

Nº 1 IN G



Nº 2 IN A



# THE PIPES OF PAN

Song

THE WORDS BY

ADRIAN ROSS

The Music by

EDWARD ELGAR

Price 2/6 net

(1955)

BOOSEY & HAWKES

# The Pipes of Pan.

Words by  
ADRIAN ROSS.

Music by  
EDWARD ELGAR.

**Allegro.**

Voice. 

Piano. 

*f* *Spiritoso.*


*And.* \* *And.*



*dim.* *p* *loure.*

*mf comodo* *p dolce.*

When the woods are gay..... in the time..... of June With the



*p*

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H. 3292

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*cresc.*

chest - nut flow'r and fan, And the birds are still..... in the

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has lyrics: "chest - nut flow'r and fan, And the birds are still..... in the". The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the first measure of the piano part.

*p ma deciso.*

hush..... of noon, Hark to the pipes..... of

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "hush..... of noon, Hark to the pipes..... of". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a fermata over the first measure of the piano part.

*p Cantabile.*

Pan! He

The third system begins with the vocal line and piano accompaniment. The vocal line has lyrics: "Pan! He". The piano accompaniment features a more active melodic line in the right hand, with a fermata over the first measure of the piano part. A dynamic marking *p* is present in the piano part.

plays on the reed..... that once was a maid..... Who

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics: "plays on the reed..... that once was a maid..... Who". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a fermata over the first measure of the piano part. There are several dynamic markings *ped.* and asterisks *\** at the bottom of the piano part.

*cresc.*

broke from his arms..... and ran,..... And her

Lead. \* Lead. \* Lead. \* Lead. \*

*f rit.*..... *dim.*..... *pp a tempo*

soul goes out to the list'n-ing glade— Hark to the pipes..... of

*mf colla parte*..... *pp*

Lead. Lead.

*p dolce.*

Pan!..... Though you hear,

*pp*

*loure.*

come..... not near, Fear - ing the wood-god's ban;.....

*ad lib.* *a tempo.*

Soft ..... and sweet, ..... soft and sweet, ..... in the

*colla parte.* *a tempo.*

*largamente.*

dim ..... re-treat, ..... Hark to the pipes ..... of

*cresc. e colla parte.*

*a tempo.*

Pan!

*cresc.*

*p a tempo* *f* *dim.*

*p*

When the sun goes down ..... and the stars ..... are out, He

*p*

ga-thers his goat-foot clan, *pp* And the Dryads dance with the Sa-tyr... rout;—

*p ma deciso.*  
Hark to the pipes... of Pan! For he

pipes... the dance of the hap - py Earth Ere ev - er the gods... be- *dolce.*

- gan, *cresc. ed accelerando.* When the woods were mer-ry... and mad... with mirth... *cresc. ed accelerando.*

*poco rit.* **Tempo I!**  
*p dolce*

Hark..... to the pipes... of Pan!..... Come... not nigh,

*f* *poco rit.* *pp* *loure.*

pass..... them by, Woe..... to the eyes..... that scan!.....

Wild..... and loud to the leap - ing crowd, Hark..... to the

*mf* *f*

pipes..... of Pan!

*colla parte.* *p cresc. molto.*

*f risoluto.* *ad lib.*

When the armies meet... on the bat-tle... field, And the fight... is man to

*f a tempo.* *colla parte.*

man, With the gride... of sword... and the clash of shield—

*sf a tempo.*

*sf*

Hark to the pipes of Pan! Thro' the mad - den'd shriek of the

*p* *stringendo.*

*cresc.* *stringendo.*

fly - ing rear, Thro' the roar... of the charg - ing van, There

*sf* *largmente.*

skirls the tune of the God of Fear — Hark to the pipes... of

*f colla parte.* *p*

*dim. e rit.* *dim.*



**Maggiore.** *p ma agitato.* *cresc.*

Pan! Ours the fray— on and slay,

Let him es-cape... that can! Ring-ing

out in the battle shout, Hark

Hark to the pipes of Pan!

*colla parte.* *cresc.* *sf* *molto.*

*stacc.*

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is two sharps (D major). The tempo is marked 'Maggiore' and 'p ma agitato'. Dynamics include piano (p), fortissimo (ff), and crescendo (cresc.). The score includes various musical notations such as slurs, accents, and articulation marks. There are also some editorial markings like 'Red.' and asterisks.

The Pipes of Pan.

H. 3292.

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<b>Le Reve Passe</b> B <sup>b</sup> and C (D—F) ..... <i>C. Helmer &amp; G. Krier</i>	<b>Sweethearts and Wives</b> G (D—E) ..... <i>Michael Head</i>
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<b>London belongs to Me</b> F (C—F) ..... <i>George de Jongh</i>	<b>Two Songs:</b>
<b>Lord's Prayer, The</b> E <sup>b</sup> (B <sup>b</sup> —C) ..... <i>Max Saunders</i>	From Me to You } A <sup>b</sup> (E <sup>b</sup> —F) } The Lovely Word } ..... <i>Alan Murray</i> E <sup>b</sup> (F—G) }
<b>Loveliest of Trees</b> F (D—F) ..... <i>Celius Dougherty</i>	<b>Until the Dawn</b> A <sup>b</sup> (E <sup>b</sup> —A <sup>b</sup> ) ..... <i>Percy B. Kahn</i>
<b>Man is for the Woman made</b> B <sup>b</sup> (D—F) ..... <i>Henry Purcell/Benjamin Britten</i>	<b>Whenever my Mary goes by</b> G (D—G) ..... <i>Horace Dann</i>

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