

Twelve Canzonets

Transcribed and edited
by Liam Hynes

1. The Mermaid's Song

Joseph Haydn (1732 - 1809)

Texts by Anne Hunter (1742 - 1821), except where noted

Allegretto (♩ = 112)

Musical notation for measures 1-6. The piece is in 2/4 time. The right hand features a melody with frequent triplets and a dynamic marking of *f* (forte). The left hand provides a steady accompaniment with some triplet patterns.

Musical notation for measures 7-10. The right hand continues with triplet patterns and a melodic line. The left hand has a simple accompaniment.

Musical notation for measures 11-17. Measure 11 starts with a triplet in the right hand. Measure 12 features a sixteenth-note pattern in the left hand. Dynamics include *p* (piano) and *f* (forte).

Musical notation for measures 18-24. Measures 18-21 are instrumental. Measures 22-24 contain the first and second endings of the lyrics. The first ending is marked *f* and the second ending is marked *p*.

1st. Now the danc - ing sun beams
2nd. Come, be - hold what trea - sures

Musical notation for measures 25-31. Measures 25-28 contain the lyrics. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.

play — On the green and glas - sy sea; — Come, and I will lead the way —
lie — Far be - low the roll - ing waves; — Rich - es, hid from hu - man eye, —

34

Where the pear - ly_ trea - sures be. Come, and I will lead the_
Dim - ly shine in O - cean's caves. Ebb - ing tides bear no de -

41

way lay, Where the pear - ly trea - sures
lay, Stor - my winds are far a -

45

be, Where the pear - ly trea - sures be, Where the pear - ly_ trea - sures
way, Stor - my winds are far a - way, Stor - my winds are far a -

49

be. way. Come with me, and we will go Where the

56

rocks of co - ral grow, of co - ral grow. Fol - low, fol - low, fol - low me, fol - low, fol - low, fol - low

poco f *p*

62

me. Come with me and we will go Where the rocks of co - ral

f *dim.*

67

grow, Where the rocks of co - ral grow. Fol - low, fol - low, fol - low

fz *fz*

71

me, Fol - low, fol - low, fol - low me.

3 3

2. Recollection

Adagio (♩ = 66)

7

1st. The sea - son comes when first we met, But
2nd. The fleet - ing sha - dows of de - light In

14

you re - turn no more, But you re - turn no more.
me - mo - ry I trace: In me - mo - ry I trace:

cantabile

21

Why can - not I the days for -
In fan - cy stop their ra - pid

26

get, — Which time can ne'er re - store? can ne'er re - store? Why can - not
flight, — And all the past re - place, the past re - place; In fan - cy

32

I — the days for - get, — Which time can ne'er re - store? can ne'er re - store? O!
stop their ra - pid flight, And all the past re - place, the past re - place. But

38

days — too fair, — too bright to last. — Are you in - deed for e - ver past?
ah! — I wake — to end - less woes; And tears the fad - ing vi - sions close.

43

O — days too — fair, too bright to — last, Are you in - deed for
But — ah! I — wake to — end - less woes; And tears the fad - ing

48

e - ver past? O days___ too fair,___ too bright___ to_ last, Are you in-deed for-
vi - sions close. But ah!___ I wake_ to end - less woes, And tears the fad- ing

55

e - ver past? Are you in-deed for e - ver past? Are you in-deed for e - ver
vi - sions close, And tears the fad- ing vi - sions close, And tears the fad- ing vi - sions

60

past?
close.

63

dim. p pp

Allegretto (♩ = 96)

3. Shepherd's Song

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. Dynamic markings include *fz* (forzando) and *p* (piano).

5

The second system continues the musical score. The upper staff has a whole rest for the first three measures, followed by a quarter rest and a repeat sign. The lower staff features a continuous eighth-note accompaniment with triplets. Dynamic markings include *p* (piano).

1. My
2. 'Tis

9

The third system includes vocal lines and piano accompaniment. The upper staff contains the vocal melody with lyrics. The lower staff provides the piano accompaniment. Dynamic markings include *p* (piano).

mo - ther bids me bind my hair With hands of ro - sy hue, Tie up my sleeves with
sad to think the days are gone, When those we lov'd were near; I sit up - on this

14

The fourth system continues the musical score. The upper staff contains the vocal melody with lyrics. The lower staff provides the piano accompaniment, featuring *fz* (forzando) markings. Dynamic markings include *fz* (forzando).

rib - bands rare, And lace my bod-dice blue, Tie up my sleeves with rib-bands
mos - sy stone, And sigh when none can hear, I sit up - on this mos-sy

19

rare, And lace, and lace my bod-dice blue. For
stone, And sigh, and sigh when none can hear. And

23

why, she cries, sit still and weep, While o - thers dance and
while I spin my flax - en thread, And sing my sim - ple

cresc.

26

play? A - las! I scarce can go or creep, while
lay, The vil - lage seems a - sleep or dead, now

f *p*

Ped. *

30

Lu - bin. is a - way, A - las! I scarce can go or creep, while
Lu - bin. is a - way, The vil - lage seems a - sleep or dead, now

34

Lu - bin_ is a - way, while Lu - bin is_ a -
 Lu - bin_ is a - way, now Lu - bin is_ a -

37

way, is a - way, is a - way.
 way, is a - way, is a - way.

pp

Adagio (♩ = 88)

4. Despair

5

The an-guish of my burst-ing heart Till now my tongue hath

10

ne'er be-tray'd, Till now my tongue hath ne'er be-tray'd, De-

15

spair at length re-veals the smart, De-spair at length re-veals the smart,

19

No time can cure, no hope can aid, no hope can aid.

23

De-spair at length re-veals the smart, No time can cure, no hope can

27

aid...

31

2nd verse

My sor-rows verg-ing to the grave, No more shall pain thy gen-tle breast. No more shall

36

pain thy gen-tle breast: Think death gives free-dom

41

to the slave, Think death gives free-dom to the slave, Nor mourn for

45

me when I'm at rest, when I'm at rest. Think death gives

49

free-dom to the slave, Nor mourn for me when I'm at rest.

53

fz *p* *f*

3. Yet, if at eve you chance to stray
Where silent sleeps the peaceful dead,
Give to your kind compassion way,
Nor check the tears by pity shed.

4. Whene'er the precious dew drop falls
I ne'er can know, I ne'er can see,
And if sad thought my fate recalls,
A sigh may rise unheard by me.

Allegretto (♩ = 116)

5. Pleasing Pain

Musical notation for the first system, measures 1-4. The piece is in 6/8 time with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4-B4-C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Musical notation for the second system, measures 5-7. The melody continues with eighth-note patterns, including triplets. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Musical notation for the third system, measures 8-13. The vocal line begins with the lyrics: "Far from this throbbing bosom haste, Ye doubts, ye fears, that lay it waste;". The piano accompaniment includes a piano (*p*) dynamic marking.

Musical notation for the fourth system, measures 14-18. The vocal line continues with the lyrics: "Dear anxious days of pleasing pain, Fly never to return again,". The piano accompaniment features a triplet in the right hand.

Musical notation for the fifth system, measures 19-23. The vocal line concludes with the lyrics: "fly, fly, fly, fly, never to return again." The piano accompaniment includes a forte (*f*) dynamic marking and complex rhythmic patterns.

23

But ah, re-turn ye smil-ing hours, By

27

care-less fan-cy crown'd with flow'rs, Come

31

fai-ry joys and wish-es gay, And dance in spor-tive rounds a-way,

35

And dance in spor-tive rounds a-way.

39

So shall the moments gayly glide O'er various life's tu-

44

mul-tuous tide, Nor sad re-grets disturb their course To

49

calm ob-li-vion's peace-ful source, To calm ob-li-vion's

53

peace-ful source, To calm ob-li-vion's peace-ful source.

57

Allegretto (♩ = 96)

6. Fidelity

6

While hol - low burst the rush - ing winds, And

11

hea - vy beats the show'r, This an - xious, ach - ing

16

bo - som finds No com - fort in its pow'r. No,

20

no. For ah, my love, it lit - tle knows What thy hard fate may be,

25

What bit - ter storm of for - tune blows, What tem - pests trou - ble

30

thee, What tem - pests trou - ble thee, What

33

tem - pests trou - ble thee.

36

A way - ward fate hath spun the thread On which our days de -

40

pend, And dark-ling in the che - quer'd shade, She draws it to an end.

45

But what - so - e'er may be our doom, the lot is cast for

50

me, is cast for me, is cast for me, For_ in the world or

54

in the tomb, My heart is fix'd, my heart is fix'd on thee, is fix'd on thee.

59

For in the world, or in the tomb, My heart is fix'd on

64

thee, My heart is fix'd on thee, is fix'd on thee. For_

69

Adagio **Tempo I**

in the world, or_ in the tomb, My_ heart, My_ heart is_ fix'd on_ thee, my_ heart is_

75

fix'd on thee. But what - so - e'er may

80

be our doom, the lot is cast for me is cast for me, is cast for

This system contains measures 80 through 83. It features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "be our doom, the lot is cast for me is cast for me, is cast for".

84

me, For_ thee, on thee, on thee, on thee, on thee.

This system contains measures 84 through 87. It features a vocal line in a single treble clef and a piano accompaniment in grand staff. The lyrics are: "me, For_ thee, on thee, on thee, on thee, on thee.". A first ending bracket with a double bar line and a "2." indicates a repeat of the final measure of the system.

88

This system contains measures 88 through 92. It features a piano accompaniment in grand staff. The music includes a dynamic marking of *p* (piano) in measure 92.

93

dim.

This system contains measures 93 through 95. It features a piano accompaniment in grand staff. The music includes a dynamic marking of *dim.* (diminuendo) in measure 95.

96

pp

This system contains measures 96 through 98. It features a piano accompaniment in grand staff. The music includes a dynamic marking of *pp* (pianissimo) in measure 97. The system concludes with a double bar line and repeat dots.

Allegretto (♩ = 120)

7. The Sailor's Song

The first system of the musical score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano introduction marked *f* in the bass clef and *p* in the treble clef. The melody is primarily in the treble clef, featuring eighth and sixteenth notes.

8

The second system continues the piano accompaniment and includes the first line of lyrics: "High on the gid-dy_ bend-ing mast, The". The piano part features a mix of chords and moving lines, with dynamics *f* and *p* indicated.

15

The third system contains the second and third lines of lyrics: "sea-man furls the_ rend ing_sail, And, fear-less of the_ rush-ing blast, He". The piano accompaniment continues with dynamic markings *f* and *p*.

21

The fourth system contains the fourth and fifth lines of lyrics: "care-less whist-les to_ the_gale. Ratt-ling ropes and". The piano part features a more active accompaniment with dynamic markings *f* and *p*.

26

The fifth system contains the final line of lyrics: "roll ing_seas, Hur-ly, bur-ly, hur-ly, bur-ly,". The piano accompaniment concludes with a series of chords and moving lines, marked with dynamics *p* and *f*.

32

War nor death can him dis-please, can him dis-please. Hur-ly,

38

bur-ly, hur-ly, bur-ly, hur-ly, bur-ly, hur-ly, bur-ly, War nor

44

death can him dis-please, can him dis-please, can him dis-please.

50

The hos-tile foe his-ves-sel seeks, High bound-ing o'er the ra-ging-main, The

57

roar-ing can non loud-ly speaks, 'Tis Bri-tain's glo-ry we main-tain, 'tis Bri-tain's glo -

64

ry we main - tain. Ratt-ling ropes and

70

roll ing-seas, Hur-ly, bur-ly, hur-ly, bur-ly,

76

War nor death can him dis - please, can him dis-please. Hur - ly,

82

bur-ly, hur-ly, bur-ly, hur-ly, bur-ly, hur-ly, bur-ly, War nor

88

death can him dis - please, can him dis -

91

please, can him dis - please.

Poco Adagio

9. The Wanderer

6

To wan - der a -

10

lone_ when the moon faint - ly_ beam - ing With glim - mer - ing lus - tre darts through the_ dark

16

shade, Where owls seek for co - vert, and night - birds com - plain - ing, Add sound to the

22

hor - ror that dark - ens the glade, Add sound to the hor - ror that dark - ens the_

28

glade, that dark - ens, that dark - ens the glade.

34

cresc.

39

'Tis not for the

sf *dim.* *p*

43

hap - py; come, daugh - ter of sor - row, 'Tis here thy sad thoughts are em - balm'd in thy

sf *mez.*

49

tears, Where, lost in the past, dis - re - gard - ing to - mor - row, There's no - thing for

cresc.

55

hopes_____ and no - thing for fears, There's no - thing for hopes and no - thing for_____

f *dim.* *p* *cresc.*

Detailed description: This system contains measures 55 through 60. The vocal line starts with a long note on 'hopes' followed by a series of eighth notes. The piano accompaniment features a dense texture of chords and moving lines in both hands. Dynamic markings include forte (f), diminuendo (dim.), piano (p), and crescendo (cresc.).

61

fears, There's no - thing for hopes and no - thing for_____ fears.

dim. *p*

Detailed description: This system contains measures 61 through 66. The vocal line continues with 'fears,' followed by a series of notes and rests. The piano accompaniment continues with a similar texture. Dynamic markings include diminuendo (dim.) and piano (p). A fermata is present over the final note of the vocal line.

9. Sympathy

text adapted from Metastasio

Andante

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The first system shows the piano accompaniment. The right hand starts with a half note chord (F#, C#, G#) and a quarter note G#4. The left hand has a half note chord (F#, C#, G#) and a quarter note G#2. Dynamics include *mf* and *sf*.

Musical notation for measures 5-7. The right hand features a continuous sixteenth-note pattern. The left hand has a steady quarter-note accompaniment. Dynamics include *mf*.

Musical notation for measures 8-10. The right hand continues with sixteenth-note patterns. The left hand has a steady quarter-note accompaniment. Dynamics include *mf*.

Musical notation for measures 11-15. The right hand has a vocal line with lyrics: "In thee I bear so dear a part, By love so firm, so". The piano accompaniment includes dynamics *f*, *p*, and *fz*.

Musical notation for measures 16-20. The right hand has a vocal line with lyrics: "firm am thine, That each af-fec-tion". The piano accompaniment includes dynamics *cresc.* and *p*.

20

cresc.

of _____ thy heart By sym - pa - thy is mine, That each af-

cresc. *p*

23

rall. *tempo* *p*

fec - tion, That each af - fec - tion of thy heart By sym - pa - thy is mine, is mine, is mine.

rall. *tempo* *p* *f*

27

When thou art griev'd I grieve no less,

p *f* *sf* *p* *f*

32

My joys, my joys by thine are known, And ev' - ry

p *cresc.* *p*

36

good thou would'st pos - sess Be - comes in_ wish my own;

39

And ev' - ry good thou

41

would'st pos - sess Be - comes, be - comes in_ wish my own, Be - comes in

44

wish my own, Be - comes in wish my own.

10. She never told her Love

Largo assai, e con espressione (♩ = 92)

text from Shakespeare

6

11

She ne - ver told her

16

love, she ne - ver told her_ love, But let con - ceal - ment, like a

20

worm in the bud, Feed on her da - mask

dolce e p

24

check;

f *p*

27

She sat like pa-tience on a mo-nu-ment smi-ling,

p *f* *p dol.*

32

smi-ling at grief, Smi-ling,

f *p*

36

smi-ling at grief.

fp *fp* *pp*

Allegretto (♩ = 120)

11. Piercing Eyes

The first system of the musical score for 'Piercing Eyes' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand features a melodic line with some grace notes and slurs, while the left hand provides a steady accompaniment.

The second system continues the piece. It starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand has a more active, rhythmic melody, while the left hand continues with a consistent accompaniment pattern.

The third system introduces the vocal line. The upper staff is a single treble clef line for the voice. The lyrics are: "Why asks my fair one if I love?". The piano accompaniment below is in two staves (treble and bass clefs). The dynamics are piano (*p*) in the right hand and piano (*p*) in the left hand, with a forte (*f*) dynamic appearing in the right hand towards the end of the system.

The fourth system continues the vocal line. The lyrics are: "Why, why, why asks my fair one if I love? Those eyes so pierc-ing bright Can". The piano accompaniment remains in two staves, with piano (*p*) dynamics in both hands.

The fifth system concludes the vocal line. The lyrics are: "ev' - ry doubt of that re - move, And need no o - ther light, — And need no o - ther light, — And". The piano accompaniment is in two staves, with piano (*p*) dynamics in the right hand and forte (*f*) dynamics in the left hand.

29

need no o - ther light. Those eyes full well do

34

know my heart, And all its work-ings see, — E'er since they play'd the con - q'ror's

39

part, And I no more was free, — And I no more was

44

free, E'er since they play'd the conq' - ror's part,

48

And I no more was free, And I no more was

p

This system contains measures 48 through 51. It features a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic. The lyrics are: "And I no more was free, And I no more was".

52

free, And I no more was free, And I no more was free.

f

This system contains measures 52 through 55. The piano accompaniment becomes more active, and the dynamic increases to forte (*f*). The lyrics are: "free, And I no more was free, And I no more was free." The system concludes with a double bar line.

12. Content

Adagio

f

6

10

1. Ah me, how scan - ty is my store! Yet, for my-self, I'd
 2. When in her sight from morn to eve, The hours they pass un -

14

ne'er re-pine, Though of the flocks that whi-ten
 -heed - ed by, No dark dis-trust our bo-soms

p

18

o'er grieve, Yon plain one lamb were on - ly mine, one
 And care and doubt far dis - tant fly, and

f *cresc.*

21 *p*

lamb were on - ly mine. 'Tis for my love-ly maid a-lone, This
doubt far dis - tant fly.

25 *f* *p*

heart has e'er am - bi - tion known, This heart, se - cure in its

29

trea - sure, Is bless'd be - yond mea - sure, This heart, se - cure in its trea - sure, Is bless'd be - yond

31 *f* *p*

mea - sure, Nor en - vies the mo - narch his throne, the mo - narch his throne. This

