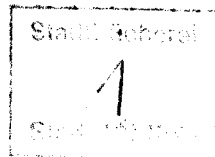


Heritage of English Song - 5

Thirteen Songs

(Volume I)

Edward Elgar



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Like to the damask rose

Simon Wastell

Edward Elgar

Allegro.



frisoluto

The piano introduction is in 4/4 time, featuring a treble and bass clef. The treble clef part begins with a series of chords and melodic fragments, while the bass clef part provides a steady accompaniment of eighth notes.



The piano accompaniment consists of two systems. The first system shows the piano part with various dynamics including *sf* and *ff*. The second system continues the accompaniment, ending with a double bar line and an asterisk.

affrettando *cresc.*

Like to the da-mask rose you see, Or like a blos-som

Da-masc *am*

marcato *cresc.*

The vocal line is in 4/4 time, marked *affrettando*. The piano accompaniment is marked *marcato*. Dynamics include *cresc.* and *am*. The lyrics are "Like to the da-mask rose you see, Or like a blos-som".

p *cresc.*

on a tree, Or like a dain-ty flow'r of May, Or

p *cresc.*

The vocal line continues in 4/4 time, marked *p* and *cresc.*. The piano accompaniment is marked *p* and *cresc.*. The lyrics are "on a tree, Or like a dain-ty flow'r of May, Or".

like the morn-ing of the day, Or like the sun, or like the

fallargando

colla voce

p

f

p

shade, Or like the gourd which Jo - - nas

cresc. e stringendo

f

ff

cresc. e stringendo

f

ff

had, E'en such is man— whose thread is

dim. e rit.

p tranquillo

colla voce

p

tranquillo

spun, Drawn out and cut, and so is

rit. dolce

colla voce

più lento *p*

done. The rose withers, the blossom blast-eth,

più lento

pp rit. *mf* *stringendo*

The flower fades, the morning hast-eth, The sun sets, the

pp colla voce *mf* *stringendo*

p *ad lib.* *pp*

shadow flies, The gourd consumes—the man he

pp

dies!

pp *f* *f*

mf affrettando

Like to the grass that's

new - ly sprung, Or like a tale that's new be - gun, Or

cresc. *p*

like a bird that's here to - day, Or like the pearl-ed dew of

cresc.

mf allargando *cresc.* *p*

May, — Or like an hour, — or like a span, — Or like the

colla voce *cresc.* *pp*

dolciss. *dim. e rit.*

sing - - - ing of a swan, E'en such is

colla voce *p*

p tranquillo *pp*

man - who lives by breath, Is

rit. *dolce*

here, now there, in life and

colla voce *pp*

più lento

death. The grass withers, the tale is end - ed,

più lento *p*

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pp rit. *cresc.* *a tempo* *stringendo e*

The bird is flown, the dew's as-cend-ed; The hour is short, the

pp rit. *colla voce* *a tempo* *stringendo e*

cresc. molto *presto*

span not long; The hour is short, the span not long; The

cresc. molto *presto*

ff rit. *ad lib.*

swan's near death, — Man's life — is done!

ff colla voce *p* *pp* *a tempo*

ff *sf* *ffz*

Ad. *

Queen Mary's song

Alfred Tennyson

Edward Elgar

Moderato.

Legato e dolce

p

cresc.

Ped. * Ped. * Ped. simile

This system shows the first four measures of the piano accompaniment. The right hand features a melodic line with a long slur over the first two measures and a crescendo marking. The left hand plays a rhythmic accompaniment with a 'Ped.' marking and asterisks under the first two measures, and 'Ped. simile' under the third measure.

p

Hap - less

dim.

pp

Ped. * Ped. * Ped. * Ped. *

This system contains the fifth and sixth measures. The vocal line begins with the word 'Hap - less' in the sixth measure. The piano accompaniment includes a 'dim.' marking in the fifth measure and a 'pp' marking in the sixth measure. The left hand has 'Ped.' markings with asterisks under the fifth and sixth measures.

doom — of wo - man hap - py in be - troth - ing,

con Ped.

p.

This system contains the seventh and eighth measures. The vocal line continues with 'doom — of wo - man hap - py in be - troth - ing,'. The piano accompaniment features a 'con Ped.' marking at the start of the eighth measure and a 'p.' marking at the end of the eighth measure.

Beau - ty pass - es

cantabile

like a breath and love is lost in loath

ing: Low! my lute:

ped.

*

ped.

*

simile

Speak

molto espress.

poco accel.

rit.

lento

low, speak low, my lute, but say the world is no

poco rit.

pp

thing.

Tempo I.

Red * simile

pp *a piacere*

Low! lute,

pp *colla voce*

low!

a tempo

pp

Red *

Tempo I.

p

Love will ho - ver round the flowers when they first a -

p

Ad. * *simile*

wak - - en;

cantabile

Love will fly the fall - en leaf, and not be o - ver -

tak - - en;

p
Low, my lute!

pp *cresc. e accel.*

red. * *simile*

dim.

Piu lento.

0 low, 0 low my lute! we fade and

ritard.

molto cresc. *f*

are for - sak - - en, and are for - sak - -

molto cresc. *f colla voce*

en, we fade and are for - sak - - en.

dim. *p rit.* *espress.*

dim. *p rit.* *a tempo* * *simile*

cresc.

Low; dear lute, low!

rit. *colla voce* *a tempo*

sf *pp*

A song of autumn

Adam Lindsay Gordon

Edward Elgar

Poco Allegretto.

mf *lusingando* *p*

Red. ✻

poco rit. *a tempo*

dim. *pp*

mf

"Where shall we go for our gar - lands glad At the

v

fall - - - ing of the year When the

pp ♯

burnt - up banks are yel - low and sad When the

cresc.

boughs are yel - low and sere? When the

p *dim.* *pp*

boughs are yel - low and sere?

colla voce *cresc.*

mf a tempo

Where are the old ones that once we had And

The first system of the score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo and dynamics are marked as *mf a tempo*. The lyrics are "Where are the old ones that once we had And". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

cresc.

when are the new ones near?

sf

cresc.

f

rf

The second system continues the vocal line and piano accompaniment. The vocal line has a *cresc.* marking and a *sf* (sforzando) dynamic at the start of the second measure. The piano accompaniment also has a *cresc.* marking and features a *f* (forte) dynamic in the right hand and a *rf* (ritornello forte) dynamic in the left hand. The lyrics are "when are the new ones near?".

f cantabile

What shall we do for our gar - lands glad At the

dim.

cantabile

dim.

La *

The third system begins with a *f cantabile* marking. The vocal line has a *dim.* (diminuendo) marking at the end. The piano accompaniment is also marked *cantabile* and *dim.*. There are handwritten annotations: "Waaa" above the vocal line and "La *" below the piano accompaniment. The lyrics are "What shall we do for our gar - lands glad At the".

p

dim.

pp

fall - - - - ing, At the

p

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a *p* (piano) dynamic, followed by a *dim.* marking, and ends with a *pp* (pianissimo) dynamic. The piano accompaniment starts with a *p* dynamic. The lyrics are "fall - - - - ing, At the".

ad lib.

fall - - - ing of the year?

pp colla voce

a tempo *poco rit.*

pp *mf*

ped *

a tempo *poco agitato*

"Child! can I tell where the gar - lands go? Can I

pp a tempo

say where the lost leaves veer? On the

cresc. *v*

brown - burnt banks, when the wild winds blow When they

cresc.

ff allargando *v* *rit.*

drift thro' the dead - - wood - - drear? When they

ff *dim.* *rit.*

Ed. *

dim. molto *p*

drift thro' the dead - wood - drear?

pp colla parte

a tempo *mf* *cresc. molto* *v*

Girl! when the gar - lands of next year glow

a tempo *cresc. molto*

You may gath-er a - gain, my dear; But

I go where the last year's lost leaves go At the fall - ing of the

largamente e cantabile *ten.* *ff* *allarg.*

largamente *ff* *colla voce*

year, At the fall - - - - - ing of the

a tempo *P* *rit.*

a tempo *stringendo* *P* *colla voce*

year."

pp *lento* *rit.*

The poet's life

Ellen Burroughs

Edward Elgar

Allegro moderato.

f *dim.*

* *Red.* * *Red.* *

p *dim. e rit.* *a tempo* *pp*

Red. * *Red.* *

sang, — so light of heart was he, A song — that thrilled with

Red. * *Red.* *

poco rit.

joy in ev - ry word: It

colla voce *a tempo*

cresc. *cresc.*

qui - - ver'd with ec - stat - ic me - lo - dy; It

cresc.

rit. e dim. *p*

laughed as sun - shine laughs up - on the sea; It

f *rit. e dim.*

ad. * *ad.* *

a tempo

caught a mea - sure from each lilt - - ing bird;

p a tempo

But, though the song rang out ex - ult - ant - ly, The

mf *f* *dim.* *p*

rit. *colla voce* *a tempo p*

world pass'd by, with hea - vy step and loud, None heed - ing,

p *colla voce* *a tempo p*

save that, part - ed from the crowd, Two lo - vers

pp *rit.* *ad lib.* *pp*

pp *colla voce* *accel.* *colla voce* *pp*

heard.

a tempo *pp* *poco marcato*

p There fell a day when sud - den

poco rit. *a tempo*

sor - row smote The po - ets life. Un -

p rit. e dim. *a tempo*

pp rit. e dim.

p. *Ad.* *

he - rald - ed it came, Blott - ing the sun - touch'd

cresc. molto e stringendo

cresc. molto e stringendo

Ad. * *Ad.* * *Ad.* *

page where-on he wrote His gold - en song. Ah!

sempre cresc. *rit.* *f*

cresc. *rit.*

Ad. * *Ad.* * *Ad.* *

a tempo

then, from, all from all re - mote, — He sang the grief that had nor

f a tempo

Red. * *Red.* * *Red.* *

dim. *v*

hope nor name In God's ear on - ly, In

p *dim.*

rit. e dim. *più lento*

God's ear on - - ly; But one sob - - bing

colla voce *pp più lento*

v cresc.

note — Reached the world's heart, — And

accel. e cresc.

swift - ly, swift - ly, in the wake Of bit - ter - ness and pas - sion and

accel. e cresc.

rit. *ff Grandioso.*

heart - - break, - - There fol - low'd fame; - -

Tempo I.

f rit. *ff*

Red. * *Red.* * *Red.* * *Red.* *

tutta forza largamente

One sobb - ing note reach'd the world's - - heart, There fol - low'd fame - - and

colla voce

Red. * *Red.* * *Red.* *

accel. *rit.*

swift - ly, swift - ly there fol - low'd fame.

accel. *rit.*

Red. *

Through the long days

Colonel John Hay

Edward Elgar

Poco lento. (M. M. ♩ = 66.)

p Through the long days and years ✓

p *mf* *pp*

cresc. ✓ *p* What will my lov'd one be, Part - ed from me?

Through the long days and years. —

mf

Ed. *

cresc.

Al - ways as then she was Love - - li - est,

p

cresc.

*

poco rit.

bright - - est, best, Bless - ing and blest,

mf

mf

p

Red.

*

poco rit.

p

Al - ways as then she was.

pp

cresc.

pp molto espress.

Nev - er on earth a - gain

mf *pp*

Red. *

cresc.

Shall I be - fore her stand, Touch lip or

pp *dim.*

cresc.

hand. Nev - er on earth a - gain.

dim. *rit.*

a tempo
p *cresc.*
 But, while my dar - ling lives, Peace - ful I jour - ney on,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. It includes a crescendo (*cresc.*) and two accents (*v*). The piano accompaniment starts with a piano (*p*) dynamic and *a tempo* marking, also featuring a crescendo (*cresc.*).

f *pp rit.*
 Not quite a - lone, ——— Not while my dar - ling lives, —

The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and a piano (*pp*) dynamic with a ritardando (*rit.*) marking. The piano accompaniment begins with a forte (*f*) dynamic and a piano (*pp*) dynamic with a ritardando (*rit.*) marking. There are two *Ped.* (pedal) markings at the bottom of the piano part.

lento
 — While my dar - - ling lives. ———

The third system features a vocal line and piano accompaniment. The vocal line is marked *lento* and includes an accent (*v*). The piano accompaniment starts with a piano (*p*) dynamic and a ritardando (*rit.*) marking, and includes a *colla voce* marking. There are five *Ped.* (pedal) markings at the bottom of the piano part, with asterisks (***) between some of them.

Rondel

Longfellow

Edward Elgar

Allegretto scherzando.

The first system of the score shows the piano introduction. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a melodic line in the right hand. The vocal line is mostly rests.

The second system continues the piano introduction. The vocal line has a few notes, with the lyrics "Love, love, what" appearing below. The piano accompaniment continues with its characteristic rhythmic pattern. Dynamic markings include *p* (piano) for the vocal line and *pp* (pianissimo) for the piano accompaniment.

The third system continues the piano introduction. The vocal line has the lyrics "wilt thou with this heart, this heart of mine?" appearing below. The piano accompaniment continues with its characteristic rhythmic pattern. Dynamic markings include *v* (accents) for the vocal line.

pp Nought see I sure or fixed in thee! *v*

I do not know thee, nor what deeds are thine: *v*

pp *cresc.*

poco rit. mf Love, *v* *a tempo* what wilt thou

colla parte *a tempo*

with this heart, this heart of mine? *v*

pp

Nought see I fixed or sure in— thee,

pp

cresc. poco rit. *mf*

Nought see I fixed or sure in thee!

f colla parte

Ad. *

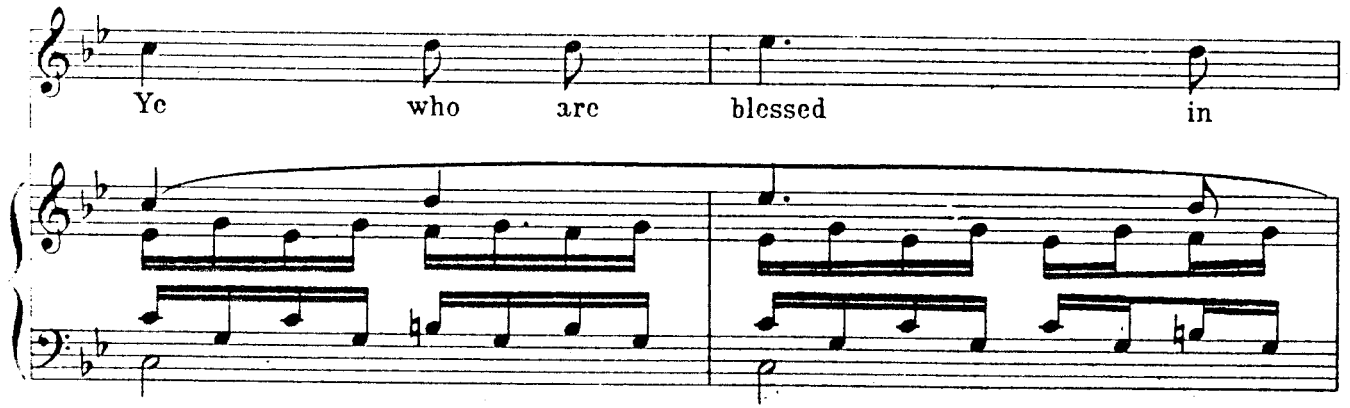
p poco stringendo

Shall I be mute, or

pp

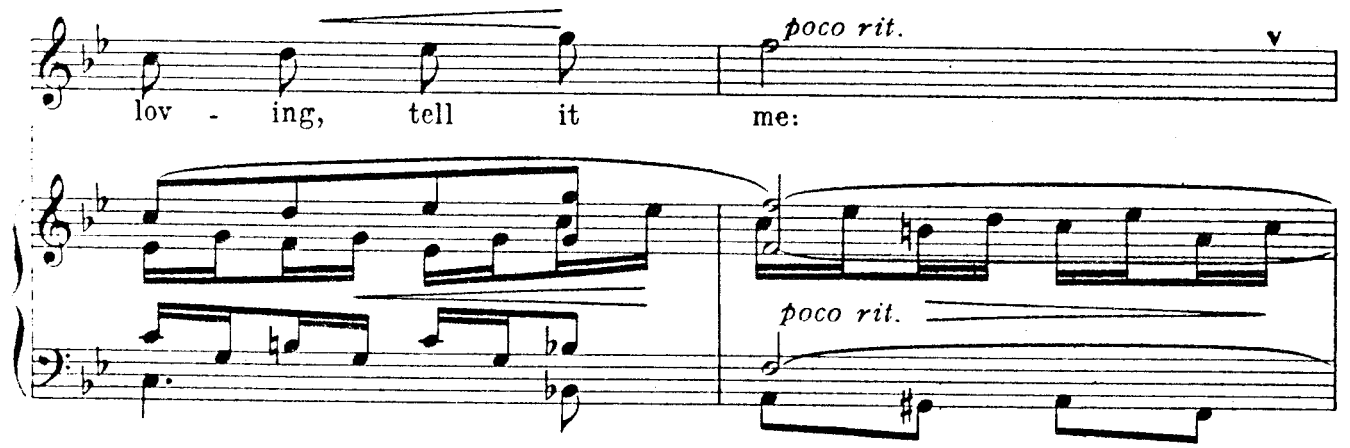
vows with prayers com - - bine?

Ye who are blessed in



The first system of music features a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "Ye who are blessed in". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line.

lov - ing, tell it me: *poco rit.*



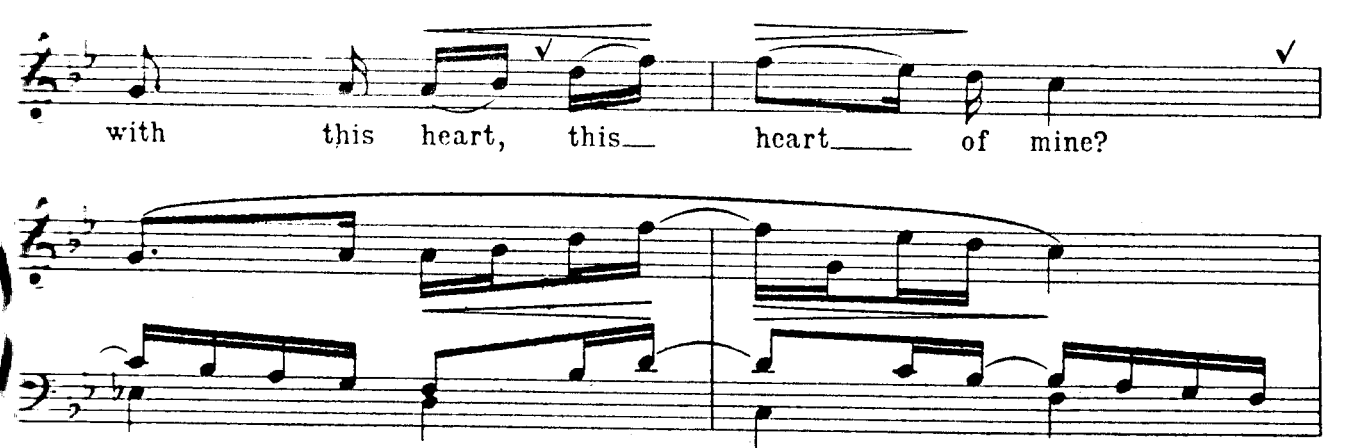
The second system continues the vocal line with the lyrics "lov - ing, tell it me:". The tempo marking *poco rit.* is placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

Love, *a tempo* what wilt thou *p*



The third system begins with the vocal line starting on "Love," followed by "what wilt thou". The tempo marking *a tempo* is above the vocal line, and the dynamic marking *p* (piano) is above the vocal line. The piano accompaniment features a more active right-hand part.

with this heart, this heart of mine?



The fourth system continues the vocal line with the lyrics "with this heart, this heart of mine?". The piano accompaniment provides a harmonic and rhythmic foundation for the vocal melody.

pp

Nought see I per - ma - nent or sure in thee, *v*

pp

Nought see I per - ma - nent or sure in thee: *v*

allargando

Love, *v* Love, *v*

rit.

— what wilt thou with — this heart of mine?

colla voce

*Red **

The shepherd's song

Barry Pain

Edward Elgar

Allegretto.

pp dolce
con Ped.

The piano introduction consists of two measures. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The music is marked *pp dolce* and *con Ped.*

pp
Down the dust-y road to - geth-er Home-ward pass the hur-rying sheep,

The vocal line begins with a piano (*pp*) dynamic. The melody is simple and pastoral, following the lyrics.

The piano accompaniment continues with the same rhythmic pattern as the introduction, supporting the vocal line.

cresc. *rit.* ✓ *a tempo* *rit.* ✓
Stu - pid with the sum-mer wea-ther, Too much grass and too much sleep,

The vocal line features dynamic markings: *cresc.*, *rit.*, *a tempo*, and *rit.*. The lyrics are: "Stu - pid with the sum-mer wea-ther, Too much grass and too much sleep,"

cresc. *rit.* *a tempo* *rit.*

The piano accompaniment mirrors the vocal line's dynamics, with *cresc.*, *rit.*, *a tempo*, and *rit.* markings.

mf *allargando* *p* *rit.*

I, their shep-herd, sing to thee That sum - - mer is a joy to me.

mf *colla voce*

p

Down the shore rolled waves all - cream-y

a tempo

cresc. *rit.* *v*

With the flecked surf yes - ter-night; I swam far out in star - light dreamy,

cresc. *rit.*

a tempo *rit.* *v* *mf* *allargando* *p*

In moving wa - ters cool and bright, I, the shepherd, sing to thee: I

rit. *mf*

rit.
love the strong life of the sea.

colla voce
cresc.

p
And up - on the hill - side grow - ing

dim.
p

p
Where the fat sheep dozed in shade, *p* Bright red

cresc.
pop - pies I found blow - - - ing, Drow - sy,

cresc.

tall and loose - ly made, I, the

cresc. molto *f*

shep - herd, sing to thee How fair the bright red pop - pies

largamente *rit e dim.*

colla voce *rit. e dim.*

be.

a tempo *p a tempo* *dim.*

To the red-tiled home-stead bending Winds the road, so white and long

pp *pp*

cresc. *rit.* *a tempo cresc.* *rit.*

Day and work are near their end - ing Sleep and dreams will end my song,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *cresc.* marking, followed by *rit.*, then *a tempo cresc.*, and finally *rit.* The piano accompaniment includes markings for *rit.*, *a tempo cresc.*, and *rit.* The lyrics are "Day and work are near their end - ing Sleep and dreams will end my song,".

allargando *poco rit.* *f* *lento*

I, the shepherd, sing to thee; In the dream-time an - swer, an - swer

The second system continues the musical score. The vocal line has markings for *allargando*, *poco rit.*, *f*, and *lento*. The piano accompaniment includes *mf.*, *colla voce*, and *f* *lento*. The lyrics are "I, the shepherd, sing to thee; In the dream-time an - swer, an - swer".

rit. *pp* *molto rit*

me, In the dream-time an - swer, an - swer

The third system shows the vocal line with *rit.* and *pp* *molto rit* markings. The piano accompaniment includes *a tempo*, *p*, and *pp* *colla voce*. The lyrics are "me, In the dream-time an - swer, an - swer".

me.

The fourth system shows the vocal line with the lyric "me." and the piano accompaniment with *ppp* markings. The system concludes with a double bar line and a repeat sign.