

Nº 1  
LOW VOICE

TO THE MEMORY OF MY FRIEND

M<sup>rs</sup> Cary Elwes

Nº 2  
HIGH VOICE

SEVEN



ELIZABETHAN LYRICS

Set to Music

BY

ROGER QUILTER

(OPUS 12)

Boosey & Hawkes



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Boosey & Hawkes

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# WEEP YOU NO MORE.

Words Anonymous.

Music by  
ROGER QUILTER.  
Op. 12, No 1.

Poco andante (M.M. ♩ = 56)

Voice. *mp*

Weep you no more, sad

Piano. *p*

foun - tains; What need you flow so fast?

Look how the snow - y moun - tains Heav'n's sun doth gent - ly

wastel But my Sun's heav'n.ly eyes View not your

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'wastel', followed by a quarter rest, then a series of eighth notes: 'But', 'my', 'Sun's', 'heav'n.ly', 'eyes'. After a quarter rest, it continues with 'View not your'. The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one flat and a common time signature.

weep - ing, That now lies sleep - ing,

The second system continues the vocal line with 'weep - ing,' followed by a quarter rest, then 'That now lies sleep - ing,'. The piano accompaniment features a more active bass line with eighth notes and chords, while the treble part has a melodic line with some grace notes.

Soft - ly now soft - ly lies sleep - ing,

The third system shows the vocal line with 'Soft - ly now soft - ly lies sleep - ing,'. The piano accompaniment has a steady bass line with eighth notes and chords, and a treble part with a melodic line and some grace notes.

sleep - - - ing.

The fourth system concludes the vocal line with 'sleep - - - ing.' and a final note. The piano accompaniment features a melodic line in the treble and a bass line with eighth notes and chords, ending with a fermata over the final chord.

*pp*

Sleep is a re - con - ci - ling, A

*pp*

rest that peace be - gets;

*pp*

*poco cresc.*

Doth not the sun rise smi - ling When

*poco cresc.*

fair at even he sets?..... Rest you, then, rest, sad

*p*

eyes! Melt not in weep - ing, While she lies

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "eyes! Melt not in weep - ing, While she lies". The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final chord.

*dolce.*  
sleep - ing, Soft - ly now soft - ly lies

The second system continues the vocal line and piano accompaniment. It begins with the tempo marking *dolce.* The lyrics are "sleep - ing, Soft - ly now soft - ly lies". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand.

Sleep - ing, sleep - ing.

The third system shows the vocal line and piano accompaniment. The lyrics are "Sleep - ing, sleep - ing.". The piano accompaniment includes a fermata over the final chord, and there are some markings in the lower staff, possibly indicating a repeat or a specific performance instruction.

The fourth system consists of piano accompaniment for the final part of the piece. It features a complex arrangement of chords and melodic lines in both hands, with a fermata over the final chord.

# MY LIFE'S DELIGHT.

Words by  
THOMAS CAMPION.

Music by  
ROGER QUILTER.  
*Op. 12, No. 2.*

**Molto allegro con moto** (M.M. ♩ = 182)

Voice.

Piano.

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of lyrics: "Come, O come, my life's de-light!". The third system contains the second line of lyrics: "Let me not in lan-guor pine:..... Love". The piano accompaniment features flowing sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand. Dynamics include *mf* (mezzo-forte).

*mf*

*mf*

Come, O come, my life's de-light!

Let me not in lan-guor pine:..... Love



loves no de - lay; thy sight

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "loves no de - lay; thy sight". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature is G major (one sharp).

*poco cresc*  
The more en - joyed, the more di - vine. O come,

The second system continues the musical score. The vocal line has the lyrics "The more en - joyed, the more di - vine. O come,". The piano accompaniment includes a dynamic marking of *poco cresc* (poco crescendo) above the staff. The musical texture remains consistent with the first system.

*poco rall.*  
O come, and take from me The pain of being de - priv'd of

The third system of the score features the vocal line with the lyrics "O come, and take from me The pain of being de - priv'd of". The piano accompaniment has a dynamic marking of *poco rall.* (poco rallentando) above the staff. The music begins to slow down and become more expressive.

thee. *poco rit.*  
*mf a tempo*

The fourth system concludes the page with the vocal line ending on the word "thee.". The piano accompaniment has a dynamic marking of *mf a tempo* (mezzo-forte a tempo) and a *poco rit.* (poco ritardando) marking above the staff. The music returns to its original tempo but with a slight deceleration.

*p*

Thou all sweet - ness dost en - close,

*mf*

Like a lit - tle world of bliss: Beau - ty, beau -

*dolce.*

- ty guards thy looks: the rose.....

*cresc.*

..... In them pure and e - ter - nal is. Come

*cresc.*

*f*  
 then, come then! O come, and make thy

*mf* *cresc.*  
 flight As swift, as..... swift to me

*f* *poco rit.* *a tempo.*  
 as heav'n - - ly heav'n light.

# DAMASK ROSES.

Words Anonymous.

Music by  
**ROGER QUILTER.**  
*Op. 12, No. 3.*

Andante moderato (M.M. ♩ = 52.)

Voice. *mp* *3*

La - dy, when I be - hold the ro - ses

Piano. *p*

sprout - ing, Which, clad in dam - ask man - tles, deck the

ar - bours, And then be - hold your lips, where sweet love

har - bours, My eyes pre - sent me with a dou - ble doubt - ing :

For view - ing both a - like, hard - ly my mind sup -

*L.H.*

*espressivo.*

- po - ses Whether the ro - ses be your lips, or your lips the

*poco rit*

*poco rit colla voce.*

ro - ses.

*mf* *lento con espressione.*

*pp*

# DAMASK ROSES.

Words Anonymous.

Music by  
**ROGER QUILTER.**  
*Op. 12, No. 3.*

Andante moderato (M.M. ♩ = 52.)

Voice. *mp* *3*

La - dy, when I be - hold the ro - ses

Piano. *p*

sprout - ing, Which, clad in dam - ask man - tles, deck the

ar - bours, And then be - hold your lips, where sweet love

har - bours, My eyes pre - sent me with a dou - ble doubt - ing :

For view - ing both a - like, hard - ly my mind sup -

*L.H.*

*espressivo.*

- po - ses Whether the ro - ses be your lips, or your lips the

*poco rit*

*poco rit colla voce.*

ro - ses.

*mf* *lento con espressione.*

*pp*

# THE FAITHLESS SHEPHERDESS.

Words Anonymous.

Music by  
**ROGER QUILTER.**  
*Op. 12, No 4.*

**Allegro capriccioso** (M.M. ♩. 84)

Voice.

Piano.

*marcato.*

*mf leggiero.*

*mp*

The musical score is presented in three systems. The first system shows the beginning of the piece with a voice line and piano accompaniment. The piano part features a *marcato* section in the right hand and a *mf leggiero* section in the left hand. The second system continues the piano accompaniment, with a *f* dynamic marking in the right hand. The third system introduces the vocal line with the lyrics: "While that the sun..... with his beams hot.....". The piano accompaniment for this system is marked *mf*. The key signature is B-flat major (two flats) and the time signature is 3/4.



Scorched the fruits in vale and mountain, Philon, the shepherd, late forgot,

*poco più tranquillo.*  
Sit-ting be-side a crys-tal foun-tain, In sha-dow of a green oak

tree, Up - on his pipe this song play'd

*a tempo.*  
he: A - dieu, Love, a - dieu, Love, un - true..... Love, Un -

- true Love, un-true Love, a - dieu, ... Love! Your mind is light, soon

*mf*

*p*

*cresc.*

*mf*

lost, soon lost for new love.

*poco rit.*

*a tempo.*

*mf a tempo.*

*p*

*mf*

So long as ... I ... was in your sight I

*mp*

*p*

*leggiero.*

*espressivo.*

was your heart, your soul, your trea-sure; And ev-er-more you sobb'd and sigh'd

*rit.*

Burn-ing in flames be-yond all mea-sure: Three days en-dured your love to

*cresc.*

*poco rit.*

me, And it was lost in o-ther

*a tempo.*

three! A - dieu, Love, a-dieu, Love, un - true..... Love, Un -

*cresc.*

- true Love, untrue Love, a - dieu,... Love, Your mind is light, soon

*p* *f*

*cresc.*

*rit.* *a tempo.*

lost for..... new love.

*rit.* *f a tempo.*

*mf*



# BROWN IS MY LOVE.

Words Anonymous.

Music by  
ROGER QUILTER.  
Op. 12, No 5.

*Poco andante grazioso con tenerezza.* (M.M. ♩ = 58.)

Voice. *mp*  
Brown is my Love, but grace - ful, And

Piano. *p*

each re - nown - éd white - ness, Match'd with her love - ly

brown, lo - seth its bright - ness; *cantabile.*

*poco cresc.*

Fair is my Love, but scorn - - - ful,

*poco cresc.*

Yet have I seen de - spi - séd Dain - ty white li - lies,

*colla voce*

and sad flow'rs well pri - - zéd.

*poco rit.*

*poco cresc.*

*poco rit.*

*dolce cantabile.*

*con espressione.*

Brown is my Love, but grace - ful, but grace - ful.

*p*

*L H*

# BY A FOUNTAINSIDE.

Words by  
BEN JONSON.

Music by  
ROGER QUILTER.  
*Op. 12, No. 6.*

**Moderato tristamente ma con moto. (M.M. ♩=88.)**

Voice.

Piano.

*mp*

*mp*

Slow, slow, fresh fount, keep time with my salt tears; Yet

*p*

slow - er, yet: O faint - ly, gen - tle springs:



List to the hea - vy part ..... the mu - sic bears,.....

Woe weeps out her di - vi - sion when she sings,

when.....she sings. *a tempo poco tranquillo.*  
Droop herbs and flow'rs,

*rit.* *pa tempo sostenuto e poco tranquillo*

*cresc.*  
Fall grief in show'rs, Our beau - ties are not ours;.....

*cresc. poco con moto*

*poco più mosso*

*mf*

O I could still, Like melt - ing

*mf* *cantabile*

snow up - on some crag - gy hill,

*espress.*

*poco dim e poco più tranquillo*

Drop, drop, drop,

*poco dim e poco più tranquillo*

drop, Since na - ture's pride is

*poco rit.* *a tempo*

now a wi-ther'd daf - - fo - dil,

is now, is now a wi-ther'd daf - - fo -

*f* *mf* *poco rit.*

-dil, *cantabile con espressione*

*p* *mf* *a tempo* *3* *R.H.* *L.H.*

*p* *rit* - - ar - dan - do

A wi-ther'd daf - - fo - dil.

*p* *rit* - - ar - dan - do *pp*

# FAIR HOUSE OF JOY.

Words Anonymous.  
XVI Century.

Music by  
ROGER QUILTER.  
Op. 12. No 7.

Moderato ma con moto ed appassionato. (M.M. ♩=66)

Piano.

*Maestoso.*  
*f*

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The tempo is marked 'Moderato ma con moto ed appassionato' with a metronome marking of ♩=66. The dynamics are marked 'Maestoso' and 'f'.

*mf*

Fain would I change that note To which fond

*mf legato e sostenuto.*

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment is marked 'mf legato e sostenuto' and features a flowing, sustained accompaniment.

Love hath charm'd me Long, long to sing by

The second system of the vocal part shows the melody for the second line of lyrics. The piano accompaniment continues with a similar flowing accompaniment.

Note - The Piano part in this transposed Key has been slightly altered. - The original Key is D $\flat$  major. R.Q.  
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*poco cresc.*

r<sup>3</sup>ote, Fan-cy-ing that that harm'd me: Yet when this thought doth

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A *poco cresc.* marking is placed above the piano part.

come 'Love,..... Love is the per-fect sum Of all de-

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'Love' followed by a dotted line. The piano accompaniment features a triplet of eighth notes. A *poco cresc.* marking is present.

-light, I have no o-ther choice Ei-ther for pen or

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a triplet of eighth notes. The system concludes with a fermata over the final notes.

voice To sing or write. *maestoso.* *poco rit.*

The fourth system contains the final vocal line and piano accompaniment. The piano accompaniment features a triplet of eighth notes and a *maestoso* section. The system ends with a *poco rit.* marking and a fermata. Below the piano part, there are three instances of a double bar line with a star symbol.

*dolce amoroso.*

O Love! they wrong thee much That say thy

L.H. R.H.

*a tempo.*  
*p dolce amoroso.*

sweet is bit - ter, When thy rich fruit is

such As no thing can be sweet - er.

*cresc.*

Fair house of joy and bliss, Where tru - est, where tru - est plea - sure

*cresc.*

*sempre cresc.*

is, I do a - dore thee: I know thee what thou art,

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics 'is, I do a - dore thee: I know thee what thou art,'. The piano accompaniment consists of chords and moving lines in both hands. The tempo/mood marking *sempre cresc.* is placed above the vocal line.

*sempre cresc.*

I serve thee with my heart, And fall be - fore thee,

The second system continues the vocal line with the lyrics 'I serve thee with my heart, And fall be - fore thee,'. The piano accompaniment includes a triplet of eighth notes in the right hand. The tempo/mood marking *sempre cresc.* is repeated above the vocal line.

*molto cresc. e largamente.*

*poco rit.*

And fall be - fore thee. *poco rit.* *molto maestoso.*

*a tempo.*

The third system features the vocal line with the lyrics 'And fall be - fore thee.' followed by a dotted line and 'thee.' The piano accompaniment has a *molto cresc. e largamente. ff* section followed by a *poco rit.* section and a *molto maestoso. a tempo.* section. The tempo/mood marking *sempre ff* is placed below the piano accompaniment. There are several 'Ped.' markings with asterisks below the piano part.

*molto cresc. e largamente. ff*

*sempre ff*

*rit.*

The fourth system shows the piano accompaniment continuing with a *rit.* marking. It concludes with a double bar line and repeat signs. There are several 'Ped.' markings with asterisks below the piano part.

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