

# EDWARD ELGAR'S

## 7



# LIEDER



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# LIKE TO THE DAMASK ROSE.

Gleich wie der roten Rose Pracht.

WORDS BY SIMON WASTELL (1560-1635)

MUSIC BY EDWARD ELGAR.

Deutsche Worte von Ed. Sachs.

Allegro.

Piano. *f* *risoluto*

*affrettando* *cresc.*

Like to the da-mask rose you see, Or like a blossom  
Gleich wie der ro-ten Ro-se Pracht, Und gleich der Blüt die am

*marcato* *cresc.*

*p* *cresc.*

on a tree, Or like a dain-ty flow'r of May, Or  
Zwei-ge lacht, Gleich wie die Blu-me bei dem Hag, Gleich

*p* *cresc.*

like the morn-ing of the day, Or like the sun, or like the  
 wie der Mor-gen von dem Tag, Gleich wie die Sonn' dem Schatten

*mf allargando* *p*

*collo voce* *f* *p*

shade, Or like the gourd which Jo - - nas  
 gleich, Und wie die Wel - - le auf dem

*cresc. e stringendo* *f* *ff*

*cresc. e stringendo* *f*

had; E'en such is man— whose thread is  
 Teich: So, Mensch, bist du, dess Fa - - den

*dim. e rit.* *p tranquillo*

*colla voce* *p* *tranquillo*

spun, Drawn out and cut, and so is  
 spann der Par - - ze Hand, dess Zeit ver -

*rit. dolce*

*colla voce*

*più lento*

done. The rose withers, the blossom blast-eth,  
 ran. Die Ro - se stirbt, die Blüt' nicht wei - let,

*p*

*più lento*

*pp rit.*

The flower fades, the morn-ing hast-eth, The sun sets, the  
 Die Blu-me welkt, der Mor - gen ei - let, Die Son - ne sinkt, der

*mf* *stringendo*

*pp colla voce*

*mf* *stringendo*

*p ad lib.*

shad - ow flies, The gourd con - sumes - the man he  
 Schat - ten flieht, Die Wel - le schmilzt, der Mensch ver -

*pp*

*pp*

dies!  
geht.

*pp*

*f* *sf*

*mf affrettando*

Like to the grass that's  
Gleich wie des Gra - ses

*v cresc. v p*

new - ly sprung, Or like a tale that's new be - gun, Or  
neu - es Blatt, Der Tat gleich, die be - gon - nen hat, Und

*v cresc.*

like a bird that's here to - day, Or like the pearl - ed dew of  
gleich dem Vo - gel auf der Au, Dem Tro pfen gleich von Mai - en -

*mf allargando cresc. v p*

May, Or like an hour, or like a span, Or like the  
tau, Der Span - ne Zeit, der Stun - de gleich, Des Schwanes

*collo voce cresc. pp*

*dolciss.* *dim. e rit.*

sing - - - ing of a swan, E'en such is  
 Sin - - - gen auf dem Teich: So, Mensch, bist

*colla voce p*

*p tranquillo* *pp*

man - who lives by breath, Is  
 du: dess Feu - - - er sprüht, Dess

*rit.* *dolce pp*

here, now there, in life and  
 Feu - - - er sinkt, bis es ver -

*colla voce*

*più lento* *p*

death. The grass withers, the tale is end - ed,  
 glüht. Das Gras ist welk, die Tat be - gan - gen,

*più lento*

*pp rit.* *cresc.* *a tempo* *stringendo e*

The bird is flown, the dew's as-cend-ed; The hour is short, the  
 Der Va-gel stumm, der Tau ver-gan-gen, Die Spann' ist kurz, die

*pp rit.* *colla voce* *a tempo* *stringendo e*

*cresc. molto* *presto*

span not long; The hour is short, the span not long; The  
 Stund' nicht lang, Die Spann' ist kurz, die Stund' nicht lang, Der

*cresc. molto* *presto*

*ff rit.* *ad lib.* *a tempo*

swan's near death, — Man's life is done!  
 Schwan — er stirbt; — Der Mensch ver — geht!

*ff colla voce* *p* *pp*

*ff* *sf* *ffz*

# QUEEN MARY'S SONG.

Maria Stuart's Lied zur Laute.

WORDS BY LORD TENNYSON.

Deutsche Worte von Ed. Sachs.

MUSIC BY EDWARD ELGAR.

**Moderato.**

Voice.

Piano.

*Legato e dolce*

*p*

*cresc.*

*Leg.* \* *Leg.* \* *Leg. simile*

*p*

Hap - less  
Glück - los

*dim.* *pp*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

doom of wo - man hap - py in be - troth - ing,  
Schick - sal des Wei - bes, Glück - lich nur im Wäh - nen,

*con Ped.*



Beau - ty pass - es  
Schön - heit schwin - det

*cantabile*

like a breath and love is lost in loath - - -  
wie ein Hauch Und Lieb' ver - geht in Trä - - -

ing: Low! my lute:  
nen: Leis' mein Spiel!

*p*

*espress. cresc.*

*rit. simile*

molto espress.

Speak  
Tön'

*poco accel.*

*rit.*

*lento.* *poco rit.*

low, speak low, my lute, but say the world is no -  
 leis, o leis, mein Spiel, doch sag der Welt mein Seh -

*pp*

thing.  
 nen.

*Tempo I*

*sed.* \* *simile*

*pp* *a piacere*

Low! lute,  
 Sanft! Laute,

*pp* *colla voce*

low!  
 sanft!

*a tempo*

*sed.* \*

*p* *Tempo I.*

Love will ho - ver round the flowers when they first a -  
 Lie - be schützt die zar - ten Kei - me, Wenn sie Wur - zel

*p*

*ped.* \* *simile*

wak - en;  
 fas - sen;

*cantabile*

*p.*

Love will fly the fall - en leaf, and not be o - ver -  
 Lie - be flieht die wel - ken Blü - ten, Wenn Farb' und Le - ben

tak - en;  
 blas - sen;

*p*  
 Low, my lute!  
 Leis, mein Spiel!

*pp* *cresc. e accel*

*And.* \* *simile*

*dim.*

*Piu lento.*

Tön' low, O low my lute! we fade and  
 leis, o leis, mein Spiel! Ver-welkt sind

*ritard.*

*molto cresc.* *f*

are for-sak - - en, and are for-sak - -  
 wir ver-las - - sen Sind wir ver-las - -

*molto cresc.* *f colla voce*

en, we fade and are for - sak - - en.  
 sen, Ver - welkt sind wir ver - las - - sen.

*dim.* *p rit* *espress.*  
*dim.* *p rit.* *a tempo*  
*Red.* *simile*

*cresc.*

Low, dear lute, low!  
 Sanft, o Lau - te, sanft!

*rit.* *colla voce* *a tempo*

*fp* *pp*

*Red.*

## A SONG OF AUTUMN.

## Herbstlied.

WORDS BY ADAM LINDSAY GORDON.

*Deutsche Worte von Ed. Sachs.*

MUSIC BY EDWARD ELGAR.

**Poco Allegretto.**

Voice.

Piano.

*mf* *lusingando* *p*

Ped. \*

*poco rit.* *a tempo*

*dim.* *pp*

*mf*

"Where shall we go for our gar - lands glad At the  
 Wo soll ich pflü - cken den Blu - men - strauss, Wenn der

fall - - - ing of the year When the  
*Herbst* - - - *zieht in das Land,* *Wenn die*

*pp*

*Ad.* \*

*cresc.* burnt - up banks are yel - low and sad When the  
*dür - ren Blät - ter gelb sind und kraus, Und der*

*cresc.*

boughs are yel - low and sere? When the  
*Bü - sche Grün ver - schwand? Und der*

*dim.* *v p*

*p* *dim.* *pp*

*rit.* boughs are yel - low and sere?  
*Bü - sche Grün ver - schwand?*

*colla voce* *cresc.*

*mf a tempo*

Where are the old ones that once we had And  
 Wo sind die einst schmückten un - ser Haus, Und

*mf a tempo*

*cresc.*

when are the new ones near?  
 wann sind die neu - en zur Hand?

*cresc.* *sf* *rf*

*f cantabile*

What shall we do for our gar - lands glad At the  
 Wo soll ich pflü - cken den Blu - men - strauss, Wenn der

*cantabile* *dim.*

*red.* \*

*p* *dim.* *pp*

fall ing, At the  
 Herbst zieht, Wenn der

*p*



*ad lib.*

fall - - - ing of the year?  
Herbst - - - zieht in das Land?

*pp colla voce*

*a tempo*

*pp* *mf* *poco rit.*

*ad.* \*

*a tempo*  
*poco agitato*

"Child! can I tell where the gar - lands go? Can I  
„Kind! kann ich sa - gen wo Blu - men blüh'n? Wo - hin

*pp a tempo*

say where the lost - leaves veer? On the  
Blatt, wo - hin Blü - te - schwand? Ob sie

*cresc.*

brown burnt banks, when the wild winds blow When they  
*fi - len un - ter der Son - ne Glüh'n, Ob die*

*cresc.*

*ff allargando*

drift thro' the dead - wood drear? When they  
*Win - de sie streu - ten in's Land? Ob der*

*ff dim. rit.*

*rit.*

*Seq.* \*

*dim. molto p*

drift thro' the dead - wood drear?  
*Wind sie wohl streu - te in's Land?*

*pp colla parte*

*mf a tempo*

Girl! when the gar - lands of next year glow  
*Früh - ling bringt Blu - men für dich, mein Kind,*

*cresc. molto*

*a tempo cresc. molto*

You may gath-er a - gain, — my dear; — But  
 Pflü-cke sie mit der weis - sen Hand; — Doch

I go where the last year's lost leaves go At the fall - ing of the  
 ich, ich wer - de ruh'n, wo die Blät - ter sind, Wenn der Herbst zieht in das

*largamente e cantabile* *ten.* *ff* *allarg.*

*largamente* *ff colla voce*

year, — At the fall - ing of the  
 Land, — Wenn der Herbst — zieht in das

*a tempo* *p rit.*

*a tempo* *stringendo* *p colla voce*

year." Land."

*pp* *lento* *rit.*



*poco rit.*

joy in ev'ry word: It  
 barg in je-dem Wort: Es

*colla voce*

*a tempo*

*cresc.*

qui - - ver'd with ec - stat - ic me - lo - dy; It  
 strömt aus sei - nem ju - gend - fri - schen Quell; Als

*cresc.*

*cresc.*

*rit. e dim.*

laughed as sun - shine laughs up - on the sea; It  
 lacht' die Son - ne ü - bers Was - ser hell; Als

*f*

*rit. e dim.*

*p*

*rit. e dim.*

*a tempo*

caught a mea - sure from each lilt - - ing bird;  
 klän - - ge Vo - gel - sang aus grü - - nem Ort;

*p a tempo*

But, though the song rang out exultant-ly, The  
 Doch, ob das Lied auch seinen Busen schwellt; Die

*mf* *f* *dim.* *p*

*rit.* *a tempo*

*pp* *colla voce* *accel.* *colla voce* *pp*

*ad lib.*

world pass'd by, with heavy step and loud, None heed-ing,  
 Welt ging ach-tungs-los vor-bei und laut, Und Kei-ner

*p* *colla voce* *a tempo* *p*

save that, part-ed from the crowd, Two lo-vers  
 hört es, ab-seits nur und traut Ein lie-bend

*pp* *rit.* *ad lib.* *pp*

*pp* *colla voce* *accel.* *colla voce* *pp*

heard.  
 Paar.

*a tempo* *poco marcato* *pp*

There fell a day when sud - den  
Da kam ein Tag mit tie - fem

*p*

*poco rit.* *a tempo*

sor - row smote The po - et's life. Un -  
Lei - de ringt Des Dich - ter's Herz. Es

*p rit. e dim.* *a tempo*

*pp rit. e dim.*

he - rald - ed it came, Blott - ing the sun - touch'd  
kam mit Stur - mes - wehn. Trä - nen be - streu'n das

*cresc. molto e stringendo*

*cresc. molto e stringendo*

page where - on he wrote His gold - en song. Ah!  
Blatt, wo - rauf er singt Sein gold' - nes Lied. Ach

*sempre cresc.* *rit.* *f*

*cresc.* *rit.*

*a tempo*

then, from all from all re - mote, — He sang the grief that had nor  
dann, von Schmerzen heiss um - ringt, — Schickt er sein sehn-suchts-vol-les

*f a tempo* *sf*

*dim.* ✓

hope nor name In God's ear on - ly, In  
Hül - fe - fleh'n Zum Thron des Schöp - fers, Zum

*p* *dim.*

*rit. e dim.* *più lento*

God's ear on - ly; But one sob - bing  
Thron des Schöp - fers. Ein Seuf - zer nur

*colla voce* *pp* *più lento*

note — Reached the world's heart, — And  
dringt — In der Welt Herz, — und

✓ *cresc.*



*accel. e cresc.*

swift - ly, swift - ly, in the wake Of bit - ter - ness and pas - sion and  
 strah - lend, durch der Schmer - zen Nacht, Da ist sein Ruhm und Na - me er -

*accel. e cresc.*

*rit.* *ff Grandioso.*

heart - - break, There fol - low'd fame;  
 wacht Und ist in je - dem Mund,

*Tempo I.*

*f rit.* *ff*

*tutta forza largamente*

One sobb - ing note reach'd the world's heart, There fol - low'd fame and  
 Ein Seuf - zer kam in der Welt Herz Und sein Nam' und

*colla voce*

*accel.* *rit.*

swift - ly, swift - ly there fol - low'd fame.  
 Ruhm ist in je - dem Mund.

*accel.* *rit.*

# THROUGH THE LONG DAYS.

Tage und Jahre gehen.

\* WORDS BY COL. JOHN HAY.

Deutsche Worte von Ed. Sachs.

MUSIC BY EDWARD ELGAR.

(Op. 16. No 2.)

**Poco lento.** (M. M. ♩ = 66.)

Voice. *p* Through the long days and years  
Ta - ge und Jah - re geh'n,

Piano. *p* *mf* *pp*

*cresc.* What will my lov'd one be, Part - ed from me?  
Wo wird mein Lieb wohl sein, Fremd und al - lein?

Through the long days and years. —  
Ta - ge und Jah - re geh'n. —

*mf*

*Red.* \*

*Red.*

By permission of Messrs. J. & R. Maxwell.

*cresc.*

Al - ways as then she was Love - - li - est,  
 Je - dem ein Glück sie war, Lieb - lich und

*p* *cresc.*

\*

*poco rit.*

bright - est, best, Bless - ing and blest,  
 gut und rein, Wie Son - nen - schein.

*mf* *p*

*Ped.* \*

*poco rit.*

Al - ways as then she was.  
 Je - dem ein Glück sie war.

*pp* *cresc.*

*pp molto espress.*

Nev - er on earth a - gain  
 Nie mehr auf die - - ser Welt

*mf* *pp*

*Red.* \*

*cresc.* *pp* *dim.*

Shall I be - fore her stand, Touch lip or  
 Wer - de ich vor ihr steh'n, In's Aug' ihr

*cresc.* *rit.*

hand Nev - er on earth a - gain.  
 seh'n. Nie mehr auf die - - ser Welt.

*dim.* *rit.*

*a tempo*  
*p*

But, while my dar - ling lives, Peace-ful I jour - ney on,  
Wandr' ich auch weit von hier, Lebt doch ihr Bild al - lein

*cresc.*

*p a tempo*

*cresc.*

*f*

Not quite a - lone, Not while my dar - ling lives, -  
Im Her - zen mein. Lebt doch ihr Bild al - lein

*pp rit.*

*f*

*pp rit.*

*pp*

*lento*

— While my dar - - ling lives. —  
— In dem Her - - zen mein. —

*cresc.*

*coll. voce*

*p rit.*

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

## RONDEL.

WORDS BY LONGFELLOW.

From a Rondel by Froissart.  
Deutsche Worte von Ed. Sachs.

MUSIC BY EDWARD ELGAR.

(Op. 16. No 3.)

Allegretto scherzando.

Voice.

Piano.

The musical score is set in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto scherzando'. The score consists of three systems, each with a voice line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The voice part includes lyrics in both English and German. Dynamics include *p* (piano) and *pp* (pianissimo). There are also accents (*v*) over some notes in the voice part.

Love, love, what  
Lieb, Lieb, was

wilt thou with this heart, this heart of mine?  
willst du Mit dem Herz, dem Her - zen mein?

*pp*

Nought see I sure or fixed in thee!  
*Nicht kenn' ich dich, Noch dein Be - gehr!*

*pp*

I do not know thee, nor what deeds are thine:  
*Nichts scheint mir fest in dir, Noch klar zu sein:*

*cresc.*

*poco rit. mf*

Love,  
*Lieb'*

*p a tempo*

what wilt thou  
*was willst du*

*colla parte*

*a tempo*

with this heart, this heart of mine?  
*Mit dem Herz, dem Her - zen mein?*

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*pp* v

Nought see I fixed or sure in thee,  
 Nicht kenn' ich dich, Noch dein Be - gehr!

*pp*

*cresc. poco rit.* v *mf*

Nought see I fixed or sure in thee!  
 Nicht kenn' ich dich Noch dein Be - gehr!

*f colla parte*

*ed.* \*

*p poco stringendo* v

Shall I be mute, or  
 Blei - - - be ich stumm, soll

*pp*

vows with prayers com - - bine?  
 lie - be - voll ich sein?

*pp*



Ye who are blessed in  
Ihr, die ihr liebt, Lasst

lov - ing, tell it me:  
mich nicht zwei - feln mehr:

*poco rit.*

Love, what wilt thou  
Lieb, was willst du

with this heart, this heart of mine?  
Mit dem Herz, dem Her - zen mein?

*pp*

Nought see I per - ma - nent or sure in thee, —  
 Nicht kenn' ich stand - haft dich, Noch dein Be - gehr, —

*pp*

Nought see I per - ma - nent or sure in thee: —  
 Nicht kenn' ich stand - haft dich, Noch dein Be - gehr, —

*allargando*

*f*

Love, Love,  
 Lieb', Lieb',

*rit.*

— what wilt thou with — this heart of mine?  
 — Was willst du mit — dem Her - zen mein?

*colla voce*

*Ped.* \*

# THE SHEPHERD'S SONG.

## Des Schäfer's Lied.

WORDS BY BARRY PAIN.  
Deutsche Worte von Ed. Sachs.

MUSIC BY EDWARD ELGAR.

*Allegretto.*

Voice.

Piano.

*pp dolce*

*con Ped.*

*p*

Down the dust-y road to - gether Home-ward pass the hur-rying sheep,  
Auf dem-lan-gen Weg, der stäu-bet, Heim die Her-de Scha-fe eilt,

*cresc.* *rit.* *a tempo* *rit.*

Stu - pid with the sum-mer wea-ther, Too much grass and too much sleep,  
Von der Som-mer-sonn' be - täu - bet, Von der Weid, wo sie ge - weilt,

*cresc.* *rit.* *a tempo* *rit.*

*mf* *allargando* *p* *rit.*

I, their shep-herd, sing to thee That sum - - mer is a joy to me.  
 Ich, dein Schä-fer, sin - ge dir: Der Som - mer ist ein'Freude mir.

*mf* *colla voce*

Ped. \* Ped. \*

*p*

Down the shore rolled waves all creamy  
 An das U - fer schlu-gen schäumend

*a tempo*

*cresc.* *rit.* *v*

With the flecked surf yes - ter - night; I swam far out in star - light dreamy,  
 Weiss - ge - krön - te Wel - len an; Ich schwamm hinaus, die Nacht lag träumend,

*cresc.* *rit.*

*a tempo* *rit.* *v* *mf* *allargando* *p*

In moving wa - ters cool and bright, I, the shepherd, sing to thee I  
 Als sie sich ü - ber's Was - ser spann; Ich, dein Schäfer, sin - ge dir: Die

*mf*

Ped. \* Ped. \*

*rit.*

love the strong life of the sea.  
See ist ei - ne Freu - de mir.

*colla voce*

*cresc.*

*p*

And up - on the hill - side grow - ing  
Auf der blum' - gen Ber - ges - hal - de,

*dim.*

*p*

*v*

*p*

Where the fat sheep dozed in shade, Bright red  
Wo die Her - de schla - fend lag, Fand ich

*p*

*cresc.*

pop - pies I found blow - - - ing, Drow - sy,  
bei dem Saum vom Wal - - - de Ro - te

*cresc.*

tall and loose - ly made, I, the  
 Ro - sen an dem Hag; Ich, dein

*cresc. molto* *f*

shep - herd, sing to thee How fair the bright red pop - pies  
 Schä - fer sin - ge dir: Wie rot die Ro - sen leuch - ten

*largamente* *rit. e dim.*

*colla voce* *rit. e dim.*

*Ped.* \*

be. *a tempo*  
 mir.

*p a tempo* *dim.*

To the red - tiled home - stead bending Winds the road, so white and long  
 Nach der trau - ten Hüt - te wen - det Sich der Weg, so lang und weiss,

*pp* *pp*

*cresc.* *rit.* *a tempo cresc.* *rit.*

Day and work are near their end-*ing* Sleep and dreams will end my song,  
 Tag und Ar-*beit* sind vol-*len-det*, Bald naht sich der Schlummer leis;

*rit.* *a tempo cresc.* *rit.*

*allargando* *poco rit.* *f* *lento*

I, the shepherd, sing to thee; In the dream-time an-*swer*, an-*swer*  
 Ich, dein Schäfer, sin-*ge* dir: In dem Trau-*me* träu-*me*, träum'von

*mf* *colla voce* *f* *lento*

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

*rit.* *pp molto rit.*


me, In the dream-time an-*swer*, an-*swer*  
 mir, In dem Trau-*me* träu-*me*, träum'von

*a tempo* *p* *pp colla voce*

me.  
mir.

*ppp*

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



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# FOUR SONGS

---



BY


P. Mayon-Ibbs.

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LOW VOICE

HIGH VOICE

N<sup>o</sup> 1, "TIME AND I" is a melodious and *cantabile* setting of some poetical verses by J.L. Milligan. The last soaring phrase "Hope in the Eternal" will attract the attention of the discerning amateur especially. "THE MESSAGE OF THE FLOWERS," in which case the composer has been his own lyricist, is N<sup>o</sup> 2 of the Album; a charming and flowing Aria in  $\frac{3}{4}$  time with a dainty and arpeggiolike accompaniment. Charles Mackay is responsible for the mellifluous verse of N<sup>o</sup> 3, "LOVE'S REFRAIN," which to most people will probably prove the favorite of this collection, although the final song, "AT EVENING," words and music again by P. Mayon-Ibbs, is more inspired.

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Dedicated to my pupils named herein.



# FIVE MINIATURES

FOR  
PIANOFORTE  
BY  
COLIN TAYLOR

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*NOTE.* Most of these little compositions are designed to familiarize the player with a wide range of keyboard without presenting any great difficulties. Although easy, these pieces are obviously unsuitable for quite beginners.

Ces petits morceaux ne présentent pas de grandes difficultés de technique : cependant tout en étant faciles, ils ne pourraient convenir à des commençants, l'exécutant apprendra à se servir des différentes parties du clavier, la portée de certains des morceaux étant considérable.

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