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To H. P. G. and G. P. G.

WHEN COMES MY GWEN.

Translated from the Welsh by
E. O. Jones.

C. Hubert H. Parry.

Allegro. *mf*

When
comes my Gwen, More glo-rious then The sun in heaven ap-
mf
- pear - eth; And summer's self To meet this elf A

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Allegro' and the dynamic is 'mf' (mezzo-forte). The piano accompaniment features a prominent arpeggiated pattern in the right hand and a steady bass line in the left hand. The lyrics are: 'When comes my Gwen, More glo-rious then The sun in heaven ap-pear - eth; And summer's self To meet this elf A'.

smile more ra-diant wear - eth. When comes my love, The

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "smile more ra-diant wear - eth. When comes my love, The". The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *p* (piano) and *cresc.* (crescendo).

moon a-bove Shines bright and ev - er bright-er; And

The second system continues the vocal line with lyrics "moon a-bove Shines bright and ev - er bright-er; And". The piano accompaniment features a *poco cresc.* (poco crescendo) marking.

all the black and sul - len wrack Grows in a mo - ment

The third system has the vocal line with lyrics "all the black and sul - len wrack Grows in a mo - ment". The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic at the end.

light - er. When

The fourth system shows the vocal line with lyrics "light - er. When". The piano accompaniment includes a *f* (forte) dynamic marking.

comes my Queen, The tree - tops green Bow

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *f* and contains the lyrics "comes my Queen, The tree - tops green Bow". The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

down to earth to greet her; And

The second system continues the vocal line with the lyrics "down to earth to greet her; And". The piano accompaniment maintains its arpeggiated texture, with some melodic movement in the right hand.

tem - pests high That rend the sky Dis -

The third system features the vocal line with the lyrics "tem - pests high That rend the sky Dis -". The piano accompaniment continues with arpeggiated figures.

- perse, a - shamed to meet her. When

The fourth system concludes the vocal line with the lyrics "- perse, a - shamed to meet her. When". The piano accompaniment features a final chord in the right hand.

p
comes my sweet Her love to greet, My

cares and sor - rows van - ish; For

on her face Rests heaven - ly grace, Which

p

trou-bles all doth ban-ish.

p *f* *cresc.* *allargando*

P When comes my dear, *cresc.* The dark - - ness drear

'Twixt God and me is riv - en *poco rit.* Her lov - ing eyes

P *cresc. poco rit.*

allargando Re - veal the skies And point *Meno mosso.* the way,

sempre allargando *dim.* *P* *P*

P the way to heaven.

colla voce *poco cresc.* *P*

AND YET I LOVE HER TILL I DIE.

From Thomas Ford's
"Music of Sundry kinds," 1607.

C. Hubert H. Parry.

Andante.

The musical score is arranged in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'Andante'. The piano part features a steady eighth-note accompaniment in the left hand and chords and melodic lines in the right hand. Dynamics include piano (p), forte (f), and piano (p). The vocal line begins with a rest, followed by the lyrics: 'There is a lady sweet and kind, Was ne-ver face so pleas-ed'. The piano accompaniment continues throughout the vocal line.

mind; I did but see her pass - ing by,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) in the right hand.

And yet I love — her, And yet I love —

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand and *dim.* (diminuendo) in the left hand. The system concludes with a double bar line.

her Till I die.

p Lento. *a tempo*

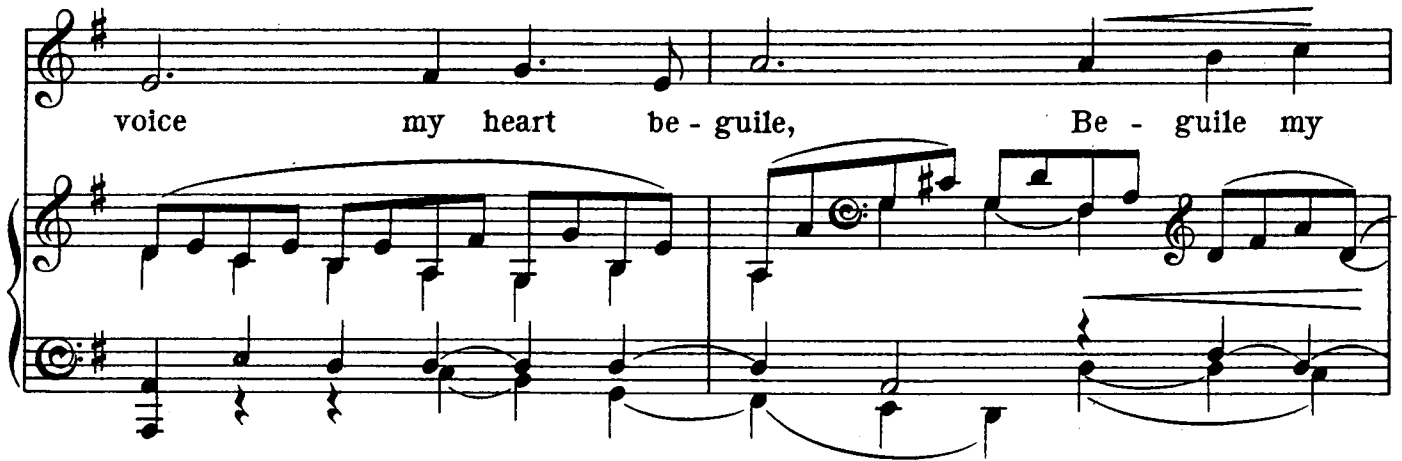
The third system features a vocal line and piano accompaniment. The vocal line is marked *p Lento.* and *a tempo*. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The system concludes with a double bar line.

The fourth system consists of piano accompaniment in two staves. It features a dynamic marking of *f* (forte) in the right hand. The system concludes with a double bar line.

p
Her ges-ture, mo - tion and her smile, Her wit, her



voice my heart be - guile, Be - guile my



heart, I know not why, *p cresc.* And yet I love



her, *p* And yet I love her Till *mf* *dim.*



Lento.
dim.

I die.

pp *p*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'I' followed by a half note 'die.' The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#). The piano part starts with a *pp* dynamic and includes various chordal textures and melodic lines.

a tempo mf cresc.

cresc.

Cu - pid is wing - ed and doth

dim. e rit. *a tempo cresc.*

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'Cu - pid is wing - ed and doth'. The piano accompaniment includes a *dim. e rit.* marking in measure 3 and an *a tempo cresc.* marking in measure 4. The piano part features more complex harmonic structures and rhythmic patterns.

range, Her coun - try so my Love doth change: But change she

f

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'range, Her coun - try so my Love doth change: But change she'. The piano accompaniment features a *f* dynamic marking in measure 5 and includes various chordal textures and melodic lines.

Animando *allargando*

earth or change she sky, Yet will I love—

mf

— her, Yet will I love— her Till—

f *dim.* *p* *pp*

Lento.

I die.

colla voce *a tempo* *p* *dim.*

LOVE IS A BABLE.

From Robert Jones'
"Second Book of Songs and Airs," 1601.

C. Hubert H. Parry.

Vivace.

leggiero

f Love is a

ba - ble, No man is a - ble To say 'tis this or 'tis that;

mf *cresc.* *p*

So full of passions Of sun - dry fashions, 'Tis like I

can - not tell what.

p *mf*

This system contains the first two lines of music. The vocal line begins with the lyrics "can - not tell what." The piano accompaniment starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) in the second measure. The music is in a minor key and 3/4 time.

Love's fair in cra-dle, Foul in fa-ble, 'Tis ei-ther too cold or too

f

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Love's fair in cra-dle, Foul in fa-ble, 'Tis ei-ther too cold or too". The piano accompaniment features a forte (*f*) dynamic. The music continues in the same key and time signature.

hot; An ar-rant li-ar, Fed by de-sire,

sf

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "hot; An ar-rant li-ar, Fed by de-sire,". The piano accompaniment features a sforzando (*sf*) dynamic. The music continues in the same key and time signature.

It is And yet it is not.

p *f*

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "It is And yet it is not." The piano accompaniment features piano (*p*) and forte (*f*) dynamics. The music concludes in the same key and time signature.

P *cresc.*

Love is a fel-low Clad oft in yel-low, The can-ker-worm

P *cresc.*

of the mind, A pri-vy mis-chief, And such

cresc. *cresc.*

a sly thief No man knows which way to find.

mf *f*

poco rit.

dolce
P
 Love is a won-der That's here and yon-der, As com-mon to
a tempo
p dolce

one as to moe; *Animato.* A monstrous cheat-er,
f *cresc.* *mf*

Ev' - ry man's debt-or; Hang him and so let him go,
f *mf* *mf*

hang him and so let him go. *allargando*
ff *f poco rit.* *rit.*

A LOVER'S GARLAND.

From the Greek by
Alfred Perceval Graves.

C. Hubert H. Parry.

Allegretto grazioso.

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The tempo is marked *Allegretto grazioso*. The piano part begins with a *mf* dynamic and includes a *dim.* marking. The vocal line includes the lyrics: "I'm weay - ing sweet vi - o - lets, sweet white vi - o - lets, Frail nar -". Dynamics such as *mf*, *mf*, and *P* are used throughout the score.

- cis - sus be - dropt with dew, And bright white

buds of the glos - sy - myr - tle And laugh - ing

li - lies I'm weav - ing too.

poco rit.

p

poco rit.

a tempo

mf

dim.

mf

I'm weav - ing the cro - cus, the

dim.

yel - low cro - cus, I'm weav - ing the crim - - son

mf *dim.*

dim.

hy - - a-cinth now; And, last of my po - sies, the

dim.

poco rit. *a tempo* *P*

lov - - er's ros - es I'm weav - - ing, weav - ing for

poco rit. *a tempo* *P*

poco rit.

He - - - lio - do - - ra's brow. *a tempo*

poco rit. *dim.* *mf*

p>

Soon — on her scent - ed locks — they shall

mf> *dim.*

set - tle, Flash — and flut - ter and fall — a -

dim.

poco rit.

- way; Blos - som by blos - som, pe - tal by

poco rit.

pe - tal, In - to her bo - som, O hap -

Meno mosso.

dim. *rit.* *p* *Meno mosso.*

poco rit.

- py they!

a tempo

poco rit. *mf*

rit. *a tempo*

AT THE HOUR THE LONG DAY ENDS.

From the Greek
by Alfred Perceval Graves.

C. Hubert H. Parry.

Andantino.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system is an instrumental introduction for the piano, featuring a melody in the right hand and accompaniment in the left hand. The second system begins with the vocal line, marked with a piano (*p*) dynamic. The lyrics are: "At the hour the long day ends, When our". The piano accompaniment continues. The third system continues the vocal line, marked with a pianissimo (*pp*) dynamic. The lyrics are: "friends we wish good night, Moe - ris kiss'd me, if". The piano accompaniment concludes with a *dim.* (diminuendo) marking.

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ah me! It was she or but her sprite. For most

Animando. molto cresc.

clear - ly all the rest Thrills my heart, through and through. All she

rit. *p slower dim.* *3*

told me and be - sought, When I thought she kiss'd me

too! Yet, when

gol - den link on link, I would think re-mem-brance out; Now I

p

pp
trust she kiss'd me then, Now a-gain I am in

p dim. pp

doubt Since if in - to

mf p

D

poco agitato *molto cresc.* *allargando*

Par - a - dise In such wise I have been borne, How is

molto cresc. *rit.*

dim. *p slower*

this that here be - low Still I

dim. *p* *rit.* *slower*

go with steps for - lorn.

p colla voce *dim.* *mf*

UNDER THE GREENWOOD TREE.

Shakespeare.

C. Hubert H. Parry.

Vivace.

f

Un - der the green - - - wood tree Who loves to lie with

me, And tune his mer - ry - note Un -

- to the sweet birds' throat_ Come hi-ther, come hi-ther, come

hi - - - ther! Here shall we see No en-e-my

But win-ter, but win-ter and rough wea-ther,

Here shall he see no en-e-my, But win-ter and rough weather.

mf >

Who doth am - bi - tion shun _____ And loves to live i' the sun,

cresc.

Seek - ing the food he eats _____ And pleased with what he gets _____ Come

poco allargando

hi - ther, come hi - ther, come hi - ther!

poco allargando

mf a tempo Here shall he see — No en - e - my *poco rit.* But win - ter, *cresc.* but win - ter and

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked *mf a tempo*. The lyrics are: "Here shall he see — No en - e - my But win - ter, but win - ter and". The piano accompaniment includes dynamic markings *mf a tempo*, *poco rit.*, and *cresc.*

f a tempo rough weather, Here shall he see no en - e - my, But win -

The second system continues the vocal line and piano accompaniment. The tempo is marked *f a tempo*. The lyrics are: "rough weather, Here shall he see no en - e - my, But win -". The piano accompaniment includes a dynamic marking *f*.

- ter and rough weather.

The third system concludes the vocal line and piano accompaniment. The lyrics are: "- ter and rough weather.". The piano accompaniment includes a dynamic marking *f* and a tempo marking *poco rit.*

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