

Mary's Song.

## MARY'S SONG.

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Hapless doom of woman happy in betrothing!  
Beauty passes like a breath, and love is lost in loathing:  
Low, my lute; speak low, my lute, but say the world is nothing—  
    Low, lute, low!

Love will hover round the flowers when they first awaken;  
Love will fly the fallen leaf, and not be overtaken;  
Low, my lute! oh low, my lute! we fade and are forsaken—  
    Low, dear lute, low!

# THE LUTE SONG.

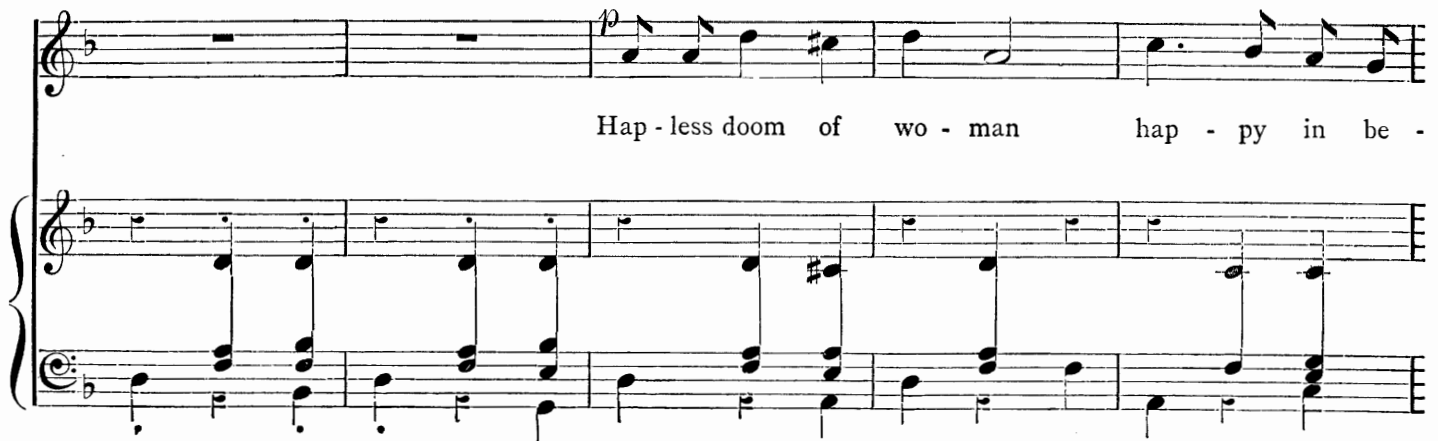
C. VILLIERS STANFORD.

VOICE. *Larghetto.*

PIANO. *Larghetto.*  
*sempre arpeggiando e staccato.*



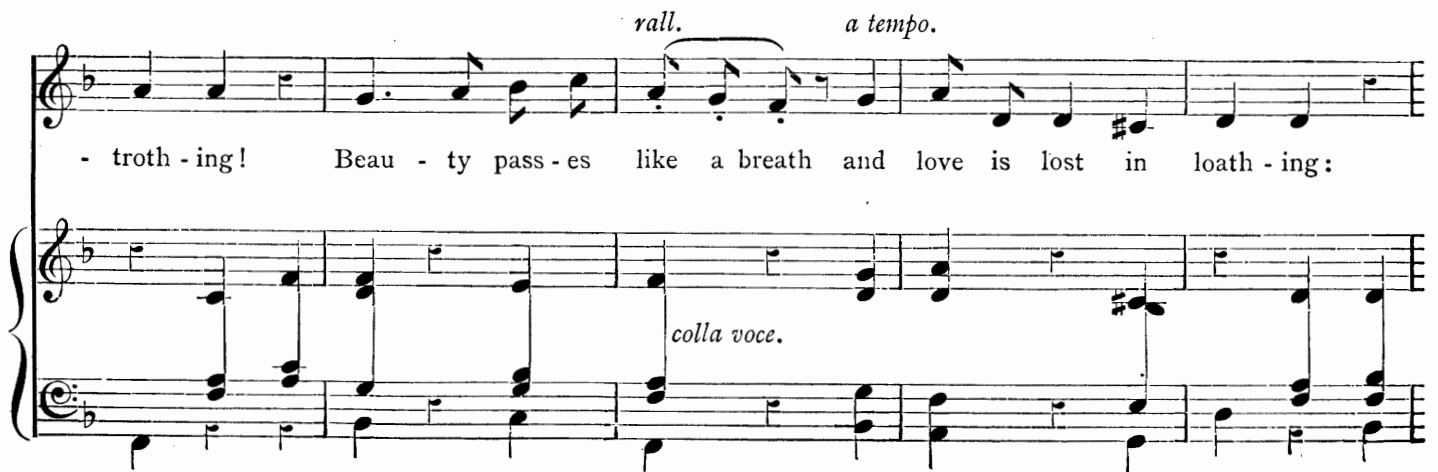
Hap - less doom of wo - man hap - py in be -



- troth - ing! Beau - ty pass - es like a breath and love is lost in loath - ing:

*rall.* *a tempo.*

*colla voce.*



THE LUTE SONG.

Low, . . . my lute; speak low, . . . my lute, but

say the world is no - thing— *ppp* Low,

lute, low! Love will ho - ver round the flow'rs

when they first a - wa - ken; *ppp* Love will fly the fall - en leaf, and not be o - ver - *rall.* *a tempo.* *colla voce.*

THE LUTE SONG.

- tak - en; Low, . . . my lute! oh low, . . . my lute! we



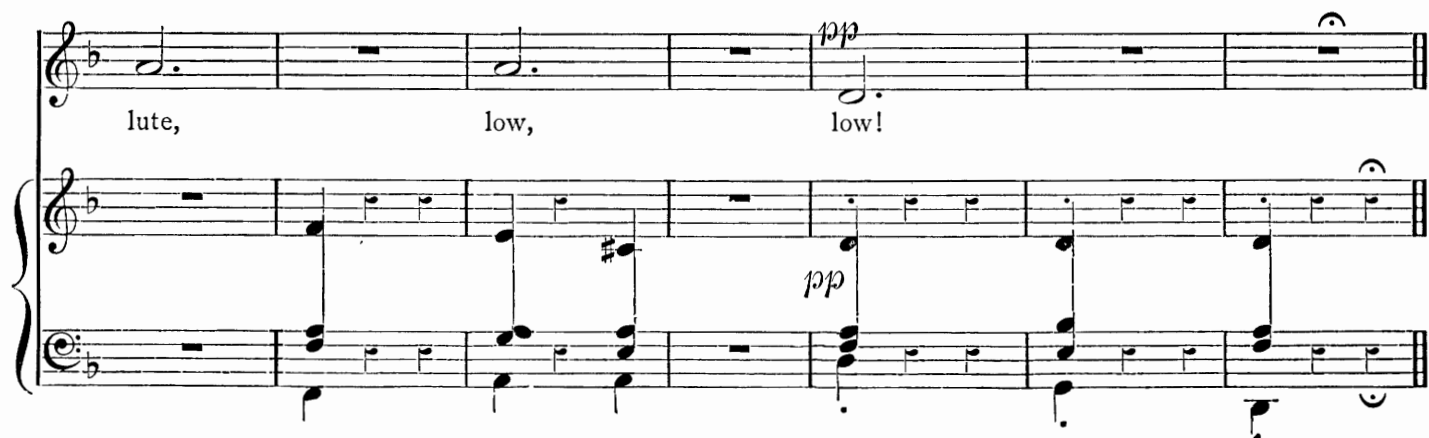
The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'tak - en;', followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

fade and are for - sak - en— Low, dear



The second system continues the vocal line with 'fade and are for - sak - en—' and 'Low, dear'. The piano accompaniment includes a melodic line in the right hand that mirrors the vocal melody, and a bass line with chords.

lute, low, low!



The third system concludes the vocal line with 'lute, low, low!'. The piano accompaniment features a melodic line in the right hand and a bass line with chords. Dynamics markings 'pp' are present above the vocal line and below the piano accompaniment.

