

COMPOSITIONS PUBLISHED BY THE WA-WAN PRESS NEWTON-CENTER MASSACHUSETTS

VOCAL

Edgar Stillman Kelley	
Eldorado (medium voice)	1.00
Israfel (high voice to g)	1.00
Arthur Reginald Little	
Helen (high voice to g)	.40
Drink to Me Only with Thine Eyes (medium voice)	.50
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The Lament of Deirdé (medium voice)	.60
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The Spirit of Wine (for baritone)	1.00
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Songs from "A Child's Garden of Verses"	net 1.00
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The Sunrise Call	.75
The Coming of Montezuma	.75



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THE SPIRIT OF WINE.

Waller, Henry, 3 compo

757192

WILLIAM ERNEST HENLEY.

HENRY WALLER. ✓

Maestoso. mf quasi recit.

VOICE. The spirit of wine sang in my glass, And I listened with

PIANO. *mf*

Red. * Red. * Red. *

cresc.

love to his o-dor-ous mu-sic, His flushed and magni-fi-cent song _____

cresc.

col 8

Red. * Red. * Red. *

con molto spirito.

I am health, I am heart, I am life! _____

Red.

For I give for the asking the fire of my father the sun And the

This system contains the first three measures of the piece. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "For I give for the asking the fire of my father the sun And the". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests.

strength of my mother the earth In-spi-ra-tion in essence,

This system contains measures 4-6. The vocal line continues with the lyrics: "strength of my mother the earth In-spi-ra-tion in essence,". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *meno f* (diminuendo) appears above the vocal staff in measure 5 and below the piano staff in measure 6.

I am wisdom and wit to the wise His vi-si-ble muse to the

This system contains measures 7-9. The vocal line continues with the lyrics: "I am wisdom and wit to the wise His vi-si-ble muse to the". The piano accompaniment features a *poco string.* (poco string) marking above the vocal staff in measure 8 and below the piano staff in measure 9.

po-et, The soul of de-sire to the lov-er, The

This system contains measures 10-12. The vocal line continues with the lyrics: "po-et, The soul of de-sire to the lov-er, The". The piano accompaniment continues with the same key signature and rhythmic patterns. A dynamic marking of *cresc.* (crescendo) appears above the vocal staff in measure 10 and below the piano staff in measure 11.

ff
ge - - - nius of laughter to all.
con brio.
ff
Ped.

dim.
poco rall.
* Ped. * Ped. *

Allegro non troppo.

mp espress.
Come, lean on me, ye that are
mp
Ped. * Ped. * *simili*

wea - - - ry, Rise ye faint - heart - - - ed, faint -

heart - - - ed and - - - doubt - - - ing, Haste, ye that

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "heart - - - ed and - - - doubt - - - ing, Haste, ye that". There are fermatas over the first and last notes of the vocal line.

lay by the way I am Pride the con - so - - - ler,

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "lay by the way I am Pride the con - so - - - ler,". The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

piu f Haste, ye that lay by the way I am Pride the con -

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "Haste, ye that lay by the way I am Pride the con -". The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic marking *piu f* is present at the beginning of the system.

so - - - ler, Va - - - lor and hope are my hench - - - men,

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "so - - - ler, Va - - - lor and hope are my hench - - - men,". The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic marking *cresc.* is present at the beginning of the system.

ritard.

Va- - - lor and hope are my hench- - men, I - am the angel of

ritard.

col 8

piu p

rest, I am the an - gel of rest. I am

piu p

cresc.

Tempo I. con molto spirito.

life, - - - I am wealth, I am fame! - - - For I captain an army

Tempo I.

f

And. *

of shining and gen-er-ous dreams - - - And mine - - - too, all mine, are the

meno f

keys of that se - - - cret spi - ri - tual shrine

string.

Where his work a-day soul put by Shut in with the Saint of

string.

cresc.

Saints With its radiant and con - - - quer-ing self Man

cresc.

ff

wor - - - ships, and talks, and is glad.

ff

con brio.

dim. poco rall.

* Ped. *

This block contains the piano introduction. It features a treble and bass staff. The treble staff has a key signature of one flat and a 6/8 time signature. The bass staff has a key signature of one flat and a 6/8 time signature. The introduction consists of several measures of chords and single notes, ending with a double bar line. The tempo markings 'dim.' and 'poco rall.' are present. Pedal points are indicated by asterisks and the word 'Ped.'.

Allegro non troppo. *mp* *espress.*

Come, sit with me, ye ——— that are

mp

* Ped. * *simili*

This block contains the first system of the vocal and piano accompaniment. The tempo is 'Allegro non troppo.' and the dynamics are 'mp' and 'espress.'. The lyrics are 'Come, sit with me, ye ——— that are'. The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one flat and a 6/8 time signature. The bass staff has a key signature of one flat and a 6/8 time signature. The piano accompaniment consists of several measures of chords and single notes. Pedal points are indicated by asterisks and the word 'Ped.'. The word 'simili' is written below the piano accompaniment.

lone - - - ly, ye ——— that are lone - - - ly,

This block contains the second system of the vocal and piano accompaniment. The lyrics are 'lone - - - ly, ye ——— that are lone - - - ly,'. The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one flat and a 6/8 time signature. The bass staff has a key signature of one flat and a 6/8 time signature. The piano accompaniment consists of several measures of chords and single notes.

Ye that are paid with dis - dain, ——— Ye ——— that are

This block contains the third system of the vocal and piano accompaniment. The lyrics are 'Ye that are paid with dis - dain, ——— Ye ——— that are'. The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one flat and a 6/8 time signature. The bass staff has a key signature of one flat and a 6/8 time signature. The piano accompaniment consists of several measures of chords and single notes.

chained, chained and would soar

This system contains the first three measures of the piece. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes and rests in the left hand. The key signature has one sharp (F#).

piu f
Ye that are chained chained and would

The second system continues the melody. The vocal line has a half note G4, a quarter rest, a half note A4, and a quarter rest. The piano accompaniment maintains the same rhythmic texture. The key signature remains one sharp.

cresc.
soar, I am beauty and love,

The third system introduces a key change. The vocal line starts with a half note G4, a quarter rest, and then a half note F#4. The piano accompaniment shifts to a new key signature of two sharps (F# and C#). The tempo/mood is marked *cresc.* (crescendo).

ritard.
I am beauty and love; I am friendship the

The fourth system concludes the piece. The vocal line features a half note G4, a quarter rest, and then a half note F#4. The piano accompaniment continues with the same rhythmic pattern. The tempo/mood is marked *ritard.* (ritardando). The key signature remains two sharps.

piu p

com - - for - ter, I am that which for-gives and for - gets.

piu p *cresc.*

Tempo I. *mf quasi recit.*

The spir-it of wine sang in my

Tempo I. *mf*

Rec. *

cresc.

heart, And I triumphed in the savor and scent of his music, His magnetic and master-ing

cresc.

Rec. *

song.

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