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8.

A CYCLE OF SONGS

from

The Princess

of

ALFRED, LORD TENNYSON.

- Nº 1. As thro' the Land.
- ✓ 2. Sweet and low.
- ✓ 3. The splendour falls.
- ✓ 4. Tears, idle tears.
- ✓ 5. O Swallow, Swallow.

- Nº 6. Thy voice is heard.
- ✓ 7. Home they brought her warrior dead.
- ✓ 8. Our enemies have fallen.
- ✓ 9. Ask me no more.

set to Music
for

Quartet of Solo voices

with Pianoforte accompaniment

by

CHARLES VILLIERS STANFORD.

Op. 68.

Price 5/-.

(Separate parts S.A.T.&B. 1/-each.)



BOOSEY & CO

295 Regent Street, London W.
and
9 East Seventeenth Street, New-York.

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AS THRO' THE LAND.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. N^o 1.

Andante quasi Larghetto.

Soprano. *p* As thro' the

Alto. *p*

Tenor. *p* As thro' the

Bass. *p*

Andante quasi Larghetto. (♩ = 80.)

PIANO. *p*

land at eve we went, And pluck'd — the rip - en'd

land at eve we went, And pluck'd — the rip - en'd

ears, We fell out my wife and I, O we fell out, I

ears, We fell out my wife and I, O we fell out, I

cresc.

cresc.

cresc.

cresc.

cresc.

p.

know not why, And kiss'd a - gain with tears,

know not why, I know not why, And kiss'd a - gain with tears, and kiss'd a -

p.

p.

p.

p.

p.

kiss'd a - gain with tears. And bless - ings on the fall - ing out That

gain with tears. And bless - ings on the fall - ing out That

kiss'd a - gain with tears.

mp

mp

mp

mp

mp

all the more en - dears _____ *p* When we fall out_ with
 _____ *dim.* When we fall out with those, with
 all the more en - dears _____ *dim.* When we fall out with those, with
 _____ *dim.* When we fall out_ with

those we love, And kiss a - gain with
 those we love, And kiss a - gain with

tears. _____ *pp* For when we came where lies the child We lost in
 _____ *pp*
 tears. _____ *pp* For when we came where lies the child We lost in
 _____ *pp*

SWEET AND LOW.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 2.

Andante tranquillo.

Soprano.

Alto.

Tenor.

Bass.

PIANO.

Andante tranquillo. (♩. = 52.)

p Sweet and low, sweet and low, Wind of the wes - tern sea, _____

p Sweet and low, sweet and low, Wind of the wes - - - - - tern sea,

p Sweet and low, sweet and low, Wind of the wes - tern sea,

p Sweet and low, sweet and low, Wind of the wes - - - - - tern sea,

pp

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

mf

pp

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

cresc.

cresc.

cresc.

cresc.

cresc.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

p

pp

p

pp

p

pp

pp

p Sleep and rest, sleep and rest,
p Sleep and rest, sleep and rest,
p Sleep and rest, sleep and
p Sleep and rest, sleep and rest,

Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 Fa-ther will come to thee, Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 rest, Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 Fa-ther will come to thee soon, Rest on mo-ther's breast,

pp

Fa-ther will come to thee, Fa-ther will come to thee soon, Fa-ther will come to his babe in the west,
 Father will come, Fa-ther will come to thee soon, Fa-ther will come to his babe in the west,
 Fa-ther will come to thee soon, Fa-ther will come to his babe in the west,
 Father will come to thee soon,

mf *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Sil - - versails ail out of the west Un - - der the sil - ver moon;

Sil - - ver sails all out of the west Un - - der the sil - ver moon;

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Sil - - versails ail out of the west Un - - der the sil - ver moon;" and "Sil - - ver sails all out of the west Un - - der the sil - ver moon;". The piano accompaniment consists of a treble and bass clef staff with a complex, flowing melody.

pp Sleep, my lit-tle one, sleep, my pret - ty one, sleep. Sleep,

pp Sleep, my lit-tle one, sleep, my pret - ty one, sleep.

The second system of music continues the vocal and piano parts. It begins with a piano (*pp*) dynamic marking. The vocal lines are: "Sleep, my lit-tle one, sleep, my pret - ty one, sleep. Sleep," and "Sleep, my lit-tle one, sleep, my pret - ty one, sleep.". The piano accompaniment features a delicate, arpeggiated texture.

my pret - ty one, sleep, - sleep, - sleep.

Sleep, my pret - ty one, sleep, - sleep, - sleep.

The third system of music continues the vocal and piano parts. The vocal lines are: "my pret - ty one, sleep, - sleep, - sleep." and "Sleep, my pret - ty one, sleep, - sleep, - sleep.". The piano accompaniment continues with its intricate, flowing accompaniment.

THE SPLENDOUR FALLS.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 3.

Allegretto moderato.

Soprano. *f* The splendour falls on

Alto. *f* The splendour falls on

Tenor. *f* The splendour falls on

Bass. *f* The splendour falls on

PIANO. *f* *dim.* *mf*

Allegretto moderato. ♩ = 80.

cas - tle walls And snow - y summits old in sto - ry: The long light shakes a -

cas - tle walls And snow - y summits old in sto - ry: The long light shakes a -

cross the lakes And the wild ca-taract leaps in glo - ry.

cross the lakes And the wild ca-taract leaps in glo - ry.

cresc. *f*

thin - ner, clear - er, far - - - ther go - - - ing!

thin - ner, clear - er, far - - - ther go - - - ing!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "thin - ner, clear - er, far - - - ther go - - - ing!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Poco più lento.

O sweet and far from cliff and scar The

O sweet and far from cliff and scar The

This system is marked "Poco più lento." and contains two vocal staves and a piano accompaniment. The vocal lines have lyrics "O sweet and far from cliff and scar The". The piano accompaniment continues with a similar rhythmic pattern.

Poco più lento.

pp

This system is marked "Poco più lento." and features a piano accompaniment. It includes a dynamic marking of *pp* (pianissimo) and shows a transition in the piano part with more complex textures and arpeggiated figures.

horns of Elf-land faint-ly blow-ing!

horns of Elf-land faint-ly blow-ing!

This system contains two vocal staves and a piano accompaniment. The vocal lines have lyrics "horns of Elf-land faint-ly blow-ing!". The piano accompaniment provides a steady accompaniment for the vocal lines.

accel. cresc. f

This system features a piano accompaniment that builds in intensity. It includes dynamic markings for *accel.* (accelerando), *cresc.* (crescendo), and *f* (forte), indicating a climactic end to the piece.

Tempo I.

Blow, let us hear the pur - ple glens re - ply - ing,

Blow, let us hear the pur - ple glens re - ply - ing,

Tempo I.

Blow, bu - gle; An - swer, ech - oes dy - ing, dy - ing,

Blow, bu - gle; An - swer, ech - oes dy - ing, dy - ing,

dy - - ing.

dy - - ing.

col Ped.

love, they die in yon rich sky, They faint on hill or

love, they die in yon rich sky. They faint on hill or

dim.

dim.

dim.

dim.

field or ri - - ver: Our ech - oes roll from

field or ri - - ver: Our ech - oes roll from

mf

cresc.

mf

cresc.

mf

cresc.

cresc.

cresc.

soul to soul, And grow for e - ver and for e - ver.

soul to soul, And grow for e - ver and for e - ver.

f

f

f

f

Blow, bu - gle, blow, set the wild ech - oes

Blow, bu - gle, blow, set the wild ech - oes

This system contains two vocal staves. The top staff has lyrics: "Blow, bu - gle, blow, set the wild ech - oes". The bottom staff has lyrics: "Blow, bu - gle, blow, set the wild ech - oes". The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

This system shows the piano accompaniment for the first system. The right hand features chords and arpeggiated figures, while the left hand plays a more active, rhythmic line.

fly - ing, And an - - swer, ech - oes, an - - swer

fly - ing, And an - - swer, ech - oes, an - - swer

This system contains two vocal staves. The top staff has lyrics: "fly - ing, And an - - swer, ech - oes, an - - swer". The bottom staff has lyrics: "fly - ing, And an - - swer, ech - oes, an - - swer". Dynamic markings *f* and *p* are present.

This system shows the piano accompaniment for the second system. The right hand has chords and melodic lines, while the left hand has a more active, rhythmic line. Dynamic markings *f* and *p* are present.

dim. dying, dim. dying, dy - - ing, ppp dy - - - ing.

dim. dying, dim. dying, dy - - ing, ppp dy - - - ing.

This system contains two vocal staves. The top staff has lyrics: "dim. dying, dim. dying, dy - - ing, ppp dy - - - ing.". The bottom staff has lyrics: "dim. dying, dim. dying, dy - - ing, ppp dy - - - ing.". Dynamic markings *dim.* and *ppp* are present.

This system shows the piano accompaniment for the third system. The right hand has chords and melodic lines, while the left hand has a more active, rhythmic line. Dynamic markings *dim.*, *pp*, and *ppp* are present.

TEARS, IDLE TEARS.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford. Op. 68. No. 4.

Andante moderato.

Soprano.
Alto.
Tenor.
Bass.

PIANO. *f*

Andante moderato. (♩. = 46.)

mf Tears, i - dle tears, *p* I know not what they mean, Tears from the

mf Tears, i - dle tears, *p* I know not what they mean, Tears from the

p

depth of some di - vine des - pair Rise in the heart, and

depth of some di - vine des - pair Rise in the heart, and

gath - er to the eyes, In look - ing on the hap - py Au - tumn

gath - er to the eyes, In look - ing on the hap - py Au - tumn

The first system of music features two vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are "gath - er to the eyes, In look - ing on the hap - py Au - tumn". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. Dynamic markings include *p* (piano) above the vocal staves.

fields, And think - ing of the days that are no more.

fields, And think - ing of the days that are no more.

The second system of music continues the vocal and piano parts. The lyrics are "fields, And think - ing of the days that are no more." The piano accompaniment features a more complex texture with arpeggiated chords and moving lines in both hands. Dynamic markings include *pp* (pianissimo) above the vocal staves and *pp* above the piano accompaniment.

Fresh as the

Fresh as the

The third system of music concludes the page. The lyrics are "Fresh as the". The piano accompaniment features a prominent arpeggiated figure in the right hand, with a *cresc.* (crescendo) marking. The dynamic marking *mf* (mezzo-forte) is present. The system ends with a final chord in the piano part.

first beam glitt' - ring on a sail, That brings our friends up from the

first beam glitt' - ring on a sail, That brings our friends up from the

The first system of the score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

un - der world, Sad as the last which red - dens o - ver

un - der world, Sad as the last which red - dens o - ver

The second system of the score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

one That sinks with all we love be -

one. That sinks with all we love be -

The third system of the score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

low the verge; So sad, so

low the verge; So sad, so

fresh the days that are no more.

fresh the days that are no more.

Più mosso.

Ah, sad and strange as

Ah, sad and strange as

Più mosso. (d.=72)

in dark sum - mer dawns The ear - liest pipe of half - a - wak - en'd birds To

in dark sum - mer dawns The ear - liest pipe of half - a - wak - en'd birds To

L.H. L.H.

dy - ing ears, When un - to dy - ing eyes The case - ment slow - ly

dy - ing ears, When un - to dy - ing eyes The case - ment slow - ly

col. 20.

grows a glimm' - ring square. So sad,

grows a glimm' - ring square. So sad,

Tempo I.

so strange, ——— The days — that are — no more.

so strange, ——— The days — that are — no more.

Tempo I.

Dear as re-mem - ber'd

Dear as re-mem - ber'd

kis - ses af - ter death, ——— And sweet — as those by hope-less

kis - ses af - ter death, ——— And sweet — as those by hope-less

fan - cy feign'd on lips that are for oth - ers; deep as

fan - cy feign'd on lips that are for oth - ers; deep as

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some arpeggiated chords.

love, Deep as first love, and

love, Deep as first love, and

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains three sharps and the time signature is common time. The piano part continues with a similar melodic and harmonic structure to the first system.

ff. wild, wild with all re - - gret; 0

ff wild, wild with all re - - gret; 0

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature changes to two sharps (F#, C#) and the time signature is common time. The piano part features a more active and rhythmic accompaniment, with a dynamic marking of *f* (forte) in the first measure.

ff Death in life, Death in life, 0 Death

dim.

p The days that in life, The days that

dim. *p*

pp are no more. *pp* are no more.

pp

O SWALLOW, SWALLOW.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 5.

Allegro leggiero.

Soprano. *mp*
Alto. *mp*
Tenor.
Bass.

O Swal-low, Swal-low,

PIANO. *pp una corda*

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts begin with the lyrics "O Swallow, Swallow," in a mezzo-piano (*mp*) dynamic. The piano accompaniment is marked *pp una corda* and features a rhythmic pattern of eighth notes with a slur over each measure. The tempo is *Allegro leggiero*.

Fly - ing, fly - ing south, Fly to her, and

The second system continues the vocal and piano parts. The vocal staves have the lyrics "Fly - ing, fly - ing south, Fly to her, and". The piano accompaniment continues with the same rhythmic pattern and slur.

fall up - on her gild - - - ed eaves, And

The third system concludes the vocal and piano parts. The vocal staves have the lyrics "fall up - on her gild - - - ed eaves, And". The piano accompaniment continues with the same rhythmic pattern and slur.

tell her, tell her, what I tell to thee.

p
0
p

This system contains the first vocal phrase. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a melodic line with slurs and a bass line with a few notes.

tell her, Swal-low, thou that know - est each, that

cresc.
f
cresc.
f

This system contains the second vocal phrase. The vocal line continues with lyrics. The piano accompaniment continues with slurred melodic lines in both hands. Dynamics include *cresc.* and *f*.

bright and fierce and fick - le is the South, And

p
p

This system contains the third vocal phrase. The vocal line concludes with lyrics. The piano accompaniment continues with slurred melodic lines. Dynamics include *p* and *f*.

mp

mp

dark and true and ten - der is the North.

p

This system contains the first two systems of music. The top system consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The piano accompaniment features a melodic line with slurs and a bass line. Dynamics include *mp* and *p*.

Swal-low, Swal-low, if I could fol - low, And light up - on her

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "Swal-low, Swal-low, if I could fol - low, And light up - on her". The piano accompaniment continues with similar melodic patterns. Dynamics include *mp* and *p*.

lat-tice, I would pipe and trill, and cheep and twit-ter

cresc.

cresc.

This system contains the fifth and sixth systems of music. The vocal line continues with the lyrics "lat-tice, I would pipe and trill, and cheep and twit-ter". The piano accompaniment continues with similar melodic patterns. Dynamics include *cresc.* and *p*.

twen - ty mil - - lion loves.

O were I thou that

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of arpeggiated chords in the right hand and a bass line in the left hand. The lyrics are: "twen - ty mil - - lion loves." and "O were I thou that".

she might take me in, And lay me on her

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "she might take me in, And lay me on her".

bo - som, and her heart would rock the snow - - - - y

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "bo - som, and her heart would rock the snow - - - - y".

mf
Why lin - - - greth she to
mf
cra - dle till I died.

poco cresc.

clothe her heart with love,
mf
De - lay - ing as the ten - der ash de -

When all the woods are green?
lays to clothe her - self When all the woods are green?

mp
0
mp
0
mp
0

dim.

This system contains the first four staves of music. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) with a common time signature of 4/4 and a key signature of one flat. The piano accompaniment is shown in the bottom two staves. The piano part features a melodic line with slurs and a dynamic marking of *dim.* (diminuendo).

tell her, Swal-low, that thy brood is flown:

tell her, Swal-low, that thy brood is flown:

pp

This system contains the second four staves of music. The vocal staves continue with the lyrics "tell her, Swal-low, that thy brood is flown:". The piano accompaniment continues with a melodic line, marked *pp* (pianissimo).

Say to her I do but wan - ton in the

Say to her I do but wan - ton in the

This system contains the third four staves of music. The vocal staves continue with the lyrics "Say to her I do but wan - ton in the". The piano accompaniment continues with a melodic line.

South, But in the North long since my nest is

South, But in the North long since my nest is

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The music is in a minor key and features a melodic line with a long note value, followed by a series 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.

made, O tell her, brief is life, but love is

made, O tell her, brief is life, but love is

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The music continues with the same melodic and accompaniment patterns as the first system.

long, And brief the sun of sum - mer in the

long, And brief the sun of sum - mer in the

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The music continues with the same melodic and accompaniment patterns as the previous systems.

North, And brief the moon of beau - ty in the

North, And brief the moon of beau - ty in the

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "North, And brief the moon of beau - ty in the". The piano part features a melodic line with slurs and a bass line. The second system is identical to the first.

South.

South. O Swal-low, fly - ing from the gold - - - en

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The lyrics are "South. O Swal-low, fly - ing from the gold - - - en". The piano part continues with a melodic line and bass line. The fourth system is identical to the third.

Fly to her and pipe and woo her,

woods, Fly

Fly

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The lyrics are "Fly to her and pipe and woo her,". The piano part continues with a melodic line and bass line. The sixth system is identical to the fifth.

and make her mine, And tell her,
and make her mine, And tell her,

dim. tell her, that I fol - - - low thee.
dim. tell her, that I fol - - - low thee.

THY VOICE IS HEARD.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. N^o 6.

Allegro con fuoco.

Soprano.

Alto.

Tenor.

Bass.

Allegro con fuoco. (♩ = 160.)

PIANO.

f

Thy voice is heard thro' roll - ing drums, that beat to

Thy voice is heard thro' roll - ing drums, that beat to

bat - tle where he stands. Thy

bat - - tle where he stands.

bat - - tle where he stands. Thy

face be - fore his fan - - cy comes, And gives the bat - tle

face be - fore his fan - - cy comes, And gives the bat - tle

The first system of music features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is in a major mode with a somber feel due to the key signature. The vocal lines are marked with a fermata over the final note of the phrase.

to his hands.

to his hands.

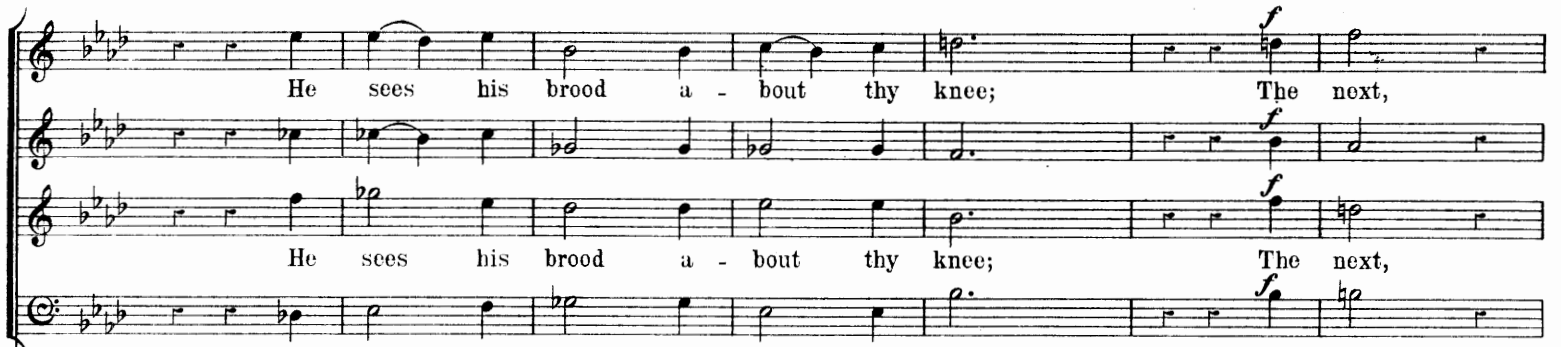
The second system continues the vocal and piano parts. The vocal lines are marked with a forte dynamic (*ff*). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. A *dim.* (diminuendo) marking is present in the piano part towards the end of the system.

A mo - ment while the trum - pets blow,

A mo - ment while the trum - pets blow,

The third system continues the vocal and piano parts. The vocal lines are marked with a mezzo-forte dynamic (*mf*). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. A *p* (piano) marking is present in the piano part towards the end of the system.

He sees his brood a - bout thy knee; The next,
He sees his brood a - bout thy knee; The next,



cresc.



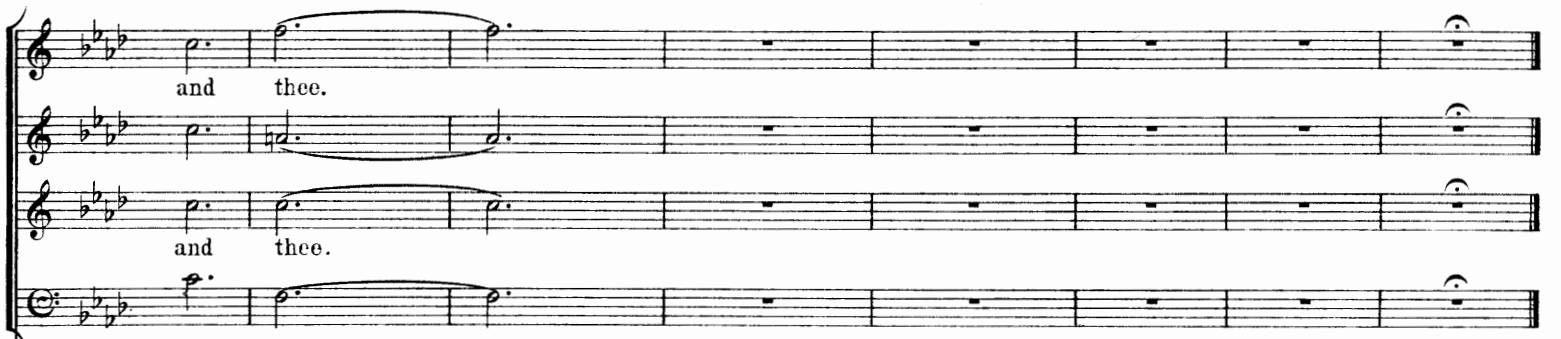
ff Like fire he meets the foe, And strikes him dead for thine
ff Like fire he meets the foe, And strikes him dead for thine



f



and thee.
and thee.



ff



HOME THEY BROUGHT HER WARRIOR DEAD.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. N^o 7.

Alla marcia funebre.

Soprano. *mf* Home they

Alto. *mf* Home they

Tenor. *mf* Home they

Bass. *mf* Home they

PIANO. *Alla marcia funebre. (♩ = 52.)*
pesante
p

brought her war - rior dead. *p* She nor swoon'd nor ut-ter'd cry:

brought her war - rior dead. *p* She nor swoon'd nor ut-ter'd cry:

All her maidens, watching, said, "She must weep, or she will die."

Then they praised him, soft and low, Called him wor - thy
 Then they praised him, soft and low, Called him wor - thy

p *cresc.* *cresc.* *cresc.* *cresc.*

to be loved, Tru-est friend and no - blest foe;
 to be loved, Tru-est friend and no - blest foe; Yet she nei - ther spake nor

poco cresc. *pp*

Stole a mai - den from her place,
 moved. Stole a mai - den from her place,

pp *pp* *pp*

Lightly to the war-rior stept, Took the face-cloth from the face: Yet she nei - ther

Lightly to the war-rior stept, Took the face-cloth from the face: Yet she nei - ther

moved nor wept. Rose a

moved nor wept. Rose a

nurse of nine - ty years, Set his child up - on her knee,

nurse of nine - ty years, Set his child up - on her knee,

Piu mosso.

Like sum - mer tem - pest came her tears

Like sum - mer tem - pest came her tears

This system contains the vocal line and piano accompaniment for the first system. The vocal line is written in a soprano clef with lyrics. The piano accompaniment is in a treble and bass clef. The tempo is marked 'Piu mosso'.

Più mosso. (♩ = 88.)

f *ff*

This system contains the piano accompaniment for the second system. It features a dynamic range from *f* to *ff*. The tempo is marked 'Più mosso' with a quarter note equal to 88 beats per minute.

rall.

"Sweet my child, I live for

"Sweet my child, I live for

This system contains the vocal line and piano accompaniment for the third system. The vocal line includes the lyrics "Sweet my child, I live for". The tempo is marked 'rall.' (rallentando).

rall.

This system contains the piano accompaniment for the fourth system. It features a dynamic range from *f* to *ff*. The tempo is marked 'rall.' (rallentando).

Tempo I.

thee?

thee?

This system contains the vocal line and piano accompaniment for the fifth system. The vocal line includes the lyrics "thee?". The tempo is marked 'Tempo I'.

pesante

f

This system contains the piano accompaniment for the sixth system. It features a dynamic range from *f* to *ff*. The tempo is marked 'pesante' (heavy).

OUR ENEMIES HAVE FALL'N.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 8.

Allegro.

Soprano. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Alto. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Tenor. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Bass. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Piano. *f* *Allegro. (♩ = 132.)* *mf*

seed, the lit - tle seed they laugh'd at in the dark, Has

seed, the lit - tle seed they laugh'd at in the dark, Has

cresc. ris'n and cleft the soil, and grown a *cresc.* bulk of space - less girth, that

cresc. ris'n and cleft the soil, and grown a *cresc.* bulk of space - less girth, that

lays on ev'-ry side a thous- and arms and rush-es to the

This system contains the first two systems of music. The first system has two vocal staves with the lyrics "lays on ev'-ry side a thous- and arms and rush-es to the". The second system is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

f Sun. Our e - ne-mies have fall'n, have fall'n: They

f Sun. Our e - ne-mies have fall'n, have fall'n: They

This system contains the third and fourth systems of music. The third system has two vocal staves with the lyrics "Sun. Our e - ne-mies have fall'n, have fall'n: They". The fourth system is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

came; *mf* The leaves were wet with wo - - men's tears: They

came; *mf* The leaves were wet with wo - - men's tears: They

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with the lyrics "came; The leaves were wet with wo - - men's tears: They". The sixth system is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

cresc.
 heard A noise of songs they would not un - der - stand : They
cresc.
 heard A noise of songs they would not un - der - stand : They
cresc.
cresc.

marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,

and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have

ff

fall'n. They came, the wood - men with their ax - es: Lo the

fall'n. They came, the wood - men with their ax - es: Lo the

tree!

tree! But we will make it faggots for the hearth, And shape it plank and

beam for roof and floor, And boats and bridges for the use of

Our e - nemies have fall'n, have fall'n: They struck;

men. Our e - nemies have fall'n, have fall'n: They struck;

With their own blows they hurt them - selves, Nor knew there dwelt an i - ron na - ture in the

With their own blows they hurt them - selves, Nor knew there dwelt an i - ron na - ture in the

grain: The glitt'ring axe was broken in their arms, Their

grain: The glitt'ring axe

grain: The glitt'ring axe was broken in their arms, Their

grain: The glitt'ring axe

arms were shattered to the should - er - blade. Our e - - -

arms were shattered to the should - er - blade. Our e - - -

ff *sostenuto*

ff *sostenuto*

- nemies have fall'n, *mp legato*

- nemies have fall'n, But this shall grow a night of Sum - mer from the *mp legato*

- nemies have fall'n, But this shall grow a night of Sum - mer from the *mp legato*

p

allegro

heat,

heat, a breath of Au - - tumn, drop - ping fruits of pow'r:

allegro

And roll'd with mu - sic in the grow - - ing breeze of

And roll'd with mu - sic in the grow - - ing breeze of

cresc.

cresc.

cresc.

allegro

cresc.

The tops shall strike from star to star,

Time. The tops shall strike from star to star,

Time. The tops shall strike from star to star,

ff The fangs shall move the sto - - ny ba - ses , *poco rall.* of the world.

ff The fangs shall move the sto - - ny ba - ses of the world.

ff

ff

allegro poco rall.

allegro

poco rall.

ASK ME NO MORE.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 9.

Andante espressivo.

Soprano. *mf* Ask me no
Alto. *mf*
Tenor. *mf* Ask me no
Bass. *mf*

PIANO. *mf* *dim.*

more: The moon may draw the sea, The cloud may stoop from heav'n and take the

more: The moon may draw the sea, The cloud may stoop from heav'n and take the

shape, With fold to fold, of moun - tain or of cape: But

shape, With fold to fold, of moun - tain or of cape: But

O too fond, When have I ans-wer'd thee? Ask me no

O too fond, When have I ans-wer'd thee? Ask me no

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: "O too fond, When have I ans-wer'd thee? Ask me no". The piano part features a steady accompaniment with some melodic lines in the right hand.

more. Ask me no more:

more. Ask me no more:

The second system continues the musical score. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "more. Ask me no more:". The piano part continues with a similar accompaniment style, featuring some dynamic markings like *mf* and *pp*.

What an-swer should I give? I love not hol - low cheek or fa - ded eye:

What an-swer should I give? I love not hol - low cheek or fa - ded eye:

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "What an-swer should I give? I love not hol - low cheek or fa - ded eye:". The piano part continues with a similar accompaniment style, featuring some dynamic markings like *mf* and *pp*.

Yet, O my friend, I would not have thee die! Ask me no more,

Yet, O my friend, I would not have thee die! Ask me no more,

f *appassionato*

cresc.

lest I should bid thee live: Ask me no more.

lest I should bid thee live: Ask me no more.

mp *p*

mp *p*

mp *p*

mp *p*

cresc.

sf *p*

Ask me no more! thy fate and mine are

Ask me no more! thy fate and mine are

p

p

p

p

cresc.

p

seal'd: I strove a - gainst the stream and all in vain. Let the great

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "seal'd: I strove a - gainst the stream and all in vain. Let the great". The piano accompaniment includes a treble and bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is marked with a piano (*p*) dynamic. The piano part includes a triplet of eighth notes and a *cresc.* marking.

riv - er take un - to the main: No more, no more, dear love, for at a

riv - er take un - to the main: No more, no more, dear love, for at a

The second system continues the vocal lines and piano accompaniment. The lyrics are: "riv - er take un - to the main: No more, no more, dear love, for at a". The piano accompaniment features a *cresc.* marking and a *poco rall.* marking. The piano part includes a *p* dynamic and a *pp* dynamic.

touch I yield. Ask me no more.

touch I yield. Ask me no more.

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "touch I yield. Ask me no more." The piano accompaniment features a *poco rall.* marking and a *rall.* marking. The piano part includes a *p* dynamic and a *pp* dynamic.

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