (*f*) dynamic marking.

by, as we hurried by,

by, as we hurried by,

by, as we hurried by,

by, as we hurried by,

The piano accompaniment continues with two staves, featuring triplets and a fortissimo (*ff*) dynamic marking.

97

as we hurried by,
 as we hurried by,
 as we hurried by,
 as we hurried by,

97

mf De.
mf De.
mf De.
mf De.

98

cem - - ber comes, De - cem - - ber

cem - - ber comes, De - cem - - ber

cem - - ber comes, De - - cem - - ber

cem - - ber comes, — De - - cem - - ber

mf

98

Detailed description: This system contains the first four staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The piano accompaniment consists of two staves (treble and bass clef) featuring triplet patterns. A box with the number '98' is placed above the first measure of the vocal staves. The piano part begins with a mezzo-forte (*mf*) dynamic.

f

comes, De - cem - - ber comes to

comes, De - cem - - ber comes to

comes, De - - cem - - ber — comes to

comes, — De - - cem - - ber comes — to

f

Detailed description: This system contains the next four staves of music. The top four staves are vocal parts with lyrics. The piano accompaniment continues with two staves. Dynamics include forte (*f*) and mezzo-forte (*f*). A box with the number '98' is placed above the first measure of the vocal staves. The piano part features a forte (*f*) dynamic.

rit. **a tempo**
crown — the clo - - - sing year.
crown the clo - - - sing year.
crown the clo - - - sing year.
crown the clo - - - sing year.

rit. **a tempo**
crown the clo - - - sing year.

rit. **a tempo**
crown the clo - - - sing year.

99
crown the clo - - - sing year.

mf
crown the clo - - - sing year.

Come prima. $\text{♩} = \text{♩}$

p *sempre cresc.*
Fling wide the gate, fling

p *sempre cresc.*
Fling wide the gate, fling

p *sempre cresc.*
Fling wide the gate, fling

p *sempre cresc.*
Fling wide the gate,

Come prima. $\text{♩} = \text{♩}$

p *sempre cresc.*

100

wide the gate, fling wide the gate, fling

wide the gate, fling wide the gate, fling

wide the gate, fling wide the gate, fling

fling wide the gate, fling wide the gate,

100

wide the gate, fling wide
wide the gate, fling wide
wide the gate, fling wide the
fling wide the gate, fling wide

This system contains four vocal staves. The first three are in treble clef, and the fourth is in bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "wide the gate, fling wide" on the first line; "wide the gate, fling wide" on the second line; "wide the gate, fling wide the" on the third line; and "fling wide the gate, fling wide" on the fourth line. A dynamic marking of *ff* (fortissimo) is present above the first and fourth staves.

ff

This block shows the piano accompaniment for the first system, consisting of a grand staff with a treble and bass clef. The right hand features a melodic line with triplets and a wide interval. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* is placed above the right hand.

the gate, he
the gate, he
gate, fling wide the gate, he
the gate, he

This system contains four vocal staves. The first three are in treble clef, and the fourth is in bass clef. The lyrics are: "the gate, he" on the first line; "the gate, he" on the second line; "gate, fling wide the gate, he" on the third line; and "the gate, he" on the fourth line.

This block shows the piano accompaniment for the second system, consisting of a grand staff with a treble and bass clef. The right hand features a melodic line with triplets and a wide interval. The left hand provides a harmonic accompaniment with chords and single notes.

101

molto allarg.

is al - rea - - dy near.

molto allarg.

is al - rea - - dy near.

molto allarg.

is al - rea - - dy near.

molto allarg.

is al - rea - - dy near.

101

molto allarg. *rapidamente*

molto allarg.

MUSICAL WORKS

BY

BERTRAM SHAPLEIGH.

<p>Op. 10. Sechs Lieder mit Pianofortebegleitung. Für hohe und tiefe Stimme je 2 -</p> <p>1. Rondel. Rondel. — 2. Where the roses blow. »Als ich zuerst dich einst geseh'n«. — 3. »There lies the warmth of Summer«. »Es liegt der heiße Sommer«. — 4. »And so the Summer's come again«. »Und wieder kam die Sommerzeit«. — The Trysting. Das Stelldichein. — 6. Arabian Love Song. Arabisches Liebeslied.</p> <p>Op. 11. Sechs Lieder mit Pianofortebegleitung. Für hohe und tiefe Stimme je 2 -</p> <p>1. Absence. Trennung. — 2. The Dawning. Morgendämmerung. — 3. The Gate of Dreams. Das Tor des Traumes. — 4. Her Troth. Ihre Treue. — 5. The Vigil. Die Wacht. — 6. Ave Maria.</p> <p>Op. 12. Impromptu für Violoncell mit Pianofortebegleitung. I 4</p> <p>Op. 13. Hymnus für Violoncell mit Pianofortebegl. I 4</p> <p>Op. 14. Méditation für Violine mit Pianofortebegl. I 4</p> <p>Op. 14. Méditation für Violoncell mit Pianofortebegl. I 4</p> <p>Op. 15. Zwei Chöre für drei Frauenstimmen mit Harfe oder Pianofortebegleitung.</p> <p>No. 1. Ave Maria. Partitur I -</p> <p>No. 2. O Salutaris Hostia. Partitur I -</p> <p>Op. 18. Fünf Lieder mit Pianofortebegleitung. Für hohe und tiefe Stimme je 2 -</p> <p>1. An die Morgenröte. To the Rosy Morning. — 2. Taubenpost. Pigeonpost. — 3. Nachtgesang. Song of the Night. — 4. »War's nur ein Träumen?« »Was I But Dreaming?« — 5. Wanderleben — Wanderlust. Song of the Wanderer.</p> <p>Op. 19. Fünf Lieder mit Pianofortebegleitung. Für hohe und tiefe Stimme je 2 -</p> <p>1. Unverschleierte Morgenröte. Unveiled Morning. — 2. Lied eines Vögleins in der Oasis. Song of a Bird in the Oasis. — 3. Nachtlied. Night Song. — 4. Der Jubelchor der Sterne. The Starry Choir. — 5. Blumengruß. A Greeting.</p> <p>Op. 21. Preghiera für Violoncell mit Pianofortebegl. I 4</p> <p>Op. 22. Canzone für Violoncell mit Pianofortebegl. I 4</p> <p>Op. 23. Romanze für Violine m. Pianofortebegleitung I 4</p> <p>Op. 23. Romanze für Violoncell mit Pianofortebegl. I 4</p> <p>Op. 24. Fünf Lieder für eine mittlere Stimme mit Pianofortebegleitung. 2 -</p> <p>1. Captivity. Süße Fesseln. — 2. Communication. Seelennähe. — 3. Parting. Abschied. — 4. Allah's Dove. Allah's Taube. — 5. The last Rose. Die letzte Rose.</p> <p>Op. 25. Rhapsodie für Violoncell mit Pianofortebegleitung. I 4</p> <p>Op. 26. Fünf Lieder für eine mittlere Stimme mit Pianofortebegleitung. 2 -</p> <p>1. After we sleep. Schlafe nur ein! — 2. My Star. Mein Stern. — 3. The Meeting. Erste Begegnung. — 4. Longings. Sehnsucht. — 5. Spring. Frühling.</p> <p>Op. 27. Intermezzo für Violoncell mit Pianofortebegleitung. I 4</p> <p>Op. 28. Eine Nacht auf Kamtschatka. A Night in Kamtschatka. Ballade für eine mittlere Stimme mit Pianofortebegleitung 2 -</p> <p>Op. 29. Andante für Violoncell mit Pianofortebegl. I 4</p> <p>Op. 30. Drei lyrische Stücke für Violoncell mit Pianofortebegleitung.</p> <p>No. 1. Canzonetta. I 4</p> <p>No. 2. Scherzino I 4</p> <p>No. 3. Nocturne I 4</p> <p>Op. 31. Zwei Lieder (<i>Robert Louis Stevenson</i>) für eine mittlere Stimme mit Pianofortebegleitung 2 -</p> <p>»In the Highlands«. »O mein Hochland!« — 2. My Wife. Mein Weib.</p> <p>Op. 32. Fünf Lieder mit Pianofortebegleitung. Für hohe und tiefe Stimme je 2 -</p> <p>1. Hafis. Hafiz. — 2. Serenade. Serenade. — 3. »Im Rhein, im schönen Stromes«. »Within the Rhine reflecting«. — 4. »Hier im Cypressenhain«. »Here in the Cypress forest!«. — 5. »Wenn zwei von einander scheidens«. »When two take leave of each other!«.</p> <p>Op. 33. I heard her Voice at Daybreak sing. Wo kann mein trauter Ritter sein? Lied für eine hohe Stimme mit Pianofortebegleitung I -</p> <p>Op. 34. Legende für Violine mit Pianofortebegleitung I 4</p> <p>Op. 35. Elfenliebe. Elfen love. (<i>Gustav Kastropp</i>) Lied für eine hohe Stimme mit Pianofortebegleitung I -</p> <p>Op. 36. Fünf Lieder (<i>Gustav Kastropp</i>) mit Pianofortebegleitung. Für hohe und tiefe Stimme je 2 -</p> <p>1. »Es duftet lind die Frühlingsnachte«. »So fragant is the soft spring night!«. — 2. »Im zitternden Mondlicht wiegen«. »While slum-</p>	<p>bering flowers!«. — 3. »Zwei dunkle Augen folgen mir nach«. »Two dusky eyes their watch o'er me keep!«. — 4. »Dort unten schlägt die Kirchenglocke«. »Below me strikes the old church clock!«. — 5. Der Bruder Tod. Brother Death.</p> <p>Op. 37. Rapture. Rhapsodie. Lied für eine hohe Stimme mit Pianofortebegleitung I -</p> <p>Op. 38. Persian Song. Persisches Lied. Lied für eine hohe Stimme mit Pianofortebegleitung I -</p> <p>Op. 39. Drei Chöre für vier Männerstimmen.</p> <p>No. 1. Ich saß am Euphratquelle. I sat by the Euphrates. Partitur n. o 6</p> <p>Jede Stimme o 2</p> <p>No. 2. Leb wohl, mein Vaterland. Farewell, my native land. Partitur n. o 6</p> <p>Jede Stimme o 2</p> <p>No. 3. Tatarisch Reiterlied. Song of the Tartar Riders. Partitur n. o 6</p> <p>Jede Stimme o 2</p> <p>Op. 40. Fitnes Gesang. Fitne's Song. Ein Cyklus von sieben Gesängen für eine oder zwei mittlere Stimmen mit Pianofortebegleitung 3 -</p> <p>1. Fitnes Gesang. Fitne's Song. — 2. Beim Siegesmahl. After Victory. — 3. Vor Fitne's Zelt. Before Fitne's Tent. — 4. Turans Heimkehr. Turan's Home Coming. — 5. Turans Zelt. Turan's Tent. — 6. Fitnes Sehnen. Fitne's Longing. — 7. Fitnes Klage. Fitne's Lament.</p> <p>Op. 41. Fünf Lieder (<i>Edgar Allan Poe</i>) mit Pianofortebegleitung. Für hohe und tiefe Stimme je 2 -</p> <p>1. »Helen, thy Beauty is to Me!«. »Helene, deiner Schönheit Macht!«. — 2. »Beloved! Amid the Earnest Woes!«. »Mein Lebenspfad ist rau und wüste«. — 3. »At Morn, at Noon, at Twilight dim!«. »Im Dämmerlicht, wenn Tag erglüht«. — 4. Eldorado. Eldorado. — 5. »Fair River!« An den Fluß.</p> <p>Op. 42. Fünf Lieder mit Pianofortebegleitung. Für hohe und tiefe Stimme je 2 -</p> <p>1. Nachtigall und Rose. Nightingale and Rose. — 2. Der Verschmachtende. The Pilgrim. — 3. Getäuschetes Erwachen. Disappointed Awakening. — 4. Gesang der Sklavinnen. Song of the Slave Girls. — 5. »Wenn des Lebens Wellen stöhnens«. »When the Waves of Life come surging!«.</p> <p>Op. 43. Schöner Jüngling mit dem Flammenauge. Beauteous Youth, thou of the Brilliant Glances. Lied mit Pianofortebegleitung. Für hohe und tiefe Stimme je I -</p> <p>Op. 44. Im Garten. In the Garden. Ein Cyklus von fünf Gesängen für eine oder zwei mittlere Stimmen mit Pianofortebegleitung 2 -</p> <p>1. Ständchen (Er). Serenade (He). — 2. Vom Balkone (Sie). From the Balcony (She). — 3. Unterm Laubdach der Myrten. Under leafy Arch of Myrtle. — 4. Im Garten (Er). In the Garden (He). — 5. Vom Balkone (Sie). From the Balcony (She).</p> <p>Op. 45. Ramajana. Ramayana. Suite für Orchester. Arrangiert für Pianoforte Solo net. 2 o</p> <p>Op. 46. Überall du — Everywhere thou. Lied für eine hohe Stimme mit Pianofortebegl. net. I o</p> <p>Op. 47. Fünf Lieder mit Pianofortebegleitung. Für hohe und tiefe Stimme. je net 2 o</p> <p>1. »Es war so zart, so mild wie Blumenduft«. »It was as sweet, as mild as od'rous flow'rs!«. — 2. »Es ist der Sommer wieder«. »The summer is departing!«. — 3. Das Hütchen. The Cottage. — 4. »Und als du fern geweiht«. »And as thou far didst tarry!«. — 5. Triolett. Triolett.</p> <p>Op. 48. Sieben Lieder mit Pianofortebegleitung. Für hohe und tiefe Stimme je net 2 o</p> <p>1. »Weh'n im Garten die Aromen«. »Through the garden steals a perfume!«. — 2. »Ich preise Gotte«. »I praise the Lord!«. — 3. »Willst du mit einem Male«. »Wouldst thou at once discover!«. — 4. »Eine Riesenschale«. »Like a shell gigantic!«. — 5. »Es werde Licht!«. »Awaken Light!«. — 6. »Ich bin ein Salamander«. »I am a Salamander!«. — 7. »Hingeworfen zum Gebete«. »Low in pray'r as I was kneeling!«.</p> <p>Op. 49. Three English Songs for Contralto Voice with Pianof. or Orchestral accompaniment net 2 o</p> <p>1. Green Fields of England. — 2. O, to be in England! — 3. I travelled among unknown men.</p> <p>Op. 50. The Raven. Cantata für Chorus and Orchestra. Vocal Score net 2 o</p> <p>Op. 52. Gesang der Derwische. Song of the Dervishes. Gedicht von <i>Heinrich Stieglitz</i>, für gemischten Chor und Orchester. Klavierauszug mit Text n. I -</p> <p>Orchesterstimmen: Streichquintett = 5 Hefte (Orch.-B. 1829/30) je n. o 8</p>
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