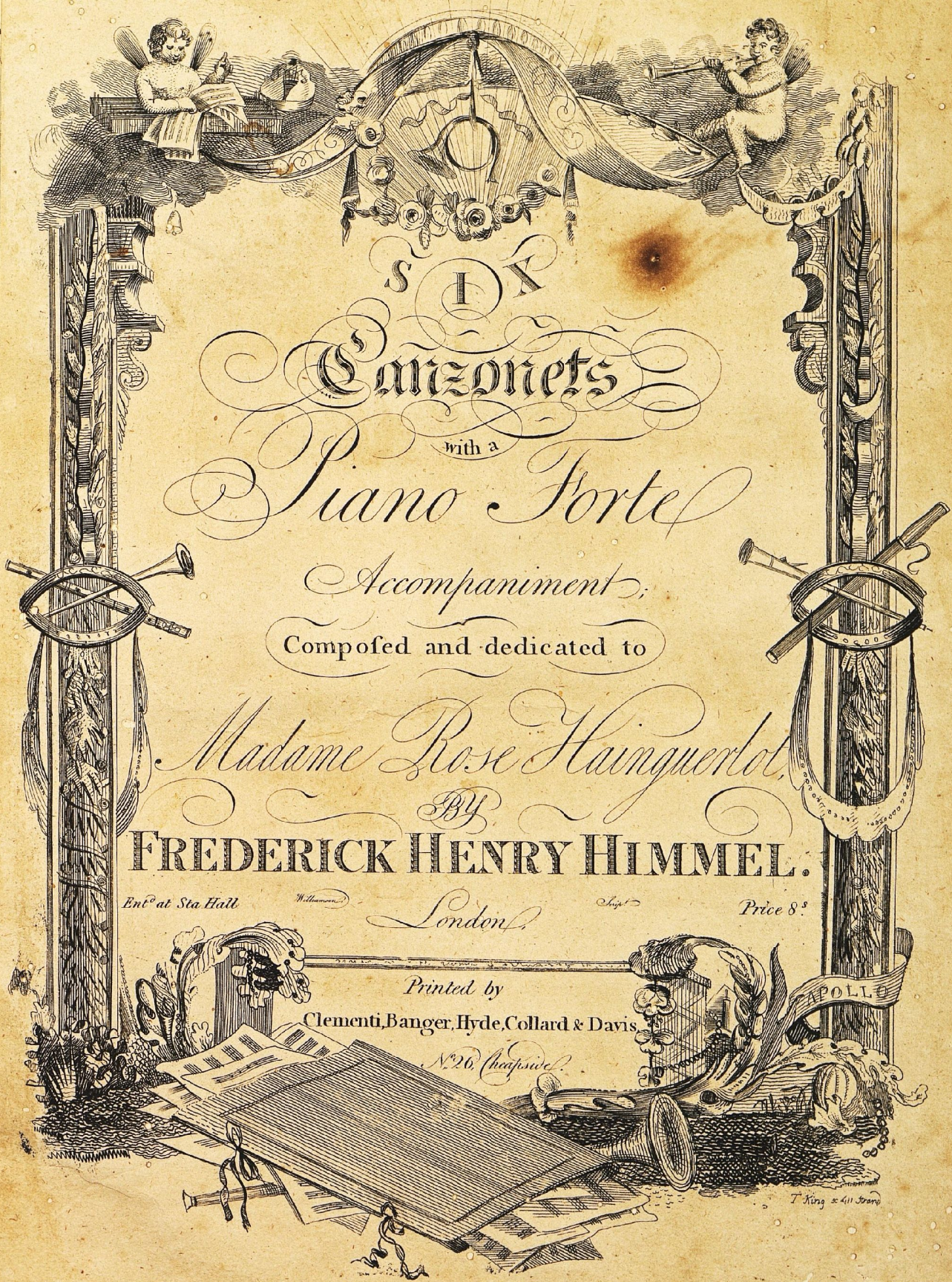


2/11/11

Vol 4

17

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AS I HEARD A SONG IN THE NIGHT-TIME

Surgeon Major

CANZONET 1.

Andantino
con espressione

pia. *pia.*

From whence that tune - ful

pia. poco a

voice that heav'n - ly me - lody?

Which

poco cresc: *pia.* *pia.*

with harmonious pow'r my heart possess'd

A troubled

pia. *Cres.* *for.* *pia.* *f* *p*

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in G major, with a treble and bass clef. The piano part features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *pia.*, *Cres.*, *for.*, *pia.*, *f*, and *p*.

mind from grief and deep despair to free

And to res -

Cres. *for.* *sfz* *pia.* *>*

This system contains measures 5 through 8. The vocal line continues with a treble clef. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *Cres.*, *for.*, *sfz*, *pia.*, and *>*.

- tore the bliss of long - - - lost rest.

This system contains measures 9 through 12. The vocal line has a long rest in measure 10. The piano accompaniment continues with a steady rhythm. The system ends with a double bar line.

2^d VERSE

Art thou an Angel and by heaven

for. *pia.* *poco a poco cresc:*

This system contains measures 13 through 16, marking the beginning of the second verse. The vocal line starts with a treble clef. The piano accompaniment features a more active right hand. Dynamic markings include *for.*, *pia.*, and *poco a poco cresc:*.

gently sent Thy balmy wings o'er pale dis-trefs to

spread O welcome then tho' late my time is almost

spent And all my tears to love and fate

are shed!

pia. *pia.* *Cres.* *for.*

pia. *for. p* *Cres.*

for. *sfz* *pia.* *pia.*

pia. *sfz* *for.*

SOME COURT THE FRAGRANT FLOW'RY MAY

CANZONET 2

pia.
Andantino con moto
fz

fz *Cres.* *for.* *pia.* *pia.*

Some court the fragrant flow'ry May the ro - sy June will

some approve, some boast perfume of new-mown Hay, or Hei - fer's balmy

fz *fz*

Detailed description: This is a musical score for a song titled 'SOME COURT THE FRAGRANT FLOW'RY MAY'. The piece is identified as 'CANZONET 2'. The music is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo/mood is marked 'Andantino con moto'. The score is divided into four systems. The first system contains the instrumental introduction, starting with a piano (*pia.*) dynamic and a forte (*fz*) dynamic. The second system continues the instrumental introduction, featuring a crescendo (*Cres.*) and a fortissimo (*for.*) dynamic, ending with a piano (*pia.*) dynamic. The third system begins the vocal melody with the lyrics 'Some court the fragrant flow'ry May the ro - sy June will'. The piano accompaniment continues. The fourth system continues the vocal melody with the lyrics 'some approve, some boast perfume of new-mown Hay, or Hei - fer's balmy'. The piano accompaniment concludes with a forte (*fz*) dynamic. The paper is aged and shows some staining.

breathing's love But might you taste when

for. *pia.*

a Chorus ad lib:

L A U - R A breathes no o - ther fragrance then would please but might you taste when

for. *pia.* *for.* *for.*

L A U - R A breathes, no o - ther fragrance then would please.

pia. *poco a poco Cres.*

cendo *fz* *pia.* *pia.*

2
At eve the Blackbird's note we prize
Or Philomel in plaintive lay
At Morn the Larks that tuneful rise
To welcome in the blushing Day
But when we hear fair LAURA's strain
All other Songs are sung in vain

3
Whate'er can fix the ravish'd sight
Controul or captivate the mind
Or to the senses give delight
All, all in LAURA are combin'd
In LAURA's praise, we all agree
None looks so fair, or sings like she

REMOTE FROM CITIES

CANZONET 3.

Allegretto

Re - mote from ci - ties liv'd a Swain, un -

- vext with all the cares of gain; his head was sil - ver'd

o'er with age, and long ex - pe - rience made him sage in

Cres. *for.* *pia.*

for.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment is written in treble and bass staves. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'Remote from cities liv'd a Swain, un - vext with all the cares of gain; his head was silver'd o'er with age, and long experience made him sage in'. The piano accompaniment includes dynamic markings: 'pia.' (piano) at the beginning of the first system, 'Cres.' (crescendo) and 'for.' (forte) in the third system, and 'pia.' (piano) at the end of the third system.

Summer's heat and Win-ter's cold, He fed his flock and,

poco sfz: *pizz.*

penn'd his fold: his hours in cheer-ful la-bour flew, nor

en-vy nor am-bi-tion knew.

for. *sfz*

WHILE 'ZEPHYRS GENTLY FANN'D

CANZONET 4

Slow
Time



While Zephyrs gently fann'd the air The birds attentive sate to



hear a sigh - ing Nymph declare the sadness of her fate The



poco a poco crescendo

for

sfz

fia.



sportive flocks all wanton ceas'd, to hear the Maid com - plain: The

pia. *ppmo*

Val - ley mournful silence grac'd, while Echo join'd the strain while

Echo! while Echo! while Echo join'd the strain while Echo while .

sfz sfz *poco for:* *for: sfz sfz* *pia.* *poco for:*

Echo while Echo join'd the strain

for: sfz sfz *pia.*

Cupid she cry'd oh! ease my heart re-call my ab-sent

Love 'Twas coyness caus'd me first to smart It bade my DAMON

poco a poco crescendo

for

sfz

sfz

rove:

De-spair-ing thus the sil-ly maid, did vain-ly sigh and

pia.

pia.

weep

'till nature kind-ly lent her aid and lull'd the fair to

ppmo

sleep and lull'd, and lull'd, and lull'd the Fair to

poco f sfz p for: sfz sfz pia.

sleep and lull'd, and lull'd, and

poco for: sfz p for:

for: 0

lull'd the fair to sleep

pia. pp^{mo}

MIRA BELIEVE,

CANZONET 5.

Larghetto
con molta
espressione

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and expression markings are 'Larghetto', 'con molta', and 'espressione'. The score is divided into four systems. The first system shows the vocal melody and piano accompaniment. The second system includes the lyrics 'MIRA believe, a' and features piano markings 'Cres.', 'for.', and 'pia.'. The third system includes the lyrics 'wav'ring heart resides not in my breast, from' and features a '3' marking. The fourth system includes the lyrics 'thee I never wish to part, but sooth thy soul to' and features piano markings 'poco a poco', 'Cres.', 'for.', and 'pia.'. The piano accompaniment consists of a right hand with a melody and a left hand with a bass line. The vocal line is written in a single staff.

pia. *3* *poco a poco*

Cres. *for.* *pia.*

MIRA be - lieve, a

wav' - ring heart re - sides not in my breast, from

thee I ne - ver wish to part, but sooth thy soul to

poco a poco *Cres.* *for.* *pia.*

rest but sooth thy soul to rest

pp *Cres.* *sfz* *for.* *pia.*

pia. *Cres.* *for.*

Sooner the Orb that lights the Day, Its

pia.

course must cease to move, Blof - soms forget to

poco a poco

bloom in May, than I can cease to love, than

p *f* *p* *pp* *Cres.* *sfz*

I can cease to love

for. *pia.* *tr* *1* *pia.*

Cres. *for.*

3^d VERSE

And if your heart, should seek to know, What will my pas-sion

pia.

hold, to o - thers al - ways be, as snow, to,

poco a poco *Cres.* *f* *p*

all but me, as cold, to all but me as

pp^{mo} *Cres.* *sf.* *for.*

cold.

fia.

Cres. *for.*

THE HOLIDAY

CANZONET 6.

Allegretto
giojoso

Thy favo - rite Bird is soar - - ing still, my

piu.

This system contains the first two staves of the musical score. The upper staff is a single melodic line in treble clef, and the lower staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The tempo and mood are indicated as 'Allegretto giojoso'. The lyrics 'Thy favo - rite Bird is soar - - ing still, my' are written below the upper staff. The piano part begins with a 'pian.' (piano) marking.

LUCY haste thee o'er the dale; the stream's let loose, and from the mill all

This system contains the next two staves of the musical score. The upper staff continues the melody, and the lower staff continues the piano accompaniment. The lyrics 'LUCY haste thee o'er the dale; the stream's let loose, and from the mill all' are written below the upper staff.

silent comes the balmy gale; Yet so lightly on its way

p f p f p f p f

This system contains the final two staves of the musical score. The upper staff concludes the melody, and the lower staff concludes the piano accompaniment. The lyrics 'silent comes the balmy gale; Yet so lightly on its way' are written below the upper staff. The piano part features a series of dynamic markings: *p f p f p f p f*.

(a due Voci ad libitum)

seems to whisper Ho-liday Yet so light-ly on its way,

p *sempre piano*

seems to whisper "Ho-li-day."

for:

The pathway flowers that bending meet	Since there thy smiles, my charming Maid,
And gave the Meads their yellow hue	Are with unfeigned rapture seen,
The May-bush and the Meadow-sweet	To Beauty be the homage paid;
Reserve their fragrance all for you.	Come, claim the triumph of the green.
Why then, LUCY, why delay?	Here's my hand, come, come away,
Let us share the Holiday.	Share the merry Holiday.

A promise too my LUCY made,
 (And shall my heart its claim resign?)
 That ere May-flowers again should fade
 Her heart and hand should both be mine.
 Hark ye, LUCY, this is May;
 Love shall crown our Holiday.