

Nº 1 for Low Voice.

Nº 2 for High Voice.

COMPOSED SPECIALLY FOR THE CENTENARY OF  
THE LONDON PHILHARMONIC SOCIETY, 1912.

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# FOUR FAMOUS LYRICS

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FOR  
Voice and Piano (or Orchestra)

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SET TO MUSIC BY  
**LANDON RONALD.**

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1. TO DAFFODILS..... HERRICK
2. TO ELECTRA..... HERRICK
3. GOOD NIGHT..... SHELLEY
4. LOVE'S PHILOSOPHY..... SHELLEY

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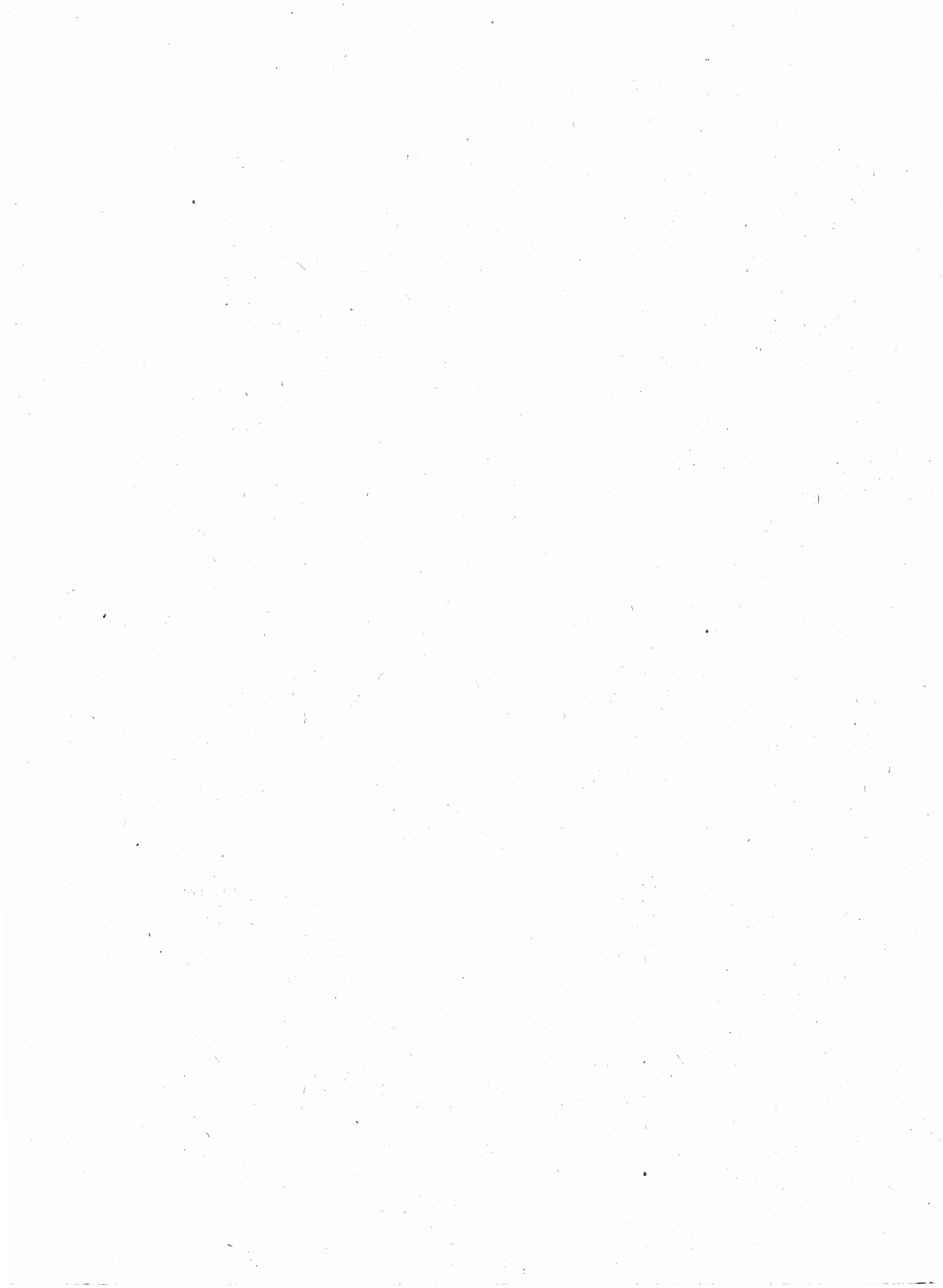
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## TO DAFFODILS.

Fair daffodils, we weep to see  
    You haste away so soon;  
As yet the early rising sun  
    Has not attained his noon.  
    Stay, stay,  
    Until the hasting day  
        Has run  
    But to the even-song!  
And, having prayed together, we  
    Will go with you along.

We have short time to stay, as you,  
    We have as short a Spring;  
As quick a growth to meet decay,  
    As you, or any thing.  
    We die,  
    As your hours do, and dry  
        Away,  
    Like to the summer's rain,  
Or as the pearls of morning's dew,  
    Ne'er to be found again.

*HERRICK.*

## TO ELECTRA.

I dare not ask a kiss,  
    I dare not beg a smile,  
Lest having that, or this,  
    I might grow proud the while.

No, no, the utmost share  
    Of my desire shall be  
Only to kiss that air,  
    That lately kissed thee.

*HERRICK.*

# GOOD-NIGHT!

Good-night? ah! no; the hour is ill  
Which severs those it should unite;  
Let us remain together still,  
Then it will be-*good* night.

How can I call the lone night good,  
Though thy sweet wishes wing its flight?  
Be it not said, thought, understood —  
Then it will be-*good* night.

To hearts which near each other move  
From evening close to morning light,  
The night is good; because, my love,  
They never *say* good-night.

*SHELLEY.*

# LOVE'S PHILOSOPHY.

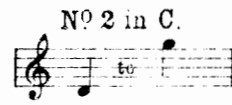
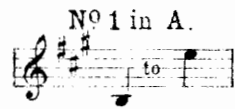
The fountains mingle with the river  
And the rivers with the Ocean,  
The winds of Heaven mix for ever  
With a sweet emotion;  
Nothing in the world is single;  
All things by a law divine  
In one another's being mingle,  
Why not I with thine?

See the mountains kiss high Heaven  
And the waves clasp one another;  
No sister flow'r would be forgiven  
If it disdained its brother;  
And the sunlight clasps the earth  
And the moonbeams kiss the sea:  
What are all these kissings worth  
If thou kiss not me?

*SHELLEY.*

## TO DAFFODILS.

Lyric by  
HERRICK.



Music by  
LANDON RONALD.

Andante con moto.

VOICE.

Fair daf - fo-dils, we

PIANO.

*p*

*ped.*

weep\_ to see You haste a - way so soon; As yet the

ear - ly ris - ing sun Has not at - tained his noon.

Stay, stay, Un - til the hast-ing day Has run But to the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat major) and a common time signature. The lyrics are "Stay, stay, Un - til the hast-ing day Has run But to the". The piano accompaniment is written in grand staff notation (treble and bass clefs). The melody is characterized by a long, sweeping line that spans across the system, with various rhythmic values including quarter, eighth, and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ev - en - song! And, hav - ing prayed to - geth - er, we

The second system continues the musical score. The vocal line includes the lyrics "ev - en - song! And, hav - ing prayed to - geth - er, we". The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes. The overall texture remains consistent with the first system, with a focus on melodic flow and harmonic accompaniment.

*semplice*  
Will go with you a - long.

The third system begins with the tempo marking *semplice* above the vocal line. The lyrics are "Will go with you a - long.". The piano accompaniment starts with a dynamic marking of *p* (piano) in the left hand. The musical notation continues with a long, sustained melodic line in the vocal part and a more active accompaniment in the piano part.

The fourth system concludes the musical score. The piano accompaniment features a dynamic marking of *p* (piano) in the left hand. The system ends with a double bar line and a key signature change to two flats (B-flat major to A-flat major). The final notes of the vocal line and piano accompaniment are clearly visible.

*p* <sup>3</sup> We have short time to stay, as you, We have as short a

*p*

*ped.*

Spring; As quick a growth to meet de - cay, As

*Piu lento.* *p e con molto espressione*

<sup>3</sup> you or a - ny - thing. We die, As

*p* *p*

8

your hours do, and dry A - way,



*f*

Like to the sum-mer's rain, Or as the pearls— of morn-ing's

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Like to the sum-mer's rain, Or as the pearls— of morn-ing's". The piano accompaniment starts with a grand staff (treble and bass clefs) and a dynamic marking of *f*. The music is characterized by flowing, melodic lines with various ornaments and slurs.

*semplice*

dew,— Ne'er to be found a - gain.

The second system continues the musical piece. The vocal line has a dynamic marking of *v* (voce) and the lyrics are "dew,— Ne'er to be found a - gain.". The piano accompaniment features a dynamic marking of *f* and is marked *semplice*. The music maintains the melodic and harmonic style of the first system.

*pp*

Fair daf - fo-dils, we

The third system shows the vocal line with a dynamic marking of *pp* and the lyrics "Fair daf - fo-dils, we". The piano accompaniment has a dynamic marking of *p* and *pp*. The music includes a *ped.* (pedal) marking and continues with the same melodic and harmonic language.

weep— to see You haste a - way so soon.

The fourth system concludes the piece. The vocal line has a dynamic marking of *ppp* and the lyrics "weep— to see You haste a - way so soon.". The piano accompaniment features a dynamic marking of *ppp* and includes a *ped.* marking. The system ends with a double bar line and a repeat sign.

# TO ELECTRA.

Lyric by  
HERRICK.

Music by  
LANDON RONALD.

Moderato.

VOICE.

PIANO.

*molto leggiero*

I dare not

*poco rall.*

*tempo*

ask a kiss, I dare not beg a smile;

Lest hav - ing that, or this,

*poco rall.*  
I might grow proud the while.

No, no, the

ut - most share Of my de - sire shall be

*f*

*f* Più lento.  
On - ly to kiss that air, That late - ly kiss - ed

thee On - ly to kiss that air that late - ly  
*pp* *rall.*

Tempo I.

kiss - ed thee.

*mf*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'kiss' followed by a half note 'ed' and a dotted half note 'thee.' The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is placed above the piano part.

*p e poco rit.* I dare not

*p e poco rit.*

Detailed description: This system contains measures 3 and 4. The vocal line has a whole rest in measure 3 and a half note 'I' followed by a dotted half note 'dare not' in measure 4. The piano accompaniment continues with chords. Dynamic markings of *p e poco rit.* are placed above the piano part in both measures.

*al fine* ask a kiss, I dare not beg a smile.

*al fine*

Detailed description: This system contains measures 5 and 6. The vocal line has a half note 'ask' followed by a dotted half note 'a kiss,' in measure 5, and a half note 'I' followed by a dotted half note 'dare not' in measure 6. The piano accompaniment continues with chords. Dynamic markings of *al fine* are placed above the piano part in both measures.

Presto.

Detailed description: This system contains measures 7 and 8. It is a piano solo section. The tempo marking 'Presto.' is at the beginning. The piano part features a rapid sixteenth-note melody in the right hand and a bass line in the left hand. The piece concludes with a final chord in measure 8.

# GOOD - NIGHT!

Lyric by  
SHELLEY.

Music by  
LANDON RONALD.

*Andante con moto.*

VOICE.

PIANO.

*parlando* *poco piu mosso*

Good - night? ah! no; the hour\_ is ill Which

*rall.*

sev - ers those it should u - nite;

*mf* *p*

Let us re - main to - geth - er still, Then it will be good

*p*

night. How can I call the lone night good,

*p* *molto legato*

*Red.* \*

Though thy sweet wish - es wing its flight? Be it not said, thought,

*rall.*

un - der - stood Then it will be good night.

*rall.*

*pp*

To hearts which near each o - ther

*both pedals*

*ppp*

move \_\_\_\_\_ From eve - ning

*crescendo*

*crescendo*

*ped.* \*

close to morn - ing light, The night is good be -

*f*

- cause, my love, They nev - er say good - -

*f*



- night; *f* Be - cause, my love, They nev - er

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat). The lyrics are "- night; Be - cause, my love, They nev - er". A dynamic marking of *f* (forte) is placed above the first measure. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes chords and moving lines, with a *f* dynamic marking in the second measure.

say *p e molto rit.* good - - -

*p e molto rit.*

The second system continues the vocal line with the lyrics "say good - - -". The dynamic marking *p e molto rit.* (piano e molto ritardando) is placed above the vocal line in the second measure. The piano accompaniment also features *p e molto rit.* markings in the second measure of both the right and left hands.

- night.

The third system shows the vocal line with the lyrics "- night.". The piano accompaniment continues with chords and moving lines, maintaining the *p e molto rit.* dynamic.

Good - night.

The fourth system concludes the piece with the lyrics "Good - night.". The piano accompaniment features a final chord and a melodic line in the right hand. The system ends with a double bar line.

# LOVE'S PHILOSOPHY.

Lyric by  
SHELLEY.

Music by  
LONDON RONALD.

Moderato.  
*con molta passione*

VOICE. *f* *rall.* The

PIANO. *f* *rall.*

fount - ains min - gle with the riv - er And the

*a tempo*

*And* \*

riv - ers with the O - cean, *p* The

winds of Heav-en mix for ev - er With a sweet e -

*p*

*ped.* \*

- mo - tion; No - thing in the world is

*poco ritenuto*

sin - gle; All things by a law di - vine In one an -

*affrettando*

*affrettando*

- oth - er's be - ing min - gle,

*f*

*ped.* \*

*f* Why not I with thine? *p* *molto rit.* Why not I with

thine? *affrettando*

**Tempo I.**  
*molto appassionato*

*ff*

See the mountains kiss high Heav - en And the

waves clasp one an - oth - er; No

sis - ter flow'r would be for - giv - en If it dis - dained its

*p*

*ped.* \*

bro - ther; And the sun - light clasps the earth

*poco ritenuto*

*poco ritenuto*

And the moon - beams kiss the sea: What are

*affrettando*

*affrettando*

*ff e appassionato*

all these kiss - ings worth — If thou kiss not

me? *f* If thou kiss not

me? *p rall.* If thou kiss not me? *p molto rall.*

Nº1 for Low Voice.

Nº2 for Medium Voice.

Nº3 for High Voice.



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by

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(from "Gitanjali")

Set to Music by

## Landon Ronald

(by arrangement with Messrs Macmillan & Co. Ltd.)



1<sup>st</sup> Series.

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2. That I want thee, only thee.
3. He came and sat by my Side.
4. Light - my Light.



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