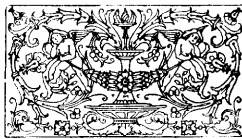


# JOHN IRELAND

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# The Heart's Desire

A. E. Housman

John Ireland

*Allegretto con moto.* (♩ = 108) *dolce*

Voice

The boys — are up the

Piano

*p dolce*

woods — with day To fetch — the daf - fo -

*tenuto*

dils — a - way, And home — at noon - day

These verses, from "March," ("A Shropshire Lad," No X.) are printed by kind permission of the author and Messrs Grant Richards, Ltd.

Copy 1.

from the hills They bring no dearth of

*poco*

daf - fo - dils. A - field for palms the

*poco*

girls re - pair, And sure e - nough The

*tenuto*

palms are there, And each will find by

*tenuto*

hedge — or — pond Her wav - ing silv - er -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "hedge — or — pond Her wav - ing silv - er -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some slurs and dynamic markings.

- tuft - ed wand. In farm — and

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "- tuft - ed wand. In farm — and". The piano accompaniment includes a section marked "8" in the treble clef, indicating an eighth-note pattern. There are dynamic markings "cresc." and "L.H." (likely for the left hand) and a forte "f" marking.

field through all — the shire The eye — be -

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "field through all — the shire The eye — be -". The piano accompaniment continues with the same accompaniment style, featuring slurs and dynamic markings.

- holds — the heart's de - sire; Ah, let — not

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "- holds — the heart's de - sire; Ah, let — not". The piano accompaniment features a section marked "ff" (fortissimo) and includes various chordal textures and slurs.

on - ly mine be vain, For lov - ers should be

*P cresc. molto*

*rit.*

loved a - gain. Ah, let not on - ly mine be

*f* *ff*

*rit.*

vain, For lov - ers should be loved

*(dolce)*

*p*

a - gain.

*pp* *ten.*

# WINTHROP ROGERS' EDITION of ARTISTIC SONGS

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## A Mist of Bluebells

Poem by  
MARJORIE FELTHAM

Music by  
HUBERT BROWN  
Op. 28, No. 1

*Lento misterioso*

VOICE There's a  
blue haze in the dis-tance shining dim-ly through the trees. And a  
spring-time perfume float-ing on 'the gent-ly drift-ing breeze There are

*poco rubato*  
*colla voce* *ppp*

## Noonday Haze

Poem by  
MARJORIE FELTHAM

Music by  
HUBERT BROWN  
Op. 28, No. 2

*Lento ppp*

VOICE The wood is a - sleep In the  
heat of the noon  
The trees all are si - lent

*mp*

## JEWELS

A young man to a merchant

Poem by  
HERBERT ASQUITH

Music by  
NORMAN O'NEILL

*Poco adagio*

VOICE Old man - your  
pearls are not for us Your ru - bies die too  
soon Have you the pearls of Sir -

*pp*

## The Jolly Shepherd

Poem from  
"Wit and Drillery" (1661)

Music by  
PETER WARLOCK

Original Key

*Allegretto con moto*

VOICE The  
life of a shep-herd is void of all care-a, With his bag and his  
bot-tle he mak-eth good fare-a. He ruf-fles, he shuf-fles in

*mp* *pp* *subito*

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The Night Wind

Words by EUGENE FIELD

Music by ROLAND FARLEY

Allegro

VOICE: Have you ev - er

PIANO: *ppp*

heard the wind go 'yoo'?

'Tis a

A Birthday

Words by CHRISTINA ROSSETTI

Music by R. HUNTINGTON WOODMAN

Allegro appassionato

VOICE

PIANO: *f*

My heart is like a sing-ing bird, Whose

nest is in a wa-tered shoot; My heart is like an -

The Prayer Perfect

James Whitcomb Riley\*

Music by Oley Speaks

Andante tranquillo

VOICE

PIANO: *mp*

Dear Lord, kind Lord! Gra-cious Lord! I pray Thou wilt look on

*a tempo*

all I love Ten-der-ly to-day! Weed their hearts of wea-ri-ness;

ECSTASY

Words by DUNCAN C. SCOTT

Music by WALTER MORSE RUMMEL

Exuberantly, quick

VOICE

PIANO: *p*

The shore-lark soars to his top-most flight, —

Sings at the height where morn-ing springs.

*p subito*

What the' his voice be lost in the light, — The

*p subito*

\*By permission of the Author.

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