

*Dedicated to
The Society of English Singers.*

A BROKEN ARC

ROBERT BROWNING

ARTHUR SOMERVELL

BOOSEY & CO., LONDON & NEW YORK.

Dedicated to
THE SOCIETY OF ENGLISH SINGERS.

A BROKEN ARC

SONG CYCLE

THE POEMS BY

ROBERT BROWNING

SET TO MUSIC

BY

ARTHUR SOMERVELL.

PRICE 5/- NET

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295, REGENT STREET, LONDON, W.
AND
9, EAST SEVENTEENTH STREET, NEW YORK.

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A BROKEN ARC



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A Broken Arc.

I

SONG. *Two Poets*

1
Such a starved bank of moss
Till that May-morn,
Blue ran the flash across:
Violets were born!

2
Sky— what scowl of cloud
Till, near and far
Ray on ray split the shroud
Splendid, a star!

3
World— how it walled about
Life with disgrace
Till God's own smile came out:
That was thy face!

II

MEETING AT NIGHT.

1
The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed i' the slushy sand.

2
Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!

III

MY STAR.

All that I know
Of a certain star
Is, it can throw
(Like the angled spar)
Now a dart of red,
Now a dart of blue;
Till my friends have said
They would fain see, too,
My star that dartles the red and the blue!
Then it stops like a bird; like a flower, hangs furled:
They must solace themselves with the Saturn above it.
What matter to me if their star is a world?
Mine has opened its soul to me; therefore I love it.

IV

SONG.

1
Nay but you, who do not love her,
Is she not pure gold, my mistress?
Holds earth aught— speak truth— above her?
Aught like this tress, see, and this tress,
And this last fairest tress of all,
So fair, see, ere I let it fall?

2
Because, you spend your lives in praising;
To praise, you search the wide world over:
Then why not witness, calmly gazing,
If earth holds aught— speak truth— above her?
Above this tress, and this, I touch
But cannot praise, I love so much!

V
THE WORST OF IT.

Would it were I had been false, not you!
I that am nothing, not you that are all:
I, never the worse for a touch or two
On my speckled hide; not you, the pride
Of the day, my swan, that a first fleck's fall
On her wonder of white must unswan, undo!

But what will God say? Oh, my sweet,
Think, and be sorry you did this thing
Though earth were unworthy to feel you feet,
There's a heaven above may deserve your love.

Dear, I look from my hiding-place.
Are you still so fair? Have you still the eyes?
Be happy! Add but the other grace,
Be good! Why want what the angels vaunt?
I knew you once: but in Paradise,
If we meet, I will pass nor turn my face.

VI
AFTER.

Take the cloak from his face and at first
Let the corpse do its worst!

How he lies in his rights of a man!
Death has done all death can.
And, absorbed in the new life he leads,
He recks not, he heeds
Nor his wrong nor my vengeance; both strike
On his senses alike,
And are lost in the solemn and strange
Surprise of the change.

Ha, what avails death to erase
His offence, my disgrace?
I would we were boys as of old
In the field, by the fold:
His outrage, God's patience, man's scorn
Were so easily born!

I stand here now, he lies in his place:
Cover the face!

VII
From "EASTER DAY."

Thou Love of God! Or let me die,
Or grant what shall seem heaven almost!
Let me not know that all is lost,
Though lost it be—leave me not tied
To this despair, this corpse-like bride!
Let that old life seem mine—no more—
With limitation as before,
With darkness, hunger, toil, distress:
Be all the earth a wilderness!
Only let me go on, go on,
Still hoping ever and anon
To reach one eve the Better Land!

VIII
THE YEAR'S AT THE SPRING.

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;

The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right with the world!

ROBERT BROWNING.

I

Such a starved bank of moss.

Words by
ROBERT BROWNING.

Music by
ARTHUR SOMERVELL.

Andante con moto.

Voice. *p*

Piano. *p*

Such a starved bank of
moss Till that May morn,
f Blue ran the flash a-cross: Vio - - -

The musical score is set in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of staves. The first system shows the vocal line and piano accompaniment for the first three measures. The piano part features a triplet of eighth notes in the right hand and a similar triplet in the left hand, with a piano (*p*) dynamic. The second system continues the vocal line and piano accompaniment for the next three measures. The piano part continues with similar rhythmic patterns. The third system shows the vocal line and piano accompaniment for the final three measures. The piano part features a forte (*f*) dynamic and a more complex rhythmic pattern, including a triplet of eighth notes in the right hand and a similar triplet in the left hand.

- lets were born! Sky— what a

sowl of cloud Till, near and far, Ray on ray

split the shroud Splendid, a star!

World - how it walled a-bout Life withdis - - grace

Till God's own

p dolce. *p dolce.*

smile came out: That was thy face!

p *p* *p*

p

rit. *pp*

II Meeting at night.

Words by
ROBERT BROWNING.

Music by
ARTHUR SOMERVELL.

Andantino.

Voice

Piano.

p

The

grey sea and the long black land; And the

yel - low half - moon large and low; And the

p

start - - led lit - - tle waves that

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a single melodic phrase: "start - - led lit - - tle waves that". The piano accompaniment is written in treble and bass clefs, with a grand staff. It features a series of ascending eighth-note patterns, each marked with a slur and a finger number (8, 9, or 10) indicating the starting finger for the sequence.

leap In fie - ry ring - lets from their

The second system continues the musical piece. The vocal line has two phrases: "leap In fie - ry ring - lets" followed by a rest and then "from their". The piano accompaniment continues with similar ascending eighth-note patterns, marked with slurs and fingerings 8, 9, and 10.

sleep, As I gain the cove with push - ing

The third system contains the vocal phrase "sleep, As I gain the cove with push - ing". The piano accompaniment continues with ascending eighth-note patterns, with the first pattern specifically marked with a slur and the number 10.

proW, And quench its speed

The fourth system concludes the page with the vocal phrase "proW, And quench its speed". The piano accompaniment continues with ascending eighth-note patterns, with the final pattern marked with a slur and the number 7. The system ends with a double bar line and a final chord in the bass clef.

..... i' the slush - y sand. Then a

p

f *p*

mile of warm sea - - scent - ed beach;

Three fields to cross..... till a farm ap - pears; A

poco a poco cresc.

tap at the pane, the quick sharp scratch And

poco a poco cresc.

blue spurt of a light - ed match, And a

voice less loud, thro' its joys and fears,.....

Than the two hearts

beat - ing each

This system contains the first three measures of the piece. The vocal line is in a soprano register, with the lyrics "beat - ing" and "each" under the notes. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. A fermata is placed over the final note of the vocal line.

senza rall.
to each!

This system contains measures 4 through 6. The instruction "senza rall." is written above the first measure. The lyrics "to each!" are under the vocal line. The piano accompaniment features a right-hand part with chords and a left-hand part with eighth-note patterns. A dynamic marking of *ff* (fortissimo) is present in measure 5.

This system contains the final three measures of the page. The piano accompaniment continues with eighth-note patterns in both hands. The system concludes with a double bar line and a fermata over the final note of the piano part.

III

My Star.

Words by
ROBERT BROWNING.

Music by
ARTHUR SOMERVELL.

Allegretto ma non troppo.

Voice. *p* All that I

Piano. *p*

know Of a cer tain star Is, it can

throw (Like the an - gled spar) Now a dart of

red, Now a dart of blue; Till my

friends have said They would fain see, too, My star..... that dartles the

red..... and the blue!

Then it stops like a bird; Like a flower, hangs

furled: They must solace themselves with the Saturn a - bove it. What matter to

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest followed by a series of eighth notes, some grouped in triplets. The piano accompaniment consists of chords and moving lines in both hands.

me if their star... is a world? Mine has opened its

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* (mezzo-forte) above it. The piano accompaniment includes a *rit.* (ritardando) marking below the bass line. A double bar line with repeat dots is present at the end of the system.

soul to me; Mine..... has opened its soul to me; therefore I

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) above it. The piano accompaniment features a *rit.* marking below the bass line.

love it, I love it, I love, I love it,

The fourth system concludes the vocal line and piano accompaniment. The vocal line has dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo) above it. The piano accompaniment includes a *rit.* marking below the bass line.

Nay, but you, who do not love her.

Words by
ROBERT BROWNING

Music by
ARTHUR SOMERVELL.

Allegro vivace.

Voice. *p* Nay..... but

Piano. *mf* *p*

you, who do not love her, Is..... she

not pure gold, my mistress? Holds earth

ught - speak truth - a-bove her? Aught like

this tress, see, and

this tress, And this last

fair - estress of all, So fair, so

fair, see, ere I let it fall?

First system of musical notation, including a vocal line and piano accompaniment.

mf

Be-cause,.... you spend..... your lives in prais - ing;

Second system of musical notation, including lyrics and piano accompaniment.

To praise, you search.... the wide world o - ver:

Third system of musical notation, including lyrics and piano accompaniment.

Then why..... not wit - ness, calm - ly ga - - zing, If

Fourth system of musical notation, including lyrics and piano accompaniment.

earth holds aught - speak truth - a - bove her? A - bove....

..... this tress, and this, I touch But

can - not praise, I love so

rall.

rall.

much!

ff a tempo.

poco rall.

V

The worst of it.

Words by
ROBERT BROWNING

Music by
ARTHUR SOMERVELL

Sostenuto. *p*

Voice. *p*

Would it were I had been false, not

Piano. *p*

you! I that am no-thing, not you that are all:

mf

I, ne-ver the worse for a touch or two On my speckled

hide; not you, the pride Of the day, my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "hide; not you, the pride Of the day, my". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats. It features a melodic line in the right hand and a supporting bass line in the left hand.

swan, that a first fleck's fall On her wonder of white must un-swan, un-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes three triplet markings over the notes "fall", "wonder", and "white". The lyrics are "swan, that a first fleck's fall On her wonder of white must un-swan, un-". The piano accompaniment continues with similar melodic and harmonic patterns.

do! But what will God say? Oh, my sweet, Think,

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *p* (piano). The lyrics are "do! But what will God say? Oh, my sweet, Think,". The piano accompaniment also features a dynamic marking of *p* and ends with a complex chordal structure.

----- and be sor - ry you did this thing Though

This system contains the first two measures of the piece. The vocal line begins with a rest followed by the lyrics "and be sor - ry you did this thing Though". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both in G major.

earth were un-wor - thy to feel... your feet, There's a heaven a -

This system contains the next two measures. The vocal line continues with "earth were un-wor - thy to feel... your feet, There's a heaven a -". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with chords and a bass line.

- bove may deserve your love :

This system contains the final two measures. The vocal line ends with "- bove may deserve your love :". The piano accompaniment features a key signature change from G major to G minor (one flat) in the final measure. A dynamic marking of *p* (piano) is present. A fermata is placed over the final note of the vocal line. A double bar line with repeat dots is used to indicate the key change.

p

Dear, I look from my hi - ding-place. Are you still so fair? Have you

p

still the eyes? Be hap - py! Add but the oth - er grace, Be

p

good! Why want what the an - gels vaunt? I knew you

once: but in Par - a - dise, If we meet,..... I will pass nor

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 2/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

turn my face.

The second system continues the piece. The vocal line has a quarter rest followed by a half note. The piano accompaniment features a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. There are markings for 'Red.' (ritardando) and an asterisk (*) in the piano part.

The third system shows the vocal line with a quarter rest followed by a half note. The piano accompaniment features a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. There are markings for 'rall.' (ritardando) and an asterisk (*) in the piano part.

VI

After.

Words by
ROBERT BROWNING.

Music by
ARTHUR SOMERVELL.

Adagio.

Voice.

Piano.

pp

pp

Take the cloak from his face, and at

first Let the corpse do its worst! How he

p

p

lies in his rights of a man! Death..... has done all death

can. And, ab - sorbed in the new life he.....

leads, He recks not, he heeds Nor his wrong nor my

vengeance; both strike..... On his sen-ses a-like, And are lost in the solemn and

strange Sur-prise of the change.

p *stringendo.*

Ha, what avails

f

death to erase His of-fence, my dis-grace?

mf *p* *dolce.*

I would we were

p

boys as of old In the field, by the fold: His

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "boys as of old In the field, by the fold: His". A dynamic marking of *p* (piano) is placed above the vocal line at the end of the system.

out-rage, God's patience, man's scorn Were so ea-si-ly borne!

The second system continues the musical score. The vocal line includes a triplet of eighth notes. The lyrics are: "out-rage, God's patience, man's scorn Were so ea-si-ly borne!". A dynamic marking of *p* is placed below the piano accompaniment in the final measure of the system.

I stand here now, he lies in his

The third system shows the vocal line with a dynamic marking of *p* above it. The lyrics are: "I stand here now, he lies in his". The piano accompaniment features a triplet of eighth notes in the bass line.

place: *with a shudder.* Co-ver the face!

The fourth system begins with the vocal line and piano accompaniment. The lyrics are: "place: *with a shudder.* Co-ver the face!". The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *p*. The system concludes with a double bar line.

VII

From "Easter Day."

Words by
ROBERT BROWNING.

Music by
ARTHUR SOMERVELL.

Molto sostenuto. *ad lib.* *f*

Voice. *f* *colla voce.* *f*

Piano.

Thou love of God! Or
let me die, Or grant what shall seem heaven al-most! Let me not
know that all is lost, Though lost it

be - leave me not tied To this des -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "be - leave me not tied To this des -". A triplet of eighth notes is marked above the first three notes of the vocal line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

- pair; this corpse - - like

The second system continues the musical score. The vocal line has a rest followed by the lyrics "- pair; this corpse - - like". The piano accompaniment continues with similar textures, featuring a right-hand part with chords and a left-hand part with eighth-note patterns.

bride! Let that old life seem

f *rit.* *p*

The third system of the score includes the lyrics "bride! Let that old life seem". The piano accompaniment features a dynamic marking of *f* (forte) at the beginning, a *rit.* (ritardando) section, and a *p* (piano) section towards the end.

mine, no more - With lim-i - ta-tion as be -

The fourth system concludes the page with the lyrics "mine, no more - With lim-i - ta-tion as be -". The piano accompaniment continues with chords in the right hand and rests in the left hand.

poco agitato.

- fore, With darkness, hunger, toil, dis-tress:

p *colla voce*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of three flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a piano (*p*) dynamic and includes the instruction *colla voce*. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

Be all the earth a wil-der-ness!

Red.

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "Be all the earth a wil-der-ness!" and ends with a fermata. The piano accompaniment continues with similar rhythmic patterns and includes a *Red.* marking at the end of the system. The piano part features a mix of chords and moving lines in both hands.

On - - ly let me go on, go on, Still ho-ping ev-er

p

Detailed description: This system contains the third two lines of music. The vocal line continues with the lyrics "On - - ly let me go on, go on, Still ho-ping ev-er" and ends with a fermata. The piano accompaniment continues with a piano (*p*) dynamic. The piano part features a mix of chords and moving lines in both hands.

*

and a-non To reach one eve the Bet - ter Land!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a half note 'and', a quarter note 'a-non', and a quarter rest. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system concludes with a double bar line.

To reach one eve, one eve the Bet - - ter

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note 'To', a quarter note 'reach', a quarter note 'one', a quarter note 'eve,' with a dotted line extending to the right, a quarter note 'one', a quarter note 'eve', a quarter note 'the', a quarter note 'Bet', a quarter note '-', a quarter note '-', and a quarter note 'ter'. The piano accompaniment continues with chords and moving lines. The system concludes with a double bar line.

Land!

The third system shows the vocal line with a quarter note 'Land!' followed by a quarter rest. The piano accompaniment continues with chords and moving lines. The system concludes with a double bar line.

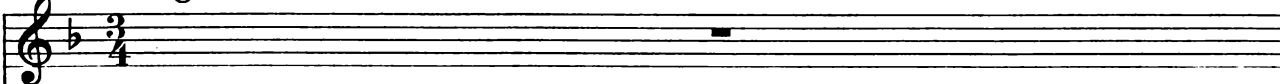
VIII

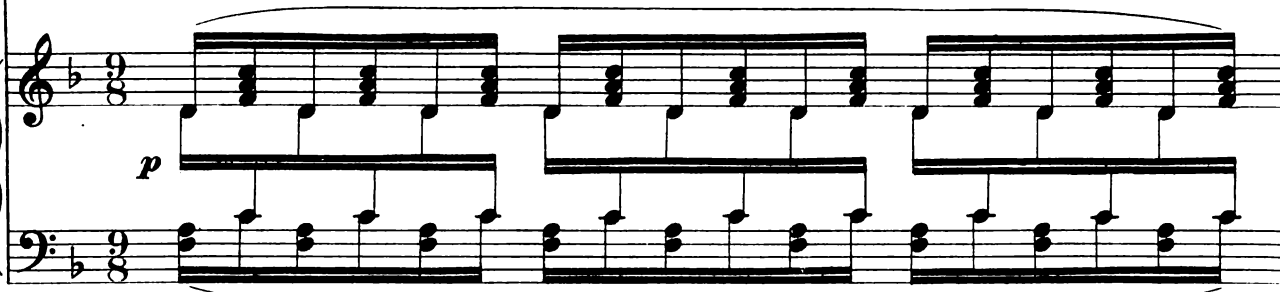
The Year's at the Spring.

Words by
ROBERT BROWNING

Music by
ARTHUR SOMERVELL

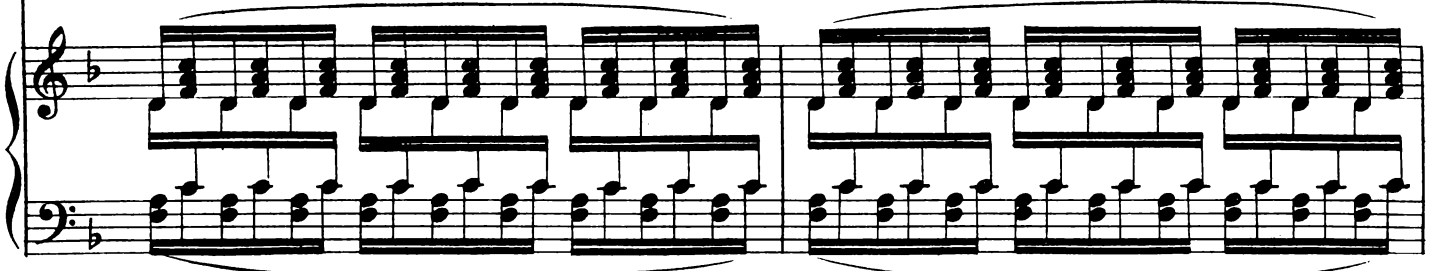
Allegro.

Voice. 

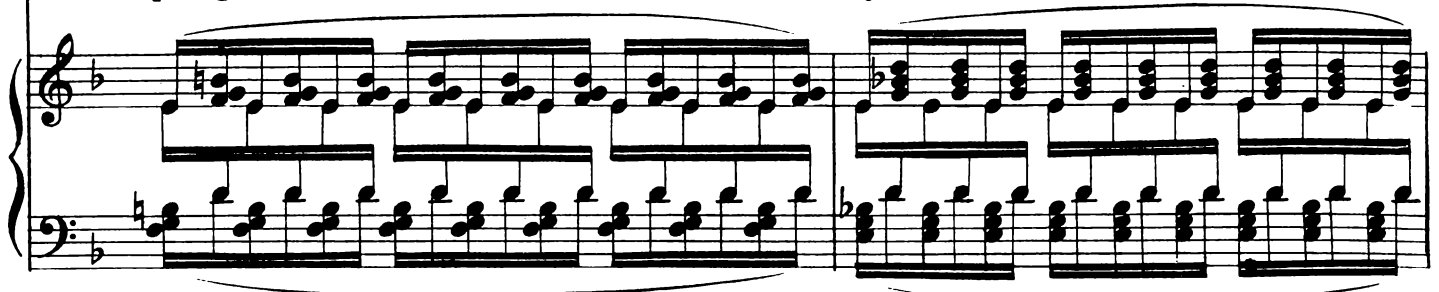
Piano. 

mf

The year's at the



spring, And day's at the



morn; Morn - - ing's at

The first system of music 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 vocal line begins with a quarter note followed by a dotted quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar eighth-note pattern in the left hand.

seven; The hill - side's dew -

The second system continues the vocal and piano parts. The vocal line has a quarter note, a dotted quarter note, and a half note. The piano accompaniment maintains the eighth-note rhythmic pattern.

- pearled; The

The third system shows the vocal line with a quarter note, a dotted quarter note, and a half note. The piano accompaniment continues. A dynamic marking of *p* (piano) is placed above the vocal line. The system ends with a fermata over the final note.

year's at the spring, And

The fourth system features the vocal line with a quarter note, a dotted quarter note, and a half note. The piano accompaniment continues. A dynamic marking of *p* is placed below the piano part. The system ends with a fermata over the final note.

day's at the morn;

Morn - - ing's at seven; The

hill - side's dew - - pearled;

The lark's on the

wing; The snail's on the

thorn; *f* God's in His

heaven — God's in His

heaven —

All's right, All's

This system contains the first two measures of the piece. The vocal line begins with a half note 'All's', followed by a quarter note 'right,', and another half note 'All's'. The piano accompaniment features a complex texture with multiple voices, including a prominent melodic line in the right hand with fingerings 9 and 10, and a bass line in the left hand.

right with the world!

This system contains the next two measures. The vocal line continues with 'right with the world!'. The piano accompaniment continues with similar textures, including fingerings 9 and 10 in the right hand.

rit. *ff* God's in His

This system contains the final two measures. The vocal line has a rest followed by 'God's in His'. Performance markings include *rit.* (ritardando) and *ff* (fortissimo). The piano accompaniment features a dense texture with chords and moving lines, including fingerings 9 and 10.

heaven — All's right

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. It features a long note for 'heaven', followed by a short note for 'All's', and another long note for 'right'. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a complex texture of chords and moving lines, with some notes beamed together. The piano part is divided into two measures by a bar line.

senza rall. with the world!

senza rall.

This system continues the musical score. The vocal line has a treble clef and a key signature of one flat. It includes the lyrics 'with the world!' with a long note. The piano accompaniment has two staves (treble and bass clefs) with a key signature of one flat. It features a complex texture of chords and moving lines. The piano part is divided into two measures by a bar line. The instruction 'senza rall.' is written above the piano part.

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. It features a long note. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a complex texture of chords and moving lines, with some notes beamed together. The piano part is divided into two measures by a bar line.

ARTHUR SOMERVELL'S COMPOSITIONS.

SONG ALBUMS.

CYCLE OF SONGS FROM TENNYSON'S "MAUD."

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Maud
The fault was mine
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O that 'twere possible
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A BROKEN ARC.

SONG CYCLE.
THE POEMS
BY

ROBERT BROWNING.

Such a starved bank of moss
Meeting at night
My Star
Nay but you, who do not
The worst of it
After
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CYCLE OF SEVEN SONGS.

Words by
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Underneath the growing Grass Christina Rossetti
O what comes over the Sea Christina Rossetti
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Annie Laurie
Kelvin Grove Lyle
Cam' ye by Athol James Hogg
Bonnie Dundee Sir Walter Scott
Ye banks and braes Burns
The Laird o' Cockpen Lady Nairne
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Go not, happy day F
In Summer-time on Bredon C
In the Early dawning... .. E minor
Kingdom by the Sea (A) D & E
Loveliest of Trees, the Cherry
now E
Love unto love Eb

Maud has a garden Bb
Mine own Country E, F, & G
On a Summer morning B7, C, & D
Silent Voice (The) F
Spring is here G, Bb, & C
Sweet and Low D, Eb, & F
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