

Revised



# THE VALE OF ARDEN

THREE SONGS  
FOR VOICE AND PIANOFORTE

POEMS BY  
**ALFRED HAYES**

MUSIC BY  
**GRANVILLE BANTOCK**

ENOCH & SONS

LOW VOICES

HIGH VOICES



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HIGH VOICES

THE VALE OF ARDEN

THREE SONGS

FOR VOICE AND PIANOFORTE

POEMS BY

ALFRED HAYES

MUSIC BY

GRANVILLE BANTOCK

- 1. THE BLUEBELL WOOD.
- 2. THE WHITE QUEEN.
- 3. THE FIRE FLAME.

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PRICE 4/- NET.

LONDON:

ENOCH & SONS,

ENOCH HOUSE: 58, GREAT MARLBOROUGH STREET, W. I.

NEW YORK:  
G. RICORDI & CO.

PARIS:  
ENOCH & CO.

TORONTO:  
THE ANGLO-CANADIAN MUSIC COMPANY.

1021  
B2117

## I

## THE BLUEBELL WOOD.

Heaven upon earth!— for overhead,  
 Seen through the oak's young leaf, the sky  
 Looks pale; it lavishly hath shed  
 Its deepest blue, to glorify  
 This wood, and pave an azure way  
 Meet for the virgin foot of May.

Heaven upon earth!— for here recline  
 Her wood-nymphs, quaffing blue-bell breath,  
 Making her beauty more divine;  
 From their bright eyes she borroweth  
 Fresh radiance, and their lips rejoice  
 To lend more music to her voice.

Heaven upon earth!— for love is here;  
 The green-wood rings with mated birds;  
 The blue-bell laden atmosphere  
 Is rich with passion beyond words;  
 Array'd in heaven the very sod  
 Cries to the heart that Love is God.

*Alfred Hayes.*

# THE VALE OF ARDEN.

## I

# THE BLUEBELL WOOD.

Lyric by  
ALFRED HAYES.

Music by  
GRANVILLE BANTOCK

*Allegro vivamente.*

Piano.

*mf espress* *cresc.*

Ped. ten. \* Ped. ten. \* Ped.

Detailed description: This block contains the first system of the piano introduction. It features a grand staff with treble and bass clefs. The music is in 3/4 time with a key signature of one flat. The tempo is marked 'Allegro vivamente'. The first measure is marked 'mf' and 'espress'. The second measure is marked 'cresc.'. Pedal markings 'Ped.' and 'ten.' with asterisks are placed below the bass staff.

*marc.* *espress molto*

*f*

Detailed description: This block contains the second system of the piano introduction. It continues the grand staff notation. The first measure is marked 'marc.' and the second measure is marked 'espress molto'. The third measure is marked 'f'. Pedal markings 'Ped.' and 'ten.' with asterisks are placed below the bass staff.

*f con anima* *sost.* *mp dolce*

Heav'n up-on earth! for o-ver-head, Seen

*ten.* *dim.* *mf* *cresc.* *p*

Ped. ten. \* Ped. ten. \* Ped. ten. \*

Detailed description: This block contains the first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is 'Allegro vivamente'. The first measure is marked 'f con anima', the second 'sost.', and the third 'mp dolce'. The lyrics are 'Heav'n up-on earth! for o-ver-head, Seen'. The piano accompaniment has markings 'ten.', 'dim.', 'mf', 'cresc.', and 'p'. Pedal markings 'Ped. ten.' with asterisks are placed below the bass staff.

through the oak's young leaf, the sky Looks pale;

*dim.*

*dim.*

Ped. ten. \* Ped. ten. \* Ped. ten. \*

Detailed description: This block contains the second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'through the oak's young leaf, the sky Looks pale;'. The piano accompaniment has markings 'dim.' and 'dim.'. Pedal markings 'Ped. ten.' with asterisks are placed below the bass staff.

*mf espress.* *cresc.*

— it lav - ish - ly hath shed Its deep - est blue, ——— to glor - i - fy This

*mp* *cresc.*

\* Ped. \* Ped. \* Ped. \*

*f* *poco dim.*

wood, ——— and pave an az - ure way ——— Meet for the

*p*

\* Ped. \* Ped. \* Ped. \*

*Allarg. espress.* *poco rit. p* *f a tempo*

vir - gin foot of May. ——— Heav'n ——— up - on

*espress.* *cresc.* *p* *mf espress.*

\* Ped. \* Ped. \* Ped. \* Ped. \*

*sost.* *p* *con tenerezza*

earth! ——— for here re - cline ——— Her wood - nymphs,

*p* *delicato*

\* Ped. \* Ped. \*

quaff-ing blue-bell breath, \_\_\_\_\_ Mak-ing her beau - ty more di

*espress.*

*cresc.*

*espress.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

vine; \_\_\_\_\_ From their bright eyes she bor-row-eth \_\_\_\_\_ Fresh ra-diance,

*dim.*

*mf*

*dim.*

*mp*

*Ped.* \* *Ped.* \* *Ped.* \*

and their lips re-joyce \_\_\_\_\_ To lend more mu - sic, more mu - sic \_\_\_\_\_ to her

*f giojoso*

*espress.*

*cresc.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Animando poco a poco*  
*sost.*

voice. \_\_\_\_\_

*mp*

*cresc. molto*

*Ped.* \*

Tempo *mo*

Heav'n up-on earth! for love is here;

*f* *sost.* *piu f* *scsi.*

*f* *sost.* *piu f* *sost.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

The green-wood rings with mat - ed birds; The blue-bell - lad-en

*mf* *mp* *cresc. molto*

*mp* *cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*

at - mos-phere Is rich with pas - sion beyond words;

*f* *sost.*

*ten.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Ar - ray'd in heav'n the ve - ry sod Cries to the heart that

*p* *sf* *cresc.*

*p* *sfz* *cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*



*Appassionato*  
*f* *sost.*

Love \_\_\_\_\_ is

L.H. *f* *sost.* *cresc. e marc.*

*rall. poco*  
*p* *sost. e dim.*

*Vivo con anima.*

God. \_\_\_\_\_

*dim.* *ff* *cresc.*

*sost.* *ten.* *ten.*

*ped.* \* *ped.* \*

*molto* *sfz* *mp* *espress.*

*ped.* \* *ped.* \* *sost.*

*marc. e cresc. molto* *ff* *sost.*

*ped.* *R. H.* *ten.*

*L. H.* \*

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II

THE WHITE QUEEN.

High on her woodland throne  
The beautiful White Queen!  
White clouds over her blown;  
White may-blossom flown  
To her gentle lap, in a bower  
Of tender hawthorn green.  
But whiter than cloud or flower  
Her brow, and the quiet sheen  
Of her maiden soul, and the power  
Of her beauty pure and serene.

*Alfred Hayes.*

# THE VALE OF ARDEN. II THE WHITE QUEEN.

Lyric by  
ALFRED HAYES.

Music by  
GRANVILLE BANTOCK.

*Tranquillo e sostenuto molto.*

*mp quasi ad lib.*

Voice. *mp quasi ad lib.*  
High on her

Piano. *p molto legato*  
*dim.*

*piu p con espress.*

*sost.*

Voice. *piu p con espress.* *sost.*  
wood-land throne The beau-ti-ful White Queen!

Piano. *dolce* *piu p* *dim.*

*Cantabile grazioso*  
*p con dolcezza*

*ten.*

Voice. *ten.*  
White clouds o-ver her blown; White may-blos-som flown To her gen-tle lap, in a

Piano. *pp*

*mp*

bow'r Of ten-der haw-thorn green. — But whi-ter than cloud or flow'r — Her

*dim.* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sost.*

brow, — and the qui - et sheen Of her

*piu p* *pp*

Ped. \* Ped. \* Ped. \*

maid - en soul, and the pow'r Of her beau - ty pure —

*p* *espress.*

Ped. \* Ped. \*

*rall.* *dim.* **Tempo IMO** *pp sost.*

— and se - rene. —

*pp legatissimo* *mp* *dolciss.* *p sost.*

Ped. \* Ped. \* Ped. \*

## III

## THE FIRE-FLAME.

Sunbeams from the warm blue sky  
Seek on earth a warmer hue,  
Where the woodland-sanctuary  
Flames with living blue.

Glancing light and wayward shade  
Frolic through the dappled trees,  
Weaving o'er the blue-bell-glade  
Fitful harmonies;

Till they meet the blue of eyes  
Fuller yet of wilful glee,  
Livelier with swift surprise  
And daring raillery.

Yet are all her lightsome games  
But the holiday-attire  
Of her heart, elusive flames  
From a soul of fire.

*Alfred Hayes.*

# THE VALE OF ARDEN.

## III

### THE FIRE - FLAME.

Lyric by  
ALFRED HAYES

Music by  
GRANVILLE BANTOCK.

Vivo, ma con tenerezza.

Voice.

Piano.

The first system of music features a voice line and a piano accompaniment. The voice line is a whole rest. The piano accompaniment is in 2/4 time with a key signature of two flats. It consists of a treble and bass clef staff. The treble staff has a melody of eighth notes with a *pp* dynamic. The bass staff has a simple harmonic accompaniment. Pedal markings 'Ped.' and asterisks are placed below the piano part.

The second system continues the piano accompaniment. The voice line has a whole rest. The piano accompaniment continues with the same eighth-note melody. The lyrics 'Sun - - - beams' are written below the voice line. Dynamics *mp* and *dolce* are indicated above the voice line. Pedal markings 'Ped.' and asterisks are placed below the piano part.

The third system continues the piano accompaniment. The voice line has a triplet of eighth notes followed by a whole note. The lyrics 'from the warm blue sky Seek' are written below the voice line. The dynamic *p* is indicated above the voice line. Pedal markings 'Ped.' and asterisks are placed below the piano part.

on earth a warm - er hue,

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "on earth a warm - er hue,". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes with slurs, and the left hand plays a bass line with chords and eighth notes. Pedal markings are present below the piano staves.

Ped. \* Ped. \* Ped. \*

*mp* *espress.*  
Where the wood - land - sanc - tu - a - ry

The second system continues the vocal line with the lyrics "Where the wood - land - sanc - tu - a - ry". The piano accompaniment includes dynamic markings *mp* and *espress.* above the vocal line, and *cresc.* and *poco* below the piano staves. The piano part features a consistent eighth-note accompaniment.

Ped. \* Ped. \* Ped. \*

*p* *sost.*  
Flames with liv - ing blue.

The third system features the lyrics "Flames with liv - ing blue." The piano accompaniment includes dynamic markings *p* and *sost.* above the vocal line, and *dim.* below the piano staves. The piano part continues with the eighth-note accompaniment.

Ped. \* Ped. \* Ped. \*

*mp* *cresc.*  
Glanc - ing light

The fourth system has the lyrics "Glanc - ing light". The piano accompaniment includes dynamic markings *mp* and *cresc.* above the vocal line, and *pp* below the piano staves. The piano part continues with the eighth-note accompaniment.

Ped. \* Ped. \*

and way - ward shade *mf* Frol - -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a triplet 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. The lyrics are "and way - ward shade" followed by "Frol - -". The dynamic marking *mf* is placed above the vocal line.

- - ic through the dap - - - - - pled

The second system continues the musical piece. The vocal line has a long rest for the first two measures before the lyrics "ic through the dap - - - - - pled". The piano accompaniment remains consistent with the first system. The dynamic marking *mp* is placed above the piano part.

trees, Weav - - ing o'er the

The third system features the lyrics "trees, Weav - - ing o'er the". The piano accompaniment includes a *piu p* marking in the right hand. The dynamic marking *piu p* is also placed above the vocal line.

blue - bell - glade *p* Fit - ful

The fourth system features the lyrics "blue - bell - glade" followed by "Fit - ful". The piano accompaniment includes a *cresc.* marking. The dynamic marking *p* is placed above the vocal line.



har - - - mon - - - ies;

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*accel. poco*

*cresc. poco*

**Poco largamente.**

*mf* *dolciss.* *p sost.*

Till they meet the blue of eyes

*mf* *con espress.* *p*

*ten.*

*Ped.* \* *Ped.* \* *Ped.*

Full - er yet of wil - - - ful glee,

*dolciss.*

*L.H.* *piu p*

*Ped.* \* *Ped.* \* *Ped.*

*mf*  
Live - - - li - er with swift sur -

*Leg.* \* *Leg.*

- prise. And dar - ing rail - -

*cresc.* *sost.*

\* *Leg.* \*

le - ry.

*espress.*

*f* *dim.* *sost.* \*

**Tempo Imo**

*pp* *legato* *Leg.*

*p* *leggiero*

Yet are all her light - some games But the

*sempre pp*

\* Ped.

ho: - - i - day at - tire Of her heart,

*sost.*

*p sost.*

\* Ped.

*cresc.*

e - lu - sive

\* Ped.

**f** *Affrettando e molto stringendo*

*sost.*

flames

R. H. R. H.

*cresc. molto* R. H.

L. H. L. H.

\* Ped. \* Ped.

*Con anima* *dim.*

From a soul

*ff* *espress.* *f* *sost.*

of fire, from a

*dim. poco* *R.H.* *L.H.* *Tempo Imo* *p sost.*

*Allargando poco a poco* *sost.* *rall.*

soul of fire.

*f poco marc e cresc.* *pp*

*dim.* *pp*

*poco a poco dim.* *ppp sost.*

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(String Quartet Accompaniment)

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2. Terre Promise.
3. Parted Presence.

BAIRSTOW, Edward C. When I heard the  
Learn'd Astronomer

BANTOCK, Granville .. The Vale of Arden

(Orchestral Accompaniment ad lib.)

1. The Bluebell Wood.
2. The White Queen.
3. The Fire Flame.

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2. A Lullaby.
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BRIAN, Havergal .. . . . Three Songs

(Book I.)

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3. Love is a Merry Game.

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(Book II.)

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2. Renunciation.
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(Accompaniment ad lib.)

(Singing)

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2. The Moon.
3. April.

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(String Quartet Accompaniment ad lib.)

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3. The Bells of Heaven.

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" " .. . . . The Lum

" " .. . . . Retrospect

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3. Saint Mary's Bells.
4. Beauty.
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(Orchestral Accompaniment ad lib.)

1. At Night.
2. To-day They've laid Her low.
3. Constancy.
4. The Sounds of Earth grow faint.



*Further Particulars on Application*