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8.

A CYCLE OF SONGS

from

The Princess

of

ALFRED, LORD TENNYSON.

- Nº 1. As thro' the Land.
- ✓ 2. Sweet and low.
- ✓ 3. The splendour falls.
- ✓ 4. Tears, idle tears.
- ✓ 5. O Swallow, Swallow.

- Nº 6. Thy voice is heard.
- ✓ 7. Home they brought her warrior dead.
- ✓ 8. Our enemies have fallen.
- ✓ 9. Ask me no more.

set to Music
for

Quartet of Solo voices

with Pianoforte accompaniment

by

CHARLES VILLIERS STANFORD.

Op. 68.

Price 5/-.

(Separate parts S.A.T.&B. 1/-each.)



BOOSEY & CO

295 Regent Street, London W.
and
9 East Seventeenth Street, New-York.

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AS THRO' THE LAND.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. N^o 1.

Andante quasi Larghetto.

Soprano. *p* As thro' the

Alto. *p*

Tenor. *p* As thro' the

Bass. *p*

Andante quasi Larghetto. (♩ = 80.)

PIANO. *p*

land at eve we went, And pluck'd — the rip - en'd

land at eve we went, And pluck'd — the rip - en'd

ears, We fell out my wife and I, O we fell out, I

ears, We fell out my wife and I, O we fell out, I

cresc.

cresc.

cresc.

cresc.

cresc.

p.

know not why, And kiss'd a - gain with tears,

know not why, I know not why, And kiss'd a - gain with tears, and kiss'd a -

p.

p.

p.

p.

p.

p.

kiss'd a - gain with tears. And bless - ings on the fall - ing out That

gain with tears. And bless - ings on the fall - ing out That

kiss'd a - gain with tears.

mp

mp

mp

mp

mp

all the more en - dears _____ *p* When we fall out_ with
 all the more en - dears _____ *dim.* When we fall out_ with those, with
 all the more en - dears _____ *dim.* When we fall out_ with those, with
 all the more en - dears _____ *dim.* When we fall out_ with

pp

those we love, And kiss a - gain with
 those we love, And kiss a - gain with

pp

tears. _____ *pp* For when we came where lies the child We lost in
 tears. _____ *pp* For when we came where lies the child We lost in
 tears. _____ *pp* For when we came where lies the child We lost in

pp

SWEET AND LOW.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 2.

Andante tranquillo.

Soprano.

Alto.

Tenor.

Bass.

PIANO.

Andante tranquillo. (♩ = 52.)

p Sweet and low, sweet and low, Wind of the wes - tern sea, _____

p Sweet and low, sweet and low, Wind of the wes - - - - - tern sea,

p Sweet and low, sweet and low, Wind of the wes - tern sea,

p Sweet and low, sweet and low, Wind of the wes - - - - - tern sea,

pp

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

mf

pp

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

O - - - ver the roll-ing wa - ters go, Come from the dy - - - ing moon and blow,

cresc.

cresc.

cresc.

cresc.

cresc.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

Blow him a-gain to me; While my lit-tle one, while my pret - ty one sleeps.

p

pp

p

pp

p

pp

pp

p Sleep and rest, sleep and rest,
p Sleep and rest, sleep and rest,
p Sleep and rest, sleep and
p Sleep and rest, sleep and rest,

Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 Fa-ther will come to thee, Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 rest, Fa-ther will come to thee soon, Rest, rest on mo-ther's breast,
 Fa-ther will come to thee soon, Rest on mo-ther's breast,

pp

Father will come to thee, Father will come to thee soon, Fa-ther will come to his babe in the west,
 Father will come, Fa-ther will come to thee soon, Fa-ther will come to his babe in the west,
 Fa-ther will come to thee soon, Fa-ther will come to his babe in the west,
 Father will come to thee soon,

mf *cresc.* *cresc.* *cresc.* *cresc.*

Sil - - versails ail out of the west Un - - der the sil - ver moon;

Sil - - ver sails all out of the west Un - - der the sil - ver moon;

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

pp Sleep, my lit-tle one, sleep, my pret - ty one, sleep. Sleep,

pp Sleep, my lit-tle one, sleep, my pret - ty one, sleep.

The second system continues the vocal and piano parts. It features a piano (*pp*) dynamic. The vocal lines are more melodic and expressive, with long notes. The piano accompaniment provides a harmonic and rhythmic foundation.

my pret - ty one, sleep, - sleep, - sleep.

Sleep, my pret - ty one, sleep, - sleep, - sleep.

The third system concludes the piece. The vocal lines end with a final note and a fermata. The piano accompaniment also concludes with a final chord. The overall mood is peaceful and tender.

THE SPLENDOUR FALLS.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 3.

Allegretto moderato.

Soprano. *f* The splendour falls on

Alto. *f* The splendour falls on

Tenor. *f* The splendour falls on

Bass. *f* The splendour falls on

PIANO. *f* *dim.* *mf*

Allegretto moderato. ♩ = 80.

cas - tle walls And snow - y summits old in sto - ry: The long light shakes a -

cas - tle walls And snow - y summits old in sto - ry: The long light shakes a -

cross the lakes And the wild ca-taract leaps in glo - ry.

cross the lakes And the wild ca-taract leaps in glo - ry.

cresc. *f*

thin - ner, clear - er, far - - - ther go - - - ing!

thin - ner, clear - er, far - - - ther go - - - ing!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "thin - ner, clear - er, far - - - ther go - - - ing!". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

Poco più lento.

O sweet and far from cliff and scar The

O sweet and far from cliff and scar The

This system is marked "Poco più lento." and contains two vocal staves and a piano accompaniment. The vocal lines have lyrics "O sweet and far from cliff and scar The". The piano accompaniment continues with a similar texture to the first system.

Poco più lento.

pp

This system is marked "Poco più lento." and features a piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a more rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present.

horns of Elf-land faint-ly blow-ing!

horns of Elf-land faint-ly blow-ing!

This system contains two vocal staves and a piano accompaniment. The vocal lines have lyrics "horns of Elf-land faint-ly blow-ing!". The piano accompaniment provides a steady accompaniment.

accel. cresc. f

This system features a piano accompaniment. The right hand has a complex, rhythmic pattern, and the left hand has a supporting bass line. Dynamic markings include *accel.*, *cresc.*, and *f* (forte).

Tempo I.

Blow, let us hear the pur - ple glens re - ply - ing,

Blow, let us hear the pur - ple glens re - ply - ing,

Tempo I.

ff Blow, bu - gle; *ff* An - swer, *dim.* ech - oes dy - ing, dy - ing,

ff Blow, bu - gle; *ff* An - swer, *dim.* ech - oes dy - ing, dy - ing,

pp dy - ing. *mf*

pp dy - ing. *mf*

pp

col Ped.

love, they die in yon rich sky, They faint on hill or

love, they die in yon rich sky. They faint on hill or

dim.

dim.

dim.

dim.

field or ri - - ver: Our ech - oes roll from

field or ri - - ver: Our ech - oes roll from

mf

mf

cresc.

cresc.

cresc.

cresc.

soul to soul, And grow for e - ver and for e - ver.

soul to soul, And grow for e - ver and for e - ver.

f

f

f

f

Blow, bu - gle, blow, set the wild ech - oes

Blow, bu - gle, blow, set the wild ech - oes

fly - ing, And an - - swer, ech - oes, an - - swer

fly - ing, And an - - swer, ech - oes, an - - swer

dim. dying, *dim.* dying, dy - - ing, *ppp* dy - - - ing.

dim. dying, *dim.* dying, dy - - ing, *ppp* dy - - - ing.

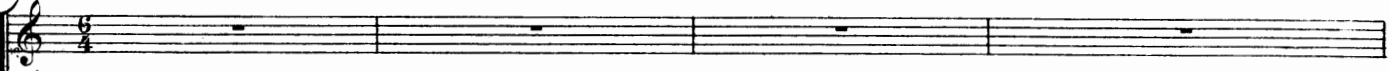
dim. *pp* *ppp*

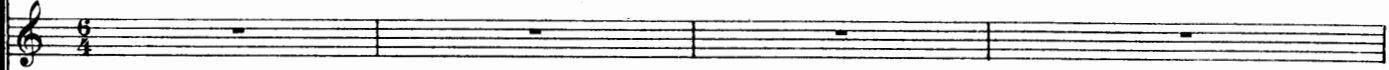
TEARS, IDLE TEARS.

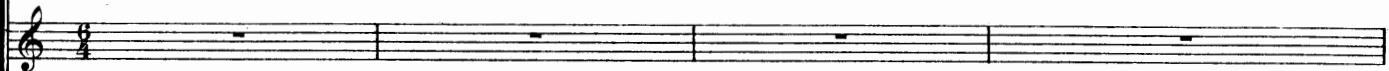
Poem by
Alfred, Lord Tennyson.

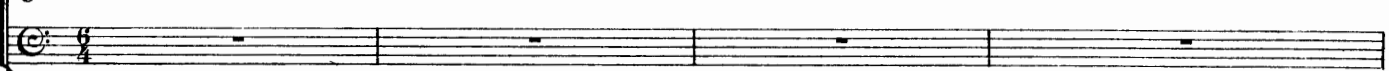
Set to Music by
C. V. Stanford. Op. 68. N^o 4.


Andante moderato.

Soprano. 

Alto. 

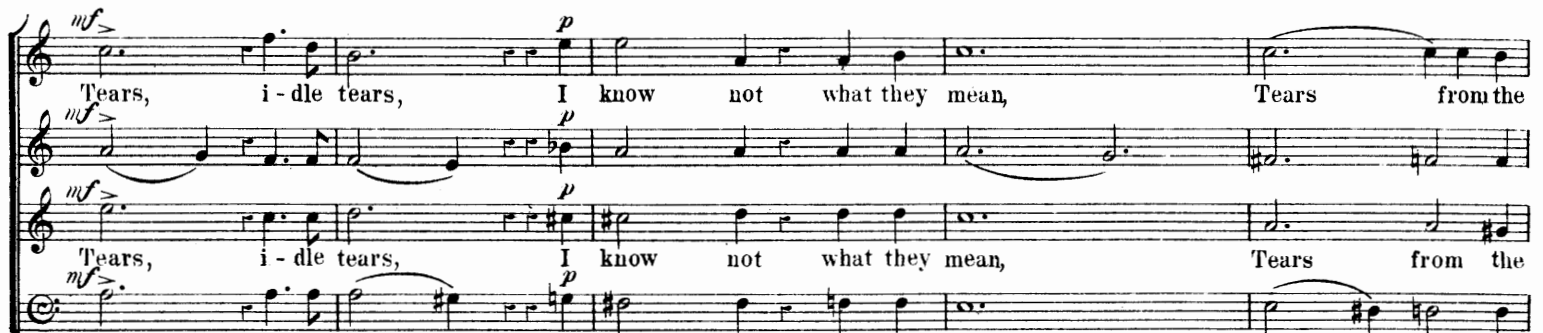
Tenor. 

Bass. 

PIANO. 

mf Tears, i - dle tears, *p* I know not what they mean, Tears from the

mf Tears, i - dle tears, *p* I know not what they mean, Tears from the



p 

depth of some di - vine des - pair Rise in the heart, and

depth of some di - vine des - pair Rise in the heart, and



gath - er to the eyes, In look - ing on the hap - py Au - tumn

gath - er to the eyes, In look - ing on the hap - py Au - tumn

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with lyrics: "gath - er to the eyes, In look - ing on the hap - py Au - tumn". The piano accompaniment is in bass clef. Dynamics include *p* (piano) and *pp* (pianissimo).

fields, And think - ing of the days that are no more.

fields, And think - ing of the days that are no more.

The second system continues the vocal and piano parts. The vocal lines are in treble clef with lyrics: "fields, And think - ing of the days that are no more." The piano accompaniment is in bass clef. Dynamics include *pp* (pianissimo).

Fresh as the

Fresh as the

The third system continues the vocal and piano parts. The vocal lines are in treble clef with lyrics: "Fresh as the". The piano accompaniment is in bass clef. Dynamics include *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte).

first beam glitt' - ring on a sail, That brings our friends up from the

first beam glitt' - ring on a sail, That brings our friends up from the

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand with slurs and a bass line in the left hand. The lyrics are: "first beam glitt' - ring on a sail, That brings our friends up from the".

un - der world, Sad as the last which red - dens o - ver

un - der world, Sad as the last which red - dens o - ver

The second system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The lyrics are: "un - der world, Sad as the last which red - dens o - ver". A piano dynamic marking (*p*) is present above the first vocal staff.

one That sinks with all we love be -

one. That sinks with all we love be -

The third system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The lyrics are: "one That sinks with all we love be -". A *dim* (diminuendo) marking is present above the first vocal staff.

low the verge; So sad, so

low the verge; So sad, so

fresh the days that are no more.

fresh the days that are no more.

Più mosso.

Ah, sad and strange as

Ah, sad and strange as

Più mosso. (d.=72)

in dark sum - mer dawns The ear - liest pipe of half - a - wak - en'd birds To

in dark sum - mer dawns The ear - liest pipe of half - a - wak - en'd birds To

L.H. L.H.

dy - ing ears, When un - to dy - ing eyes The case - ment slow - ly

dy - ing ears, When un - to dy - ing eyes The case - ment slow - ly

col. 20.

grows a glimm' - ring square. So sad,

grows a glimm' - ring square. So sad,

Tempo I.

so strange, The days that are no more.

so strange, The days that are no more.

Tempo I.

cresc.

Dear as re-mem - ber'd

Dear as re-mem - ber'd

kis - ses af - ter death, And sweet as those by hope-less

kis - ses af - ter death, And sweet as those by hope-less

fan - cy feign'd on lips that are for oth - ers; deep as

fan - cy feign'd on lips that are for oth - ers; deep as

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some arpeggiated chords.

love, Deep as first love, and

love, Deep as first love, and

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature remains three sharps and the time signature is common time. The piano part continues with a similar melodic and harmonic structure to the first system.

ff. wild, wild with all re - - gret; 0

ff wild, wild with all re - - gret; 0

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature changes to two sharps (F#, C#) and the time signature is common time. The piano part features a more complex and rhythmic accompaniment, with a dynamic marking of *f* (forte) in the first measure.

ff
Death in life,
ff
Death in life, 0 Death

The first system of the musical score features four staves. The top two staves are vocal lines with lyrics: "Death in life," and "Death in life, 0 Death". The bottom two staves are piano accompaniment. The piano part begins with a dynamic marking of *ff* and includes a *dim.* marking. The key signature has one sharp (F#).

p
The days that
p
in life, The days that

The second system continues the musical score with four staves. The vocal lines have lyrics: "The days that" and "in life, The days that". The piano accompaniment features a *dim.* marking and a dynamic marking of *p*. The key signature changes to two flats (Bb).

pp
are no more.
pp
are no more.

The third system consists of four staves. The vocal lines have lyrics: "are no more." and "are no more.". The piano accompaniment features a dynamic marking of *pp*. The key signature remains two flats (Bb).

O SWALLOW, SWALLOW.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 5.

Allegro leggiero.

Soprano. *mp*
Alto. *mp*
Tenor.
Bass.

O Swal-low, Swal-low,

PIANO. *pp una corda*

Allegro leggiero. (♩ = 144.)

Fly - ing, fly - ing south, Fly to her, and

fall up - on her gild - - - ed eaves, And

tell her, tell her, what I tell to thee.

p
0
p

This system contains the first vocal phrase. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of two staves: the right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include piano (*p*) and a zero (*0*).

tell her, Swallow, thou that know - est each, that

cresc.
f
cresc.
f

This system contains the second vocal phrase. The vocal line continues with lyrics. The piano accompaniment features slurred melodic lines in the right hand. Dynamics include crescendo (*cresc.*) and forte (*f*).

bright and fierce and fick - le is the South, And

p
p

This system contains the third vocal phrase. The vocal line concludes with lyrics. The piano accompaniment continues with slurred melodic lines. Dynamics include piano (*p*).

mp

mp

dark and true and ten - der is the North.

p

This system contains the first two systems of music. The top system features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "dark and true and ten - der is the North." The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic marking of *p*. The piano part features a melodic line with slurs and a bass line with chords.

Swal-low, Swal-low, if I could fol - low, And light up - on her

This system contains the second and third systems of music. The top system features a vocal line with the lyrics "Swal-low, Swal-low, if I could fol - low, And light up - on her". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

lat-tice, I would pipe and trill, and cheep and twit-ter

cresc.

cresc.

This system contains the third and fourth systems of music. The top system features a vocal line with the lyrics "lat-tice, I would pipe and trill, and cheep and twit-ter". The piano accompaniment continues with the same melodic and harmonic structure, including dynamic markings of *cresc.*

twen - ty mil - - lion loves.

O were I thou that

This system contains the first two systems of music. The top system features two vocal staves with lyrics: "twen - ty mil - - lion loves." and "O were I thou that". The bottom system shows the piano accompaniment with arpeggiated chords and melodic lines in both hands.

she might take me in, And lay me on her

This system contains the third and fourth systems of music. The top system features two vocal staves with lyrics: "she might take me in, And lay me on her". The bottom system shows the piano accompaniment with arpeggiated chords and melodic lines in both hands.

bo - som, and her heart would rock the snow - - - - y

This system contains the fifth and sixth systems of music. The top system features two vocal staves with lyrics: "bo - som, and her heart would rock the snow - - - - y". The bottom system shows the piano accompaniment with arpeggiated chords and melodic lines in both hands.

mf Why lin - - - greth she to
mf cra - dle till I died.

poco cresc.

clothe her heart with love,
mf De - lay - ing as the ten - der ash de -

When all the woods are green?
 lays to clothe her - self When all the woods are green?

mp
0
mp
0
mp

dim.

This system contains the first four staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The piano accompaniment is shown in the bottom two staves. Dynamics include *mp* and *0*. A *dim.* marking is present in the piano part.

tell her, Swal-low, that thy brood is flown:

tell her, Swal-low, that thy brood is flown:

pp

This system contains the second four staves of music. The vocal parts continue with the lyrics "tell her, Swal-low, that thy brood is flown:". The piano accompaniment features a *pp* dynamic marking.

Say to her I do but wan - ton in the

Say to her I do but wan - ton in the

This system contains the third four staves of music. The vocal parts continue with the lyrics "Say to her I do but wan - ton in the". The piano accompaniment continues with the same melodic pattern.

South, But in the North long since my nest is

South, But in the North long since my nest is

The first system of music features two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "South, But in the North long since my nest is". The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C).

made, O tell her, brief is life, but love is

made, O tell her, brief is life, but love is

The second system continues the vocal and piano parts. The lyrics are: "made, O tell her, brief is life, but love is". The piano accompaniment maintains the arpeggiated texture. The key signature remains one flat, and the time signature is common time.

long, And brief the sun of sum - mer in the

long, And brief the sun of sum - mer in the

The third system concludes the page with the lyrics: "long, And brief the sun of sum - mer in the". The piano accompaniment continues with arpeggiated figures. The key signature is one flat, and the time signature is common time. A dynamic marking of *f* (forte) is present above the piano part.

North, And brief the moon of beau - ty in the

Detailed description: This system contains the first two lines of music. The top two staves are vocal lines, with the lyrics "North, And brief the moon of beau - ty in the" written below them. The bottom two staves are piano accompaniment. A dynamic marking of *p* (piano) is placed above the first vocal staff and below the first piano staff. The music is in a key with one flat and a common time signature.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves. It features a series of arpeggiated chords, each with a slur over it, creating a flowing, melodic texture. A dynamic marking of *p* is visible at the beginning.

South.

South. O Swal-low, fly - ing from the gold - - - en

Detailed description: This system contains the second two lines of music. The top two staves are vocal lines, with the lyrics "South. O Swal-low, fly - ing from the gold - - - en" written below them. The bottom two staves are piano accompaniment. The music continues with the same arpeggiated accompaniment style.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves. It continues the arpeggiated accompaniment style from the previous system.

Fly to her and pipe and woo her,

woods, Fly

Detailed description: This system contains the third two lines of music. The top two staves are vocal lines, with the lyrics "Fly to her and pipe and woo her, woods, Fly" written below them. The bottom two staves are piano accompaniment. A dynamic marking of *p* is placed above the first vocal staff. The piano accompaniment continues with arpeggiated chords.

Detailed description: This block shows the piano accompaniment for the third system, consisting of two staves. It continues the arpeggiated accompaniment style.

and make her mine, And tell her,
and make her mine, And tell her,

This system contains the first two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat). The lyrics are: "and make her mine, And tell her,". The music consists of quarter and eighth notes.

This system shows the piano accompaniment for the first system. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The music is in a key signature of one flat and a 4/4 time signature.

dim.
tell her, that I fol - - - low thee.
dim.
tell her, that I fol - - - low thee.

This system contains the second two vocal staves. The lyrics are: "tell her, that I fol - - - low thee." and "tell her, that I fol - - - low thee." The word "dim." (diminuendo) is written above the first notes of both staves. The music is in a key signature of one flat and a 4/4 time signature.

pp

This system shows the piano accompaniment for the second system. It continues the eighth-note melody from the first system. The dynamic marking *pp* (pianissimo) is present. The music is in a key signature of one flat and a 4/4 time signature.

This system contains four empty vocal staves, indicating a break in the vocal line or a section where the vocalists are silent.

ped.

This system shows the piano accompaniment for the third system. It features a more complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. The dynamic marking *ped.* (pedal) is present. The music is in a key signature of one flat and a 4/4 time signature.

THY VOICE IS HEARD.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. N^o 6.

Allegro con fuoco.

Soprano.

Alto.

Tenor.

Bass.

Allegro con fuoco. (♩ = 160.)

PIANO.

f

Thy voice is heard thro' roll - ing drums, that beat to

Thy voice is heard thro' roll - ing drums, that beat to

bat - tle where he stands. Thy

bat - - tle where he stands.

bat - - tle where he stands. Thy

face be - fore his fan - - cy comes, And gives the bat - tle

face be - fore his fan - - cy comes, And gives the bat - tle

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a melodic line in the vocal parts and a more rhythmic accompaniment in the piano part.

to his hands.

to his hands.

The second system continues the musical piece. It features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats. The piano part includes dynamic markings such as *ff* (fortissimo) and *dim.* (diminuendo).

A mo - ment while the trum - pets blow,

A mo - ment while the trum - pets blow,

The third system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats. The piano part includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano).

He sees his brood a - bout thy knee; The next,
He sees his brood a - bout thy knee; The next,

This system contains the first two vocal staves. The top staff is in a soprano clef and the bottom staff is in an alto clef. Both are in a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The lyrics are written below the notes.

crese.

The piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a series of chords and moving lines, with a *crese.* (crescendo) marking in the right hand.

Like fire he meets the foe, And strikes him dead for thine
Like fire he meets the foe, And strikes him dead for thine

This system contains the next two vocal staves, continuing the lyrics. The notation and clefs are consistent with the first system.

f

The piano accompaniment for the second system, continuing the musical texture. It includes a *f* (forte) dynamic marking.

and thee.
and thee.

This system contains the final two vocal staves, with the lyrics "and thee." repeated on two lines. The notes are mostly sustained, reflecting the finality of the text.

ff

The piano accompaniment for the third system, concluding the piece. It features a *ff* (fortissimo) dynamic marking and ends with a final chord.

HOME THEY BROUGHT HER WARRIOR DEAD.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No. 7.

Alla marcia funebre.

Soprano. *mf* Home they

Alto. *mf* Home they

Tenor. *mf* Home they

Bass. *mf* Home they

Alla marcia funebre. (♩ = 52.)

PIANO. *pesante* *p*

brought her war - rior dead. *p* She nor swoon'd nor ut-ter'd cry:

brought her war - rior dead. *p* She nor swoon'd nor ut-ter'd cry:

All her maidens, watching, said, "She must weep, or she will die."

p Then they praised him, soft and low, *cresc.* Called him wor - thy
p Then they praised him, soft and low, *cresc.* Called him wor - thy
p Then they praised him, soft and low, *cresc.* Called him wor - thy
p Then they praised him, soft and low, *cresc.* Called him wor - thy

pp

to be loved, Tru-est friend and no-blest foe;
 to be loved, Tru-est friend and no-blest foe; Yet she nei - ther spake nor

poco cresc. *pp*

pp Stole a mai - den from her place,
pp Stole a mai - den from her place,
 moved. *pp* Stole a mai - den from her place,

pp

Lightly to the war-rior stept, Took the face-cloth from the face: Yet she nei - ther

Lightly to the war-rior stept, Took the face-cloth from the face: Yet she nei - ther

moved nor wept. Rose a

moved nor wept. Rose a

nurse of nine - ty years, Set his child up - on her knee,

nurse of nine - ty years, Set his child up - on her knee,

Piu mosso.

Like sum - mer tem - pest came her tears

Like sum - mer tem - pest came her tears

This system contains the vocal line and piano accompaniment for the first system. The vocal line is written in a soprano clef with lyrics. The piano accompaniment is in a bass clef. The tempo is marked 'Piu mosso.' and the dynamics include *f*.

Più mosso. (♩ = 88.)

f *ff*

This system contains the piano accompaniment for the second system. It features a complex texture with many sixteenth notes and slurs. The dynamics range from *f* to *ff*.

rall.

"Sweet my child, I live for

"Sweet my child, I live for

This system contains the vocal line and piano accompaniment for the third system. The vocal line has lyrics and is marked with a *rall.* (rallentando) instruction. The piano accompaniment is in a bass clef.

rall.

This system contains the piano accompaniment for the fourth system. It continues the complex texture from the previous system, ending with a *rall.* (rallentando) instruction.

Tempo I.

thee?

thee?

This system contains the vocal line and piano accompaniment for the fifth system. The vocal line has lyrics and is marked with a *Tempo I.* instruction. The piano accompaniment is in a bass clef.

pesante

f

This system contains the piano accompaniment for the sixth system. It features a complex texture with many sixteenth notes and slurs. The dynamics include *f* and *pesante* (heavy).

OUR ENEMIES HAVE FALL'N.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 8.

Allegro.

Soprano. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Alto. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Tenor. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Bass. *f* Our e - nemies have fall'n, have fall'n: *mf* the

Allegro. (♩ = 132.)

Piano. *f* *mf*

seed, the lit - tle seed they laugh'd at in the dark, Has

seed, the lit - tle seed they laugh'd at in the dark, Has

cresc. ris'n and cleft the soil, and grown a *cresc.* bulk of space - less girth, that

cresc. ris'n and cleft the soil, and grown a *cresc.* bulk of space - less girth, that

lays on ev'-ry side a thous- and arms and rush-es to the

This system contains the first two systems of music. The top two systems are vocal staves with lyrics: "lays on ev'-ry side a thous- and arms and rush-es to the". The bottom two systems are piano accompaniment staves.

f Sun. Our e - ne-mies have fall'n, have fall'n: They

f Sun. Our e - ne-mies have fall'n, have fall'n: They

This system contains the third and fourth systems of music. The top two systems are vocal staves with lyrics: "Sun. Our e - ne-mies have fall'n, have fall'n: They". The bottom two systems are piano accompaniment staves.

came; *mf* The leaves were wet with wo - - men's tears: They

came; *mf* The leaves were wet with wo - - men's tears: They

This system contains the fifth and sixth systems of music. The top two systems are vocal staves with lyrics: "came; The leaves were wet with wo - - men's tears: They". The bottom two systems are piano accompaniment staves.

cresc.
 heard A noise of songs they would not un - der - stand: They
cresc.
 heard A noise of songs they would not un - der - stand: They
cresc.
cresc.

marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,
 marked it with the red cross to the fall, And would have strown it,

and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have
 and are fall'n them-selves. Our e - ne-mies have fall'n, have

ff

fall'n. They came, the wood - men with their ax - es: Lo the

fall'n. They came, the wood - men with their ax - es: Lo the

tree!

tree! But we will make it faggots for the hearth, And shape it plank and

beam for roof and floor, And boats and bridges for the use of

Our e - nemies have fall'n, have fall'n: They struck;

men. Our e - nemies have fall'n, have fall'n: They struck;

With their own blows they hurt them - selves, Nor knew there dwelt an i - ron na - ture in the

With their own blows they hurt them - selves, Nor knew there dwelt an i - ron na - ture in the

grain: The glitt'ring axe was broken in their arms, Their

grain: The glitt'ring axe

grain: The glitt'ring axe was broken in their arms, Their

grain: The glitt'ring axe

arms were shattered to the should - er - blade. Our e - - -

arms were shattered to the should - er - blade. Our e - - -

ff *sostenuto*

ff *sostenuto*

- nemies have fall'n, *mp legato*

- nemies have fall'n, But this shall grow a night of Sum - mer from the *mp legato*

- nemies have fall'n, But this shall grow a night of Sum - mer from the *mp legato*

p

allegro

heat,

heat, a breath of Au - - tumn, drop - ping fruits of pow'r:

allegro

And roll'd with mu - sic in the grow - - ing breeze of

cresc.

And roll'd with mu - sic in the grow - - ing breeze of

cresc.

cresc.

allegro

cresc.

The tops shall strike from star to star,

Time. The tops shall strike from star to star,

Time. The tops shall strike from star to star,

ff The fangs shall move the sto - - ny ba - ses , *poco rall.* of the world.

ff The fangs shall move the sto - - ny ba - ses of the world.

ff

ff

allegro poco rall.

allegro

poco rall.

ASK ME NO MORE.

Poem by
Alfred, Lord Tennyson.

Set to Music by
C. V. Stanford, Op. 68. No 9.

Andante espressivo.

Soprano. *mf* Ask me no
Alto. *mf*
Tenor. *mf* Ask me no
Bass. *mf*

PIANO. *Andante espressivo. (♩ = 66.)*
mf *dim.*

more: The moon may draw the sea, The cloud may stoop from heav'n and take the
more: The moon may draw the sea, The cloud may stoop from heav'n and take the

shape, With fold — to fold, of moun - tain or of cape: But
shape, With fold — to fold, — of moun - tain or of cape: But

O too fond, When have I ans-wer'd thee? Ask me no

O too fond, When have I ans-wer'd thee? Ask me no

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time. Dynamics include *p* (piano) and *mf* (mezzo-forte).

more. Ask me no more:

more. Ask me no more:

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

What an-swer should I give? I love not hol - low cheek or fa - ded eye:

What an-swer should I give? I love not hol - low cheek or fa - ded eye:

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Yet, O my friend, I would not have thee die! Ask me no more,

Yet, O my friend, I would not have thee die! Ask me no more,

f *appassionato*

cresc.



lest I should bid thee live: Ask me no more.

lest I should bid thee live: Ask me no more.

mp *p*

cresc.



Ask me no more! thy fate and mine are

Ask me no more! thy fate and mine are

p

cresc.



seal'd: I strove a - gainst the stream and all in vain. Let the great

The first system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "seal'd: I strove a - gainst the stream and all in vain. Let the great". The bottom two staves are for the piano accompaniment, featuring a treble and bass clef. The music is in a minor key with a 3/4 time signature. Dynamics include *p* (piano) and *cresc.* (crescendo). There are triplets and slurs in the piano part.

riv - er take un - to the main: No more, no more, dear love, for at a

riv - er take un - to the main: No more, no more, dear love, for at a

The second system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "riv - er take un - to the main: No more, no more, dear love, for at a". The bottom two staves are for the piano accompaniment. Dynamics include *cresc.* (crescendo). The piano part features slurs and a *f* (forte) dynamic marking.

touch I yield. Ask me no more.

touch I yield. Ask me no more.

The third system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "touch I yield. Ask me no more.". The bottom two staves are for the piano accompaniment. Dynamics include *poco rall.* (poco rallentando), *p* (piano), *pp* (pianissimo), and *rall.* (rallentando). The piano part features slurs and a *f* (forte) dynamic marking.

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