

To Patric Ross

PHILLIDA



ANON

DAVID BRANSON

Allegretto

Voice

Piano

mp

My Phil - li - da keeps

dim. *mp*

si - lent, deep re - pose, The year com - mends her

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beau - ty as it goes, as it goes. —

dim.

dim.

Her cheek re - flects — the soft - ly blush - ing rose.

f

f

Her lip the cher - ry's cor - al shows, the cher - ry's

mf

mf

dim.

dim.

cor - al shows. —

poco rit.

poco rit.

mf a tempo

mp
From Win - ter's snow her

dim. *mp*

brow doth take its hue, And in her tress - es

dim. *mp*

Aut - umn flames a - new, flames a - new.

dim. *dim.* *p*

Her eyes now closed in sleep re - flect the gen - tian's blue,

p *dim.*

poco cresc. *mf* cresc.

And when she wakes, when she wakes, their beams my ar - dent

poco cresc. *f*

mp poco rit. dim.

fires re - new, my ar - dent fires re - new.

mp dim. poco rit.

mf a tempo

dim. poco rit. *p*

To Roger Quilter

DAVID BRANSON



THREE ELIZABETHAN POEMS

for Medium Voice with Piano

3/6 net

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BRANSON

I. THE MORTAL GLANCE

Words Anon.

Music by
DAVID BRANSON

PIANO

Con moto (♩ = 112-116)

mp poco cresc.

dim.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Con moto' with a quarter note equal to 112-116 beats. The dynamics start at mezzo-piano (mp) and gradually increase (poco cresc.) before ending with a decrescendo (dim.).

mp

Why canst thou not as oth - ers do, Look on me with un -

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line begins with a mezzo-piano (mp) dynamic. The piano accompaniment supports the vocal melody with chords and moving lines. The lyrics are: "Why canst thou not as oth - ers do, Look on me with un -".

poco cresc.

- wound - ing eyes, And yet look sweet, but yet not so,

poco cresc.

The second system continues the vocal and piano accompaniment. The vocal line has a mezzo-piano (mp) dynamic. The piano accompaniment features a decrescendo (dim.) dynamic. The lyrics are: "- wound - ing eyes, And yet look sweet, but yet not so,".

dim.

Smile, but not in kill - ing wise? Arm not thy gra - ces

The third system concludes the vocal and piano accompaniment. The vocal line has a decrescendo (dim.) dynamic. The piano accompaniment continues with chords and moving lines. The lyrics are: "Smile, but not in kill - ing wise? Arm not thy gra - ces".

to con - found, On - ly look, but not to

mf ten. *dim. poco rit.*

colla voce *dim. poco rit.*

wound.

a tempo

mp poco cresc. *dim.*

a tempo

Why should mine eyes see more in you Than they can see in

mp

all the rest? For I can oth - ers' beau - ties view

mp cresc. *mf*

mp cresc. *mf*

And not find my heart op-pressed. Oh, be as oth - ers

poco f

are to me Or let me, or let me

cresc. *f ten.*
cresc. *colla voce*

be more to thee.

p, *dim. poco rit.* *a tempo*
dim. *mp poco cresc.* *a tempo*

dim.
ril. poco a poco *pp*

II. THE WILY LOVER

Words by
THOMAS CAMPION

Music by
DAVID BRANSON

Andante

VOICE *p*
Thou art not fair, for all thy

PIANO *p*

red and white, For all those ro - sy or - na -

- ments in thee. *p* Thou art not sweet,

mp *p*

mp *mf*

— though made of mere de - light, — Nor fair nor sweet, un - less thou

cresc. *mf*

mp *cresc.*

pi - ty me. I will not soothe thy fan - cies. Thou shalt prove That

mf *mp* *mp* *cresc.*

mf *mp*

beau - ty is no beau - ty with - out love.

mf *mp* *cantabile*

mf poco appassionato

Yet love not me, nor seek thou to al - lure My thoughts with

mf

mp cresc.

beau - ty, were it more di - vine. Thy smiles and kisses I can-

mf *mp cresc.*

poco f

- not en - dure, I'll not be wrapped up in those arms of thine.

poco f *poco f*

mf *cresc.*

Now show it if thou be a wo - man right

mf *cresc.*

f *dim.* *mp*

Em - brace and kiss and love me in des - pite.

f *dim.* *mp* *dim.* *pp*

rit. assai

III. MUSIC

Words Anon.

Music by
DAVID BRANSON

Allegro assai *mf*

VOICE

PIANO

f *poco dim.*

Care, ——— thou wilt des - patch me, If Mus - - ic do not

cresc. *cresc.*

mf *cresc.*

match thee. So dead - ly thou dost sting me,

f *mp* *mp*

f *mp*

mf cresc. Mirth on - ly help can bring me. *f*

f *dim. e rit.*

meno mosso Hence, Care, thou art too cru - el, Come, Mus - ic, *a tempo*

mf *sf* *mp* *p*

come, Mus - ic, sick man's jew - el. His force

f *dim.* *mf*

had well nigh slain me,

mp But thou, *molto* but thou must now *ff* *poco allargando* sus -

- tain me.

mp *molto* *ff* *colla voce*

accel. *f a tempo* *più f*

dim. e poco rit. *mp*

To Cecile Lanyon

THE UNSEEN SPRING



A. E. HOUSMAN

DAVID BRANSON

Allegretto (♩ = 96)

Voice *mp*

'Tis

Piano *mp* gently rocking

time, I think, by Wen-locktown The gold-en broom should

blow. The hawthornsprink-led up and down Should

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charge the land with snow.

P P

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'charge' in 2/4 time, followed by a quarter rest, then 'the land' in 3/4 time, a quarter rest, 'with' in 2/4 time, and 'snow.' in 3/4 time. The piano accompaniment features a bass line with a half note 'P' in 2/4 time, followed by a quarter rest, then a half note 'P' in 3/4 time, and continues with chords in 2/4 and 3/4 time.

Spring will not wait the loiterers time Who stays so long a -

Detailed description: This system contains the next two measures. The vocal line continues with 'Spring will not wait' in 2/4 time, a quarter rest, 'the loiterers time' in 3/4 time, a quarter rest, 'Who stays' in 2/4 time, and 'so long a -' in 3/4 time. The piano accompaniment continues with chords in 2/4 and 3/4 time.

- way; So others wear the broom and climb The

cresc. cresc.

Detailed description: This system contains the next two measures. The vocal line continues with '- way;' in 2/4 time, a quarter rest, 'So others wear the broom and climb' in 3/4 time, and 'The' in 2/4 time. The piano accompaniment continues with chords in 2/4 and 3/4 time. Dynamic markings 'cresc.' are placed above the vocal line and below the piano line.

hedge - rows heaped with may. Oh

mf

poco rit.

P P

3

Detailed description: This system contains the final two measures. The vocal line continues with 'hedge - rows heaped with may.' in 2/4 time, a quarter rest, and 'Oh' in 3/4 time. The piano accompaniment continues with chords in 2/4 and 3/4 time. Dynamic markings 'mf' and 'poco rit.' are placed above the vocal line and below the piano line. The system ends with a fermata over the final chord. The page number '3' is centered below the system.

tar - nish late on Wen - lock Edge, Gold that I nev - er

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note on a B-flat, followed by eighth notes. The piano accompaniment starts with a half note chord in the right hand and a quarter note in the left hand. A dynamic marking of *mf* is placed below the piano part.

see; Lie long high snow-drifts in the hedge That

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note value for 'see;'. The piano accompaniment features more complex chordal textures. The time signature remains 3/4.

will not shower on me.

The third system shows the vocal line ending with a period. The piano accompaniment continues with a steady rhythmic pattern. A dynamic marking of *mf* is present. The time signature is 3/4.

dim.

The fourth system consists of piano accompaniment only. It features a series of chords and moving lines in both hands. Dynamic markings include *mp*, *p*, and *pp*. The time signature is 3/4.