

# FRANK BRIDGE

SONG WITH PIANO

## LOVE WENT A-RIDING

HIGH VOICE IN G $\flat$

→ LOW VOICE IN E



Price, 60 cents  
(In U. S. A.)

**THE BOSTON MUSIC CO.**

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# Love went A-Riding

Mary E Coleridge

Frank Bridge.

**Allegro energico**

Voice

Piano

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The tempo is marked 'Allegro energico'. The piano accompaniment starts with a series of chords in the right hand and a bass line in the left hand, marked with 'Ped.' (pedal). The voice part enters with a long note on the word 'Love'. The piano accompaniment continues with a rhythmic pattern of chords and eighth notes. The lyrics are: 'Love went a - ri - ding, Love'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and phrasing slurs. The piano part features a consistent rhythmic accompaniment with occasional melodic lines in the right hand.

1877

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went a - ri - - - - - ding o - ver the

*con Pedale*

earth, On Peg - - - a - sus he -

*mf*

rode. The

*ff* *mf*

flowers be - fore him sprang to

*p*

birth, And the fro - zen riv - ers

flowed.

*f dim.*

\* Ped.

*p dolce*

Then all the youths and the

*p*

Ped. Ped.

maid - ens cried, "Stay here with

*mf*

*pp*

Ped. Ped. Ped.

*rinf* ***f***

us," "Stay here with us, "King of

Kings!"

*mf* ***cresc.***

*mf poco rit.* ***f a tempo***

But Love said, "No!

*R.H. poco rit.* ***f a tempo***

for the horse I ride, for the horse I

*mf*

ride has wings.

*cresc.*

*f*

*Ped.*

Detailed description: This system contains the first line of music. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It features a melodic line with accents and a dynamic marking of *f*. The piano accompaniment (grand staff) includes a right-hand part with chords and a left-hand part with a bass line. A *cresc.* marking is placed above the piano part, and a *Ped.* marking is below it.

*f*

*ff*

*Ped.*

Detailed description: This system contains the second line of music. The vocal line is mostly silent, with a few notes appearing later in the system. The piano accompaniment continues with complex chordal textures. A *f* dynamic marking is present above the piano part, and a *ff* marking is below it. A *Ped.* marking is also present.

Love went a -

*f*

*mf*

*Ped.*

Detailed description: This system contains the third line of music. The vocal line begins with the lyrics "Love went a -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *f* and *mf* are used. A *Ped.* marking is present.

- ri - - - ding, Love went a -

*f*

*mf*

*Ped.*

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics "- ri - - - ding, Love went a -". The piano accompaniment maintains its complex texture. Dynamic markings of *f* and *mf* are used. A *Ped.* marking is present.

- ri - - - - - ding o - ver the earth,

The first system of music features a vocal line on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "- ri - - - - - ding o - ver the earth,". The piano accompaniment is written for both treble and bass clefs, consisting of chords and moving lines. A long slur covers the vocal line across the entire system.

On Peg - - - - - a - sus

The second system continues the vocal line with the lyrics "On Peg - - - - - a - sus". The piano accompaniment includes a *mf* dynamic marking and a triplet of eighth notes in the right hand. A *Ped.* (pedal) marking is present at the end of the system.

he - - - - - rode.

The third system shows the vocal line with the lyrics "he - - - - - rode.". The piano accompaniment features a *f* dynamic marking and a *Ped.* marking. The right hand has a series of chords, while the left hand has a more active line.

*ad lib.*

The fourth system begins with the vocal line marked *ad lib.* (ad libitum). The piano accompaniment includes several *Ped.* markings and a *tr* (trill) marking. The system concludes with a final chord and a *Ped.* marking.



# ETHELBERT NEVIN

## Vocal Compositions

### SONGS AND DUETS

Text abbreviations: e.-English; f.-French; g.-German; i.-Italian; d.-Danish; r.-Russian; sp.-Spanish  
For songs marked with (\*) Orchestra Accompaniment may be had of the publishers

Op. 2.	A SKETCHBOOK (Songs and Piano Pieces) . . . . . Complete,	1.25
	2 'Twas in the Lovely Month of May (e. & g.)	
	4 O Fair and Sweet and Holy (e. & g.)	
	6 Oh, Let Thy Tears! (e. & g.)	
	*8 Oh, That We Two Were Maying! High, Ab; Med., F; Low, Eb	.60
	10 In Winter I get up at Night.	
	11 Of Speckled Eggs the Birdie sings.	
	12 Dark Brown is the River	
Op. 2.	{ 10 In Winter I get up at Night. 11 Of Speckled Eggs the Birdie sings. } . . . . . Complete,	.75
	12 Dark Brown is the River.	
Op. 3.	THREE SONGS (WITH ACCOMPANIMENT OF PIANO, VIOLIN AND 'CELLO)	
	1 Deep in a Rose's Glowing Heart. High, A; Med., G	.60
	2 One Spring Morning ( <i>Frühlingmorgen</i> ). High, E min.; Med.; D min. (e. & g.)	.60
	*3 Doris. High, F; Med., Eb	.75
Op. 3.	THREE SONGS (WITH PIANO ACCOMPANIMENT)	
	1 Deep in a Rose's Glowing Heart. High, A; Med., G	.50
	2 One Spring Morning ( <i>Frühlingmorgen</i> ). High, E min.; Med., D min. (e. & g.)	.75
	3 Doris. High, F; Med., D (e. & g.)	.75
Op. 5.	FIVE SONGS	
	1 Autumn Sadness ( <i>Herbstgefühl</i> ). High, Ab; Med., F (e. & g.)	.60
	2 La Chanson des Lavandières ( <i>April Garden</i> ). High, E min.; Med., D min. (e. & f.)	.50
	3 'Twas April. High, G; Med., F; Low, Eb	.60
	4 Raft Song. High, F; Med., Eb	.60
	5 Before the Daybreak. High, Gb; Med., E	.60
Op. 12.	FIVE SONGS	
	1 Summer Day. High, D; Med., C	.60
	2 Beat Upon Mine, Little Heart. High, E; Med., D	.60
	3 In a Bower. High, Eb min.; Med., D min.	.60
	4 Little Boy Blue. High, B; Med., Ab	.60
	5 At Twilight. High, G; Med., F	.60
Op. 17.	THREE SONGS	
	1 Hab' ein Röslein ( <i>The Rosebud</i> ). High, F; Med., D (e. & g.)	.60
	2 Le Vase Brisé ( <i>The Vase</i> ). High, A; Med., G (e. & f.)	.60
	*3 Rapelle-toi ( <i>Remember Well</i> ). High, Ab; Med., G (e. & f.)	.75
Op. 20.	A BOOK OF TEN SONGS. High and Low . . . . . Complete,	1.25
	1 A Fair, Good Morn. High, Eb; Low, D	.60
	2 Sleep, Little Tulip. High, Ab; Low, F	.60
	3 Ev'ry Night. High, Ab; Low, F	.50
	4 Airly Beacon. High, Eb; Low, C	.50
	5 When the Land Was White with Moonlight. High, E; Low, D	.60
	6 A Song of Love. High, G; Low, Eb	.60
	7 Nocturne ( <i>Up to her Chamber Window</i> ). High, F; Low, Eb	.60
	8 Dites-moi ( <i>Tell me</i> ). High, F; Low, Eb (e. & f.)	.50
	9 Orsola's Song ( <i>Chantez! La nuit sera brève</i> ). High, F# min.; Low, D min. (e. & f.)	.60
	10 In the Night ( <i>In der Nacht</i> ). Bar., B min; Bass, G min. (e. & g.)	.60

Op. 22.	TWO SONGS	
	1 Time Enough ( <i>Rechte Zeit</i> ). High, Bb; Med., Ab; Low, Gb (e. & g.)	.50
	2 Maiden, How Sweet! ( <i>Mädel wie blüht's</i> ). Med., Eb (e. & g.)	.60
	THREE SONGS	
	1 The Merry, Merry Lark. High, G; Méd., E	.50
	2 La Vie ( <i>Life</i> ). Med., F (e. & f.)	.50
	3 Ti Saluto ( <i>Thine my Greeting</i> ). High, Ab; Med., F (e. & i.)	.60
	A Life Lesson ( <i>"There, little girl, don't cry"</i> ). High, Bb; Med., G	.50
	*The Rosary. High, F & Eb; Med., Db and C; Low B & Bb (e., f. & g.)	.60
	French Edition (f. & e.) [F, Db, C, Bb]	
	Spanish Edition (sp. & e.) [F, Eb, Db, C, B, Bb]	
	Italian Edition (i. & e.) [Db]	
	Danish Edition (d. & e.) [Db]	
	Russian Edition (r. & e.) [Db]	
	Slumber Song ( <i>Dream in blest repose</i> ). Med., F; Low, E (e. & g.)	.60
	The Same, with Vo. or 'Cello obbl. Med., F; Low, E	.75
	Chanson d'Automne ( <i>Autumn Song</i> ). [Op. posth.] Low, F; with Violin obbl. (e. & f.)	.60
	Une Vieille Chanson ( <i>An Old Song</i> ). High, G; Med., F (e. & f.)	.60
	COLLECTED SONGS. VOL. I. High voice; Low voice. . . . . Complete,	1.25
	1. Autumn Sadness ( <i>Herbstgefühl</i> ); 2. La Chanson des Lavandières ( <i>April Garden</i> );	
	3. 'Twas April; 4. Raft Song; 5. Before the Daybreak; 6. Hab' ein Röslein dir gebrochen ( <i>The Rosebud</i> ); 7. Le Vase Brisé ( <i>The Vase</i> ); 8. Rapelle-toi ( <i>Remember Well</i> );	
	9. Une Vieille Chanson ( <i>An Old Song</i> ).	
	COLLECTED SONGS. VOL. II. High voice; Low voice. . . . . Complete,	1.25
	1. At Twilight; 2. Beat upon Mine, Little Heart; 3. In a Bower; 4. Life; 5. A Life Lesson; 6. Little Boy Blue; 7. Maiden, How Sweet!; 8. The Merry, Merry Lark;	
	9. Time Enough; 10. The Rosary; 11. A Summer Day; 12. Thine my Greeting.	
	VOCAL DUETS	
	Oh, That We Two Were Maying! Sop. and Ten., Ab; Sop. (or Ten.) and Alto (or Bar.), Ab; Alto and Bass (or Bar.), F	.75
	The Same. (String-quintet Accompaniment in Ab)	1.25
	The Rosary. Sop. and Alto, Eb; Sop. and Ten., Eb; M.-Sop. and Bar., C	.60
	SIX DUETS. Sop. and Alto (or Bar.) . . . . . Complete,	1.00
	1. The Merry, Merry, Lark; 2. Deep in a Rose's Glowing Heart; 3. In a Bower; 4. A Song of Love; 5. Ev'ry Night; 6. Slum- ber Song.	
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