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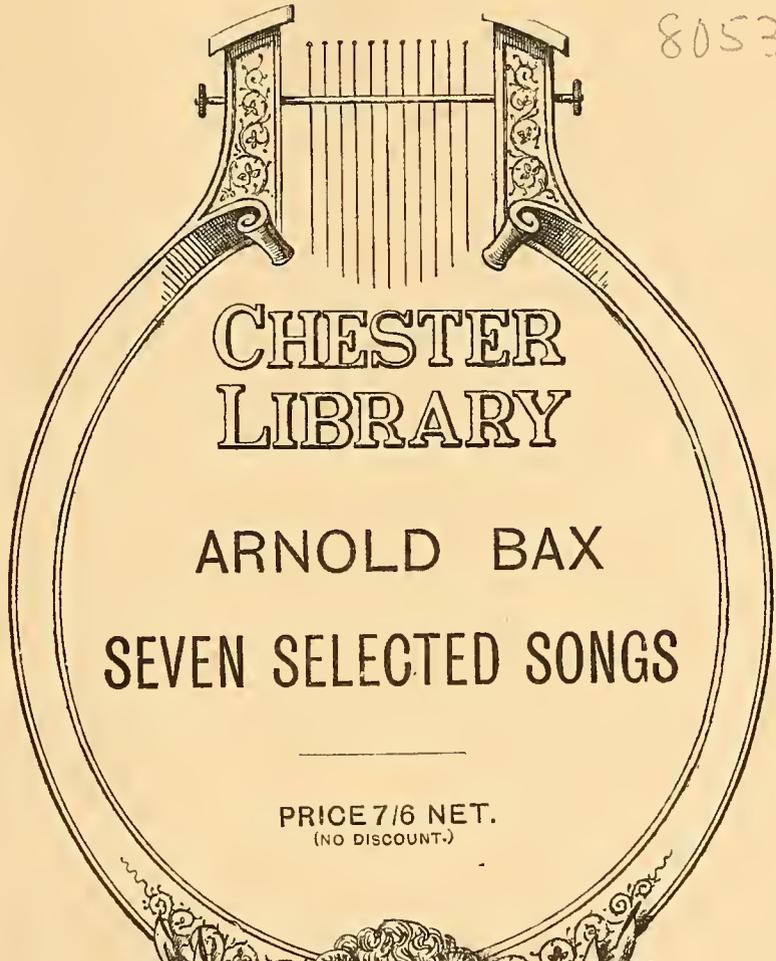
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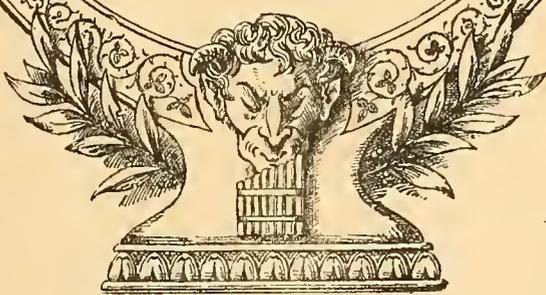
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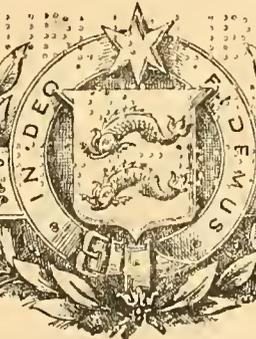
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ALBUM OF
SEVEN SONGS

THE WHITE PEACE (Fiona Macleod)
A CHRISTMAS CAROL (15th Century)
SHIELING SONG (Fiona Macleod)
TO EIRE (J. H. Cousins)
THE ENCHANTED FIDDLE (Anon.)
A MILKING SIAN (Fiona Macleod)
ROUNDEL (Geoffrey Chaucer)

J. & W. CHESTER,

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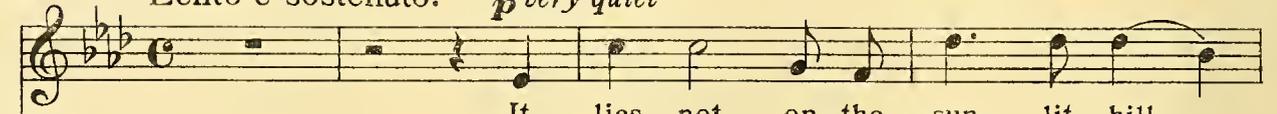
THE WHITE PEACE.

To
my Mother.

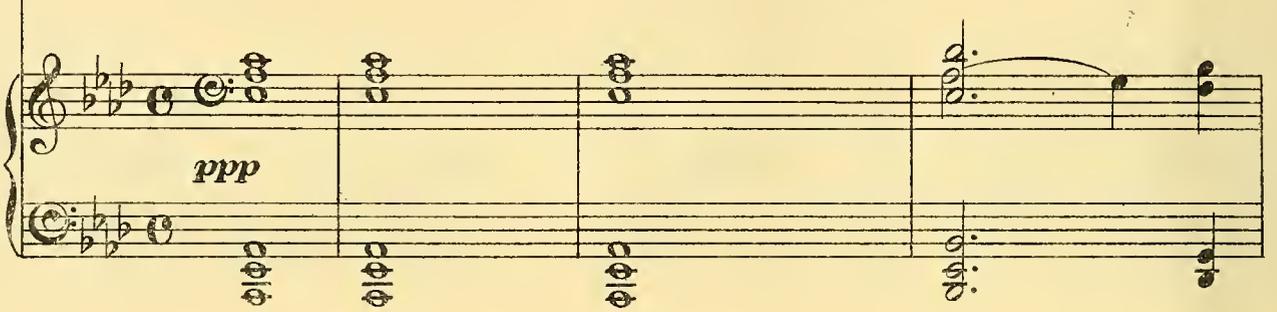
(Fiona Macleod)

Arnold Bax.

Lento e sostenuto. *p* very quiet

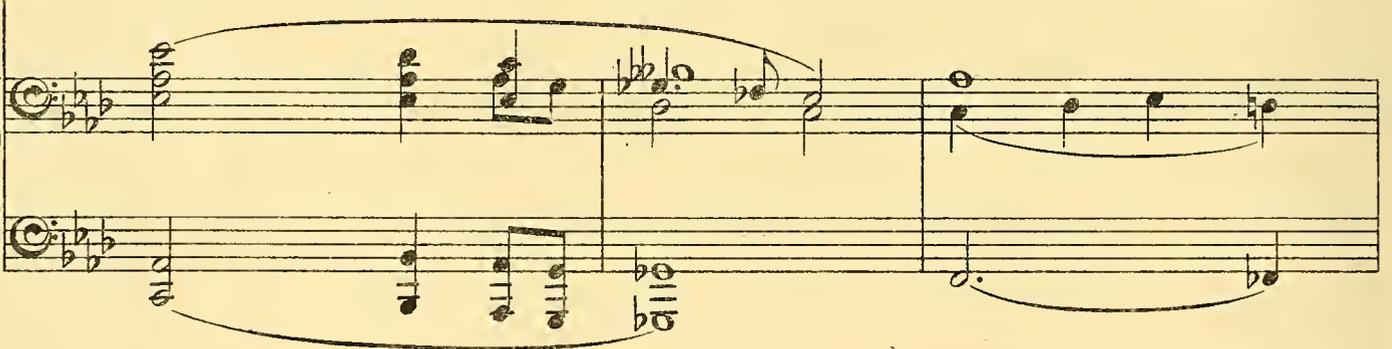
VOICE. 

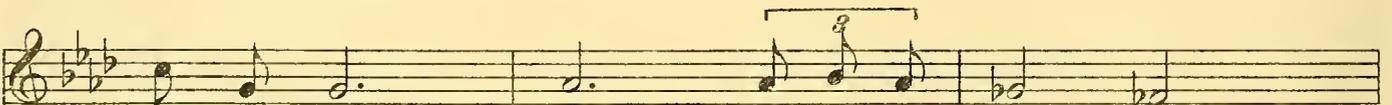
It lies not on the sun - lit hill —

PIANO. *ppp* 

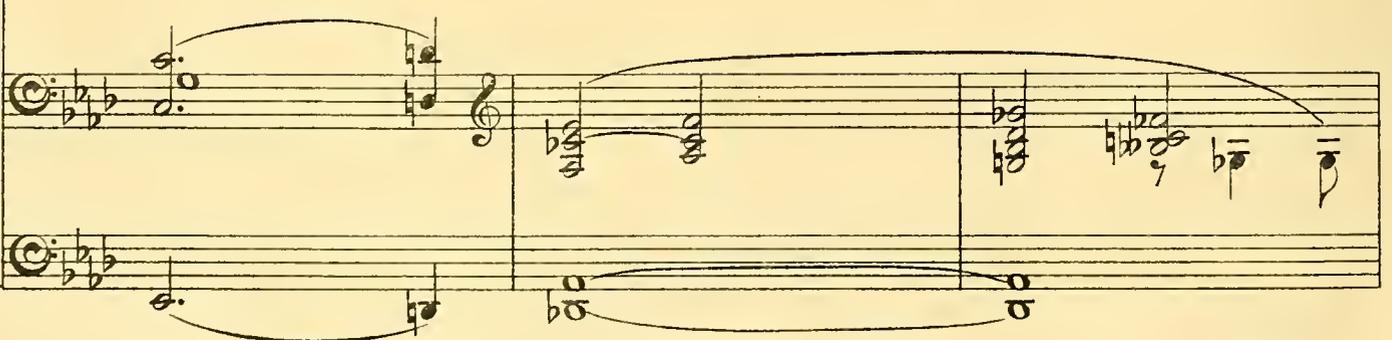


Nor — on the sun - lit plain: Nor ev - er on an - y





run - ning stream Nor — on the un - cloud - ed —



Handwritten signature and date: 1934

p molto tranquillo

main ————— But some - times, through the

very quiet

pp molto tranquillo

Soul of Man, Slow mov - - - ing o'er his pain, The

p

p

moon - light of a per - - fect peace Floods heart and

più forte

più forte

chords spread as little as possible

brain The moon - - light of a

poco f *dim.*

per - fect peace Floods heart and brain.

p *dim.* *pp*

p *dim.* *pp*

P *dim.* *m.d.* *pp*

A CHRISTMAS CAROL.

To
my sister Evelyn.

(15th Century)

Moderato alla chorale.

Arnold Bax.

VOICE. *p* There is no rose of such vir -

PIANO. *p* *pp*

poco cresc. - tue As is the rose that bare Je - su, *poco f* Res mir-an - da

poco cresc. *poco f*

p Al - le - lu - ia, Al - le - lu - ia

p *pp*

p

For in this rose con - tain - ed was

mf *f*

Heaven — and earth — in lit - tle space Res mir-an - da,

dim. *pp*

Res — mir - an - da Al - le -

mp

- lu - ia.

By this rose we may well

see There be one God in Per - sons three

mark the melody

verse

Par - - es form - a, Al - - le - lu - - ia, Al - - le -

- lu - - ia.

bright

The an - gels sung-en the shep-herds un - to

marcato

p accel.

Glor - ia in ex-cel-sis De - o Gaud - - - - e -

marcato

- a - mus, Gaud - - - - e - a - - mus,

dim.

p

Al - - - - le - lu - - ia.

cresc.

f

rit.

Piu lento.

pp Then leave we all this world - ly mirth, And fol - low

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a *pp* dynamic and includes the lyrics "Then leave we all this world - ly mirth, And fol - low". The piano accompaniment starts with a *ff* dynamic and includes a *pp* dynamic marking.

we this joy - ous birth, Trans - e - a - mus Al -

p *cresc.*

The second system continues the vocal line with the lyrics "we this joy - ous birth, Trans - e - a - mus Al -". The piano accompaniment includes a *p* dynamic marking and a *cresc.* (crescendo) marking. The vocal line also has a *p* dynamic and a *cresc.* marking.

- le - lu - ia.

The third system shows the vocal line concluding with the lyrics "- le - lu - ia.". The piano accompaniment features a *ff* dynamic marking.

tranquillo *rit.*

p *pp*

The fourth system consists of piano accompaniment on grand staff. It begins with a *tranquillo* tempo marking, followed by a *rit.* (ritardando) marking. The dynamics include *p* and *pp*.

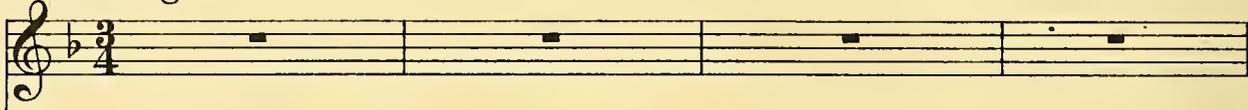
SHIELING SONG.

To
Mrs William Sharp.

(Fiona Macleod)

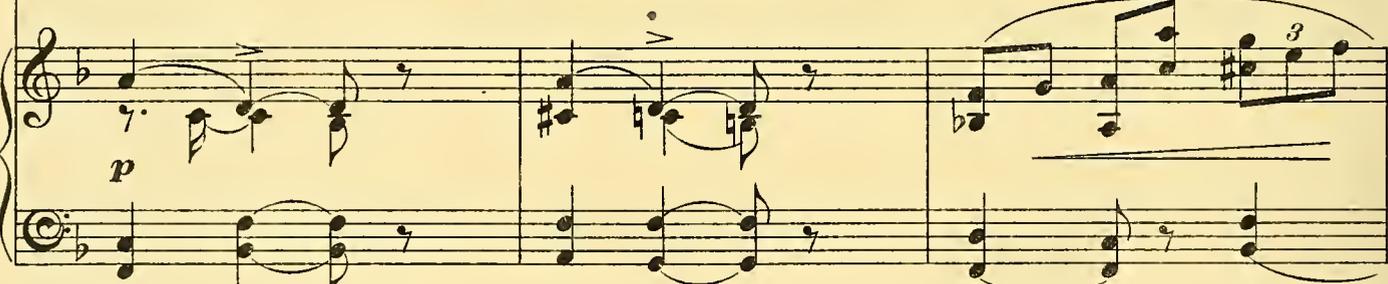
Allegretto.

Arnold Bax.

VOICE. 

PIANO. 

mf freshly
I go where the sheep go, With the sheep  are my

p 

feet  I go where the kye go, Their breath 

p 

— is so sweet. —

f *3*

f *p* *p*

3

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 3/4 time, starting with a melody marked *f* and a triplet of eighth notes. The lyrics "is so sweet." are written below. The piano accompaniment consists of two staves. The right hand starts with a triplet of eighth notes marked *f*, followed by a passage marked *p*. The left hand features a steady eighth-note accompaniment with triplets.

O lov - er who loves me, Art

f *p*

cresc. *f* *smoothly* *p*

8 *3* *3* *3*

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics "O lov - er who loves me, Art". Dynamics range from *f* to *p*. The piano accompaniment features a *cresc.* (crescendo) leading to a *f* section, then a *smoothly* section, and finally a *p* section. The left hand has a consistent eighth-note accompaniment with triplets.

thou half so fleet? Where the

f *3* *3* *8* *5*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics "thou half so fleet? Where the". Dynamics include *f* and a triplet marked *3*. The piano accompaniment features a *f* section with triplets and an eighth-note accompaniment with triplets. The left hand continues with eighth-note accompaniment.

sheep climb, the kye go, There we shall

meet, Ah there we shall meet.

TO FIRE.

J.H. Cousins.

Arnold Bax.

Andante.

VOICE.

PIANO.

mf largamente

mf largamente

To Thee, be - lov - ed, of old there came — The

p

p

cantabile

sail - ors of a thous - and ships, Who learned to love Thy hid - den

p

p

name And love the mus - - ic of Thy lips _____

cresc. *f*

p rit. And some who

p *rit.*

melancholy and dreamy.

thought to build Thy pyre, And on its ru - in rear a

pp

cresc.
 throne Have loved to sit a-round Thy fire, And count Thy

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a *cresc.* marking and includes a triplet of eighth notes. The piano accompaniment also features a *cresc.* marking and includes a triplet of eighth notes. The key signature is three flats (B-flat, E-flat, A-flat).

dim. - - - *p*
 sad - dest songs their own.

f *dim.*

dim. *p* *plaintive*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a *dim.* marking followed by a *p* marking. The piano accompaniment includes a *f* marking and a *dim.* marking. The key signature remains three flats.

p
 And sons of Thine, who broke love's bands To seek a

The third system of music continues the vocal line and piano accompaniment. The vocal line has a *p* marking and includes a triplet of eighth notes. The piano accompaniment includes a *p* marking and includes a triplet of eighth notes. The key signature remains three flats.

far — off — al - ien shore, Grope thro' the

The fourth system of music continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment includes a *sf* marking and includes a triplet of eighth notes. The key signature remains three flats.

world with ach - ing hands, And hung - er for Thee ev - er

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment also features triplets and a forte (*f*) dynamic.

more.

f *piangendo* *dim.* *p*

The second system continues the musical score. The vocal line has a rest for the first two measures, followed by a melodic phrase. The piano accompaniment includes a section marked *f* *piangendo* (piano, with a hairpin) and another section marked *dim.* (diminuendo). The system concludes with a piano (*p*) dynamic and a fermata over the final chord.

p *tranquillo*

And though Thy sor - rows may not cease, Though

p *tranquillo*

The third system features a vocal line starting with a piano (*p*) dynamic and a *tranquillo* (calm) tempo marking. The piano accompaniment also begins with a piano (*p*) dynamic and *tranquillo* tempo. The system includes a triplet of eighth notes in the vocal line.

mf *P*

bless - ing Thou art still un - blest, — Thou hast for men a gift of

mf *P*

The fourth system continues the musical score. The vocal line starts with a mezzo-forte (*mf*) dynamic and a piano (*P*) dynamic marking. The piano accompaniment also features *mf* and *P* dynamics. The system concludes with a piano (*p*) dynamic.

pp *molto tranquillo*

peace — O Daugh-ter — Daugh-ter of Div - ine Un -

pp *più p* *molto tranquillo*

- rest. —

p *cantabile*

p *morendo* *pp*

THE ENCHANTED FIDDLE.

To
J. B. Mc Erwen.

(Anon)

Arnold Bax.

Allegro vivace.

VOICE.

PIANO.

f *Impetuoso*

f *Gay*

I come out of the west with the

Gay and light

f *dim.* *p*

fid - dle I stole from a Gen-o-ese ship; Lord! that was a trea-sure I

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "fid - dle I stole from a Gen-o-ese ship; Lord! that was a trea-sure I". The piano accompaniment is in the same key signature and consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes various rhythmic patterns and chordal textures.

cap-tured When I gave the stranger the slip! —

The second system continues the vocal line with the lyrics "cap-tured When I gave the stranger the slip! —". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano), and the instruction *legato*. The piano part features a mix of rhythmic figures and chordal accompaniment.

The third system is primarily piano accompaniment. It includes dynamic markings such as *f* (forte) and *sf* (sforzando), and the instruction *lightly*. The piano part consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef.

The fourth system is primarily piano accompaniment. It includes dynamic markings such as *dim.* (diminuendo), *f* (forte), and *p* (piano). The piano part consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef.

p Poco più lento.

I saw in the flower of the

with mock seriousness

morn - ing The folk com - ing up to pray

with mock seriousness *pp* *ma pesante*

Recklessly

O! lit - tle they'd mind their

Recklessly *f* *m.s.?* *5*

(laughing)

sins If my bow were to have its way.

m.d. *m.s.* *f*

dim. p.

mf
For I could
dim. pp

lead them a - bove the clouds And jew - elled o - ceans of
cresc.

f air, And I'd fid - -dle a gold - en

laughter Till the Lord Him - self would stare *dim.*

marcato

p parlando
While the stars swing round in a mea-sure Ne-ver was heard be-

pp leggiero

- fore And the bles-sed saints go whir-ling O-ver hea-vens fier-y

cresc.

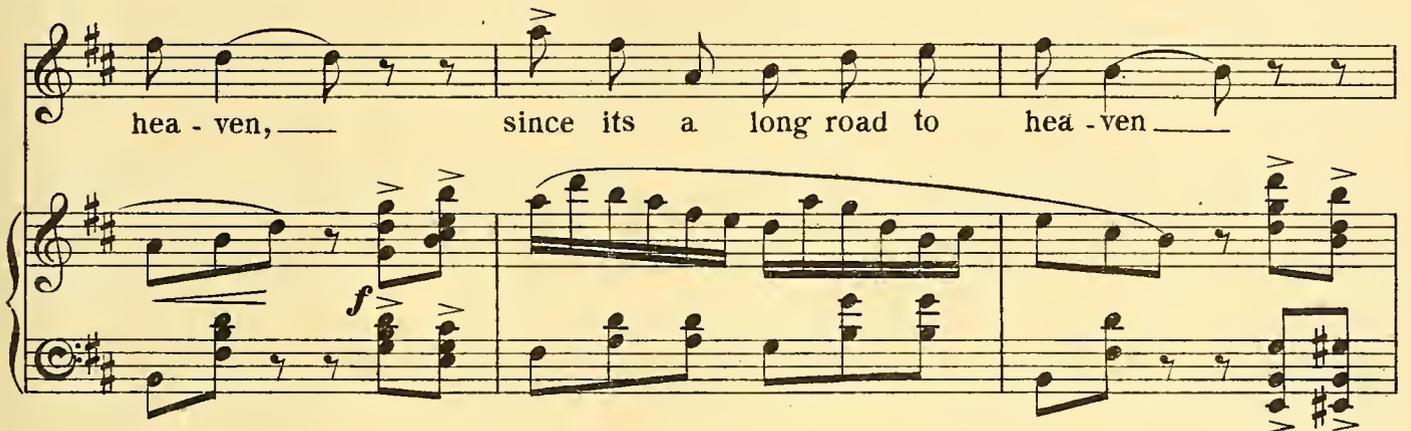
f floor. *rit. sf* *a tempo*
Yet earth too was made for

f *quasi pizzicato* *rit. sf* *a tempo mf*

laugh-er — Be it night or dawn or day And since its a long road to



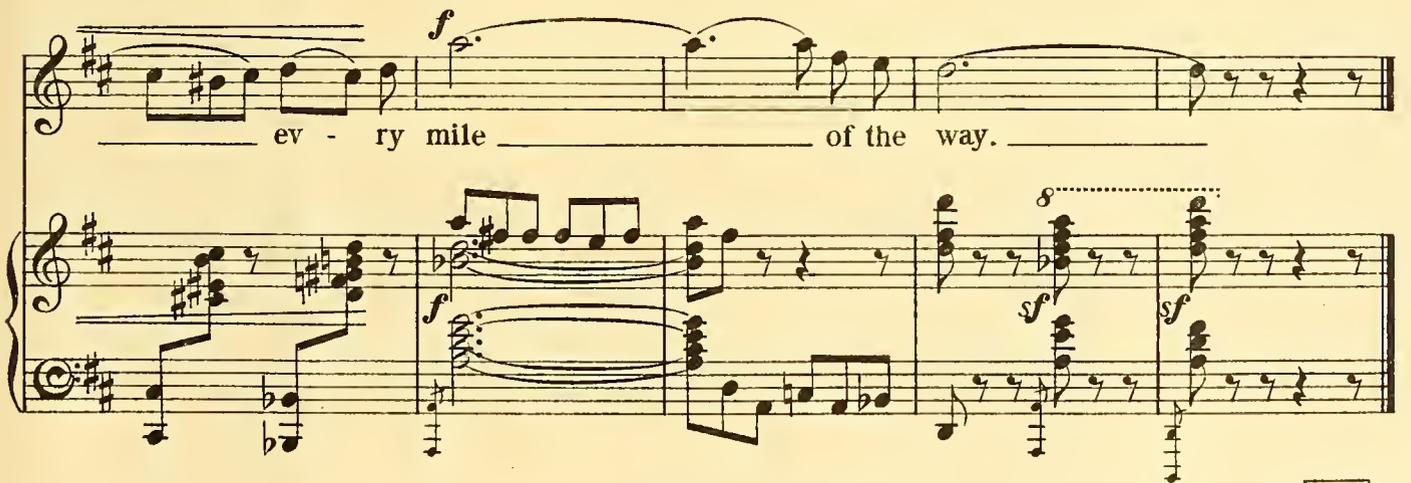
hea - ven, — since its a long road to hea - ven —



We'll dance



ev - ry mile — of the way.



A MILKING SIAN.

(Fiona Macleod)

Arnold Bax.

Molto tranquillo.

VOICE.

PIANO.

pp *leggiero e semplice*

Give up thy milk to her who calls A - cross the low green

hills of Heaven, And stream - cool meads of Par - a -

- dis!

p cantabile semplice

pp

p

A - cross the low - green hills of Heaven How

sweet to hear - the milk - - - ing - call,

cantabile

p

The milk - - ing call i' the hills of Heaven:

un poco più forte

Stream - cool the meads of Par - - a -

f *dim.* *p*

- dise, A - cross the low green hills - of Heaven.

rit. p

poco f dim. p pp

murmurando pp

pp leggiero

Give up thy milk to her who calls, Sweet voiced A-mid the

ppp *poco cresc.*

Star - - ry - Seven,

mf *p* *mf* *dim.* *pp*

pp senza tempo *a tempo*
Give up thy milk to her who calls.

ppp rit. *senza tempo* *a tempo*
pp molto tranquillo

poco f *p* *sf* *p* *dim.* *pp*

ROUNDEL.

(Geoffrey Chaucer)

Arnold Bax.

Moderate pace.

VOICE. *p very seriously*

Your ey - en two wol slay me sod - en - ly: — I may the

PIANO. *p*

beaut-y of hem — not sus - tene *più f* So wound -

singing *più f*

dim. *p*

- eth it through-out my hert - - ë kene —

sf *dim.* *p* *pp*

p
And but your word wol helen

p singing

mf hast-i-ly My hert - e wound — while that is *p* green. —

mf

p Your ey - en two wol slay me *mf* sod - en - ly: — *cresc.* I may the

p

morendo *p*
beaut-y of hem — not sus - tene. —

morendo *p*

f declamed

Up-on my troth I tell you faith-ful - ly _____ That

allargando

ye be of my life and death the queen _____

p a little slower

For with my death the truth - e shall be seen. —

Tempo I^o

p

Your ey - en two wol slay me sod - en - ly: — I may the

pp

beaut - y of hem — not sus - tene So

p rhapsodical

wound - - - eth it — throughout my hert - - ë

p

f *sf* *dim. p*

keen. —

tranneillo

p *morendo* *ppp*



RUSSIAN SONGS

WITH PIANOFORTE ACCOMPANIMENT

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FOURTEEN RUSSIAN FOLK-SONGS.

Selected and Translated by Rosa Newmarch 2 0

- | | |
|---|---|
| 1. "Thou art like the sun in the heav'ns" (A song of glorification to the Tsar) | 8. "Fir grove, my fir grove" (Dancing song) |
| 2. "Late one evening from the forest" | 9. "Long ago in Kazan city" |
| 3. "Duck of the meadows" (A "brawl," or choral round) | 10. Song of the haulers on the Volga |
| 4. "Do not send me home" | |
| 5. "Ah, beloved night" | SONGS IN THE FOLK STYLE. |
| 6. "Amid a lowland valley green" | 11. "It matters not" (Dargomijsky) |
| 7. Appearances. "If the wood is left unplanned what matter" (A marriage song) | 12. "Mother darling, do not scold" (Guriliev) |
| | 13. "The wind in the cherry trees" (Halkin) |
| | 14. The National Hymn, "God keep our Russian Tsar" (Lvov) |

