

Revised



# THE VALE OF ARDEN

THREE SONGS  
FOR VOICE AND PIANOFORTE

POEMS BY  
**ALFRED HAYES**

MUSIC BY  
**GRANVILLE BANTOCK**

ENOCH & SONS

LOW VOICES

HIGH VOICES



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HIGH VOICES

THE VALE OF ARDEN

THREE SONGS

FOR VOICE AND PIANOFORTE

POEMS BY

ALFRED HAYES

MUSIC BY

GRANVILLE BANTOCK

1. THE BLUEBELL WOOD.
2. THE WHITE QUEEN.
3. THE FIRE FLAME.

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## I

## THE BLUEBELL WOOD.

Heaven upon earth!— for overhead,  
 Seen through the oak's young leaf, the sky  
 Looks pale; it lavishly hath shed  
 Its deepest blue, to glorify  
 This wood, and pave an azure way  
 Meet for the virgin foot of May.

Heaven upon earth!— for here recline  
 Her wood-nymphs, quaffing blue-bell breath,  
 Making her beauty more divine;  
 From their bright eyes she borroweth  
 Fresh radiance, and their lips rejoice  
 To lend more music to her voice.

Heaven upon earth!— for love is here;  
 The green-wood rings with mated birds;  
 The blue-bell laden atmosphere  
 Is rich with passion beyond words;  
 Array'd in heaven the very sod  
 Cries to the heart that Love is God.

*Alfred Hayes.*

# THE VALE OF ARDEN.

## I

# THE BLUEBELL WOOD.

Lyric by  
ALFRED HAYES.

Music by  
GRANVILLE BANTOCK

*Allegro vivamente.*

Piano.

*mf espress* *cresc.*

Ped. ten. \* Ped. ten. \* Ped.

Detailed description: This block contains the first system of the piano introduction. It features a grand staff with treble and bass clefs. The music is in 3/4 time with a key signature of one flat. The tempo is marked 'Allegro vivamente'. The first system includes dynamic markings of mezzo-forte (*mf*) and expressive (*espress*), followed by a crescendo (*cresc.*). Pedal points are indicated with 'Ped.' and 'ten.' (tenuto) markings, separated by asterisks.

*marc.* *espress molto*

*f*

Detailed description: This block contains the second system of the piano introduction. It continues the grand staff notation. The music becomes more marked with 'marcato' (*marc.*) and 'espress molto' markings. A forte (*f*) dynamic is reached. The system ends with a fermata over the final notes.

*f con anima* *sost.* *mp dolce*

Heav'n up-on earth! for o-ver-head, Seen

*ten.* *dim.* *mf* *cresc.* *p*

Ped. ten. \* Ped. ten. \* Ped. ten. \*

Detailed description: This block contains the first system of the vocal melody and piano accompaniment. The vocal line is written in a single treble clef. The piano accompaniment is in a grand staff. Dynamics include forte (*f con anima*), sostenuto (*sost.*), and mezzo-piano (*mp dolce*). The lyrics are: 'Heav'n up-on earth! for o-ver-head, Seen'. The piano part includes 'ten.' (tenuto) markings and dynamic changes from mezzo-forte (*mf*) to piano (*p*).

through the oak's young leaf, the sky Looks pale;

*dim.*

Ped. ten. \* Ped. ten. \* Ped. ten. \*

Detailed description: This block contains the second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: 'through the oak's young leaf, the sky Looks pale;'. The piano accompaniment features a decrescendo (*dim.*) dynamic. The system concludes with a fermata over the final notes.

*mf espress.* *cresc.*

— it lav - ish - ly hath shed Its deep - est blue, — to glor - i - fy This

*mp* *cresc.*

\* Ped. \* Ped. \* Ped. \*

*f* *poco dim.*

wood, — and pave an az - ure way — Meet for the

*p*

\* Ped. \* Ped. \* Ped. \*

*Allarg. espress.* *poco rit. p* *f a tempo*

vir - gin foot of May. — Heav'n — up - on

*espress.* *cresc.* *p* *mf espress.*

\* Ped. \* Ped. \* Ped. \* Ped. \*

*sost.* *p* *con tenerezza*

earth! — for here re - cline — Her wood - nymphs,

*p* *delicato*

\* Ped. \* Ped. \*

quaff-ing blue-bell breath, \_\_\_\_\_ Mak-ing her beau - ty more di

*espress.*

*cresc.* *espress.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

vine; \_\_\_\_\_ From their bright eyes she bor-row-eth Fresh ra-diance,

*dim.* *mf*

*dim.* *mp*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* *giojoso* and their lips re-joyce \_\_\_\_\_ To lend more mu - sic, more mu - sic \_\_\_\_\_ to her

*espress.*

*cresc.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Animando poco a poco*  
*sost.*  
voice. \_\_\_\_\_

*mp* *cresc. molto*

*Ped.* \*

Tempo *mo*

Heav'n up-on earth! for love is here;

*f* *sost.* *piu f* *scsi.*

*f* *sost.* *piu f* *sost.*

Ped. \* Ped. \* Ped. \* Ped. \*

The green-wood rings with mat - ed birds; The blue-bell - lad-en

*mf* *mp* *cresc. molto*

*mp* *cresc.*

Ped. \* Ped. \* Ped. \*

at - mos-phere Is rich with pas - sion beyond words;

*f* *sost.*

*ten.* *f*

Ped. \* Ped. \* Ped. \* Ped. \*

Ar - ray'd in heav'n the ve - ry sod Cries to the heart that

*p* *sf* *cresc.*

*p* *sfz* *cresc.*

Ped. \* Ped. \* Ped. \*



*Appassionato*  
*f* *sost.*

Love \_\_\_\_\_ is

L.H. *f* *sost.* *cresc. e marc.*

*rall. poco*  
*p* *sost. e dim.*

*Vivo con anima.*

God. \_\_\_\_\_

*dim.* *ff* *cresc.*

*sost.* *ten.* *ten.*

*ped.* \* *ped.* \*

*molto* *sfz* *mp* *espress.*

*ped.* \* *ped.* \* *sost.*

*marc. e cresc. molto* *ff* *sost.*

*ped.* *R. H.* *ten.*

*L. H.* \*

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II

THE WHITE QUEEN.

High on her woodland throne  
The beautiful White Queen!  
White clouds over her blown;  
White may-blossom flown  
To her gentle lap, in a bower  
Of tender hawthorn green.  
But whiter than cloud or flower  
Her brow, and the quiet sheen  
Of her maiden soul, and the power  
Of her beauty pure and serene.

*Alfred Hayes.*

# THE VALE OF ARDEN. II THE WHITE QUEEN.

Lyric by  
ALFRED HAYES.

Music by  
GRANVILLE BANTOCK.

*Tranquillo e sostenuto molto.*

*mp quasi ad lib.*

Voice. *mp quasi ad lib.*  
High on her

Piano. *p molto legato*  
*dim.*

*piu p con espress.*

*sost.*

Voice. *piu p con espress.* *sost.*  
wood-land throne The beau-ti-ful White Queen!

Piano. *dolce* *piu p* *dim.*

*Cantabile grazioso*  
*p con dolcezza*

*ten.*

Voice. *ten.*  
White clouds o-ver her blown; White may-blos-som flown To her gen-tle lap, in a

Piano. *pp*

*mp*

bow'r Of ten-der haw-thorn green. — But whi-ter than cloud or flow'r — Her

*dim.* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sost.*

brow, — and the qui - et sheen Of her

*piu p* *pp*

Ped. \* Ped. \* Ped. \*

maid - en soul, and the pow'r Of her beau - ty pure —

*p* *espress.*

Ped. \* Ped. \*

*rall.* *dim.* **Tempo IMO** *pp sost.*

— and se - rene. —

*pp legatissimo* *mp* *dolciss.* *p sost.*

Ped. \* Ped. \* Ped. \*

## III

## THE FIRE-FLAME.

Sunbeams from the warm blue sky  
Seek on earth a warmer hue,  
Where the woodland-sanctuary  
Flames with living blue.

Glancing light and wayward shade  
Frolic through the dappled trees,  
Weaving o'er the blue-bell-glade  
Fitful harmonies;

Till they meet the blue of eyes  
Fuller yet of wilful glee,  
Livelier with swift surprise  
And daring raillery.

Yet are all her lightsome games  
But the holiday-attire  
Of her heart, elusive flames  
From a soul of fire.

*Alfred Hayes.*

# THE VALE OF ARDEN.

## III

### THE FIRE-FLAME.

Lyric by  
ALFRED HAYES

Music by  
GRANVILLE BANTOCK.

Vivo, ma con tenerezza.

Voice.

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

on earth a warm - er hue,

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "on earth a warm - er hue,". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand providing harmonic support with chords and moving lines.

*Ped.* \* *Ped.* \* *Ped.* \*

*mp* *espress.*  
Where the wood - land - sanc - tu - a - ry

The second system continues the vocal line with the lyrics "Where the wood - land - sanc - tu - a - ry". The piano accompaniment includes dynamic markings *mp* and *espress.* in the vocal line, and *cresc.* and *poco* in the piano part.

*Ped.* \* *Ped.* \* *Ped.* \*

*p* *sost.*  
Flames with liv - ing blue.

The third system features the lyrics "Flames with liv - ing blue." The piano accompaniment includes dynamic markings *p* and *sost.* in the vocal line, and *dim.* in the piano part.

*Ped.* \* *Ped.* \* *Ped.* \*

*mp* *cresc.*  
Glanc - ing light

The fourth system contains the lyrics "Glanc - ing light". The piano accompaniment includes dynamic markings *mp* and *cresc.* in the vocal line, and *pp* in the piano part.

*Ped.* \* *Ped.* \*

and way - ward shade *mf* Frol - -

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 two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are "and way - ward shade" followed by "Frol - -". The dynamic marking *mf* is placed above the vocal line.

- - ic through the dap - - - - - pled

The second system continues the vocal and piano parts. The vocal line has a long note for "ic" and "pled". The piano accompaniment maintains the eighth-note accompaniment. The lyrics are "- - ic through the dap - - - - - pled". The dynamic marking *mp* is placed above the piano part.

trees, Weav - - ing o'er the

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment continues with the eighth-note accompaniment. The lyrics are "trees, Weav - - ing o'er the". The dynamic marking *piu p* is placed above the vocal line.

blue - bell - glade *p* Fit - ful

The fourth system concludes the page. The vocal line has a long note for "glade" and "Fit - ful". The piano accompaniment includes a *cresc.* marking in the left hand. The lyrics are "blue - bell - glade" followed by "Fit - ful". The dynamic marking *p* is placed above the vocal line.



har - - - mon - - - ies;

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*accel. poco*

*cresc. poco*

**Poco largamente.**

*mf* *dolciss.* *p sost.*

Till they meet the blue of eyes

*mf* *con espress.* *p*

*ten.*

*Ped.* \* *Ped.* \* *Ped.*

Full - er yet of wil - - - ful glee,

*dolciss.*

*L.H.* *piu p*

*Ped.* \* *Ped.* \* *Ped.*

*mf*

Live - - - li - er with swift sur -

Red. \* Red.

*cresc.* *sost.*

- prise And dar - ing rail - -

*cresc.*

\* Red. \*

*espress.*

le - ry.

*f* *dim.*

Red. *sost.* \*

**Tempo Imo**

*pp* *legato*

Red.

*p* *leggiero*

Yet are all her light - some games But the

*sempre pp*

\* Ped.

ho: - - i - day at - tire Of her heart,

*sost.*

*p sost.*

\* Ped.

*cresc.*

e - lu - sive

\* Ped.

**f** *Affrettando e molto stringendo*

*sost.*

flames

R. H. R. H.

*cresc. molto* R. H.

L. H. L. H.

\* Ped. \* Ped. \*

*Con anima* *dim.*

From a soul

*ff* *espress.* *f* *sost.*

of fire, from a

*dim. poco* *R.H.* *L.H.* *Tempo Imo* *p sost.*

*Allargando poco a poco* *sost.* *rall.*

soul of fire.

*f poco marc e cresc.* *pp*

*dim.* *pp*

*poco a poco dim.* *ppp sost.*

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2. Terre Promise.
3. Parted Presence.

BAIRSTOW, Edward C. When I heard the  
Learn'd Astronomer

BANTOCK, Granville .. The Vale of Arden  
(Orchestral Accompaniment ad lib.)

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2. The White Queen.
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(Singing)

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(String Quartet Accompaniment ad lib.)

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" " .. . . . The Lum

" " .. . . . Retrospect

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(Orchestral Accompaniment ad lib.)

1. At Night.
2. To-day They've laid Her low.
3. Constancy.
4. The Sounds of Earth grow faint.



*Further Particulars on Application*