

Dedicated to Denys Bray.



SIX  
SONGS

for a low voice

(SET II.)

Music by

DONALD FRANCIS TOVEY.

Op. 3.

Deutsch von Willy Kastner.

LONDON,  
JOSEPH WILLIAMS, LTD.

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# SIX SONGS.

## SET II.

### 1.

# JOCK OF HAZELDEAN.

## Jock von Hazeldean.

English Words by SCOTT.  
Deutsch von Willy Kastner.

Donald Francis Tovey, Op. 3.

**Allegro con brio.**

**VOICE.**  
*Gesang:*

*f* *risoluto* *sost.*

1. "Why weep ye by the tide, la - dy? Why weep ye by the tide? I'll  
2. "Now let this wil - fu' grief be done And dry — that cheek so pale, Young  
1. „Was weint Ihr bei dem Strom, La - dy? O La - dy schmuck und fein! Ich  
2. „Was hat das ar - me Herz da - von, was nützt, daß es sich quäl: Jung

**PIANO.**

*f* *legatissimo* *sost.*

1. wed ye to my young - est son, And ye sall be his bride, And  
2. Frank is chief of Er - ring - ton And Lord of Lang - ley - dale: His  
1. geb Euch mei - nen jüng - sten Sohn, Ihr sollt sein Bräut - chen sein, Ihr  
2. Frank ist Fürst von Er - ring - ton und Lord von Lang - ley - dale. Im

*mp*

1. ye sall be his - bride, la - die, Sae come - ly to be seen? — But  
2. step is first in peace - fu' ha, His sword in bat - tle keen? — Doch  
1. sollt sein Bräut - chen sein, La - dy, o macht doch glück - lich ihn! —  
2. Frie - den ist der Er - ste er, sein Schwertmacht Fein - de flichn! —

*cresc.* *p*

*cresc.*

*meno mosso*

Tempo I.

aye she loot the tearsdown fa' for Jock of Ha-zel - dean.  
 ach, die Trä-nen flos-sen ihr für Jock von Ha-zel - dean.

Tempo I.

*p meno mosso**mf cresc.**p**molto p e lusingando**molto p e lusingando**leggiere*

3. A chain of gold ye sall not lack, Nor braid to bind your hair, Nor  
 3. Ein gol - den Kett - lein habt Ihr auch, fürs Haar ein schmuckes Band, und

*cresc.*

mett - led hound, nor ma - naged hawk, Nor pal - fry fresh and fair,  
 Hund und Fal - ke, wie's der Brauch, ein fri - sches Roß zur Hand,

*cresc.**f rit.**f*

And you the fore - most o'them a' Shall ride, our for - est queen? But  
 auch sollt Ihr dann die Kön' - gin sein von un - serm Wald so grün: Doch

*cresc.  
poco pesante**rit.*

**Più lento.**  
*espressivo*

aye, she loot the tears down fa' for Jock of Ha - zel -  
 ach, die Trä - nen flos - sen ihr für Jock von Ha - zel -

**Più lento.**  
*f espressivo*

*decresc.*

**Tempo I.**

dean.  
 dean.

**Tempo I.** *ten.* *ten.* *ten.*

*sempre pp e senza Ped.*

**Moderato.**

The kirk was decked at morning tide, The ta - pers glimmer'd fair.  
 Die Kir - che ward schon früh ge - schmückt, die Ker - zen brannten licht,

**Moderato.**

*p un poco pesante e non legato*

*poco cresc.*

The priest and bridegroom wait the bride, And dame and knight are there,  
 doch Prie - ster, Gä - ste, Bräu - ti - gam, die sahndas Bräut - chen nicht.

*legato*

*poco cresc.*

*p*

**Più mosso.**

*rit. agitato e string. - cresc.*

They sought her baith by bower and ha,  
*Sie such-ten sie wohl ü-ber-all,*  
**Più mosso. agitato e string.**

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'They sought her baith by bower and ha, Sie such-ten sie wohl ü-ber-all, Più mosso. agitato e string.' The piano accompaniment includes markings for *legato*, *cresc.*, *rit.*, *f*, *sf*, *mp*, and *tutto legato*.

**Presto.**

baith by bower and ha,  
*such-ten ü-ber-all.*

The  
Wo

**Presto.**

The second system continues the piece with a **Presto.** tempo. The vocal line has lyrics 'baith by bower and ha, such-ten ü-ber-all.' and 'The Wo'. The piano accompaniment features a **Presto.** tempo and includes a *ff* dynamic marking.

**Moderato.**

la - die was not seen!  
*ist die La - dy hin?*

She's  
Sie

**Moderato.**

The third system is marked **Moderato.** The vocal line has lyrics 'la - die was not seen! ist die La - dy hin?' and 'She's Sie'. The piano accompaniment includes *p* and *pp* dynamic markings.

**Presto.**

oer the Bor - der and a - wa'  
*ist ent-flo - hen ü - bern Strom*

Wi' Jock of Ha - zel - dean.  
*mit Jock von Ha - zel - dean.*

**Presto.**

The fourth system is marked **Presto.** The vocal line has lyrics 'oer the Bor - der and a - wa' ist ent-flo - hen ü - bern Strom' and 'Wi' Jock of Ha - zel - dean. mit Jock von Ha - zel - dean.'. The piano accompaniment includes a **Presto.** tempo and *f* dynamic markings.



# 2.

## “I FEAR THY KISSES” „Ich fürchte deine Küsse.“

English Words by **SHELLEY**.  
Deutsch von **Willy Kastner**.

Donald Francis Tovey, Op. 3.

*Poco adagio.*

**VOICE.**  
*Gesang.*

I fear thy kis-ses, gent-le mai-den,  
*Ich fürch-te dei-ne Küs-se, Mäd-chen,*

Thou needest not fear  
*doch du, o fürch-te*

**PIANO.**

*p*

*ten. ten.*

*espressivo ten. ten.*

*cresc. - poco string. -*

mine: My spi - rit is too deep - ly la - den E -  
*nicht: Mein Geist ist viel zu schwer be - la - den, doch*

*ten. ten. ten.*

*cresc. - poco string - sf*

*a tempo*

- ver to bur - then thine.  
*dich be-drück' er nicht.*

*a tempo ten. ten. decresc. - rit. - p*

*p a tempo*

I fear thy mien, thy tones, thy mo-tion. Thou needest not fear  
*Ich fürch-te dei - ne Stimm' und Mie-ne, doch still sei dein Ge -*

*a tempo*

*ten. ten. ten.*

*cresc. - rit. - f a tempo*

mine, Thou need-est not fear mine: In - no-cent is the  
*müt, doch still sei dein Ge - müt; denn un-schuldsvoll ist*

*cresc. - rit. f a tempo*

*sost. decresc.*

heart's de - vo - tion, With which I wor - ship thine, With which I  
*mein Be - geh - ren, das heiß für dich er - glüht, das heiß für*

*decresc. e sost.*

*p*

wor - - ship thine.  
*dich er - glüht.*

*p decresc. pp ppp*

*Lo. \**

## 3.

## WHEN THE LAMP IS SHATTER'D.

## Wenn die Lamp' zertrümmert.

English Words by SHELLEY.  
Deutsch von Willy Kastner.

Donald Francis Tovey, Op. 3.

Andante mosso; sempre in tempo giusto.

VOICE.  
*Gesang.*

*pp*

When the lamp is shatter'd,      The light in the dust lies dead, —  
Wenn die Lamp' zer-trümmert,      das Licht liegt im Stau-be tot; —

PIANO.

*pp una corda*

When the cloud is scatt-er'd,      The rain-bow's glo-ry is shed. —  
wenn die Wolk' ver-schimmert,      sind der I-ris Far-ben ver-loht. —

When the lute is bro-ken,      Sweet tones are re-mem-ber'd not:  
Wenn die Lau-te zer-bro-chen,      ist lieb-li-cher Ton ver-hallt,

*pp*

Album No. 328.

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When the lips have spo - ken, Loved ac - cents are soon for - got.  
*wenn die Lip-pen ge - spro - chen, ist Lie - be ver-ges-sen und kalt.*

*p* *decresc.* *pp*

*p*

As mu - sic and splen - dour Sur - vive not the lamp and the  
*Wie Tö - ne und Schim - mer mit Lam - pe und Lau - te da -*

*lute,*  
*hin,*

The heart's ech - oes ren - der No  
*er - klin - get auch nim - mer das*

song when the spi - rit is mute. No song, but  
 Herz, wenn ver - stummt ist der Sinn. Kein Sang, ach!

*sempre p*

*poco a poco cresc. -*

sad dir - ges Like the wind through a ru - in'd cell  
 nur ein Stöh - nen, wie der Wind durch Ru - i - nen weht,

*poco a poco cresc. -*

Or the mourn - iul sur - ges That ring the dead sea - man's  
 o - der Trau - er - tö - nen bei des See - manns Grab - ge -

*tre corde*

*knell. -  
 bet. -  
 cresc. -*

*f*  
When hearts have once  
Wenn Her - zen sich

*poco f e legatissimo*

ming - led, Love first leaves the well - built nest,  
ei - nen, flieht Lie - be zu - erst die Brust,

*sempre f*  
The weak one is sing-led To en - dure what it once pos -  
und bit - ter be - wei - nen muß der Füh - len - de den Ver -

sessed. O Love! who be - wail - est The  
lust. O Lieb', da hie - nie - den nichts

*piu f*

*p.*

frail - ty of all things here, Why choose you the  
 Schwä - che-res es je - mals gab, war - um suchst du in

*sf* *sempre più f*

*molto legato*

frail - est For your crad - le, your home and your bier?  
 Schwäch - sten dei - ne Wie - ge, dein Heim und dein Grab?

*cresc. -*

*ff*

Its pas - sions will rock thee As the  
 Der Lei - den - schaft Frö - nen wird dich

*molto f*

storms rock the ra - vens on high;  
 rüt - teln wie Stur - mes - ge - walt,

Bright rea - son will mock thee Like the  
 und Ver - nunft wird dich höh - nen, wie die

sun from a win - try sky.  
 Son - ne des Win - ters so kalt.

From thy nest eve - ry raf - ter Will  
 Und dein Nest auf dem Thro - ne des



rot, and thine ea - - gle home  
*Ad* - lers zer - fällt, ver - geht,

*cresc.*

Leave thee na - ked to laugh - - ter, When  
*läßt* die Nack - ten dem Hoh - - ne, wenn

*ff* *Ca.* \*

leaves fall and cold winds come.  
*Herbstwind das Laub ver - weht.*

*molto rit.* *a tempo* *ff a tempo*

*ff* *ten.* *ff*

4.  
**THE DAFFODILS.**  
 Die Narzissen.

English Words by WORDSWORTH.

Deutsch von Willy Kastner.

Donald Francis Tovey, Op. 3.

*Poco allegretto, quasi Andante con moto.*

VOICE.  
*Gesang.*

The first system of the musical score consists of three staves. The top staff is for the voice, labeled 'VOICE. Gesang.', and contains two measures of whole rests. The middle and bottom staves are for the piano, labeled 'PIANO.', and are grouped by a brace. The piano part begins with a piano (*p*) dynamic. The music is in the key of D major (indicated by two sharps) and 12/8 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand, with various melodic lines and phrasings.

The second system of the musical score consists of three staves. The top staff is for the voice and contains two measures of whole rests. The middle and bottom staves are for the piano. The piano part continues with a *cresc.* (crescendo) dynamic marking. The musical notation includes various melodic lines, phrasings, and dynamic markings across the piano part.

The third system of the musical score consists of three staves. The top staff is for the voice and contains two measures of whole rests. The middle and bottom staves are for the piano. The piano part begins with a forte (*f*) dynamic marking. The musical notation includes various melodic lines, phrasings, and dynamic markings across the piano part.

decresc. - - - p

7 7

This block shows the piano introduction in E major, 3/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics start with a decrescendo and then settle into a piano (p) dynamic.

L'istesso tempo: assai tranquillo.

I wan - der'd lone - ly as a  
 Ich wan - dert' ein - sam ei - nes

p assai

This block contains the first vocal line and piano accompaniment. The vocal melody is simple and lyrical, with lyrics in both English and German. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand. The dynamic is marked piano (p) assai.

cloud That floats on  
 Tags der Wol - ke

pp p

3 3 3 3

Re. \* Re. \*

This block continues the vocal line and piano accompaniment. The piano part features triplet patterns in the bass line. Dynamics range from pianissimo (pp) to piano (p). There are two fermatas marked with an asterisk and 'Re.' (ritardando).

high o'er vales and hills.  
 gleich ob Land und Meer,

pp

3 3 3

Re.

This block concludes the vocal line and piano accompaniment. The piano part continues with triplet patterns in the bass line. The dynamic is marked pianissimo (pp). The piece ends with a fermata marked with an asterisk and 'Re.' (ritardando).

*cresc.*

When all \_\_\_\_\_ at once I saw \_\_\_\_\_ a  
*als plütz - lich ich vor mir er -*

*pp* *cresc.*

\* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

crowd, a crowd, A host \_\_\_\_\_ of gold - - en  
*schant, er-schant ein gol - - de-nes Nar -*

*f*

*Ad.* \*

daf - - fo-dils. Be - side \_\_\_\_\_ the  
*zis - - senheer, am See - - ge -*

*f* *fp*

lake, \_\_\_\_\_ be - neath \_\_\_\_\_ the trees \_\_\_\_\_ Flut - tering and  
*stad', \_\_\_\_\_ in Schat - - ten lind, \_\_\_\_\_ schwan - kend und*

*pp*

dan - cing,  
tan - zend,

*mf*

Flut - tering and dan - cing in the  
schwan - kend und tan - zend in dem

breeze.  
Wind.

*p*

*pp*

*cresc.*

*f*

*p*

*molto teneramente*  
*sost.*

Con - ti - nu - ous as the  
In lan - ger Rei - he,

*p*

*molto teneramente*  
*p assai*

*decresc.*

*a tempo*

1. stars that shine and twin- kle on the mil - - ky way, — They stretch'd in  
 1. wie die Schar der Ster- ne in dem Him - - mels - ring, — so zo - gen

2. danced, but they out - did the spark- ling waves — in glee, — A po - et  
 2. tau- ber- voll, doch nicht wie die - se Blu - - men schön. — Des Dich - ters

*a tempo*

ne - ver - end - ing line A - long the mar - gin of a  
 sie sich licht und klar am Strand hin, den die Bucht um -

could not but be gay In such a joc - und  
 Herz vor Freu - de schwoll, — er konn - te sich nicht

*cresc.*

bay. Ten thou - sand  
 fing. Zehn - tau - send

com - pan-y! I gazed — and  
 satt dran sehn. Ich ahnt' — es

*cresc.*

*pp*

\* *pp* \* *pp* \*

saw I at a glance Tos - sing their heads in spright - ly  
 sah ich dort in Glanz wie - gen das Haupt in munt - rem

gazed, but lit - tle thought What wealth the show to me had  
 nicht, schaut'ich auch hin, daß die - ser An - blick ein Ge -

\* *Ad.* \* *Ad.* \* *Ad.* \*

1. *molto teneramente*  
*p* *sost.*

dance.  
 Tanz. The waves be-side them  
 Die Wel - ten tanz - ten

1. *fz* *p* *teneramente* *sost.*

2. *rit.*

brought.  
 winn. *rit.*

2. *f* *decesc.* *p* *pp*

*a tempo*  
*passai*

For oft when on my couch I lie In  
Denn oft - mals, wenn ich schlaf - los lag, halb

va - cant or in pen - sive mood,  
träu - mend, im Ge - dan - ken - streit,

*sempre pp* *cresc. cantabile*

*pp* *cresc. -*  
They flash u - pon that in - ward eye Which is the bliss of  
er - scheint's vor mei - nem in - nern Aug, dem Trö - ster für die

*pp* *cresc. -*

*f*  
So - li - tu - de. And then my heart with plea - - sure  
Ein - sam - keit. Dann wird mein Herz so froh - - und

*f*



fills, *klar* *f* And dan - ces with the  
*und* *tan - zet mit der*

daf - fo - dils. *f* And dan - ces,  
*Blu - men-schar, und tan - zet,* *decrease.*

*rit.* dan - ces with the *a tempo* daf - fo - dils, *pp*  
*rit.* *tan - zet mit der* *a tempo* *Blu - men - schar, der*

daf - fo - dils. *molto ten.*  
*Blu - men-schar. pp pp pp*

# THE INDIAN SERENADE.

English Words by SHELLEY.  
Deutsch von Willy Kastner.

## Indianisches Ständchen.

Donald Francis Tovey, Op. 3.

Con moto: molto appassionato.

VOICE.  
Gesang.

I a - rise from dreams of  
Ich er - wach' aus dem Traum von

PIANO.

Thee, In the first sweet sleep of night, When the  
dir in dem er - sten Schlaf der Nacht, wenn die

winds are breath - ing low And the stars are shin - ing  
Win - de lei - se wehn und er - strahlt der Ster - ne

bright: I a - rise from dreams of Thee, And a spi - rit in my  
Pracht. Aus dem Traum von dir wachlich auf, und ein Geist in mei - nem

*cresc. -*

feet Hath led me who knows how? To thy cham - ber win - dow,  
*Fuß hat mich ge - führt zu dir, deinem Fen - ster send' ich den*

*cresc. -*

*poco rit.*

Sweet!  
*Gruß!*

*f* *poco rit.* *sostenuto* *p appassionato*

*cresc.* *p* *cresc. -* *f*

*p* *decresc. -* *pp*

The wand' - ring airs they faint On the dark, the si - lent  
*Die Win - de schlum - mern ein, und es rinnt ein Hauch so*

*p* *pp* *ppp*

stream mild The Cham - pak o - - dours fail Like  
vom duft- - gen Cham - pak - strom wie

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note rest, followed by a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

sweet thoughts in a dream: The nigh - tin - gale's com -  
sü - ßes Traum - ge - bild. Die Klag' der Nach - ti -

*sost.* *espressivo* *mp*

The second system of the musical score. The vocal line continues with a series of quarter notes and half notes. The piano accompaniment includes a *sost.* marking and a *mp* dynamic. The key signature changes to two sharps (F# and C#).

plaint It dies u - pon her heart As I must die on  
gall er - stirbt in ih - rer Brust, wie ich an dei - ner

*cresc.* *cresc.*

The third system of the musical score. The vocal line continues with a series of quarter notes and half notes. The piano accompaniment includes a *cresc.* marking. The key signature remains two sharps.

thine, O be - lo - ved as thou art!  
sterb', du mein Weh und mei - ne Lust!

*f cresc.*

The fourth system of the musical score. The vocal line continues with a series of quarter notes and half notes. The piano accompaniment includes a *f cresc.* marking. The key signature remains two sharps.

*rit.* *sost.*  
*f* *ffp* *p cresc.* *f* *f*

*string. al - f* - **Allegro agitato.**  
 Oh lift me from the  
 O heb' mich aus dem  
*string. al -*  
*f*  
**Allegro agitato.**  
*pp sempre*

*decresce.*  
 grass! I die, I faint, I fail,  
 Gras! Ich sterb; ich trag' es nicht -

*p appassionato*  
 Let thy love in kis - ses rain On my lips and eye - lids  
 schütt' der Lie - be Küs - se aus auf mein blei - ches An - ge -

*mp*

*ps.* *p* *più agitato e cresc.* - *b<sub>2</sub>* - *b<sub>2</sub>*

pale. *sicht!* My cheek is cold and white, a-las! My  
Die Wan - gen mein sind kalt und weiß, mein

*ppp* *pp più agitato*

heart beats loud and fast, Oh! press it close to  
Herz schlägt wild und weh. O drück' es fest an

*cresc.* - *f* *sost.* *sost.*

*rit.* *sf* *cresc. mp a piacere* *f* *lunga* *Adagio.*

thine a-gain, Where it will break at  
deins, mein Lieb, da - mit es dort ver -

*a tempo* *Adagio.*

*f rit.* *sf* *sf* *ff* *colla voce p* *f* *lunga p*

Sostenuto, ma quasi tempo I.

*last. geh.* *Sostenuto, ma quasi tempo I.*

*p* *molto cresc.* *ff* *f*

# WEEP YOU NO MORE, SAD FOUNTAINS.

ANONYMOUS.

Deutsch von Willy Kastner.

## Weint länger nicht, ihr Augen.

Donald Francis Tovey, Op. 3.

Adagio: sempre pianissimo.

VOICE.  
Gesang.

*cantabile*

Weep you no more, sad foun - - - tains:  
Weint län - ger nicht, ihr Au - - - gen:

PIANO.  
*sempre una corda*

*simile*

Rc. Rc.

What need you flow so fast? Look how the sno - - wy  
War - um seid ihr so feucht? Seht, wie des Him - - mels

Rc. Rc.

moun - - - tains Heaven's sun doth gent - ly waste!  
Son - - - ne der Ber - - ge Schnee ver - scheucht!

Rc. Rc. Rc.

But my Sun's heav - - ly eyes View not your  
Doch mei - - ner Son - - - ne Aug' sicht nicht das

Rc. Rc. Rc.

weep - - - ing, That now lies sleep - - - ing  
 Wei - - - nen, liegt sanft und schlum - - - mert

*decrease*  
*smorzando*

*Pa.*

Soft - - - ly, now soft - - - ly lies sleep - - - ing.  
 lei - - - se, ja lei - - - se es schlum - - - mert.

*legatissimo*

*Pa.*

Sleep is a re - - con - ei - - - ling, A  
 Schlaf ist ja ein Ver - - - süh - - - ner, bringt

*simile*

\* *Pa.*

rest that peace be - gets; Doth not the sun rise  
 Frie - - den dem Ge - müt. Kchrt nicht die Son - - ne

*Pa.*



smi - - - ling, When fair at ev - - en he sets?  
 schö - - - ner zu - rück, wenn lä - chelst sie schied?

*Ped.* *Ped.* *Ped.* *Ped. come sopra*

Rest you, then, rest. sad eyes! Melt not in  
*Schlaft* denn, o schlaft, ihr Au - - gen, schmelzt nicht in

weep - - ing, While She lies sleep - - ing, Soft - - ly, now  
 Kum - - mer, sie liegt im Schlum - - mer, sanft, ja so

*decrease.* *smorz.*

soft - - ly lies. sleep - - ing.  
 sanft - - ly ist ihr Schlum - - mer.

*legatissimo* *Ped.* \*

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- |                                |                                 |
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| 3 Cavalier's Love Song         | 10 Mounsier                     |
| 4 Sweet content                | 11 Love me little, love me long |
| 5 The mad maid's song          | 12 The Troubadour               |
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- |                      |                            |
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- |            |          |             |
|------------|----------|-------------|
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- |                       |                     |
|-----------------------|---------------------|
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- |                       |                        |
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| 3 Robber              |                        |

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- |                         |                             |
|-------------------------|-----------------------------|
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- |   |                  |
|---|------------------|
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- |                      |                        |
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