



ENGLISH  
LYRICS

(EIGHTH SET)

Set to music by

C. H. H. PARRY

PRICE  
TWO SHILLINGS AND SIXPENCE  
NET.

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To Dolly.

# WHENCE.

Julian Sturgis.

C. Hubert H. Parry.

*Largamente.*

Will he come to us out of the

west With hair all blow-ing free? Will he come, the last and

best, O - - - ver the flow-ing sea,

*cresc.*

*dim. e rit.*

12368 ·

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*p sostenuto* *cresc.* - - - - -  
 Pro-phet of days \_\_\_\_\_ to be? *a tempo*

*f Animato*  
 Aye, he will come; \_\_\_\_\_ the un - seen choir At -

*cresc.* *f*

*mf stringendo*  
 - tend his steps with song, \_\_\_\_\_ And on his breast a deep toned lyre, And

*stringendo* *mf*

*cresc.*  
 on his lips a word like fire To burn \_\_\_\_\_ the an-cient

*cresc.* *f cresc.* *ff*

*Animato.*

wrong.

*f* *cresc.*

*Grandioso*

Bay crowned and good-lier than a king, With voice both strong and

*f* *f*

*cresc.* *allargando* *cresc.*

sweet The song of free-dom he will sing And I from out the

*ff* *f allargando*

*p* *slower*

crowd shall fling My rose-wreath at his feet.

*p* *rit.*

# NIGHTFALL IN WINTER.

Langdon Elwyn Mitchell.

C. Hubert H. Parry.

*Slow.* *pp*

Cold is the

air, The woods are bare And brown; the herd Stand in the

yard. The frost doth fall; And round the hill

The hares move slow; The home-ward

*tranquillo*

crow, A - lone and high, Cros - ses the sky

*p*

All si - lent-ly. The quick streams freeze;

*p* *pp*

The mov-ing trees Are still; for now No breeze will

*p* *pp*

blow: The wind has gone With the day, down, And

*p* *dim. e poco rit.*

*a tempo*

clouds are come Bear-ing the gloom. The yel-low grass, In the

*pp a tempo*

clear glass— Of the bright pool Grows soft and dull. The wa-ter's eye That

held the sky Now glaz - es quite; And now the light On the

*allargando*

cold hill Fad-eth, un-til The gi-ant mass Doth seem to pass From near to

*allargando*



far;

*pp*

This system contains the first two staves of music. The vocal line (top staff) begins with a whole note rest, followed by a half note G4, and then a whole note rest. The piano accompaniment (bottom staff) starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piano part features a rhythmic pattern of eighth notes and quarter notes.

*p*

The clouds ob - scure The sky with

This system contains the third and fourth staves of music. The vocal line (top staff) has a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bottom staff) continues with a similar rhythmic pattern, featuring eighth and quarter notes.

*poco rit. p*

gloom: The night is come,

*dim. poco rit. p*

This system contains the fifth and sixth staves of music. The vocal line (top staff) has a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bottom staff) includes dynamic markings: *dim.* and *poco rit.* The piano part features a rhythmic pattern of eighth and quarter notes.

The night — is come. —

*dim. pp*

This system contains the seventh and eighth staves of music. The vocal line (top staff) has a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bottom staff) includes dynamic markings: *dim.* and *pp*. The piano part features a rhythmic pattern of eighth and quarter notes.

## MARIAN.

George Meredith.

C. Hubert H. Parry.

*Allegretto vivace.*

The piano introduction consists of four measures in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a *p* dynamic and includes the lyrics: "She can be as wise as— we, And wi - ser when she wish - es;". The piano accompaniment is marked *p* and consists of four measures.

The second line of the song features a vocal melody and piano accompaniment. The vocal line begins with a *p* dynamic and includes the lyrics: "She can knit with cun - ning wit, And dress the home - ly dish - es.". The piano accompaniment is marked *p* and consists of four measures.

*poco cresc.*

She can flour-ish- staff or pen, And deal a wound that ling-ers,

*poco cresc.*

She can talk the talk of men, And touch with thril-ling fing - - - ers.

*dolce*

*mf*

Match her ye a - cross the sea,

*mf*

Na - tures fond and fie - ry; Ye who zest the tur - ties' nest

With the ea - gles' ey - rie. *p* Soft and lov - ing is her soul,

*cresc.* Swift and lof - ty\_ soar - ing; Mix - ing with its dove-like dole

*cresc.* Pas - sion - ate a - dor - - - - ing.

*mf* Such a she who'll match with me? In

fly - ing or pur - su - ing, Sub - tle wiles are in - her smiles To

*p*

set the world a woo - ing. She is stead - - fast as a star And

*f allargando*

*f allargando*

yet the mad - dest maid - en: She can wage a gal - lant war, And give the

*Meno mosso.*

*p ad lib.*

*cresc.*

*cresc. molto*

*p colla voce*

peace of E - den.

*a tempo*

*mf a tempo cresc.*

# DIRGE IN WOODS.

George Meredith.

C. Hubert H. Parry.

*Lento.*

*P*

*dim.*

*mf*

A wind sways the pines, And be -

*P*

- low Not a breath of wild air;

*mf*

*p*

Still as the mos-ses— That glow On the floor-ing and

*p*

*p*

o-ver the lines Of the roots here and there. The

*sf*

*p sostenuto* *cresc.*

pine-tree drops its dead; They are qui-et, as un-der the

*p* *p* *poco cresc.*

*Più mosso.*

sea O - - ver - head,

*cresc. molto* *f*

o - - ver - head Rush - es life in a race

*sempre cresc.*

*rit.*

As the clouds, the clouds chase;

*rit.* *ff* *dim.*

*p*

And we go, And we drop like the

*p*



fruits of the tree, E - - ven

*slower.* *p*

*dim.* *pp*

we,

E - ven so.

*pp*

*dim.* *pp*

## LOOKING BACKWARD.

Julian Sturgis.

C. Hubert H. Parry.

*Slow.*

*p*

O my child love, my love of long ago, How

*pp* *pp* *cresc.*

great was life when thou and I were young! The world was bound-less,

*cresc. molto*

*mf* *f* *p*

For we did not know, And life — a poem, For we had not sung.

*poco agitato*

Now is the world grown

*cresc.* *p*

*f* *f* *dim.*

small, and we there-on Fill with mere care and toil — each narrow day;

*mf cresc., animando* *cresc.*

Elves from the wood, Dreams from my heart are gone And heaven is bare, for

*cresc.* *cresc.*

*mf agitato, stringendo*

God is far a-way. Canst thou not come and touch my hand again, And

*stringendo*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "God is far a-way." followed by "Canst thou not come and touch my hand again, And". The piano accompaniment features a series of triplet figures in the right hand, starting with a *mf* dynamic. The key signature has two flats and the time signature is 3/4.

*poco rit.*

I look on thee with grave in-nocent eyes? Thy

The second system continues the vocal line with the lyrics "I look on thee with grave in-nocent eyes? Thy". The piano accompaniment includes a *poco rit.* marking and features triplet figures in the right hand. A *cresc.* marking is present in the piano part towards the end of the system.

*Tempo animato. (ad lib.)* *p meno mosso* *molto rit.*

God has many angels; I would fain Woo for one hour one

*f colla voce p*

The third system begins with the tempo marking *Tempo animato. (ad lib.)* and *p meno mosso*. The vocal line has the lyrics "God has many angels; I would fain Woo for one hour one". The piano accompaniment starts with a forte (*f*) dynamic and includes the instruction *colla voce*. The system concludes with a *molto rit.* marking.

an-gel from the skies.

*a tempo* *poco cresc.*

The fourth system continues the vocal line with the lyrics "an-gel from the skies.". The piano accompaniment features a *p* dynamic and a *poco cresc.* marking. The system ends with a *a tempo* marking.

*P* *rit.*

O my child love, — come back come

*dim.* *mf* *rit.*

*a tempo*

back to me, And, laugh - ing, lead me from the toil and din!

*a tempo*

*P* *P* *cresc.*

Lay on my heart those small hands ten-der-ly And let the whole world

*cresc.*

*P*

*ad lib.*

in and let the whole world in.

*f* *allargando* *f*

## GRAPES.

Julian Sturgis.

C. Hubert H. Parry.

*Vivacissimo.*

*ff*

*f*

*f*

Come, boy Bacchus, a bunch of grapes, The bunch you dear - est

treasure! 'T will fill my soul with ex - - - - - qui-site

shapes, For well I know the pleasure — Of a rich ripe grape —

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 half note 'sh' and a quarter note 'apes,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A dynamic marking of *mf* is placed above the piano accompaniment.

— slow pressed — in the mouth — Bringing me dreams of the

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'slow' and another for 'pressed'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *p* and *cresc. molto* above the vocal line, and *p cresc.* above the piano accompaniment.

lus - ty South, Of sun-brown youth And sun-bright mai - den And all a

The third system shows the vocal line with notes for 'lus - ty South, Of sun-brown youth And sun-bright mai - den And all a'. The piano accompaniment has a more active eighth-note pattern. A dynamic marking of *f* is placed above the vocal line.

laugh - - ing, And all a la - - den with grapes,

The fourth system concludes the vocal line with notes for 'laugh - - ing, And all a la - - den with grapes,'. The piano accompaniment continues with a consistent eighth-note accompaniment. Dynamic markings of *f* are present above the vocal line.

grapes, grapes, grapes, grapes, grapes, beyond all measure!

And all a laughing And all a la - den

with grapes, grapes, grapes

*ff* *allargando* *rit.*

— beyond all measure.

*sf* *ff a tempo*