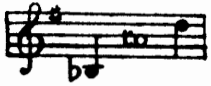


Nº 1 IN G



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. V. * *And.*

dim. 

p *loure.*

mf comodo 

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

p dolce. 

p

Copyright 1900 by Boosey & Co

THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION
OF THIS COMPOSITION IS STRICTLY PROHIBITED

H. 3292

Sole Selling Agents: **Boosey & Hawkes, Ltd.**, 295 Regent Street, London, W.1

All Rights Reserved

Paris · Bonn · Capetown · Sydney · Toronto · Buenos Aires · New York

Printed in England

cresc.

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

The first system of music features a vocal line and piano accompaniment. The vocal line has two phrases: "chest - nut flow'r and fan," and "And the birds are still..... in the". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A large slur covers the piano accompaniment across both phrases.

p ma deciso.

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

The second system of music features a vocal line and piano accompaniment. The vocal line has two phrases: "hush..... of noon," and "Hark to the pipes..... of". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A large slur covers the piano accompaniment across both phrases.

p Cantabile.

Pan! He

The third system of music features a vocal line and piano accompaniment. The vocal line has two phrases: "Pan!" and "He". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand playing a bass line. A large slur covers the piano accompaniment across both phrases. The word "p" is written below the piano accompaniment in the second phrase. The word "Led." is written below the piano accompaniment at the end of the second phrase, followed by an asterisk.

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

The fourth system of music features a vocal line and piano accompaniment. The vocal line has two phrases: "plays on the reed..... that once was a maid....." and "Who". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A large slur covers the piano accompaniment across both phrases. The word "Led." is written below the piano accompaniment at the end of the first phrase, followed by an asterisk. The word "Led." is written below the piano accompaniment at the end of the second phrase, followed by an asterisk.

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

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

cresc. ed accelerando.
- gan,..... 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.

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

p *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. *dim.* *dim. e rit.* *p*

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 features a vocal line with lyrics and a piano accompaniment. The score is divided into several systems, each with a vocal staff and a piano staff. The key signature is D major (two sharps). The tempo and dynamics are indicated throughout, including 'Maggiore', 'p ma agitato', 'cresc.', 'p', 'f', 'ff', 'rit.', 'a tempo.', 'colla parte.', 'sf', 'molto.', and 'stacc.'. There are also performance markings such as 'Red.' and asterisks. The lyrics are: '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!'. The score ends with a double bar line and a final chord.

The Pipes of Pan.

H. 3292.

Please include full details of title, author, composer and publisher of this work on THE PERFORMING RIGHT SOCIETY'S returns whenever it is publicly performed.

2. 55. E

6153 9 075

Latest Songs

Price 2/6 each

At this same Hour F (D—F) <i>Roger Greenwood</i>	May's Song E (E—A) <i>George Windeatt</i>
Back to Hilo E min. (B—E) <i>Michael Head</i>	Music Box G (E—D ⁿ) <i>James Turner</i>
Chanson de Vieillard C (C—F) <i>E. S. Ellis/Peter Carroll</i>	My Garden F (C—F) <i>Michael North</i>
Come unto these Yellow Sands E ^b (C—E ^b) <i>Roger Quilter</i>	My Heart for You F (C—F) <i>Patrisha R. Bourne</i>
Come, my Love, to Me G (E—E ⁿ) <i>Henry Rowley Bishop/Alec Rowley</i>	My Heart is Light and Gay F (C—B ^b) <i>Tresieme O' Dougherty</i>
Dear Land C (B—F) <i>Gladys Ross</i>	My Own dear Love C (F—F) <i>Peter Carroll</i>
Dog's Life, A D min. (A—D) <i>Michael Head</i>	Non Nobis Domine C (C—E ⁿ) <i>Roger Quilter</i>
Don't let the Sun go down F (C—G) <i>Jack Strachey</i>	O Blessed Day E ^b (E ^b —F) <i>Peter Young</i>
Drake! E (B—F [#]) <i>Dick Henty</i>	October Valley A ^b (C [#] —E ^b) <i>Michael Head</i>
Dusk F (C—E ^b) <i>C. Armstrong Gibbs</i>	Orpheus A ^b (D ^b —A ^b) <i>Frederick Austin</i>
Evening F (C—G) <i>Michael North</i>	Poem from "Three Arias" C (E—B ^b) <i>Aram Khachaturian</i>
Ghost, The C (D—E) <i>Michael White</i>	Robin's Carol A ^b (C—A ^b) <i>Michael Head</i>
Hark! Hark! the Lark D and F (D—D') <i>Roger Quilter</i>	Roister Doister A ^b (F—E ^b) <i>Herbert Ferrers</i>
Hawthorn Tree, The G (B—G) <i>C. Armstrong Gibbs</i>	Sea Burthen, A G min. (D—F) <i>Michael Head</i>
Hope of the World, The E ^b (D—G) <i>Peter Carroll</i>	Silver Swan, The F (C—E ^b) <i>Raymond Loughborough</i>
If I can help Somebody C and E ^b (C—E) <i>A. Bazel Androzso</i>	Sing in the Morning D ^b (D ^b —A ^b) <i>Edmund Niblett</i>
If You are There F (C—E ^b) <i>Michael North</i>	Small Christmas Tree A ^b (F—A ^b) <i>Michael Head</i>
Isle of Portland C (E—E ⁿ) <i>John Edmunds</i>	Someone a little like You D (D—F) <i>Frederic Curzon</i>
Jan (a Creole Melody) F (C—D ^b) <i>Arthur Benjamin</i>	Song for You, A E ^b (E ^b —G) <i>Edward Krish</i>
Job's Curse G min. (C—G) <i>Henry Purcell/Benjamin Britten</i>	Story of the Sparrows, The F and G (C—E) <i>Philip Green</i>
Lavender Pond A ^b (C ^b —E ^b) <i>Michael Head</i>	Such Lovely Things A ^b , B ^b and F (E ^b —F) <i>Michael North</i>
Le Reve Passe B ^b and C (D—F) <i>C. Helmer & G. Krier</i>	Sweethearts and Wives G (D—E) <i>Michael Head</i>
Limehouse Reach G (B—E) <i>Michael Head</i>	Tell Me where is Fancy bred D (C—D) <i>Roger Quilter</i>
London belongs to Me F (C—F) <i>George de Jongh</i>	Two Songs:
Lord's Prayer, The E ^b (B ^b —C) <i>Max Saunders</i>	From Me to You } A ^b (E ^b —F) } The Lovely Word } <i>Alan Murray</i> E ^b (F—G) }
Loveliest of Trees F (D—F) <i>Celius Dougherty</i>	Until the Dawn A ^b (E ^b —A ^b) <i>Percy B. Kahn</i>
Man is for the Woman made B ^b (D—F) <i>Henry Purcell/Benjamin Britten</i>	Whenever my Mary goes by G (D—G) <i>Horace Dann</i>

The compass of the lowest key only is given
Ask for the complete vocal catalogue

Boosey & Hawkes

Limited

295 Regent Street, London, W.1

Paris · Bonn · Capetown · Sydney · Toronto · Buenos Aires · New York