



ENGLISH
LYRICS

(SEVENTH SET)

Set to music by

C. H. H. PARRY.

PRICE
TWO SHILLINGS AND SIXPENCE
NET.

LONDON
Novello & Co., Ltd.

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To Dolly.

ON A TIME THE AMOROUS SILVY.

Anon.

C. Hubert H. Parry.

Allegretto vivace, leggiero.

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the beginning of the piece with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The piano accompaniment starts with a *p* dynamic and a *leggiero* marking. The voice part begins with the lyrics "On a". The second system continues the melody with the lyrics "time the amorous Sil - vy Said to her shepherd, 'Sweet how do ye?". The piano accompaniment continues with a *p* dynamic. The third system concludes the piece with the lyrics "Kiss me this once and then God be with ye, My sweetest dear!". The piano accompaniment ends with a final cadence. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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(*P*)

Kiss me this once and then God be with ye, For now the

morning draweth near.

P

With that, her fair - est beau-ty showing,

P

Ope - ning her lips, rich perfumes blowing, She said, "Now kiss me and be

go-ing, my sweetest dear! Kiss me this once and then be go-ing,

p poco rit.
For now the morning draweth near?"

p poco rit. *mf a tempo* *dim.*

With that the shepherd waked from sleeping,

p

And spy-ing where the day was peeping, He said, "Now

p

take my soul in keeping, my sweetest dear! Kiss me and take my

P

poco rit. *pp*
soul in keeping, Since I must go,

poco rit. *dim.* *pp*

a tempo
— now day is near.

p a tempo *vivace*

FOLLOW A SHADOW.

Ben Jonson.

C. Hubert H. Parry.

Capriccioso.

F
Fol-low a

shadow, it still flies you; Seem to

P
fly it, it will pur - sue: So court a

cresc.
mistress, she de-nies you; Let her a -

p *f*

lone, she will court you. Say, are not women

p *P*

tru-ly, then, Styled but the shadows of us men?

rit. *pp*
rit. *pp*

a tempo *P* At morn or

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It starts with a mezzo-forte (*mf*) dynamic. The right hand features a series of eighth notes, while the left hand has a triplet of eighth notes. A large slur encompasses the first four measures of the piano accompaniment.

even, shades are long - est; at noon

The second system continues the musical score. The vocal line has a dotted quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. The piano accompaniment features a piano (*P*) dynamic and a triplet of eighth notes in the bass line. A large slur covers the first four measures of the piano accompaniment.

— they are or short or none:

The third system continues the musical score. The vocal line has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) marking. It includes a triplet of eighth notes in the bass line. A large slur covers the first four measures of the piano accompaniment.

cresc.

So men at weakest, they are strong- est,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a *cresc.* marking. The piano accompaniment includes a prominent bass line with a forte (*f*) dynamic marking.

But grant us perfect, they're not known.

The second system continues the vocal and piano parts. The piano accompaniment features a *dim.* (diminuendo) marking in the later measures.

P

Say, are not women tru-ly, then,

The third system includes a piano (*P*) dynamic marking. The piano accompaniment features a triplet of eighth notes in the bass line and a *Pa tempo* marking.

rit. *pp*

Styled but the shadows of us men?

The fourth system includes a *rit.* (ritardando) marking and a piano (*P*) dynamic marking. The piano accompaniment features a *pp* (pianissimo) dynamic marking and a *pa tempo* marking.

YE LITTLE BIRDS THAT SIT AND SING.

Thomas Heywood.

C. Hubert H. Parry.

Vivace. *P*

Ye

mf *dim.* *poco rit.* *a tempo*

leggiere

lit - tle birds that sit and sing A - midst the sha - dy valleys, And

simile

cresc. *e* *poco rit.* *a tempo*

see how Phil-lis sweetly walks. With - in her gar-den al - leys;

cresc. *e* *poco rit.* *a tempo*

pp

Go, pretty birds, a-bout her bower; Sing, pretty birds, she may not lower;

pp

mf rit.

Ah me! me-thinks I see her frown! — Ye

mf rit. e dim.

mf *p*

P *dim. e rit.*

pretty wantons, war - - - - - ble.

dim. e rit. *mf a tempo*

P

Go tell her through your chirping bills, As

dim. *P*

poco rit. *a tempo*

you by me are bid - den, To her is on - ly known my love, Which

poco rit. *a tempo*

dim. *pp*

from the world is hid - den. Go, pret - ty birds, and tell her so,

dim. *pp*

poco cresc. *mf* *poco rit.*

See that your notes strain not too low, For still me-thinks I

poco cresc. *f* *p* *poco rit.*

a tempo *rit.*

see her frown; Ye pret - ty wan - tons war -

a tempo *rit.*

dim. *a tempo*

- ble. Go

mf a tempo

cresc.

tune your voi-ces' har - mo - ny And sing, I am her lov - er; Strain

P *cresc.*

loud and sweet, that ev'-ry note With sweet con-tent may move her: And

P

she that hath the sweet - est voice, Tell her I will not change my choice:

P *f*

mf *dim.* *rit.* *a tempo*

Yet still me-thinks I see her frown!

P *rit.* *a tempo*

rit. *a tempo*

Ye pret-ty wan-tons war - - - - ble.

rit. *mf* *a tempo*

pp *Più mosso.* *p*

Oh fly! make haste! see, see, she falls

vivace *dim.* *pp*

In - to a pret - ty slum - ber! Sing round a-bout her ro - sy bed That

wak-ing she may won-der: Say to her, 'tis her lov-er true, That

pp
P

send-eth love to you, to you! And when you hear her

mf *poco rit.*
f *dim.* *poco rit.*

kind re-ply, Re - turn with pleas-ant war -

Meno mosso. *rit.* *dim.*
f *a tempo* *rit.* *colla voce*

- blings

dim. *a tempo* *mf* *P*

O NEVER SAY THAT I WAS FALSE OF HEART.

Shakespeare.
Sonnet N° 109.

C. Hubert H. Parry.

Lento.

largamente

mf cresc. f p dim.

P cresc. molto mf

O nev-er say that I was false of heart, Though

ab-sence seem'd my flame to qual-i-fy. As ea-sy might I from my-

rit.
-self de-part, As from my soul, which in thy breast doth lie:

rit. *a tempo* *f*

Più mosso.
That is my home of love: if I have

p

ranged, Like him that tra-vels, I re-turn a-gain; Just to the time,

f poco animando

f poco animando

— not with the time ex-changed, — So that my-self — bring wa-ter for my

mf *dim.*

p *mf*

stain. Nev-er be - lieve, though in my

mf

dim. *rit. pp* *p*

na - ture reign'd All frail-ties that be-siege all kinds of blood, That it could

mf *cresc.*

so pre-pos-t'rous-ly be stain'd, To leave for no-thing all thy sum of

f

good; For no-thing this wide

f *allargando*

f *allargando* L.H.

u - ni-verse I call, Save thou, my rose; in it

Più lento.

P *P*

— thou art my all.

rit. *a tempo*

rit. *a tempo*

p *cresc.* *f*

JULIA.

Herrick.

C. Hubert H. Parry.

Daintily.

p

Some asked me where the rubies grew, And

f *poco dim.* *mf* *p*

p *rit.* *a tempo*

no-thing did I say, But with my finger point-ed to The lips of Ju - li - a.

rit. *a tempo*

p *rit.*

Some asked how pearls did grow, and where, Then

a tempo

spake I to my girl, To part her lips, and show me there The

a tempo

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poco rit.

qua - re-lets of pearl. *P* One

poco rit. *a tempo, vivace*

f *mf* *P*

asked me where the ro - ses grew, I bade him not go seek; But

rit. *a tempo* *rit.*

forth-with made my Ju - lia show A bud _____ on ei-ther

a tempo *rit.*

rit. *P*

cheek.

a tempo dim.

SLEEP.

Julian Sturgis.

C. Hubert H. Parry.

Lento. Beau - -

pp *poco cresc.* *dim.*

rit. *a tempo*

- ti-ful up from the deeps of the so-lemn sea

pp dim. *rit.* *a tempo*

Com - eth sweet sleep to me,

cresc. *p*

P From si-lent cool green deeps, Where no one wakes and weeps, Com-eth, as one who

poco cresc.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a piano (*P*) dynamic and includes a triplet of eighth notes. The piano accompaniment starts with a piano (*P*) dynamic and features a triplet of eighth notes. The system concludes with a *poco cresc.* marking.

dream-eth, With slow-ly wav-ing hands, And the sound of her gar-ment

poco cresc.

The second system continues the vocal and piano parts. The vocal line features a triplet of eighth notes. The piano accompaniment also includes a triplet of eighth notes. The system ends with a *poco cresc.* marking.

seem-eth Like waves on the lev-el sands;

mf dim.

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes. The system concludes with a *mf dim.* marking.

P So com-eth sleep.

P

The fourth system shows the vocal line and piano accompaniment. The vocal line begins with a piano (*P*) dynamic. The piano accompaniment also starts with a piano (*P*) dynamic. The system concludes with a *P* dynamic marking.

tranquillo

There is rest _____ for all man-kind,

dim.

When her slow wings stir the wind; With lul-la-by the

p *pp*

p *pp* *veloso*

drow-sy wa-ters creep _____ To kiss _____ the

mf

mf *mf*

feet _____ of sleep.

Prit.

dim. e rit. *pp*

A SET
OF
SIX LOVE LYRICS

No.

1. GULLS IN AN AËRY MORRICE.
2. GERALDINE.
3. FILL A GLASS WITH GOLDEN WINE.
4. THE SHADOW OF DAWN.
5. THE NIGHTINGALE AND THE ROSE:
6. WHEN YOU ARE OLD.

THE WORDS WRITTEN BY

W. E. HENLEY

THE MUSIC COMPOSED BY

WILLIAM H. BELL.

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NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.