



To
Arthur Duke Coleridge.

ENGLISH
LYRICS

(NINTH SET)

The words by
MARY E. COLERIDGE

Set to music by
C. H. H. PARRY

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THREE ASPECTS.

Mary E. Coleridge.

C. Hubert H. Parry.

Slow. *largamente*
mf
Some showed me Life as

f *dim.* *largamente*

cresc. *f* *mf*
'twere a roy-al game, Shin - ing in every col-our of the sun, With

cresc. *allargando*
pri-zes to be played for, one by one, Love, rich-es,

cresc. *allargando*

mf *Agitato, più mosso.*

fame. Some showed me Life as

a tempo

f

'twere a terrible fight, A ceas-less striv-ing 'gainst un - num - bered foes, A

cresc.

bat-tle e-ver har-der to the close, End - ing in

mf

night. *rit.*

f *mf* *rit.* *dolce*

p *meno mosso*

Thou — thou didst make of Life a

meno mosso *p* *dim.*

poco animando *p*

vi - sion deep Of the deep hap - pi-ness the

p *poco animando*

cresc.
 spir-it feels When heaven-ly mu - sic Heaven it -

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 the lyrics "spir-it feels" and continues with "When heaven-ly mu - sic Heaven it -". The piano accompaniment consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand. A *cresc.* (crescendo) marking is placed above the vocal line.

- self re - veals *rit.* *P* And pas - sions

The second system continues the vocal line with the lyrics "- self re - veals" and "And pas - sions". The piano accompaniment maintains its rhythmic flow. A *rit.* (ritardando) marking is placed above the vocal line, and a *P* (piano) dynamic marking is placed below the piano accompaniment.

sleep, *a tempo* and pas - sions sleep.

The third system concludes the vocal line with the lyrics "sleep," and "and pas - sions sleep.". The piano accompaniment features a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking. A *a tempo* marking is placed above the vocal line.

rit. *Tempo I^o*

The fourth system shows the piano accompaniment concluding the piece. It includes a *rit.* (ritardando) marking and a *Tempo I^o* (first tempo) marking. The piano accompaniment ends with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking.

A FAIRY TOWN.

(ST. ANDREW'S.)

Mary E. Coleridge.

C. Hubert H. Parry.

Allegretto scherzando. *p semplice*

While the sun was go-ing down,

mf *dim.* *p*

There a-rose a fai-ry town.

mf *dim.*

p *meno mosso*

Not the town I saw by day, Cheer-less, joy-less, dull and gray,

pp meno mosso

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a tempo *poco rit.* *mf*

But a far, fan -

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

allargando

-tas-tic place, Build - ed with e - the - real grace,

cresc. *allargando* *f* *dim.*

pp tranquillo

Shimmer-ing in a ten-der mist That the slant-ing rays had kissed

pp tranquillo

poco cresc. *rit.*

Ere they let their lat - est fire Touch with gold — each slen - der

poco cresc. *rit.*

a tempo spire. *rit.* *a tempo* *p* There no men and women be;

fa tempo *dim.* *rit.* *a tempo* *p*

poco rit. Mermen, maidens of the sea, Combing out their tangled locks, Sit and

poco rit.

poco rit. sing a-mong the rocks. *poco rit.*

mf

p a tempo As their rud - dy harps they sound,

a tempo *p*

With the sea - weed twist - ed round,

In the shi - ning sand be - low

See the ci - ty down - - -

rit. ad lib. e dim.

p colla voce

- - ward go!

a tempo

p a tempo

dim.

THE WITCHES' WOOD.

Mary E. Coleridge.

C. Hubert H. Parry.

Lento misterioso.

There was a wood, a
 witches' wood, All the trees there - in were
 pale - They bore no branch-es green and good But

pp *mf* *P* *mf* *dim.*

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P *Allegretto.*

as it were a gray nun's veil.

mf

They talked and chattered in the wind From morn-ing

dim.

dawn to set of sun, Like men and women that have

sinned, Whose thou-sand e - vil tongues are

one. *P* Their roots were like the hands of men, *poco cresc.* Grown hard and

pp legatissimo *poco cresc.*

animando cresc. brown with clutch - ing gold, Their

animando cresc.

fol - iage wo - men's tress - es *f* when The hair is

f *cresc.*

allargando withered, thin and old. *rit.*

allargando *ff dim.* *rit.*

Poco meno mosso.

dolce

P

There nev-er did a sweet bird sing For hap - py

pp

mormorando

love _____ a - bout his nest. The clus - tered

cresc.

bats on e - vil wing

cresc.

Each hol-low trunk and bough pos-sessed.

mf dim.

Tempo I^o

And in the midst a

The first system of music features a vocal line in G major, 4/4 time, starting with a piano (*P*) dynamic. The lyrics are "And in the midst a". The piano accompaniment consists of two staves: the right hand has a triplet of eighth notes in the treble clef, and the left hand has a triplet of eighth notes in the bass clef, both marked *pp* (pianissimo).

pool there lay Of wa-ter white, as tho' a scare Had

The second system continues the vocal line with lyrics "pool there lay Of wa-ter white, as tho' a scare Had". The piano accompaniment features a *cresc.* (crescendo) marking. The right hand has a series of chords in the treble clef, and the left hand has a rhythmic pattern of eighth notes in the bass clef, marked *f* (forte).

frightened off the eye of day And kept the Moon re -

The third system continues the vocal line with lyrics "frightened off the eye of day And kept the Moon re -". The piano accompaniment includes dynamic markings of *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The right hand has a melodic line in the treble clef, and the left hand has a rhythmic pattern in the bass clef.

- flec - ted there.

The fourth system concludes the vocal line with the lyrics "- flec - ted there.". The piano accompaniment features a *dim.* (decrescendo) marking. The right hand has a melodic line in the treble clef, and the left hand has a rhythmic pattern in the bass clef, marked *pp* (pianissimo).

WHETHER I LIVE.

Mary E. Coleridge.

C. Hubert H. Parry.

Lento.

mf *p* *p*

Whether I live, or whether I die, What-e-ver the worlds I

pp

see, I shall come to you by-and-by, And you will

più lento *p* *più lento* *pp* *colla voce*

cresc.

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come to me. Who-e-ver was fool-ish,

mf *animando*

pp *mf* *animando*

we were wise, We crossed the bound-a-ry line,

cresc. *f*

rit. *Tempo I^o* *rit.*

I saw my soul look out of your eyes,

f rit. e dim. *p* *rit.*

p ad lib.

You saw your soul in mine.

p *colla voce* *pp* *pp*

ARMIDA'S GARDEN.

Mary E. Coleridge.

C. Hubert H. Parry.

Slow.

P

I have been there be-

mf *pp* *P*

cresc.

-fore thee, O my love! Each wind-ing way I know-

cresc.

poco cresc.

p

- and all the flowers, The shadowy cy-press trees, the

poco cresc.

rit. *P* *a tempo* *dim.*

twi - light grove, Where rest, in fra - grant sleep,

rit. *a tempo* *P* *pp*

rit. *a tempo*

— the en - chant - - ed hours.

rit. *a tempo* *mf*

rit. *p* *meno mosso*

I have been there be - fore thee.

dim. *rit.* *meno mosso* *P*

poco animando
p *cresc.* *cresc.*

At the end There stands a gate through

poco animando *cresc.*

which thou too must pass. When thou shalt

allargando ***f***

cresc. *allargando* ***f***

reach it, God in mer-cy send Thou say no bit-te-rer

rit. ***mf*** *p* *più lento*

più lento *cresc.*

word, love, than "A - las?"

ad lib. *a tempo* *dim.*

THE MAIDEN.

Mary E. Coleridge.

C. Hubert H. Parry.

Lightly.

p

mf

Who was this that

came by the way, When the flowers were spring - ing? She

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bore in her hair the buds of May, And a bird on her shoul-der,

The first system of music features a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "bore in her hair the buds of May, And a bird on her shoul-der,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A "cresc." marking is present above the piano part in the fourth measure.

sing - - - - - ing.

The second system continues the vocal line with the lyrics "sing - - - - - ing.". The piano accompaniment continues with the same eighth-note pattern. A "cresc." marking is present above the piano part in the first measure, and a "p" (piano) marking is present above the piano part in the fourth measure. A triplet of eighth notes is marked with a "3" above it in the fifth measure.

A

The third system shows the piano accompaniment continuing. A "p" (piano) marking is present above the piano part in the first measure. The system concludes with a double bar line and a repeat sign.

gir - dle of the fair - est green Her slen - der waist con-

The fourth system features a vocal line with the lyrics "gir - dle of the fair - est green Her slen - der waist con-". The piano accompaniment continues with the same eighth-note pattern.

- fi - néd, And such a flame was nev - er seen As

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "- fi - néd, And such a flame was nev - er seen As". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together and slurs over groups of notes.

cresc.
in her eyes there shi - - - - -

cresc. *p*

The second system continues the vocal line with the lyrics "in her eyes there shi - - - - -". The piano accompaniment continues with similar rhythmic patterns. A *cresc.* (crescendo) marking is placed above the vocal line and below the piano accompaniment. The system ends with a *p* (piano) dynamic marking and a double bar line.

- - néd.

mf

The third system shows the vocal line with the lyrics "- - néd." and a double bar line. The piano accompaniment continues with the same rhythmic pattern. A *mf* (mezzo-forte) dynamic marking is placed above the piano part.

mf
By the way she came, that way she went, And

The fourth system features the vocal line with the lyrics "By the way she came, that way she went, And". The piano accompaniment continues with the same rhythmic pattern. A *mf* dynamic marking is placed above the piano part.

p *meno mosso*
took the sun - light with her. The May of
meno mosso
p

life shall all be spent

poco rit. *a tempo*
Ere she a - gain come hith - er!
poco rit. *a tempo*
colla voce *p*

THERE.

Mary E. Coleridge.

C. Hubert H. Parry.

Slow.

mf *pp* *mf* *f*

dim. *pp*

cresc.

There, in that o - ther world, —

what waits for me? What shall I find

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poco agitato cresc.

af - - ter that o - ther birth? No storm-y, toss - ing, foam - ing,

poco agitato cresc.

rit. *Più mosso.*

smil - - ing sea, But a new earth.

rit. *mf*

P

No sun to mark the chang-ing of the

dim.

days, No slow, soft fall - ing of the al - ter - - - nate

rit.

p

night, No moon, no star, no

agitato cresc.

agitato

light up-on my ways, ———— On - ly the Light.

a tempo

mf

f *a tempo*

cresc. *mf cresc.* *f* *cresc. molto*

poco rit. *a tempo*
mf
 No gray ca-the - - dral,

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

wide and won-drous fair, *cresc.* That I may tread Where

cresc.

all my fa-thers trod. *allargando* *cresc. molto* Nay, nay, my soul, no house of God is there, —

allargando

f *lento ad lib.* But on - ly God, *p* on - ly God. —

colla voce *mf* *dim.* *FP*

Ped.



THE SONGS
IN
LE NOZZE DI FIGARO
AND
DON GIOVANNI.

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY
ALBERTO RANDEGGER.

PREFACE.

Mozart's keen appreciation of the subtleties of the words he set to music is often so evident that, without a thorough understanding of their significance, it would be impossible to sing the music—to the spirit of which the words are closely allied—in strict accordance with the composer's intention.

With a view to meeting this difficulty a special English version has been adapted, to express, as nearly as possible, the *literal* meaning of the original Italian text.

In these translations no attempt has been made at versification, and they do not claim any literary merit, but they *may* be used in singing the songs, if desired.

In any case they will prove valuable to singers who are not familiar with the Italian language.

The alterations, cadences, &c., added in small type over the original music, are used by many eminent artists. The Editor, however, does not hold himself responsible for them, and leaves their adoption or rejection to the taste and discretion of the singer.

LE NOZZE DI FIGARO.

BOOK 1.

SOPRANO (The Countess).

1. PORGI AMOR.
2. DOVE SONO.
3. AL DESIÒ DI CHÌ T'ADORA.

BOOK 2.

SOPRANO (Susanna and Cherubino).

1. DEH VIENI, NON TARDAR.
2. NON SO PIÙ COSA SON.
3. VOI, CHE SAPETE.
4. UN MOTO DI GIOJA.

BOOK 3.

BARITONE (Figaro).

1. SE VUOL BALLARE.
2. NON PIÙ ANDRAI.
3. APRITE UN PO' QUEGL' OCCHI.

BOOK 4.

BARITONE AND BASS (The Count and Bartolo).

1. VEDRÒ MENTR' IO SOSPIRO.
2. LA VENDETTA.

DON GIOVANNI.

BOOK 1.

SOPRANO (Donna Anna and Donna Elvira).

1. NON MI DIR.
2. MI TRADÌ.

BOOK 2.

SOPRANO (Zerlina).

1. VEDRAI CARINO.
2. BATTI, BATTI, O BEL MASETTO.

BOOK 3.

TENOR (Don Ottavio).

1. IL MIO TESORO.
2. DALLA SUA PACE.

BOOK 4.

BARITONE AND BASS (Don Giovanni and Leporello).

1. DEH, VIENI ALLA FINESTRA.
2. FIN CH'HAN DAL VINO.
3. MADAMINA.

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