

TO MY FRIEND C. SANFORD TERRY, M.A., ABERDEEN.

LOVE'S TEMPEST

CHORAL-SONG FOR S.A.T.B.

ADAPTED FROM THE RUSSIAN OF MAIKOV BY

ROSA NEWMARCH*

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 73, No. 1.)

Adagio. *pp* *ten.*

SOPRANO. Si - - lent . . . lay the sapph -

ALTO. *pp* *ten.* Si - - lent . . . lay the sapph -

TENOR. *pp* Si - - lent . . . lay the sapph -

BASS. *pp* Si - - lent . . . lay the sapph -

Adagio. ♩ = 52. *pp* *ten.*

(For practice only.)

pp . . . ire o - - cean, . . . si -

pppp . . . ire o - - cean, . . .

pp . . . ire o - - cean, . . .

pppp . . . ire o - - cean, . . . si - -

pp . . . ire o - - cean, . . . si - - lent . . .

pp

* By permission of Mr. Elkin Mathews.

ten. *rit.*
 lent . . . lay the sapph - - - ire o - cean, . . .
pp *ten.* *rit.*
 si - lent . . . lay the sapph - - - ire o - cean, . . .
 lent lay the sapph - - - ire o - cean, . . .
 lay the sapph - - - ire o - cean, . . .

Allegro con fuoco.
 Till a tem - pest
 Till a tem - pest came to
 Till a tem - - pest came to wake, till a tem - pest
 Till a tem - - pest came to wake, till a
Allegro con fuoco. ♩ = 120.

ffz \wedge . . . *p* . . . *fff*

came to wake All its roar - - - ing,

ffz \wedge . . . *p* . . . *fff*

wake, to wake All its roar - ing, seeth - ing, roar - ing bil - lows,

ffz \wedge . . . *p* . . . *fff*

came to wake All its roar - ing, seeth - ing, roar - ing bil - lows,

ffz . . . *ff sf* \wedge . . . *fff*

tem - - - pest came to wake, came to wake . . . All its roar - - - ing,

ffz . . . *p* . . . *fff*

p . . . *ff* . . . *ff sf*

seeth - - - ing bil - - lows, roar - - ing,

p . . . *ff* . . . *ff sf*

That up - on earth's ram - parts break,

p . . . *ff* . . . *ff sf*

That up - on earth's ram - parts break, bil - - lows, roar - - ing,

ff \wedge . . . *sf* . . . *sf*

seeth - - ing bil - - lows, roar - - - - -

p . . . *ff* . . . *ff* . . . *sf*

sf *fff* *sostenuto.*
 roar - - ing, seeth - - ing bil - - lows That up -
 seeth - - - - - ing bil - - lows That up -
sf *fff* *sostenuto.*
 roar - - ing, seeth - - ing bil - - lows, bil - lows That up -
 - - - - - ing bil - - lows, bil - lows That up -
sf *fff* *sostenuto.*

allargando.
 - on earth's ram - - - parts break, that up - on earth's ram - parts
allargando.
 - on earth's ram - - - parts break, that up - on earth's ram - parts
allargando.
 - on earth's ram - - - parts break, that up - on earth's ram - parts
allargando.
 - on earth's ram - - - parts break,
allargando.
 - on earth's ram - - - parts break,

f rit. *p*

break.

f rit. *p*

break, that up - on earth's ramparts break.

f rit. *p*

break, that up - on earth's ramparts break.

1st Bass. *f rit.* *p*

break, that up - on earth's ramparts break.

2nd Bass. *f rit.* *p*

on earth's ram - parts . . . break.

f rit. *p* (attacca.)

Adagio. *pp*

Qui - et . . . was my heart . . .

pp

Qui - et . . . was my heart . . .

pp

Qui et . . . was my heart . . .

1st & 2nd Bass. *pp*

Qui - et . . . was my heart . . .

Adagio. ♩ = 52. *pp*

pp with - in me, *dolcissimo.* *p* Till your im - age, . . *espress. ten.*

pp with - in me, *dolcissimo.* *p* Till your im - age, . . *ten.*

pp with - in me, *dolcissimo.* *p* Till your im - age, . . *ten.*

pp with - in me, *dolcissimo.* *p* Till your im - age, . . *ten.*

pp with - in me, *p* Till your im - age, . . *ten.*

cres. ed accel. till your im - age, sud - den - ly Ri - sing there, *p* *ff*

cres. ed accel. till your im - age, sud - den - ly Ri - sing there, *p* *ff*

cres. ed accel. till your im - age, sud - den - ly Ri - sing there, a - woke a *mf*

cres. ed accel. till your im - age, sud - den - ly Ri - sing there, a - woke a *mf*

cres. ed accel.

Allegro con fuoco. *ff* *sf* \wedge

awoke a tu - mult Wild - - er than the

a - woke a tu - mult Wild - - er than the

tu - - mult, rising there, woke a tu - mult Wild - - er than the

tu - - mult, rising there, . . . a tumult Wild - - er than the storm at sea, a -

Allegro con fuoco. $\text{♩} = 120.$ *sf* \wedge

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines in a soprano, alto, and tenor/bass arrangement. The bottom two staves are piano accompaniment. The music is in 2/4 time with a key signature of two flats. It features dynamic markings of fortissimo (ff) and sforzando (sf), and an accent (^) over the first note of the second measure in the vocal lines. The piano accompaniment has a driving, rhythmic character.

p *cres.* *sen* *do.*

storm, . . . the storm at sea, . . . awoke a

storm, Your im - age ri - sing there, ri - sing there, a - woke a tu - mult

storm, Your im - age ri - sing there, ri - sing there, a - woke a tu - mult

ff sf \wedge *sf* \wedge

- woke . . . a tumult, woke . . . a tumult wild - - - er than the storm . . . at sea,

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines. The bottom two staves are piano accompaniment. The music continues with dynamic markings of piano (p), crescendo (cres.), and fortissimo sforzando (ff sf). It includes accents (^) and slurs over the vocal lines. The piano accompaniment features a consistent rhythmic pattern with some melodic movement in the right hand.

tu - mult wild - er, wild - er than the
 wild - er, wild - er, wild - er than the
 wild - er than the

Grandioso.
fff *sostenuto.*

storm at sea, a - woke a tu - - mult
 storm at sea, a - woke a tu - - mult
 storm . . at sea, . . . a - woke . . . a tu - - mult
 storm . . at sea, . . . a - woke . . . a tu - - mult

Grandioso.
fff *sostenuto.*

Molto allargando al fine.

wild - - er, wild - er than the storm, wild - er than the storm at
 wild - - er, wild - er than the storm, wild - er than the storm at
 wild - - er, wild - er than the storm, wild - er than the storm at
 1st BASSES.
 wild - er than the storm, wild - - - - er,
 2nd BASSES.
 wild - er than the storm, wild - - - - er than the

Molto allargando al fine.

sea, the storm at sea.
 sea, wild - er than the storm at sea.
 sea, wild - er than the storm at sea.
 wild - - - - er than the storm at sea.
 storm at sea.

TO MY FRIEND PERCY C. HULL, HEREFORD.

SERENADE

CHORAL-SONG FOR S.A.T.B.

ADAPTED FROM THE RUSSIAN OF MINSKY BY

ROSA NEWMARCH*

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 73, No. 2.)

Allegretto (comodo).

SOPRANO.

ALTO.

TENOR.

BASS.

Dreams all too brief, Dreams with-out grief, Once they are bro-ken,

Dreams all too brief, Dreams with-out grief, Once they are bro-ken,

Dreams all too brief, Dreams with-out grief, Once they are bro-ken,

Allegretto (comodo). ♩ = 100.

(For practice only.)

cantabile.

mf

A -

come not a-gain, Dreams all too brief, Dreams with-out grief,

come not a-gain, Dreams all too brief, Dreams with-out grief,

come not a-gain, Dreams all too brief, Dreams with-out grief,

cantabile.

mf

May be sung
a semitone higher

* By permission of Mr. Elkin Mathews.

7

- cross the sky the dark clouds sweep, And all is dark and

Since glad dreams haunt your slum-bers deep, Why should you scat-ter them in

Since glad dreams haunt your slum-bers deep, Why should you scat-ter them in

Since glad dreams haunt your slum-bers deep, Why should you scat-ter them in

10

drear a - bove; The bare trees toss their arms and weep . . .

vain? . . . Once they are bro - ken, come not a - gain,

vain? . . . Once they are bro - ken, come not a - gain,

vain? . . . Once they are bro - ken, come not a - gain,

13

Rest on, and do not wake, dear Love.

Dreams all too brief, Once they are bro - ken, come not a - gain,

Dreams all too brief, Once they are bro - ken, come not a - gain,

Dreams all too brief, Once they are bro - ken, come not a - gain,

f *pp*

16

più mosso.
ppp

Since glad dreams haunt your slum - bers deep,

f *ppp* *più mosso.*

Dreams with - out grief, Since glad dreams haunt your slum - bers deep,

f *ppp* *più mosso.*

Dreams with - out grief, Since glad dreams haunt your slum - bers deep,

f *ppp* *più mosso.*

Dreams with - out grief, Since glad dreams haunt your slum - bers deep,

f *ppp* *più mosso.*

21

cres. molto. *allargando.* *ff*

Why should you scat - ter them . . in . . vain? . . .

cres. molto. *allargando.* *ff*

Why should you scat - ter them . . in vain? . . .

cres. molto. *allargando.* *ff*

Why should you scat - ter them . . in vain? . . .

cres. molto. *allargando.* *ff*

Why should you scat - ter them . . in vain? . . .

cres. molto. *allargando.* *ff*

Why should you scat - ter them . . in vain? . . .

cres. molto. *allargando.* *ff*

Why should you scat - ter them . . in vain? . . .

22

Tempo 1mo. *pp*

Tempo 1mo. *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

Tempo 1mo. *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

Tempo 1mo. *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

Tempo 1mo. *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

Tempo 1mo. *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

28

cantabile.
p
 Hap - py is he, when Au - tumn falls, Who
pp
 come not a - gain. Since glad dreams haunt your slum - bers deep, Why
pp
 come not a - gain. Since glad dreams haunt your slum - bers deep, Why
pp
 come not a - gain. Since glad dreams haunt your slum - bers deep, Why

The first system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a *cantabile.* marking and a *p* dynamic. The lyrics are: "Hap - py is he, when Au - tumn falls, Who". The second staff is another vocal line, also in treble clef, with lyrics: "come not a - gain. Since glad dreams haunt your slum - bers deep, Why". The third staff is a vocal line in treble clef with the same lyrics. The fourth staff is a vocal line in bass clef with the same lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a *p* dynamic.

31

feels the dream - kiss of the Spring; And hap - py he in
 should you scat - ter them in vain? . . . Once they are bro - ken,
 should you scat - ter them in vain? . . . Once they are bro - ken,
 should you scat - ter them in vain? . . . Once they are bro - ken,

The second system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are: "feels the dream - kiss of the Spring; And hap - py he in". The second staff is another vocal line in treble clef with lyrics: "should you scat - ter them in vain? . . . Once they are bro - ken,". The third staff is a vocal line in treble clef with the same lyrics. The fourth staff is a vocal line in bass clef with the same lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

34

pris - on walls Who dreams . . of free - dom's

come not a - gain, Dreams all too brief, Once they are bro - ken,

come not a - gain, Dreams all too brief, Once they are bro - ken,

come not a - gain, Dreams all too brief, Once they are bro - ken,

pp poco rit.

37

res - cu - ing; But woe to him who

come not a - gain, Dreams with - out grief. But woe to him who

come not a - gain, Dreams with - out grief. But woe to him who

come not a - gain, Dreams with - out grief. But woe to him who

ppp

41

cres. molto. *molto allargando.*

vain - ly calls Through sleep - less nights for ease from

cres. molto. *molto allargando.*

vain - ly calls Through sleep - less nights for ease from

cres. molto. *molto allargando.*

vain - ly calls Through sleep - less nights for ease from

cres. molto. *molto allargando.*

vain - ly calls Through sleep - less nights for ease from

46

Tempo 1mo.

ff pain !

ff *Tempo 1mo.* *p* *pp*

pain ! . . . Dreams all too brief, Dreams with - out grief,

ff *Tempo 1mo.* *p* *pp*

pain ! . . . Dreams all too brief, Dreams with - out grief,

ff *Tempo 1mo.* *p* *pp*

pain ! . . . Dreams all too brief, Dreams with - out grief,

Tempo 1mo.

49

Once they are bro - ken, come not a - gain.

Once they are bro - ken, come not a - gain.

Once they are bro - ken, come not a - gain.

(Hadley Green, 1914.)