

# SONGS

BY HEALEY WILLAN



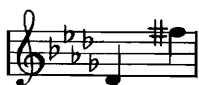
## — Summer Night

(OWEN MEREDITH)

Sop. or M.-Sop.

Piano or Orchestra Accompaniment

Alto



.60

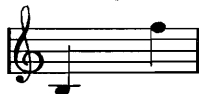


.60

## O Mistress Mine

(SHAKESPEARE)

M.-Sop.

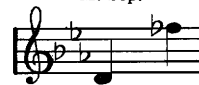


.50

## To Electra

(HERRICK)

M.-Sop.



.40

## Absence

(OWEN MEREDITH)

M.-Sop.



.50

## The Tourney

(TENNYSON)

Bar.



.60

Presented

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from the

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Faculty of Music

University of Toronto

THE  
G. Schirmer,

SOLE AGENTS

NY  
ton, Mass.

ENGLAND

# Summer Night



OWEN MEREDITH

HEALEY WILLAN

**Lento**

VIOCE

PIANO

*con molto espressione*

*pp*

*ppp*

*p con molto espressione*

The sum - mer night fills heav'n's re -

mo - test spheres With stars and me-teors. And with flut - ter-ing fires My

heart's thrill'd deeps are throug'd by ra-diant tears And bright de -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand with triplet eighth notes.

sires. Heav'n and my heart these sum - mer

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with triplet eighth notes in the left hand.

glo - ries share Nor — ev - er, since La - to - na

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with eighth-note patterns and chords, including triplet eighth notes in the left hand.

brought to birth The first New Moon, — has sum - mer night so

The fourth system concludes the vocal line with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment features a change in time signature to 6/4, indicated by a double bar line and the new signature. The tempo marking *p molto sostenuto* is placed above the staff. The system ends with a double bar line and a 4/4 time signature.

fair Bless'd heav'n and

earth.

*p cresc.*

*poco accel.*

*f*

**Più mosso**

*ff pp*

*f animato*

Heav'n's own Heav'n the stars are, and the the

*pp animato*

*Ed.*

me - tears:

*f dim.*

*Ed.*

mine The tears and the de-sires, that me-tears are And

*f allargando* *prall.*

stars of an - o-ther heav'n, no less di-vine, Tho' not so

*ff* *allargando* *p rall.*

Tempo I

*p*

far. Tears in - to stars dis-till'd from that de-light The

The first system of music features a vocal line starting with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

*f cresc.*

night - in-gale to the sweet si-lence sings! De-sires that roam love's fer-vid

The second system continues the vocal melody with a triplet of eighth notes. The piano accompaniment features a crescendo, indicated by a hairpin and the *f cresc.* marking.

*dim.*

*p*

in - fi - nite — On flam - ing wings, The me - teor puls - es of its

The third system shows the vocal line with a fermata on a whole note. The piano accompaniment includes a *ff dim.* marking and a *pp* marking.

*p*

pal - pi - tant blue! And tears, de - sires, and stars, the

The fourth system features a vocal line with a triplet of eighth notes. The piano accompaniment includes a *pp* marking.

*f* *largamente*

night\_ and I, All, all, are trem - u - lous with

*cresc.* *f*

thoughts of you, Each thought a

*cresc.* *sf* *ff* *colla voce*

*ff*

joy!

*a tempo*

*ff*

*ff dim. molto* *p* *pp*

FOUR SONGS THAT ARE UNUSUALLY INTERESTING AND EXCEPTIONALLY PRETTY.

Complete Copies may be had at any Music Shop or from the Publishers.

G. SCHIRMER, Jr. **THE BOSTON MUSIC COMPANY.** BOSTON, MASS.

Published in high and low keys. Pr. 50.

When Love Abides.

Myron V. Freese. H. CLOUGH-LEIGHTER, Op. 16, No. 2.

Moderatamente, alla serenata *con sentimento*  
*mezza voce*  
 Voice: Hearts may break as moments  
 Piano: *mf* *mf* *mp*  
*senza Ped.*

fly, Eyes may weep till fount runs dry,  
 Piano: *m* *meno mosso* *con fervore* *mf*

Sobs may follow sorrow's sigh, Yet love a-  
 Piano: *meno mosso* *mp*

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Beware! Pr. 50.  
 NOBLE A. HARDEE.

Coquettishly.  
 Voice: 1. I know a maiden fair to see;  
 2. She has two eyes so soft and brown;  
 3. And she has hair of gold-en hue;  
 Piano: *mf*

Take care! Take care! She can both false and friendly be;  
 Take care! Take care! She gives a side-glance and looks down,  
 Take care! Take care! And what she says, it is not true,

false and friendly be,  
 side-glance and looks down,  
 it is not true,

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Published in high and low keys. Pr. 50.

"Roses"

G. C. GOW, Op. 2, No. 1.

Allegretto.  $\text{♩} = 96$ .  
 Voice: 1. Ro-ses, ro-ses blow-ing,  
 2. Ro-ses, hap-py ro-ses  
 Piano:

In my garden grow-ing. Scent the air ev-ry-where, Mine to share,  
 When my heart re-pos-es On his breast lightly pressed, There to rest,

mine to wear! Must I spoil your treasures For my fleeting pleas-ures,  
 rich-ly blest. Ye shall be the to-ken Of our love out-spo-ken,

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"Awake, dear Heart." Pr. 60.

EDMUND A. POPE. Aubade. H. J. STEWART.

Allegro vivace.  
 Piano: *f* *Red.* \*

wake, dear heart, a - - wake,  
 Piano: *mf* *Red.* \*

Lil - - ies star the lake, And o'er the  
 Piano: *p* *Red.* \*

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