

John Ireland

Marigold

Impression for Voice and Pianoforte

Youth's Spring Tribute

Penumbra

Spleen



3/-

net



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YOUTH'S SPRING TRIBUTE

*On this sweet bank your head thrice sweet and dear
I lay, and spread your hair on either side,
And see the newborn woodflowers bashful-eyed
Look through the golden tresses here and there.
On these debateable borders of the year
Spring's foot half falters; scarce she yet may know
The leafless blackthorn-blossom from the snow;
And through her bowers the wind's way still is clear.
But April's sun strikes down the glades to-day;
So shut your eyes upturned, and feel my kiss
Creep, as the Spring now thrills through every spray,
Up your warm throat to your warm lips: for this
Is even the hour of Love's sworn suitservice,
With whom cold hearts are counted castaway.*

D. G. ROSSETTI.

PENUMBRA

*I did not look upon her eyes,
(Though scarcely seen, with no surprise,
'Mid many eyes a single look),
Because they should not gaze rebuke,
At night, from stars in sky and brook.*

*I did not take her by the hand,
(Though little was to understand
From touch of hand all friends might take),
Because it should not prove a flake
Burnt in my palm to boil and ache.*

*I did not listen to her voice,
(Though none had noted, where at choice
All might rejoice in listening),
Because no such a thing should cling
In the wood's moan at evening.*

*They told me she was sad that day,
(Though wherefore tell what love's soothsay,
Sooner than they, did register?)
And my heart leapt and wept to her,
And yet I did not speak nor stir.*

*So shall the tongues of the sea's foam
(Though many voices therewith come
From drowned hope's home to cry to me),
Bewail one hour the more, when sea
And wind are one with memory.*

D. G. ROSSETTI.

SPLEEN

*Around were all the roses red,
The ivy all around was black.*

*Dear, so thou only move thine head,
Shall all mine old despairs awake!*

*Too blue, too tender was the sky,
The air too soft, too green the sea.*

*Always I fear, I know not why,
Some lamentable flight from thee.*

*I am so tired of holly-sprays
And weary of the bright box-tree,*

*Of all the endless country ways;
Of ev'rything alas! save thee.*

ERNEST DOWSON.

After Verlaine.

Rossetti's poem "Youth's Spring-Tribute" is used by kind permission of Messrs. Ellis, New Bond Street, W., and Dowson's poem "Spleen" is used by kind permission of Mr. John Lane, The Bodley Head, Vigo Street, W.

I Youth's Spring-Tribute

D. G. Rossetti

John Ireland

Allegretto (♩ = 60)

Voice

Piano

p dolce

pp

On this sweet bank your head _____ thrice sweet and

p

dear I lay, and spread your hair on ei - ther

side, _____ and see the new - born wood - flow'rs

bash - ful eyed look through the gold - - en tress - es

here and there.

sotto voce

On these de - bate - a - ble bord - ers of the year

— Spring's foot half falt - ers; scarce she yet may know the leaf - less

black-thorn-blos - som from the snow; and through her

mf ben cantato

p

Col Ped.

bow's the wind's way still is

clear.

p *cresc.*

con Ted.

cresc.

But Ap - ril's sun

f

3

3

6

strikes down the glades to -

mp (ten.)

ten.

(5) 5 (5) 5

- day;

p *R.H.* *L.H.* *loco* *dim.* *

so shut your

pp tranquillo

eyes up - turn'd, _____ and feel my kiss

ten.
creep, as the Spring now thrills through ev - 'ry spray,

p

up your warm throat to your warm

cresc. molto

lips:

f *sf dim. e rit.* *ppp* *rit. molto*

Tranquillo.

loco for this is evn the hour of Love's sworn suit - ser-vice, with whom

ppp *p*

cold hearts are count-ed cast - a-way.

ppp smorzando e rit.

II

Penumbra

D. G. Rossetti

John Ireland

Poco andante ♩ = 66 *parlante*

Voice

I did not look up - on her

Piano

p

eyes, (Though scarce - ly seen, with no sur - prise, 'Mid

mp espress.

ma - ny eyes a sin - gle look,) Be - cause they should not

cresc.

f

gaze re-buke, At night, from stars in sky and brook.

ben cantato

mf

dim.

I did not take her by the hand, (Though

mf

mp espress.

lit - tle was to un - der - stand From touch of hand all friends might

cresc.

take,) Be-cause it should not prove a flake Burnt

accel.

in my palm to boil and ache.

dim. *leggiero*

I did not lis - ten to her voice, (Though

passionato

mp *mf* *cresc.*

none had not - ed, where at choice

All might re - joice in list - en - ing,) Be-cause no such a

thing should cling In the wood's moan at ev - en - ing.

(p) They told me she was

pp *p* *cresc. accel.* *fff* *in tempo*

sad that day, (Though where-fore tell what

p *mf* *mf cresc.*

love's sooth-say Sooner than they did reg - is - ter?)

mf *cresc.* *marcato*

And my heart leapt and wept (b) to her,

ff *sfz*

sotto voce
And yet I did not speak (b) nor stir.

pp *p* *pp*

(Tempo I.)

mf *una corda*

Col Ped.

This system contains the first two measures of the piece. The piano part features a descending melodic line with a slur and a fermata over the first measure. The vocal part is a whole note chord in the first measure, followed by a whole note chord in the second measure. The key signature has two sharps (F# and C#).

ben cantato

This system contains the next two measures. The piano part continues the descending melodic line with a slur and a fermata. The vocal part has a whole note chord in the first measure and a whole note chord in the second measure.

This system contains the next two measures. The piano part continues the descending melodic line with a slur and a fermata. The vocal part has a whole note chord in the first measure and a whole note chord in the second measure.

So _____ shall the tongues of the

This system contains the final two measures. The piano part continues the descending melodic line with a slur and a fermata. The vocal part has a whole note chord in the first measure and a whole note chord in the second measure. The lyrics are positioned below the vocal staff.

sea's foam (Though man - y

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a long note for 'sea's' followed by a rest for 'foam', then a series of eighth notes for '(Though man - y'. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. A '6' is written above the first two measures of the piano part.

voic - es there - with come From

The second system continues the vocal line with 'voic - es there - with come From'. The piano accompaniment maintains the arpeggiated texture. A 'y' is written above the first measure of the piano part.

drown'd hope's home to cry

The third system features the vocal line with 'drown'd hope's home to cry'. The piano accompaniment includes a 'cresc.' marking and a '7' in the second measure. The texture remains arpeggiated.

to me,) Be - wail one

poco accelerando

The fourth system concludes with 'to me,) Be - wail one'. The piano accompaniment includes a 'tre corde cresc.' marking and a '6' in the final measure. The tempo marking 'poco accelerando' is placed above the system.

Più moto.

hour the more, when sea and

più f

Detailed description: This system contains the first two measures of the piece. The vocal line is in 4/4 time, with lyrics 'hour the more, when sea and'. The piano accompaniment features a descending eighth-note scale in the left hand and a more active right hand with triplets. The tempo marking 'Più moto.' is at the top right, and 'più f' is written below the piano part.

wind, sea and wind are one with

rit.....

Detailed description: This system contains the next two measures. The vocal line continues with 'wind, sea and wind are one with'. The piano accompaniment continues with similar rhythmic patterns. The tempo marking 'rit.....' is written below the piano part.

me - - - mo - ry.

dim. al fine

p

Detailed description: This system contains the final two measures of the vocal line. The vocal line has a long rest for 'me' followed by 'mo - ry.'. The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and a descending line in the left hand. The tempo marking 'dim. al fine' is written below the piano part, and 'p' is written below the final measure.

dim.

poco rit. e smorz.

pp

ppp

Detailed description: This system contains the final two measures of the piano accompaniment. It features a descending line in the right hand and a sustained chord in the left hand. The tempo markings 'dim.', 'poco rit. e smorz.', 'pp', and 'ppp' are written below the piano part.

III Spleen

Ernest Dowson
after VERLAINE

John Ireland

Con moto moderato ♩ - 78-82

Voice

Piano

The first system of the score shows the beginning of the piece. The voice line is mostly rests. The piano accompaniment starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes, and the left hand provides a steady accompaniment.

ben legato

A - round were

The second system continues the piece. The vocal line enters with the lyrics "A - round were". The piano accompaniment features a *ben legato* marking and a *Ped.* (pedal) marking. A fermata is placed over a chord in the right hand.

all the ros - es red, The i - vy all a -

The third system continues the vocal line with the lyrics "all the ros - es red, The i - vy all a -". The piano accompaniment continues with a consistent accompaniment pattern.

- round was black.

mf
pp.

Dear, so thou on - - ly

p
f

move thine head, Shall all mine old des -

cresc.
f

- pairs a - wake!

mf
dim.

poco agitato

too blue, too

mp dolce ed espress.

tender was the sky, The air too

soft, too green the sea.

mf

Always I fear, I know not

cresc.

why, Some lam - ent - a - ble flight from

dim.

thee.

p

I am so tired of hol - ly - sprays And

p legatiss.

wear - y of the bright box - tree, Or

mf

all the end - - less coun - try

ways; Of ev - 'ry - thing a -

- las! save thee.

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