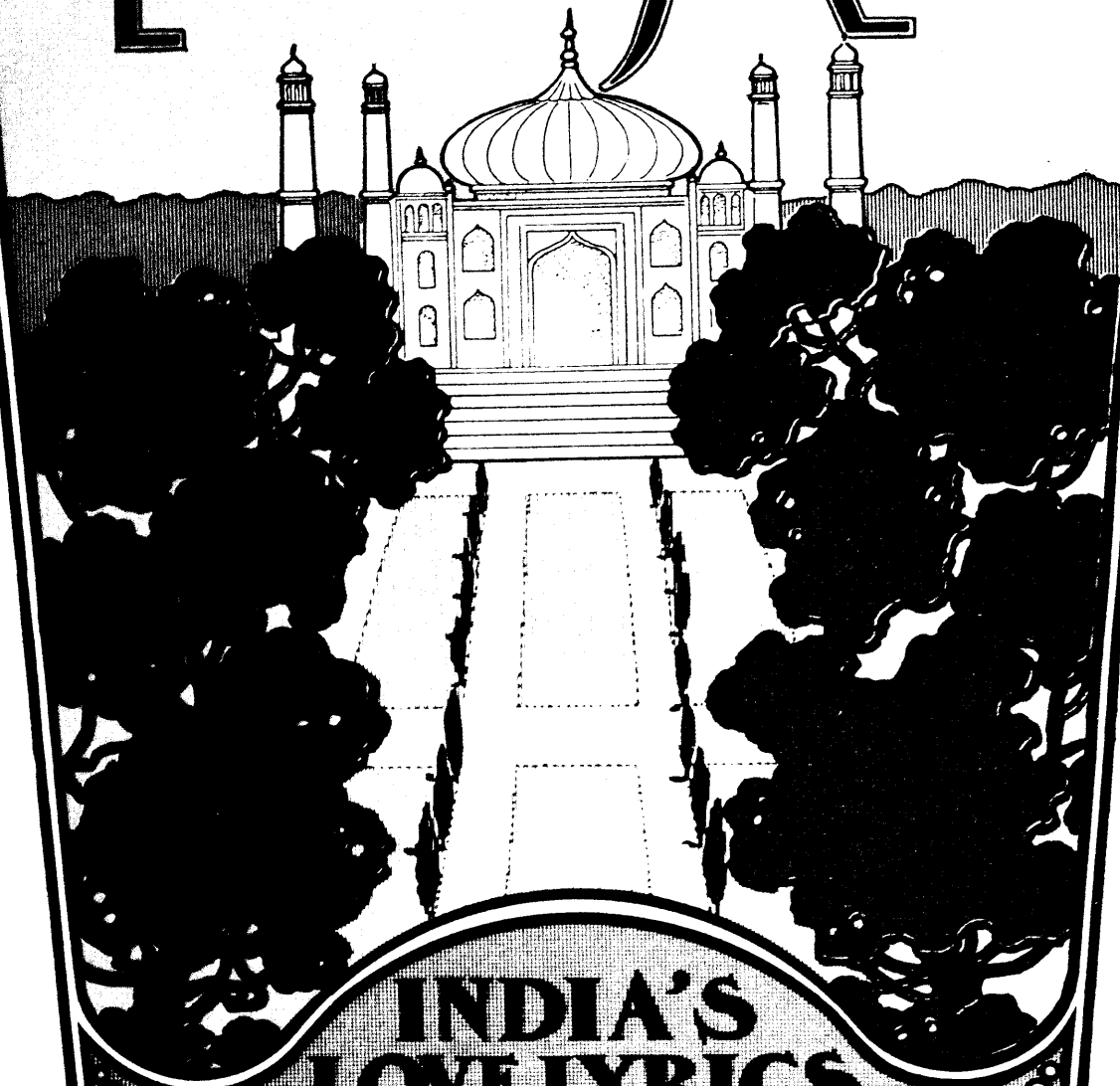


The Garden of Kama



**INDIA'S
LOVE LYRICS**

by Lawrence Hope,

The Music composed by
HENRY B. VINCENT.

THE JOHN CHURCH COMPANY
100 N. W. CORNER OF THE LEXINGTON, MASS.

"What should you know of him, or words of his?
But all the songs he sang were sung for you."

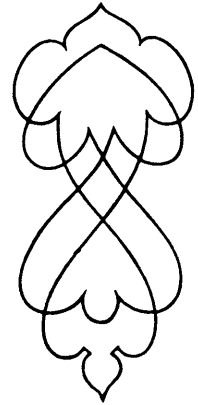
THE GARDEN OF KAMA



A Song Cycle
For Four Solo Voices.

Soprano, Contralto, Tenor and Baritone
with Piano forte accompaniment.

The Music composed by
HENRY B. VINCENT.



The Words selected from
**INDIA'S
LOVELY LYRICS**

By
LAURENCE HOPE,

*(By permission of
John Lane, New York.)*



THE JOHN CHURCH COMPANY
Cincinnati, Chicago, New York, Leipsic, London.

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The Garden of Kama

KAMA, THE INDIAN GOD OF LOVE



PROLOGUE

Baritone Solo and Quartet

Out of the joy of your marriage feast,
Oh, brothers, be good to me.
The way is long, and the Shrine is far,
Where my weary feet would be.
And feasting is always somewhat sad
To those outside the door—
Still; Love is only a dream, and Life
Itself is hardly more!



“The Garden by the Bridge” —

Tenor Solo

The Desert sands are heated, parched and dreary,
The tigers rend alive their quivering prey;
• • • Here the kites rise weary
Too gorged with living food to fly away.

All night the hungry jackals howl together
Over the carrion in the river bed.
Or seize some small soft thing of fur or feather
Whose dying shrieks on the night air are shed.

I hear from yonder Temple in the distance,
Whose roof with • • • carved Gods is piled.
Reiterated with a sad insistence,
Sobs of, perhaps, some immolated child.

THE GARDEN OF KAMA

Strange rites here, where the archway's shade is deeper,
Are consummated in the river bed;
Pariahs steal the rotten railway sleeper
To burn the bodies of their cholera dead.

But yet their lust, their hunger, can not shame them
Goaded by fierce desire, that flays and stings;
Poor beasts, and poorer men. Nay, who shall blame them?
Blame the Inherent Cruelty of Things.

The world is horrible and I am lonely,
Let me rest here where yellow roses bloom
And find forgetfulness, remembering only
Your face beside me in the scented gloom.

I am so weary of the Curse of Living
The endless, aimless torture, tumult, fears—
* * * * *
* * * * *

Ah, give me here beneath the trees in flower,
Beside the river where the fire-flies pass,
One little dusky, all consoling hour,
Lost in the shadow of the long grown grass.

You walk thro' life, unheeding all the sorrow,
The fear and pain set close around your way,
Meeting with hopeful eyes each gay to-morrow,
Living with joy each hour of glad to-day.

Give me, oh you whose arms are soft and slender,
Whose eyes are nothing but one long caress.
Against your heart, so innocent and tender,
A little Love and some Forgetfulness.

THE GARDEN OF KAMA

“Oh, Silver Stars”—

Baritone Solo

Oh, Silver Stars that shine on what I love,
Touch the soft hair and sparkle in the eyes,—
Send, from your calm serenity above,
Sleep to whom, sleepless, here, despairing lies.

* * * * *

Far in the hillside camp in slumber lies
What my worn eyes worship but never see.
Happier stars! Your myriad silver eyes
Feast on the quiet face denied to me.

* * * * *

And ere the sunshine of the Desert jars
My sense with sorrow and another day,
Through your soft Magic, oh, my Silver Stars!
Turn sleep to Death, in some mysterious way.



“The Starlight”—

Quartet

O beautiful Stars, when you see me go
Hither and thither in search of love.
Do you think me faithless, who gleam and glow
Serene and fixed in the blue above?
O stars, so golden, it is not so.

Hither and thither I wandering go,
With aimless haste and wearying fret
In a search for pleasure and love? Not so.
Seeking desperately to forget.
You see so many, O stars, you know.

THE GARDEN OF KAMA

But there is a garden I dare not see,
There is a place where I fear to go,
Since the charm and glory of life to me
The brown earth covered there, long ago,
O stars, you saw it—you know, you know.



“Love Lightly”—

Soprano Solo

There were Roses in the hedges, and Sunshine in the sky,
Red Lilies in the sedges, where the water rippled by,
A thousand Bulbuls singing—oh, how jubilant they were—
And a thousand flowers flinging all their sweetness on the air.

But you, who sat beside me, had a shadow in your eyes,
Their sadness seemed to chide me when I gave you scant replies;
You asked, “Did I remember,” and “When had I ceased to care?”
In vain you fanned the ember, for the love flame was not there.

* * * * *

But half love is a treason, that no lover can forgive,
I had loved you for a season, I had no more to give.
You saw my passion faltered, for I could but let you see,
And it was not I that altered, but Fate that altered me.

And so, since I am tired of love, I ask you to forget,
What is the use you caring—now that I no longer care—
When Love is dead, his Memory can only bring regret;
Forget me, oh, forget me, and my flower-scented hair!



“No Rival Like the Past”—

Contralto Recitative

As those who eat a Luscious Fruit, sunbaked,
Full of sweet juice, with zest, until they find
It finished, and their appetite unslaked,
And so return and eat the pared-off rind;—

THE GARDEN OF KAMA

We, who in Youth, set white and careless teeth
In the Ripe Fruits of Pleasure while they last,
Later, creep back to gnaw the cast-off sheath,
And find there is no Rival like the Past.



“Famine Song”—

Quartet

Death and Famine on every side
And never a sign of rain;
The bones of those who have starved and died
Unburied upon the plain.
What care have I that the bones bleach white?
To-morrow they may be mine,
But I shall be with you to-night †
And drink your lips like wine!

Cholera, Riot, and Sudden Death,
And the brave red blood set free,
The glazing eye and the failing breath,—
But what are these things to me?
Your breath is quick and your eyes are bright,
And your blood is red like wine,
And I shall be with you to-night †
And hold your lips with mine!

I hear the sound of a thousand tears,
Like softly pattering rain:
I see the fever, folly, and fears
Fulfilling man's tale of pain.
But for the moment your star is bright,
I revel beneath its shine,
For I shall be with you to-night †
And feel your lips on mine.

• • • • •
† A slight alteration of the original text.

THE GARDEN OF KAMA

So on I work, in the blazing sun,
To bury what dead we may,
But glad, oh glad, when the day is done
And the night falls around us grey.
Would those we covered away from sight
Had a rest as sweet as mine!
For I shall be with you to-night †
And drink your lips like wine.



“The Aloe”—

Soprano Solo

My life was like an Aloe flower, beneath an orient sky,
Your sunshine touched it for an hour; it blossomed but to die.
Torn up, cast out, on rubbish heaps where red flames work their will,
Each atom of the Aloe keeps the flower-time fragrance still.



“Poppy Song”—

Tenor Solo

The fields are full of Poppies and the skies are very blue,
By the Temple in the coppice, I wait, Beloved, for you;
The level land is sunny, and the errant air is gay,
With the scent of rose and honey; will you come to me to-day?

The Temple bells are ringing, for the marriage month has come.
I hear the women singing, and the throbbing of the drum.

* * * * *

Oh that we, who have for pleasure so short and scant a stay,
Should waste our summer leisure; will you come to me to-day?

Little Life has got to offer, and little man to lose,
Since to-day Fate deigns to proffer; Oh wherefore, then, refuse
To take this transient hour in the dusky Temple gloom
While the poppies are in flower, and the mangoe trees a-bloom.

THE GARDEN OF KAMA

And if Fate remember later, and come to claim her due,
What sorrow will be greater than the Joy I had with you?
For to-day, lit by your laughter, between the crushing years,
I will chance, in the hereafter, eternities of tears.



Till I Wake —

Contralto Solo

When I am dying, lean over me tenderly, softly,
Stoop, as the yellow roses droop in the wind from the South.
So I may, when I wake, if there be an Awakening,
Keep, what lulled me to sleep—the touch of your lips on my mouth.



To the Hills —

Baritone Solo

'Tis eight miles out, and eight miles in,
Just at the break of morn.
'Tis ice without and a flame within,
To gain a kiss at dawn!

• • • • •

Behind us, wrapped in mist and sleep,
The Ruined City lies:
(Although we race, we seem to creep!)
While lighter grow the skies.

• • • • •

As mile on mile behind us falls,
Till, Oh delight! I see
My Heart's Desire, who softly calls
Across the gloom to me.

• • • • •

THE GARDEN OF KAMA

Midwinter grips this lonely land,
This stony, treeless waste,
Where East, due East, across the sand,
We fly in fevered haste.

* * * * *

'T is eight miles out, and eight miles in,
Just at the break of morn.
'T is ice without and flame within,
To gain a kiss at dawn!

—††—

“Golden Eyes”—

Quartet and Tenor Solo

Oh Amber Eyes, oh Golden Eyes!
Oh Eyes so softly gay!
Wherein swift fancies fall and rise,
Grow dark and fade away.
Eyes like a little limpid pool
That holds a sunset sky,
While on its surface, calm and cool,
Blue waterlilies lie.

* * * * *

(Tenor)

Oh, you whom I name “Golden Eyes,”
Perhaps I used to know
Your beauty under other skies
In lives lived long ago.
Perhaps I rowed with galley slaves,
Whose labor never ceased,
To bring across Phœnician waves
Your treasure from the East.

* * * * *

THE GARDEN OF KAMA

Perhaps, adrift on desert shores,
Beside some shipwrecked prow,
I gladly gave my life for yours,
Would I might give it now!
Or on some sacrificial stone
Strange Gods we satisfied—
Perhaps you stooped and left a throne
To kiss me ere I died.

* * * * *

(*Quartet*)

Oh Tender Eyes! Oh Wistful Eyes!
You smiled on me one day,
And all my life, in glad surprise,
Leapt up and pleaded "Stay!"
Alas! oh cruel, starlike eyes,
So grave and yet so gay,
You went to lighten other skies,
Smiled once and passed away.

The way is long and the Shrine is far,
Where my weary feet would be.

* * * * *

Still; Love is only a dream, and Life
Itself is hardly more!
Inshallah! Inshallah!



FINIS

The Garden of Kama.

Feasting is always somewhat sad.

Baritone Solo and Quartet.

*Words from India's Love Lyrics
By LAURENCE HOPE.

Music by
HENRY B. VINCENT.

Un poco lento. ♩ = 52

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a *mf* dynamic and a *con pedale* instruction. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *cresc.*, *f*, *a tempo*, *ff*, and *poco accel.*. A section of the right hand is marked *L.H. R.H.* with accents.

BARITONE SOLO. pp

Out of the joy of your mar - riage feast, Oh,

The baritone solo begins with a *pp* dynamic. The piano accompaniment is marked *a tempo* and *pp*. The music continues with a steady accompaniment and chords.

broth - ers, be good to me. The way is long and the

The baritone solo continues with a *pp* dynamic. The piano accompaniment includes *dim.* and *mf* markings. The music concludes with a *p* dynamic.

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Shrine is — far, ————— Where my feet, my wea-ry feet would

Moderato. ♩ = 60

SOP.

ALTO.

TENOR.

BAR.

be.

those — out-side the door, Still; Love is on - ly a dream, — and

those — out-side the door, Still; Love is on - ly a dream, — and

those — out-side the door, Still; Love is on - ly a dream, — and

cresc. *f*

rit.

Life It-self, ah! — is hard-ly more! —

Life It-self, ah! ah! — is hard-ly more! —

Life It-self, ah! ah! — is hard-ly more! —

rall. *pp* *mf* *attacca subito*

The Garden by the Bridge.

Tenor Solo.

Moderato ma più tosto mosso, quasi Recit. ♩ = 66

The Desert sands are heated, parch'd and

drear - y, The ti-gers rend a-live their quivering prey; The kites rise,

wea - ry, Too gorg'd with liv-ing food to fly a - way. -

All night the hungry jackals howl to - geth - er O-ver the car-ri-on in the

riv-er bed, Or seize some small soft thing of fur or feath - er Whose

dy - ing shrieks on the night air are shed. —

Più mosso.

I hear from yonder Temple in the dis - tance Whose roof with carv - en Gods is piled,

Re - it - er - at - ed, with a sad in - sist - ence Sobs of, perhaps, some im - mo - lat - ed child.

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 two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "Re - it - er - at - ed, with a sad in - sist - ence Sobs of, perhaps, some im - mo - lat - ed child." The piano accompaniment includes dynamic markings such as *sf* and *v*.

Strange rites here, where the archway's shade is deep - er, Are consummated in the riv - er bed;

The second system continues the vocal line and piano accompaniment. The lyrics are: "Strange rites here, where the archway's shade is deep - er, Are consummated in the riv - er bed;". The piano accompaniment includes dynamic markings such as *f* and *pp*.

Pa - ri - as steal the rotten railway sleeper, To burn the bodies of their cholera

The third system continues the vocal line and piano accompaniment. The lyrics are: "Pa - ri - as steal the rotten railway sleeper, To burn the bodies of their cholera". The piano accompaniment includes dynamic markings such as *p* and *f*.

dead.

The fourth system concludes the vocal line with the word "dead." and continues the piano accompaniment. The piano accompaniment includes dynamic markings such as *f dim.* and *cresc.*

parlando

But yet, their lust, their hun-ger, can - not shame them Goaded by

poco accel.

fierce de-sire, that flays and stings;

f

Poor beasts, and poor - er men. Nay, who shall blame them?

ff dim. rall.

f declamato

Blame the In-her-ent Cru - el - ty of Things.

f dolore


The world is hor-ri-ble and

I am lone-ly, Let me rest here where yel-low ros-es bloom And find for -



The first system of the musical score 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 one flat (Bb). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with some triplets in the right hand.

get - ful-ness, re-mem-ber on - ly Your face be-side me in the



The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a prominent melodic line in the right hand, with a dynamic marking of *p* (piano) appearing in the lower right.

scent - ed gloom. I am so

con espressione



The third system shows the vocal line with a quarter rest and then eighth and quarter notes. The piano accompaniment is highly expressive, with a dynamic marking of *p* and the instruction *con espressione* written above the right hand. The piano part features intricate chordal textures and moving lines.

wea - ry of the Curse of Liv - ing, the end-less, aim-less tor-ture, tu-mult,



The fourth system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes several triplet markings in the right hand.

p poco accel

fears. Ah, give me here be - neath the trees in flow - er,

p poco accel

a tempo

Be - side the riv - er where the fire - flies pass, One lit - tle dusk - y,

a tempo

p poco accel. *a tempo*

all con - sol - ing hour Lost in the shad - ow of the long grown grass.

p poco accel. *a tempo*

You walk thro' life, — un - heed - ing all the sor - row, The fear and pain set

L. H.

poco accel. marcato cresc.

close a-round your way, — Meet-ing with hope-ful eyes each gay to-mor - row,

poco accel. marcato cresc.

ff marcato

Liv - ing with Joy — each hour of glad to-day.

ff marcato

plaintivo

Give me, oh, you whose arms are soft and slen - der,

dim. molto *pp*

Whose eyes are noth - ing but one long ca-ress, A-gainst your heart, — so
con passione

in - no-cent and ten - der, A lit-tle Love and some For - get-ful-ness.

rall. *accel.* *pp*

pp sotto voce

A-gainst your heart — For-get-ful-ness. —

p molto rit *pp* *marcato*

Ah! —————

sotto voce *morendo* *ppp*

ppp

Oh, Silver Stars.

Baritone Solo.

Andante affettuoso. $\text{♩} = 54$

p

Oh, Silver

p *cresc. molto* *ff* *dim.* *p* *rit.* *p*

Stars that shine on what I love,— Touch the soft hair and spar-kle in the

eyes, Send from your calm se-ren-i-ty a - bove,— Sleep to whom,

p

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p

sleep-less, here, de-spair-ing lies. Far in the hill - side camp, in slum-ber

pp
L.H.

p

lies ————— What my worn eyes wor-ship, but nev-er see. Oh happier

L.H. *mf*

Stars! your myr-iad sil-ver eyes — Feast on the face, the face de-nied to

poco a poco cresc.

Starlight. Quartet.

Andante espressivo assai sostenuto. ♩ = 126.

SOP.

ALTO.

TEN.

BAR.

Andante espressivo assai sostenuto. ♩ = 126.

p L.H.

cresc.

f

p

rit.

a tempo

p

Oh, Beau-ti-ful Stars, when you

p

Oh, Beau-ti-ful Stars, when you

p

Oh, Beau-ti-ful Stars, when you

p

see me go Hith - er and thith - er, in search of love, Do

see me go Hith - er and thith - er, in search of love, Do

see me go Hith - er and thith - er, in search of love, Do

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature. It features a steady bass line and chords in the right hand.

you think me faith - less, who gleam and glow, Se - rene and fixed in the

you think me faith - less, who gleam and glow, Se - rene and fixed in the

you think me faith - less, who gleam and glow, Se - rene and fixed in the

The piano accompaniment continues with two staves. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system. The accompaniment includes chords and melodic lines in both hands.

meno mosso

blue a - bove? Oh Stars, so gold - en, it is not so, — Oh,
 blue a - bove? Oh Stars, so gold - en, it is not so, — Oh,
 blue a - bove? Oh Stars, so gold - en, it is not so, — Oh,

meno mosso

f *pp*

Stars, not so .

dim.

Stars, so gold-en, not so .

dim.

Stars, so gold-en, not so .

pp

Tempo I.

poco rall.

R.H. L.H. R.H. L.H.

Hith - er and thith-er I wan-d'ring go, With aim-less haste and

Hith - er and thith-er I wan-d'ring go, With aim-less haste and

Hith - er and thith-er I wan-d'ring go, With aim-less haste and

p

wea - ry-ing fret; In a search for pleas-ure and love? Not so,

wea - ry-ing fret; In a search for pleas-ure and love? Not so,

wea - ry-ing fret; In a search for pleas-ure and love? Not so,

poco agitato

Seek - ing des-p'rate-ly to — for - get. Ah ——— Oh,

Seek - ing des-p'rate-ly to for - get. You see so man - y. Oh.

Seek - ing des-p'rate-ly to — for - get. You see so man - y, Oh,

You see, Oh,

cresc. e accel. *ff* *p a tempo*

Stars, ——— Oh, Stars, so gold-en, you know.

Stars, you know, Oh, Stars, so gold-en, you know.

f marcato Stars, you know, Oh. Stars, ——— you know.

Stars, Oh, Stars, so gold-en, **Tempo I.**

poco rall. *p* *R.H.* *R.H.* *L.H.* *L.H.*

molto dolore

But there is a gar-den I

But there is a gar-den I

But there is a gar-den I

rall.

^

dare not see, There is a place where I fear to go, Since the

dare not see, There is a place where I fear to go, Since the

dare not see, There is a place where I fear to go, Since the

L.H.

charm and glo - ry of life to me the brown earth cov-ered there,

charm and glo - ry of life to me the brown earth cov-ered there,

charm and glo - ry of life to me the brown earth cov-ered there,

L.H.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "charm and glo - ry of life to me the brown earth cov-ered there," repeated three times. The piano accompaniment is in bass clef with the same key signature. It features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the piano part. The marking "L.H." is written above the piano staff.

meno mosso

long a - go. Oh, Stars, you saw it. you know. you know. Oh,

long a - go. Oh, Stars, you saw it. you know. you know. Oh,

meno mosso

long a - go. Oh, Stars, you saw it. you know. you know. Oh,

meno mosso

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "long a - go. Oh, Stars, you saw it. you know. you know. Oh," repeated three times. The piano accompaniment is in bass clef with the same key signature. It features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the piano part. The marking "meno mosso" appears three times above the piano staff.

Stars, you know, Oh,

Stars, you saw it, you know, Oh, Stars, you saw it, Oh,

Stars, you saw it, you know, Oh, Stars, you saw it, Oh,

know Oh,

p *mf* *mf* *marcato*

rall.

Stars, you saw it, you know.

Stars, you saw it, you know.

Stars, you know.

Stars, you saw it, **Tempo I.**

rall. *a tempo* *R.H.* *L.H.* *R.H.* *L.H.* *p* *pp*

"Love Lightly."

Soprano Solo.

Allegretto grazioso. $\text{♩} = 112.$

The piano introduction is in 4/4 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a *f* dynamic and *ad lib.* marking. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. Dynamics shift to *p*, then *f*, *mf*, and finally *p molto rit.* as the introduction concludes.

The first system of the vocal and piano accompaniment. The vocal line begins with a *p* dynamic. The piano accompaniment starts with a *p* dynamic and *a tempo* marking. The right hand has a melodic line with triplets and a *brillante* section. The left hand has a bass line with a *L.H.* marking. The lyrics are: "There were Ros-es in the hed-g-es, And

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "Sun-shine in the sky, Red Lilies in the sedges, where the". The piano accompaniment features a *brillante* section with a *5* fingering and a *3* fingering. The lyrics are: "Sun-shine in the sky, Red Lilies in the sedges, where the

wa - ter rip-pled by, A thou-sand Bul - bles sing-ing, oh, how

5 *tr* 3 *tr* 3 *tr*

ju - bi - lant they were, And a thou-sand flow-ers fling-ing all their

5 5

molto rit.
sweet-ness on the air. But you, who sat be-side me, had a

meno mosso.

molto rit. 3 3 *tr*

shad-ow in your eyes, Their sad-ness seemed, to chide me, when I

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half rest followed by a quarter note, then continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

gave you scant re-plies; You asked "Did I re-mem-ber when had I ceased to care?" In

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes some more complex chordal textures and melodic lines in the right hand.

poco accel. vain you fanned the em-ber, for the love flame was not there. *a tempo* And

poco accel. L.H. R.H. L.H. R.H.

The third system concludes the piece. The vocal line ends with a half rest. The piano accompaniment features a final cadence. The left hand part is marked with *poco accel.* and includes the labels *L.H.* and *R.H.* for the left and right hands respectively. The right hand part is marked with *a tempo* and *tr* (trill).

half love is a trea-son, that no Lov-er can for - give, I

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "half love is a trea-son, that no Lov-er can for - give, I". The piano accompaniment features a complex rhythmic pattern with triplets and quintuplets in the right hand, and a more rhythmic bass line in the left hand.

loved you for a sea-son, and I had no more to give. You

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "loved you for a sea-son, and I had no more to give. You". The piano accompaniment maintains the complex rhythmic pattern with triplets and quintuplets in the right hand.

saw my pas-sion fal-tered, for I could but let you see, It

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "saw my pas-sion fal-tered, for I could but let you see, It". The piano accompaniment continues with the same complex rhythmic pattern.

was not I that al - tered, but Fate that al - tered me, And

poco rall.

so, since I am tired of love, I ask you to for - get, What

marcato

pp

is the use you car - ing, now that I no long - er care? When

pp

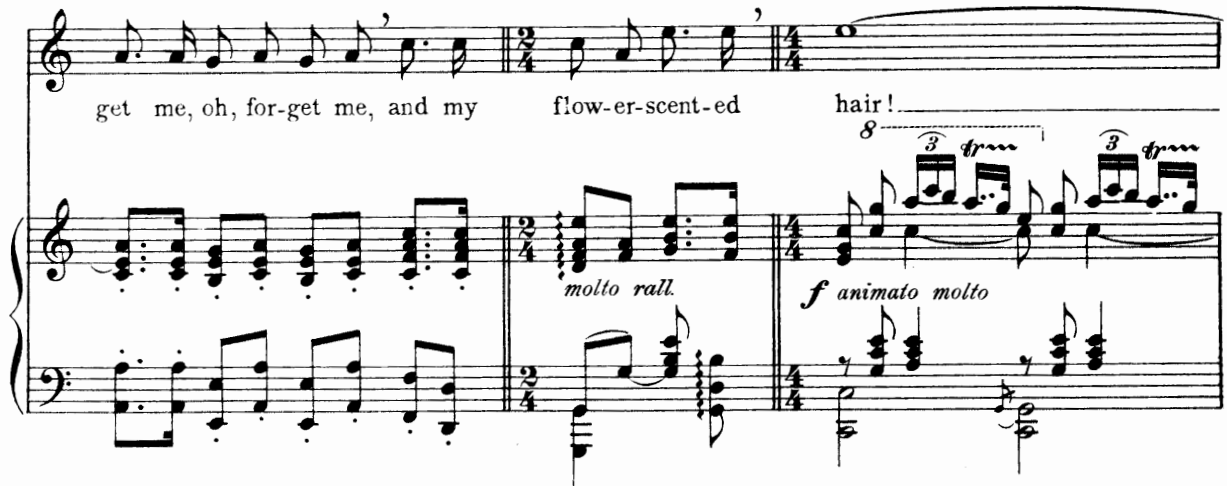
poco rall.

Love is dead, his Mem - o - ry can on - ly bring re - gret; For -

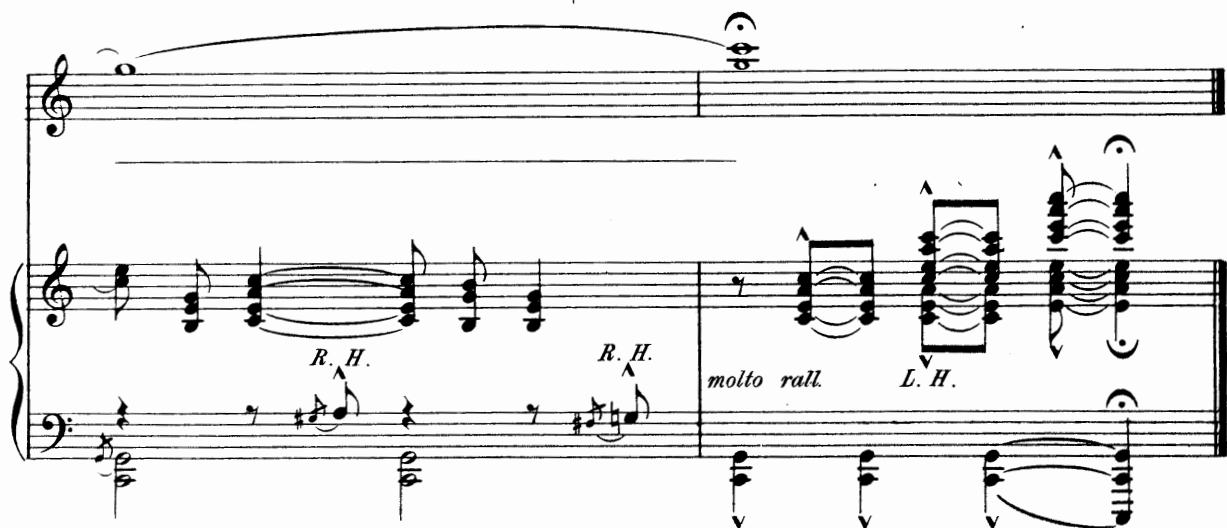


get me, oh, for-get me, and my flow-er-scent-ed hair!

molto rall. *f animato molto*



molto rall. *R. H.* *L. H.*



No Rival like the Past.

Contralto Solo.

Moderato. ♩ = 104

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter rest. The piano accompaniment starts with a *mf* dynamic, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamics shift to *p* and then *cresc. molto* as the piece progresses. The system concludes with an *accel.* marking.

The second system continues the piano accompaniment. It begins with a *f* dynamic, followed by *ff*, then *dim. molto*, and finally *pp*. The piano part features complex chordal textures and rhythmic patterns, including some sixteenth-note passages in the right hand.

Quasi Recit.

The third system introduces the vocal line with the lyrics "As those who eat a Luscious Fruit, sun-baked,". The vocal line is marked *p*. The piano accompaniment features a *rall.* (rallentando) marking. The piano part consists of chords and some melodic fragments, providing a recitative accompaniment for the vocal line.

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Full of sweet juice, with zest, un-til they find It fin-ished, and their ap-pe-tite un-

sostenuto *accel.* *a tempo*

8

slaked, And so re - turn

p *f*

8

to eat the pared-off rind; We, who in Youth, set white and careless teeth

fp *fp* *fp* *a tempo comodo*

a piacere *rall.* *a tempo*

In the Ripe Fruits of Pleasure while they last, La - ter, creep back, —

pp tenuto rall. *a tempo*

Creep back to gnaw — the cast - off sheath,

cresc. *f* *dim. molto*

declamato *f*

And find there is no Ri-val like the Past.

p *pp* *sf* *pp*

Famine Song.

Quartet.

Allegro con fuoco. ♩ = 144

The first system of the musical score is written for piano in G major (three sharps) and 2/4 time. It begins with a forte (*ff*) dynamic. The right hand (R.H.) plays a series of chords, while the left hand (L.H.) plays a rhythmic accompaniment of eighth notes. The system concludes with a trill in the right hand.

The second system continues the piece. It features a 'quasi trillo' in the right hand, which is a rapid, tremolo-like passage. The left hand provides a steady accompaniment. The dynamic is marked *sf* (sforzando).

The third system shows further development of the quasi-trill in the right hand. The left hand continues with its accompaniment. The system ends with a final chord in the right hand marked *fff* (fortissimo).

The fourth system features a melodic line in the right hand that begins to fade, marked *dim. molto* (diminuendo molto). The left hand continues with its accompaniment.

impetuoso
molto marcato

mp Death and fam-ine on ev - 'ry side and nev-er a sign of rain, The

pp Death and fam-ine on ev - 'ry side and nev-er a sign of rain, The

mp Death and fam-ine on ev - 'ry side and nev-er a sign of rain, The

pp

sempre stac.

bones of those who have starved and died Un-bur-ied up-on the plain. What

bones of those who have starved and died Un-bur-ied up-on the plain. What *pp*

bones of those who have starved and died Un-bur-ied up-on the plain. What *pp*

f

pp

care have I that the bones bleach white? To - mor - row they may be mine, For

care have I that the bones bleach white? To - mor - row they may be mine, For

care have I that the bones bleach white? To - mor - row they may be mine, For

pp

mf *pp a tempo* *sf* *sf*

I shall be with you to-night, And drink your lips like wine!

poco rall.

I shall be with you to-night, And drink your lips like wine!

pp a tempo *sf* *sf*

I shall be with you to-night, And drink your lips like wine!

poco rall.

poco rall. *a tempo* *sf* *sf*

8

Ah! Ah!

Ah! Ah!

Ah! Ah!

ff

cresc. molto

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). They sing the word 'Ah!' twice, with a dynamic marking of *ff* (fortissimo) above the first 'Ah!'. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *cresc. molto* (crescendo molto) is placed above the piano part towards the end of the system.

p Chol-er-a. Ri-ot, and

p Chol-er-a, Ri-ot, and

p Chol-er-a. Ri-ot, and

ff

dim.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. They sing the phrase 'Chol-er-a. Ri-ot, and' three times, each with a dynamic marking of *p* (piano) above the first note. The piano accompaniment is in bass clef and features a complex rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is placed below the piano part at the beginning, and a dynamic marking of *dim.* (diminuendo) is placed above the piano part towards the end of the system.

Sud-denDeath, and the brave red blood set free, The glaz-ing eye and the fail - ing breath, But

Sud-denDeath, and the brave red blood set free, The glaz-ing eye and the fail - ing breath, But

Sud-denDeath, and the brave red blood set free, The glaz-ing eye and the fail - ing breath, But

f *pp* *f* *pp* *f* *pp*

Detailed description: This block contains the first system of vocal staves. It consists of four staves: three vocal staves and one bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Sud-denDeath, and the brave red blood set free, The glaz-ing eye and the fail - ing breath, But". The first vocal staff has a dynamic marking of *f* at the start and *pp* at the end. The second and third vocal staves also have *f* and *pp* markings. The bass staff has a *pp* marking at the end.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features chords and arpeggiated patterns in both hands, with some notes marked with an 'x'.

what are these things to me? Your breath is quick and your eyes are bright And your

what are these things to me? Your breath is quick and your eyes are bright And your

what are these things to me? Your breath is quick and your eyes are bright And your

p *p* *p* *p*

Detailed description: This block contains the second system of vocal staves. It consists of four staves: three vocal staves and one bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "what are these things to me? Your breath is quick and your eyes are bright And your". The first vocal staff has a dynamic marking of *p*. The second and third vocal staves also have *p* markings. The bass staff has a *p* marking at the start.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with chords and arpeggiated patterns, with some notes marked with an 'x'.

molto rall.

blood is red like wine, And I shall be with you to - night And *pp*

blood is red like wine, And I shall be with you to - night And *pp*

blood is red like wine, And I shall be with you to - night And *pp*

blood is red like wine, And I shall be with you to - night And *pp*

molto rit.

a tempo *sf* *sf* *sf*

feelyour lips on mine! Ah! Ah!

feelyour lips on mine! Ah! Ah!

a tempo *sf* *sf* *sf*

feelyour lips on mine! Ah! Ah!

a tempo *sf* *sf*

ff

ff

ff

ff

ff

ff

meno mosso.

p

I hear the sound of a

p

I hear the sound of a

p

I hear the sound of a

p

dim. molto

poco rall.

pp

a tempo
 thou-sand tears, Like soft - ly pat-ter-ing rain, I
pp
 thou-sand tears, Like soft - ly pat-ter-ing rain, I
a tempo
 thou-sand tears, Like soft - ly pat-ter-ing rain, I
pp

rall.
a tempo
ppp
f
 L. H.

see the fev-er, fol - ly and fears, Ful - fill-ing man's tale of pain.
 see the fev-er, fol - ly and fears, Ful - fill-ing man's tale of pain.
 see the fev-er, fol - ly and fears, Ful - fill-ing man's tale of pain.

a tempo
rall.
f

f appassionato

But for the moment your star is bright, I rev-el be-neath its

But for the moment your star is bright, I rev-el be-neath its

But for the moment your star is bright, I rev-el be-neath its

ff p rall. molto

shine, For I shall be with you to-night, And

shine, For I shall be with you to-night, And

shine, For I shall be with you to-night, And

ff p

a tempo primo ppp

dim. molto

drink your lips like wine! *ff*

drink your lips like wine! *ff*

drink your lips like wine! *ff*

drink your lips like wine! *ff*

The vocal staves feature a melody in a major key with three sharps. The lyrics are repeated across four staves. The music includes slurs and accents over the notes.

molto cresc. *ff* *ff*

The piano accompaniment consists of two staves. The right hand plays chords with some melodic movement, while the left hand plays a steady accompaniment. The dynamics range from *molto cresc.* to *ff*.

Four empty vocal staves, each with a treble clef and a key signature of three sharps.

The piano accompaniment continues with two staves. The right hand features more complex chordal textures and melodic lines, while the left hand provides harmonic support. The music concludes with a final chord.

f con fuoco

So on I work in the blaz - ing sun, To bur - y what dead we

f *p* *mf*

So on I work in the blaz - ing sun, To bur - y what dead we

f *p* *mf*

So on I work in the blaz - ing sun, To bur - y what dead we

f *p* *mf*

may, But glad, oh, glad, when the day is done, And the night falls round us

f *p*

may, But glad, oh, glad, when the day is done, And the night falls round us

may, But glad, oh, glad, when the day is done, And the night falls round us

f *p*

grey. Would those we cov-er'd a - way from sight, Had a rest as sweet as

grey. Would those we cov-er'd a - way from sight, Had a rest as sweet as

grey. Would those we cov-er'd a - way from sight, Had a rest as sweet as

p

molto rall. mine! For I shall be with you to-night And feel your lips on *a tempo*

mine! For I shall be with you to-night And feel your lips on *molto rall.* *a tempo*

mine! For I shall be with you to-night And feel your lips on

ad lib *molto rall.* *pp a tempo*

mine! And feel your

mine! And feel your

mine! And feel your

f *f* *f* *dim.*

f *f* *no ritard.* *dim.*

lips on mine!

lips on mine!

lips on mine!

pp sotto voce. *pp* *pp* *pp*

pp *fff* *pp* *senza Ped.*

The Aloe.

Soprano Solo.

Un poco lento, molto espressivo. ♩ = 60.

The musical score is set in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as "Un poco lento, molto espressivo" with a quarter note equal to 60 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1: The piano accompaniment begins with a *pp* *misterioso* texture, featuring a triplet of eighth notes in the right hand and a steady bass line in the left hand.

System 2: The vocal line begins with the lyrics "My life was like an Aloe flow'r,". The piano accompaniment is marked *pp* and *molto sostenuto*. It features a dense texture of chords in the right hand and a moving bass line in the left hand. A triplet of eighth notes is present in the vocal line.

System 3: The vocal line continues with the lyrics "Be-neath an o-rient sky, Ah!". The piano accompaniment includes a *pp* marking and concludes with a *Solo* instruction in the right hand.

Was like an Al - oe flow - er.

rall. *L.H.* *p* *a tempo*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics "Was like an Al - oe flow - er." are written below the notes. The piano accompaniment consists of two staves, with the left hand (L.H.) playing a complex rhythmic pattern. Performance markings include "rall." (ritardando) and "L.H." (Left Hand) above the piano part, and "p" (piano) and "a tempo" below it. There are also dynamic markings like "f" and "p" and some slurs and accents.

The second system shows the piano accompaniment for the second system. It continues the complex rhythmic patterns from the first system, with various slurs and accents. The piano part is written in two staves, with the left hand playing a steady accompaniment and the right hand playing more complex figures.

Your sun - shine touched it for an

The third system features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics "Your sun - shine touched it for an" are written below the notes. The piano accompaniment consists of two staves. Performance markings include "2/4" and "3/4" time signatures, and "p" (piano) below the piano part. There are also dynamic markings like "f" and "p" and some slurs and accents.

hour; It

f *p* *cresc.* *dim.*

The fourth system features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics "hour; It" are written below the notes. The piano accompaniment consists of two staves. Performance markings include "f" (forte), "p" (piano), "cresc." (crescendo), and "dim." (diminuendo) below the piano part. There are also dynamic markings like "f" and "p" and some slurs and accents.

blos - somed but to die.

sotto voce

L.H.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "blos - somed but to die." The piano accompaniment consists of a right-hand part with a 3/4 time signature and a left-hand part with a 2/4 time signature. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

Agitato.

poco a poco accel.

L.H.

p

cresc. e

Detailed description: This system is primarily piano accompaniment. It begins with a treble clef staff that is mostly empty, with a 2/4 time signature. The piano accompaniment starts in the second measure with a right-hand part in 3/4 time and a left-hand part in 2/4 time. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The tempo marking "poco a poco accel." is placed above the right-hand staff. Dynamic markings include "p" (piano) and "cresc. e" (crescendo) with an accent (^) above the notes.

mf

Torn — up. Cast

string.

cresc. sempre

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "Torn — up. Cast". The piano accompaniment consists of a right-hand part in 3/4 time and a left-hand part in 2/4 time. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The tempo marking "mf" (mezzo-forte) is placed above the vocal line. The piano accompaniment has a "string." marking and a "cresc. sempre" (crescendo sempre) marking.

molto stringendo

ff

out, on rub-bish heaps Ah — Where

ff

rall.

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "out, on rub-bish heaps Ah — Where". The piano accompaniment consists of a right-hand part in 3/4 time and a left-hand part in 2/4 time. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The tempo marking "molto stringendo" is placed above the vocal line. The piano accompaniment has a "ff" (fortissimo) marking and a "rall." (rallentando) marking.

rall.

red flameswork their will _____ Ah!

molto rit.

pp

molto rit.

a tempo

Each at-om of the Al-oe

keeps the flow'r _____ time fra-grance still. _____ Ah!

L.H.

p

ppp

Ah!

pp

rall.

In the Early, Pearly Morning.

Tenor Solo.

Allegretto molto rubato. ♩ = 120

The first system of the piano accompaniment features a treble and bass clef. The treble clef part begins with a series of chords, marked *pp* (pianissimo). The bass clef part provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system includes the vocal line starting with the lyrics "Oh the". The piano accompaniment is divided into sections for the left hand (*L.H.*) and right hand (*R.H.*). The tempo markings *rall.* (rallentando) and *a tempo* are used to indicate changes in the accompaniment's speed.

The third system continues the piano accompaniment and includes the vocal line with lyrics: "fields are full of Pop-pies, and the skies are ver-y blue, By the Tem-ple in the cop-pice, I". The piano accompaniment continues with *L.H.* and *R.H.* parts, maintaining the *a tempo* marking.

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rall. *a tempo*

wait. Be-loved, for you. The lev-el land is sun-ny, and the er-rant air is gay, With the

L.H. *L.H.*

scent of rose and hon-ey; will you come to me to-day? The Tem-ple bells are ring-ing, for the

poco meno

mar-riage month has come. I hear the wom-en-sing-ing, and the throb-bing of the drum. Lit-tle

con

Life has got to of-fer, and lit-tle man to lose, Since to - day Fate deigns to prof-fer, Oh

passione

where-fore, then re-fuse To take this tran-sient hour, in the dusk-y Tem-ple gloom, While the

tempo primo

pop-pies are in flower, and the man-goes are in bloom. Oh, the lev-el land is sun-ny and the

rall. *a tempo*

er-rant air is gay, With the scent of rose and hon-ey; will you come to me to-day?

Oh, the

rall.

fields are full of Pop-pies and the skies are ver - y blue By the tem-ple in the cop - pice I

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a series of eighth notes, followed by a quarter note and then a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

wait, Be-loved, for you. Oh, that we, who have for pleas-ure so short and scant a stay, Should

L.H. *L.H.*

The second system continues the vocal line and piano accompaniment. The piano part includes markings for the left hand (*L.H.*) in the second and third measures, indicating specific accompaniment patterns.

waste our sum-mer leis-ure; will you come to me to-day? And if Fate re-mem-ber lat-er, and

poco meno

The third system continues the vocal line and piano accompaniment. The piano part includes a marking for *poco meno* in the third measure, indicating a slight decrease in tempo.

come to claim her due, What sor-row will be great-er than the Joy I had with you? For to-

con

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a marking for *con* (con forte) in the third measure, indicating a return to a strong dynamic.

day, lit by your laugh-ter, be - tween the crush-ing years, I will

abandone

chance, in the here - aft-er, e - ter - ni - ties of tears. For to -

rall. *a tempo*

day, to - day I will chance in the here-aft - er, e -

rall.

ter-ni-ties of tears.

ff a tempo presto *sec.*

Till I Wake.

Contralto Solo.

Espressivo ma non troppo lento. ♩ = 72.

sempre stacc.

pp sostenuto

senza Ped.

p

When I am dy -

simili

p

ing, lean o - ver me Ten -

der - ly, soft - ly,

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 three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a long note on 'der' followed by a melodic phrase on 'ly, soft - ly,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present in the right hand.

Stoop, as the ros - es, As the

The second system continues the vocal line with 'Stoop, as the ros - es, As the'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. A fermata is placed over the final note of the vocal line.

yel - low Ros - es droop in the wind,

The third system features the vocal line with 'yel - low Ros - es droop in the wind,'. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings of *mf* (mezzo-forte) are placed above the vocal line and below the piano accompaniment.

In the wind from the South.

The fourth system concludes the vocal line with 'In the wind from the South.' The piano accompaniment continues with the eighth-note bass line and chords. The system ends with a fermata over the final note of the piano accompaniment.

mf

So _____ I may, _____ When _____

I wake, _____ So I

p *sempre cresc.*

parlando

may, _____ If there be an A - wak -

cresc. molto

_____ 'ning _____ If there be an A -

ff

wak - - - - - ning, So

ff *dim.* *mf*

I may keep, What lulled me to sleep,

pp

The touch of your lips

pp *morendo*

on my mouth.

pp *rall. molto*

To the Hills!

Baritone Solo.

Allegro molto ♩ = 132.

The musical score is written in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music.

The first system shows the piano introduction. The right hand (R.H.) plays a melodic line starting with a *p* dynamic, moving to *mf* and then *f*. The left hand (L.H.) provides a rhythmic accompaniment. Hand labels "R.H." and "L.H." are placed above and below the notes respectively.

The second system continues the piano accompaniment, maintaining the melodic and rhythmic patterns.

The third system includes the baritone vocal line. The lyrics are: "'Tis eightmiles out, and eightmiles in,". The piano accompaniment continues below the vocal line, starting with a *p* dynamic marking.

Just at the break of morn. 'Tis ice with-out and a flamewith-in,

Yah! _____ Yah! _____ To gain a

kiss at dawn! _____ Yah! _____

Yah! _____ to gain a kiss at dawn! _____

Yah! Yah! Yah!

Be - hind us wrapped in

ff molto dim.

mist and sleep The Ru - ined Cit - y lies! Yah!

Yah! (Al-tho' we

race, we seem to creep! We seem to

creep.) While light-er grow the skies. Yah!

Yah!

poco rall. e dim.

meno mosso p

As mile on mile be-hind us falls. Till, Oh, de-light! I

see my Heart's De-sire who soft - ly calls A - cross the gloom to me. Ah!_

rall *a tempo*

Ah A - cross the gloom to

rall. *rall.*

Tempo I.

me. Eight miles out, and

poco a poco accel. e cresc.

eight miles in, Just at the break of morn. 'Tis ice with-out and a

flame with - in Yah! _____ Yah! _____ To

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and includes the lyrics "flame with - in", "Yah!", "Yah!", and "To". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature has four flats, and the time signature is 4/4.

gain a kiss at dawn! _____ Yah! _____

The second system continues the vocal line with the lyrics "gain a kiss at dawn!" and "Yah!". The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic lines in both hands.

Yah! _____ Yah! _____

The third system features two "Yah!" vocalizations. The piano accompaniment continues with a consistent rhythmic accompaniment, supporting the vocal line.

Mid - win - ter grips this lone - ly land. This

The fourth system concludes with the lyrics "Mid - win - ter grips this lone - ly land. This". The piano accompaniment features a dynamic marking of *p* (piano) and continues with its characteristic accompaniment.

ston - y, tree - less waste, Where East, due East, a -

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a long note on 'ston' followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

cross the sand We fly, a - cross the sand, We

This system contains the third and fourth staves of music. The vocal line continues with 'cross the sand We fly, a - cross the sand, We'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

fly in fev-ered haste.

This system contains the fifth and sixth staves of music. The vocal line concludes with 'fly in fev-ered haste.' The piano accompaniment becomes more active, with a 'ff' (fortissimo) dynamic marking appearing in both the right and left hands.

Yah - ha! _____ Yah - ha! _____

This system contains the seventh and eighth staves of music. The vocal line has two 'Yah - ha!' exclamations with long horizontal lines indicating sustained notes. The piano accompaniment features a 'ff' dynamic and a 'rall.' (rallentando) marking. The right hand has a more complex, arpeggiated texture.

Oh, Amber Eyes.

Quartet and Tenor Solo.

Lento marcato. ♩ = 58

SOPRANO. *pp* The

ALTO. *pp* The

TENOR. *pp* The

BAR. *pp*

Lento marcato. ♩ = 58

way is long, the Shrine is far, Where my wea - ry feet would be.

way is long, the Shrine is far, Where my wea - ry feet would be.

way is long, the Shrine is far, Where my wea - ry feet would be.

L'istesso tempo.

L'istesso tempo.

Molto sostenuto ben grazia. ♩ = 68

Oh Amber Eyes, Oh Golden

Oh Amber Eyes, Oh Golden

Oh Amber Eyes, Oh Golden

Molto sostenuto con grazia. ♩ = 68

grazioso

Eyes!— Oh Eyes so soft - ly gay! Where - in swift fan - cies fall and

Eyes!— Oh Eyes so soft - ly gay! Where - in swift fan - cies fall and

Oh — Eyes — so soft - ly gay! Where - in swift fan - cies fall and

Eyes! Oh

pp

rise, — and fade a - way.

rise, — and fade a - way.

rise, — *rall.* Grow dark, grow dark, — *a tempo* and fade a - way.

rall. *a tempo*

p Eyes like a lit - tle_ lim - pid pool

Eyes like a lit - tle_ lim - pid pool

Ah!

p

Ah!

- That holds a sun - set sky,

- That holds a sun - set sky, - While on its sur - face, calm and cool,

Ah!

p

Blue wa - ter - lil - ies lie. While on its sur - face, calm and

Blue wa - ter - lil - ies lie. While on its sur - face, calm and

Blue wa - ter - lil - ies lie. While on its sur - face, calm and

pp

colla voce

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first three vocal staves are marked with a piano (*p*) dynamic. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. A *pp* dynamic marking appears in the piano part, and the instruction *colla voce* is written above the piano part.

cresc. cool, ——— Blue wa - ter - lil - - - ies lie. *pp*

cool, ——— Ah! ———

cresc. cool, ——— Blue wa - ter - lil - - - ies lie. *pp*

Ah! ———

cresc. *f*

pp

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The first vocal staff has a *cresc.* marking above the first measure and a *pp* marking above the second measure. The second vocal staff has an *Ah!* exclamation. The third vocal staff has a *cresc.* marking above the first measure and a *pp* marking above the second measure. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. A *cresc.* marking is present in the piano part, and a *f* dynamic marking is written above the piano part.

TENOR SOLO.

Con sempre più passione. ♩ = 72

Oh, you whom I name "Gold-en Eyes," Per - haps I used to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 72. The piano part begins with a piano (*p*) dynamic and includes a fermata over the first measure. The vocal line starts with a half note followed by quarter notes.

know Your beau-ty un-der oth-er skies In

The second system continues the vocal line and piano accompaniment. The piano part features a series of chords in the right hand and a moving bass line in the left hand. The dynamics range from piano to forte (*f*).

lives lived long a - go. Per - haps I rowed with gal - ley

The third system shows the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The dynamics are marked with *f*.

slaves, Whose la-bour nev - er ceased,

The fourth system concludes the vocal line and piano accompaniment. The piano part features a *legato* marking over the right hand. The dynamics are marked with *f*.

To bring a - cross Phoe-ni-cian waves Your treas - ure from the

pp Oh Am-ber Eyes, oh Gold-en Eyes, — Ah, —
pp Oh Am - - ber Eyes. — Ah, —

East.

mf Oh Am-ber Eyes, oh Gold-en Eyes. Oh Eyes — so soft - ly

You went to light-en oth-er skies, smiled once, and passed a -
 You went to light-en oth-er skies, smiled once, and passed a -
 gay, You went to light-en oth-er skies, smiled once, and passed a -

p

way.
 way.
a tempo
 Per-haps, a-drift on des-ert shores, Be - side some ship-wreck'd
 way.

cresc. *f*

prow, I glad-ly gave my life for yours. Would

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a half note 'prow,' followed by a quarter rest, then a series of eighth notes: 'I glad-ly gave my life for yours.' The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. Dynamics include a crescendo marking and a forte marking.

I might give it now! Or on some sac-ri-fi-cial

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before 'I might give it now!' followed by eighth notes for 'Or on some sac-ri-fi-cial'. The piano accompaniment features a more complex rhythmic pattern with some chords marked with 'x'. A triplet of eighth notes is indicated above the final measure of the system.

stone, Strange Gods we sat-is-fied, Per- haps you stoop'd and left a -

mf marcato *p*

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before 'stone,' followed by eighth notes for 'Strange Gods we sat-is-fied, Per- haps you stoop'd and left a -'. The piano accompaniment has a dynamic marking of *mf marcato* and then *p*. The system ends with a double bar line.

throne, To kiss me ere I died. To kiss me ere I

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before 'throne,' followed by eighth notes for 'To kiss me ere I died. To kiss me ere I'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The system ends with a double bar line.

Tempo I. *p*

Oh Ten-der Eyes, oh, Wist-ful Eyes, You smiled on me one
 Oh Ten-der Eyes, oh, Wist-ful Eyes, You smiled on me one
 died. Oh Eyes, You smiled on me one
 Oh Ten-der Eyes, oh, Wist-ful Eyes,

Tempo I. *p*

day, And all my life, in glad sur - prise, — Leapt
 day, And all my life, in glad sur - prise, Leapt
 day, And all my life, in glad sur - prise, — Leapt

cresc.

up and plead-ed "Stay"! *p* A - las, oh cru - el, star-like

up and plead-ed "Stay"! *p* A - las, oh cru - el, star-like

up and plead-ed "Stay"! *p* A - las, oh cru - el, star-like

mf *pp*

eyes, ——— So grave and yet so gay, ——— You went to light-en

eyes, ——— So grave and yet so gay, ——— You went to light-en

eyes, ——— So grave and yet so gay, ——— You went to light-en

star-like eyes,

oth-er skies,

oth-er skies,

oth-er skies, — Smiled once, and passed a -

Detailed description: This system contains four vocal staves. The first three staves have lyrics: "oth-er skies," "oth-er skies," and "oth-er skies, —". The fourth staff continues the lyrics: "Smiled once, and passed a -". The music is in G major and 4/4 time. The first three staves end with a fermata. The fourth staff begins with a piano (*p*) dynamic and contains a melodic line with eighth notes.

pp

Detailed description: This system shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The right hand has a complex chordal texture with many sharps, indicated by a *pp* (pianissimo) dynamic. The left hand has a simple bass line. A fermata is placed over the first two measures of the right hand.

Tempo I. ♩ = 58

way. —

Detailed description: This system contains four vocal staves. The first three staves are empty. The fourth staff has the lyric "way. —" and a long note with a fermata. The music is in G major and 4/4 time. A double bar line with repeat dots is present at the end of the first three staves.

grazioso molto rit.

poco accel. sotto voce

Detailed description: This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The right hand has a complex chordal texture with many sharps, indicated by the instruction *grazioso molto rit.* (graceful, much slower). The left hand has a simple bass line. A fermata is placed over the first two measures of the right hand. The instruction *poco accel. sotto voce* (slightly faster, sotto voce) is written in the right hand part.

p Still; — Love is on - ly a dream,

p Still; — Love is on - ly a dream,

p Still; — Love is on - ly a dream,

p Still; — Love is on - ly a dream,

L. H.

p *a tempo*

cresc. *ff* *dim. molto* *p*

Life it - self is hard - ly more! In -

ff *p*

Life it - self is hard - ly more! In -

ff *p*

Life it - self is hard - ly more! In -

ff *rit* *p*

mf *ff* *rit* *dim. molto* *pp*

shal-lah! In - shal - lah! Ah! *molto cresc.*

shal-lah! In - shal - lah! Ah!

shal-lah! In - shal - lah! Ah!

pp *pp* *molto cresc.*

ff

Detailed description: This system contains the first four staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'shal-lah! In - shal - lah! Ah!'. The piano accompaniment is on the bottom two staves. Dynamics include *pp* (pianissimo) and *molto cresc.* (molto crescendo). There are also *ff* (fortissimo) markings in the piano part.

ff *ff* *ff* *ff*

ff *dim. molto* *pp* *ppp*

Detailed description: This system contains the next four staves of music. The vocal parts continue with *ff* (fortissimo) dynamics. The piano accompaniment features *ff* (fortissimo) and *dim. molto* (diminuendo molto) markings, ending with *pp* (pianissimo) and *ppp* (pianississimo) dynamics.