
Compositions/Arrangements

Conservatory of Music and Drama

2016

Frederick May Songs

Mark Fitzgerald

Technological University Dublin, mark.fitzgerald@tudublin.ie

Follow this and additional works at: <https://arrow.tudublin.ie/aacomusrep>



Part of the [Composition Commons](#), [Musicology Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Fitzgerald, M. (2016). Frederick May Songs. Technological University Dublin. DOI: 10.21427/MZ17-BZ50

This Book is brought to you for free and open access by the Conservatory of Music and Drama at ARROW@TU Dublin. It has been accepted for inclusion in Compositions/Arrangements by an authorized administrator of ARROW@TU Dublin. For more information, please contact arrow.admin@tudublin.ie, aisling.coyne@tudublin.ie, gerard.connolly@tudublin.ie.



This work is licensed under a [Creative Commons Attribution-NonCommercial-Share Alike 4.0 License](#)
Funder: TU Dublin (DIT)

The Songs of Frederick May
(1911–85)

Edited & with an introduction
by Mark Fitzgerald

The Songs of Frederick May (1911–85)

© The Estate of Frederick May

© 2016 This edition of the songs Mark Fitzgerald

Cover picture: Seamus Murphy bust of Frederick May (1955) © The Estate of Seamus Murphy

A Dublin Institute of Technology publication

Printed by PB Print Solutions, Unit C, Damastown Court, Damastown Industrial Estate, Dublin 15

T: +353 86 2511640 **F:** +353 1 8220125 **E:** paul@pbprint.ie

Published in Dublin, 2016

This publication is published with financial assistance from DIT's Research Action Plan 2015 Seed Funding Scheme

Caution: All rights reserved. No part of this book may be printed or reproduced or utilized in any form or by any electronic, mechanical or other means, now known or hereafter invented including photocopying and recording, or in any information storage or retrieval system without permission in writing from the copyright holders.

This book is sold subject to the conditions that it shall not, by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated in any form of binding, or cover other than that in which it is published and without a similar condition, including this condition, being imposed on the subsequent buyer.

The CD is © Dublin Institute of Technology. All rights of the producer and of the owner of the works reproduced reserved. Unauthorized copying, hiring, lending, public performance and broadcasting of this recording prohibited. www.dit.ie/conservatory

Table of Contents

CD Contents	ii
Acknowledgements	iii
The Songs of Frederick May: Biographical Context	iv
Introduction to the Songs	vii
Songs for Voice and Piano	
Irish Love Song	2
Hesperus (after Sappho)	4
Spring	8
Drought	12
The Little Black Boy	14
I Sing of a Maiden	20
Herdsmen	22
April	24
Evening on Road, Dun Laoghaire	28
By the Bivouac's Fitful Flame	33
The Traveller	36
The Finch	38
Brimscombe	40
Communion	43
North Labrador	46
Garden Abstract	49
Dialogue	52
Four Romantic Songs for Tenor, String Quartet and Piano	56

CD Contents

1. Irish Love Song — Sinead Campbell Wallace (soprano) & Aoife O’Sullivan
2. Hesperus (after Sappho) — David Howes (baritone) & David Mooney
3. Spring — Sinead Campbell Wallace & Aoife O’Sullivan
4. Drought — Elspeth Hayes (mezzo soprano) & Varazdat Khachatryan
5. The Little Black Boy — Sinead Campbell Wallace & Aoife O’Sullivan
6. I Sing of a Maiden — Aoife Gibney (soprano) & Varazdat Khachatryan
7. Herdsman — Aoife Gibney & Varazdat Khachatryan
8. April — Elspeth Hayes & Varazdat Khachatryan
9. Evening on Road, Dun Laoghaire — David Howes & David Mooney
10. By the Bivouac’s Fitful Flame — David Howes & Mairead Hurley
11. The Traveller — David Howes & Mairead Hurley
12. The Finch — Sinead Campbell Wallace & Aoife O’Sullivan
13. Brimscombe — David Howes & Mairead Hurley
14. Communion — David Howes & Mairead Hurley
15. North Labrador — Elspeth Hayes & Varazdat Khachatryan
16. Garden Abstract — Sinead Campbell Wallace & Aoife O’Sullivan
17. Dialogue — Aoife Gibney & Varazdat Khachatryan
18. Four Romantic Songs for Tenor, String Quartet and Piano

Owen Gilhooly (tenor), Catherina Lemoni O’Doherty (piano) & the Vanbrugh Quartet
(Gregory Ellis—violin, Keith Pascoe—violin, Simon Aspell—viola, Christopher Marwood—
cello)

CD recorded in DIT Conservatory of Music and Drama, Rathmines Road, Dublin on 7 and 8
September 2015 Tracks 1, 3, 5, 10–14 & 16; 4 March 2016 Tracks 4, 8 & 15; 8 April 2016
Tracks 2, 6, 7, 9 & 17; 14 April 2016 Track 18

Recorded, edited and mastered by Ben Rawlins, produced by Kerry Houston

CD Reproduction: AllMedia for MPO Group

Acknowledgements:

A number of people have helped to make the creation of this edition of songs possible. My thanks to Hilary Jenkinson for her permission to use May's music, to Dr Bernard Meehan, Jane Maxwell and all the staff of the Trinity College Manuscripts and Archives Research Library for facilitating access to the May collection, to Garech Browne and the librarian of Luggalaw, Mary Hayes for granting access to the revised manuscripts of several of May's songs and to Lenora Schneller, Music Librarian at Sidney Cox Library Music and Dance, Cornell University.

I would like to thank the family of Seamus Murphy RHA (1907–75) and in particular Orla Murphy and Olan Marten for sourcing the photograph of Murphy's bust of Frederick May and for permission to reproduce it on the cover of this book.

I would like to acknowledge the Society of Authors as the Literary Representative of the Estate of James Stephens and John Masefield for permission to use their texts and my thanks also to Frances Summerville for permission to reproduce Seumas O'Sullivan's *The Herdsman*. Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material. The publisher apologizes for any errors or omissions in the above list and would be grateful for notification of any corrections that should be incorporated in future reprints or editions of this book.

My thanks to Lesley Bishop (Administrator Quartet and Choirs, RTÉ), Dr John Brannigan, Dr Patrick Devine, Dr Aylish Kerrigan, Aaron M. Lisec (Research Specialist at the Special Collections Research Center Morris Library Southern Illinois University), Daniel Řehák-Samek, Dr Adrian Smith and Jeff Walden (Archives researcher at the BBC Written Archives Centre) who all assisted my research for this project.

The CD which accompanies this book would not have been made without the generous assistance of the staff and students of DIT Conservatory of Music and Drama. Particular thanks to Mairead Hurley and Cliona Doris who agreed to support the project when I first proposed it. Sinead Campbell Wallace, Aoife Gibney, Elspeth Hayes, David Howes, Mairead Hurley, Varazdat Khachatryan, David Mooney and Aoife O'Sullivan all kindly undertook to learn and record the solo songs for free. Thanks are also due to the Vanbrugh Quartet, Catherina Lemoni O'Doherty and Owen Gilhooly for undertaking the recording of the Four Romantic Songs with which the disc finishes and to Marc Veinturier who was piano technician for each of the recording sessions. Finally but by no means least particular thanks to Ben Rawlins and Kerry Houston for their support throughout and for producing the CD.

This project was funded by DIT's Research Action Plan 2015 Seed Funding Scheme.

THE SONGS OF FREDERICK MAY

Biographical Context

Born in 1911, May began his music studies privately studying theory with John Larchet and piano with his wife before transferring to the Royal Irish Academy of Music (RIAM). Here he continued to study harmony and counterpoint with Larchet while Michele Esposito became his piano teacher. Esposito also looked over and advised on May's early attempts at composition.¹ From 1927 onwards May began making appearances as a pianist in both solo and chamber compositions, winning the Caroline Elisabeth Reilly Cup at the Feis Ceoil in 1928.

The year 1930 was an important one in May's development. McCullough Pigott and Co. published his *Irish Love Song* and he also performed another of his songs in public. More significantly, he was awarded the Esposito Cup at the Feis Ceoil and as a result of this he was nominated, on the recommendation of Ambrose Coviello, the adjudicator in the piano class, as the first recipient of a new scholarship prize worth £100 to be spent on the further study of piano.² In July he took his preliminary examination for the BMus at Trinity College Dublin before departing Dublin to utilise his scholarship in London. In September he enrolled at the Royal College of Music, choosing composition as his principal study. His teachers included Charles Kitson, Ralph Vaughan Williams, R. O. Morris and Gordon Jacob.³ Back in Dublin in October the Feis Ceoil board agreed to this flexible interpretation of the prize rules and allowed May to take piano as second study.⁴ His piano teacher was Edward Mitchell and he also studied conducting with W. H. Reed and Aylmer Buesst.

In 1931 he entered a song in the composition competition at the Feis but the adjudicator Hamilton Harty decided no first prize should be awarded, giving commendations to the entries of May and Elizabeth Maconchy.⁵ The Feis however did decide to renew his scholarship for a second year to enable him to continue his studies in London.⁶ He took his final TCD examination in December submitting a string quartet and on 10 December his

¹ Frederick May, 'Intermezzo' in Richard Pine and Charles Acton (eds.), *To Talent Alone: The Royal Irish Academy of Music 1848–1998* (Dublin: Gill and Macmillan, 1998), 391–2. In the 1958 broadcast *Composers at Work* the introduction also noted that 'In Esposito [May] found a constructive critic for his youthful attempts at composition.' Contemporary Music Centre recording RTÉ 09.

² National Library MS 34,915 /5, Feis Ceoil Minutes 29 May 1930.

³ I am indebted for this and the following information regarding May's time at the Royal College of Music to Mariarosaria Canzonieri, Assistant Librarian (Archives), Royal College of Music.

⁴ Feis Ceoil Minutes 23 October 1930.

⁵ Feis Ceoil Minutes 18 June 1931.

⁶ Feis Ceoil Minutes 2 July 1931.

degree was conferred.⁷ December also marked the opening of Padraic Colum's play *Mogu of the Desert* at the Gate Theatre for which May composed a substantial amount of songs and incidental music.⁸

During 1932 May's study was funded by the RCM's Foli scholarship and in October May was awarded the Octavia Travelling Scholarship, though it would seem that some of this was used to cover the remainder of May's sojourn at the RCM after the Foli Scholarship ran out at Easter of 1933.⁹ On 17 March 1933 there was a first orchestral run through of May's Scherzo for orchestra and it received its first public performance on 1 December when it was heard as part of the Patron's Concert.¹⁰ Between the months of May and October May composed his *Four Romantic Songs*, which received their premiere in London at a Macnaghten-Lemare concert on 22 January 1934.¹¹

At some point, probably in the second half of 1933, May followed in the footsteps of other Octavia Scholarship winners and, equipped with a letter of introduction from Vaughan Williams to Egon Wellesz, he travelled to Vienna.¹² One newspaper report suggests that he also travelled to Florence and Rome on his scholarship.¹³ The purpose of the scholarship was not just to enable a student to study with a master from abroad but was also meant to give students a chance to experience the musical and cultural life of Europe at a time when foreign travel was not as common. It is not clear how much time was spent in Vienna studying before his possible cultural tour of Italy, nor is it clear what format his studies might have taken. A Radio Éireann (RÉ) broadcast from 1958 merely states that while in Vienna May studied the music of Gustav Mahler and Hugo Wolf.¹⁴

It is clear that by the beginning of 1935 May had settled back in Dublin intent on forging a career for himself, giving piano recitals on radio and also performing a number of

⁷ I am indebted to Roy Stanley, Music Librarian at Trinity College Dublin for information regarding May's BMus.

⁸ See 'Mogu of the Desert: New Play at Gate Theatre', *Irish Times*, 28 December 1931. The title role was taken by Hilton Edwards while the role of the King of Persia was taken by the young Orson Welles. In the early 30s May sometimes performed one song from *Mogu*, 'Sweet Bird' in an arrangement for piano and voice. The original also contains a flute part.

⁹ For more regarding this see Mark Fitzgerald, 'Inventing Identities' in Mark Fitzgerald and John O'Flynn (eds.), *Music and Identity in Ireland and Beyond* (Farnham: Ashgate, 2014), 89–91.

¹⁰ John Evans's *Journeying Boy: The Diaries of the Young Benjamin Britten 1928-1938* (London: Faber, 2010), 135. The score for this composition is dated February 1933 but there also exists an earlier draft of the piece for strings (Violins I & II, Viola, Cello, Double Bass). Information regarding the Patron's Concert from Royal College of Music London Archives.

¹¹ Review, *The Times*, 26 January 1934. The programme also included music by Dorothy Gow (1893–1982), Alan Rawsthorne (1905–71) and Gerald Finzi (1901–56).

¹² For more regarding the debates about May's study in Vienna see Mark Fitzgerald, 'Inventing Identities'.

¹³ [Untitled] *Irish Independent*, 25 August, 1935: 4.

¹⁴ Contemporary Music Centre Recording RTÉ 09.

his own compositions. One of his songs won the composition competition at the Feis Ceoil though it has not been possible to establish which one.¹⁵ By the end of the year he was deputising at the Abbey Theatre for John Larchet and on 1 January 1936 he took up the position of Director of Music at the theatre.¹⁶ R  broadcast his *Four Romantic Songs* in October and in December Aloys Fleischmann performed May's Scherzo for Orchestra with the University Orchestra in Cork.¹⁷ At the end of 1935 May was in contact with Alban Berg and outlined plans to meet Berg when he travelled to Vienna in 1936 during his holiday period from his position at the Abbey.¹⁸ However, this meeting did not occur as Berg died on 24 December.¹⁹

May's duties at the Abbey were mainly centred around music provided during the interval by the Abbey 'orchestra'—in May's time this was generally a piano trio.²⁰ Occasionally he provided short pieces of original incidental music, usually to cover scene changes, but generally pre-existing music was used and he never had to provide anything as extensive as his music for *Mogu*. Apart from his theatre duties May was quite productive. In 1936 he composed what is today his best known composition, the String Quartet in C Minor. The following year saw a number of premieres; the song *By the Bivouac's Fitful Flame* was premiered at the Gate Theatre in April, the *Symphonic Ballad* was premiered by the BBC Wireless Orchestra under E Godfrey Brown in August and in December Fleischmann and his orchestra premiered the *Suite of Irish Airs* which Fleischmann had commissioned some time before. In 1938 May's *Spring Nocturne* was premiered by the R  Symphony Orchestra under Aloys Fleischmann as part of a concert of Irish music.

It is clear that May's time at the Abbey was not happy with interpersonal problems arising between May and the management throughout his tenure. He was even suspended for a period in Autumn 1937.²¹ A more serious problem was the emergence of significant mental health issues which resulted in a severe breakdown at the end of May 1938. He was treated at Stewart's Hospital until October, but did not return to the Abbey until January of 1939.²²

¹⁵ The Feis minutes and the press release take the trouble to give not just May's name but also the pseudonym he used for the competition and fail to give any indication regarding the title of the song.

¹⁶ *Irish Independent*, 1 January 1936.

¹⁷ 'Irish Composer's New Songs' in *Irish Press*, 19 October 1935 and untitled in *Irish Times*, 14 December 1935.

¹⁸  sterreichischen Nationalbibliothek F21.Berg. 1073 Brief Nr. 179/13-M/Har.

¹⁹ The *Irish Press* printed the news of Berg's death on 25 December while the *Independent* carried the news on 27 December.

²⁰ For further information see the Music at the Abbey website www.abbeytheatremusic.ie

²¹ See Abbey Theatre minutes <http://www.nuigalway.ie/abbeytheatreminutebooks/>

²² I am indebted to Joan Rapple, Freedom of Information Officer and Data Protection Officer, Stewarts Care Ltd. for this information.

May was to suffer further breakdowns throughout the following decades and undoubtedly these were a major factor in his eventual abandonment of composition. A further complication was his recourse to alcohol, something which became evident early in 1939.

The following months saw May gradually returning to composition, with some bits of incidental music provided for plays in April and August 1939. His song *The Traveller* was commended at the Feis Ceoil in 1940, and the settings of Bowes-Lyon, Gurney and Crane also date from this period. In 1941 he provided incidental music for Maxwell Anderson's play *Winterset* which was performed by the UCD Dramatic Society in March 1941. This work is related to *Spring Nocturne* and also his next major composition *Songs from Prison*, completed by early 1941 and premiered in December 1942 by the BBC. As a result of May's contacts with the BBC during this period they also broadcast a number of his songs and the Suite of Airs while Adrian Boult conducted a performance of his Scherzo in April 1942.²³ That year May composed the song *Dialogue* and the Lyric Piece for Strings. The later was premiered in February 1943 by the Dublin string Orchestra under Terry O'Connor, a date which marks a major hiatus in May's compositional career. While his works received occasional performances throughout the 1940s and his String Quartet finally received its premiere in 1948 given by the Martin Quartet in the Wigmore Hall, London, it would seem May effectively ceased original composition during this time. He was dismissed from the Abbey in 1948. A final attempt to return to composition was made in the early 1950s resulting in the orchestral work *Sunlight and Shadow* which was premiered in January 1956. Later work was confined to arrangements and the revision of earlier compositions.

Introduction to the songs

In creating this edition of May's songs the first decision that had to be taken was whether this should be a critical edition of all of May's extant songs with variants and revisions comprehensively presented or whether this should primarily be a performing edition of May's songs. As his vocal music has (with the exception of about three songs) been completely unavailable since May's death I decided that a simple performing edition of the songs would be preferable with one clear edition of each of the songs included. I also decided to eschew the idea of completeness for the sake of it and so I have excluded a number of juvenilia from the collection; anyone concerned with tracing May's development as a student can view these works and other student manuscripts in the Manuscripts and Archives Research Library,

²³ Frederick May file, BBC Written Archives Centre.

Trinity College Dublin. I have also excluded songs written as incidental music for the theatre such as his songs for Padraic Colum's *Mogu of the Desert*.

When composing songs May would first write the song out in rough draft, usually in pencil, and then make a neater performing copy. Later copies of the songs were frequently made to avail of particular performance opportunities. The condition of the surviving manuscript copies varies from song to song. In some cases early drafts and finished scores are available. In others only a single copy survives which may be a performing copy or a draft copy. For some songs multiple copies exist, occasionally providing us with further revisions or other discrepancies. It is clear that apart from having little concern for the legibility of his scores (partly perhaps due to the fact that he was frequently the pianist in performances) May was a somewhat careless copyist. By times the existence of multiple copies has helped me to ascertain where differences in pitches are due to careless copying rather than revisions, though in some cases this is not entirely clear cut.

In the mid 1970s with the encouragement of Garech Browne, who promised him £5 for each new song, May began making new copies of his songs, taking the opportunity to revise some of his early work.²⁴ Unfortunately, having written out five songs May then began to take the short cut of sending photocopies of the scores in Trinity College, even when the copy in question was far from legible (as is the case with *April*). Photocopies of four of these songs were also sent to Aloys Fleischmann in the hope of securing a performance from a young singer in Cork and are now part of the Fleischmann collection. At a late stage in this project I found there was a further collection of May's songs held in Cornell University. It is not entirely clear how the songs ended up there but it is believed they were part of the papers of Sir Keith Falkner.²⁵

In general I have tried to identify the latest version of each song as May's revisions usually resulted in a clarifying of the harmony and tightening of the structure. Frequently May's carelessness extends to the texts set, with various errors and changes made by the composer in copying the words of the song. In most cases I have altered the words to agree with the original literary text, particularly in cases where May's version no longer makes sense or where the meaning has become somewhat obscure.

May's songs can be divided into two main groups. The songs composed in Dublin and then London as a student form the first group while the second group consists of songs

²⁴ Garech Browne conversation with the author, 5 August 2015.

²⁵ Keith Falkner was a student of Henry Plunkett Greene and an established bass baritone on the London concert scene in the 1930s and 40s.

written after his return to Dublin, between 1935 and 1942. As May generally did not date his manuscripts it has not been possible to construct an exact chronology for the songs but it is possible to construct a rough chronology using a variety of sources and by examining the stylistic changes in the works.

Early Songs

May's papers in TCD include a large amount of juvenilia and student work including exercises in compositional technique undertaken in Dublin and London. Among these are a number of songs which are not included in this volume. The songs, *The Stolen Child* (Yeats), *Beautiful Deirdre*, *Molly my own Love*, *Sheep and Lambs* (Tynan) and *When Death to either shall come* (Bridges), all demonstrate the young May gradually coming to terms with the art of setting a text. In the case of *Beautiful Deirdre* May's teacher (presumably John Larchet) has honed in on the rudimentary piano accompaniment consisting of static chords and has suggested how May could enliven and vary it with a more pianistic figuration. The short Bridges setting with its somewhat incessant semiquaver accompaniment seems to be more concerned with his classical models than the text he is setting while the short *Star of England* (Anon) might make a pleasant addition to the Church Hymnal while not adding anything too memorable to this collection of songs. As representative samples of May's student period in Dublin I have included three songs which May himself seems to have valued more highly than his other efforts from this period, *Irish Love Song*, *Hesperus* and *Spring*.

Irish Love Song (1929 rev. 1970s)

This is a setting of a text by Lady Gregory which is based on the closing lines of *The Narrow Road*, an Irish language poem by Douglas Hyde. The version used by May is the free reworking which appears in *Poets and Dreamers: Songs and Translations from the Irish* and not her more direct translation which appeared in Eleanor Hull's *Poem Book of the Gael*.²⁶ John Larchet thought highly enough of this song to have it published in early 1930 by McCullough Pigott and Co.²⁷ May included the song in a portrait concert broadcast by Radio Éireann in 1941 along with a number of more recent songs. There are two copies in Trinity; the first draft and a revision with a more sophisticated piano part. At the end of the manuscript there is a further reworking of the piano part at bar 15. This second copy corresponds with the published version of the song.

²⁶ Lady Gregory, *Poets and Dreamers: Songs and Translations from the Irish* (Dublin: Hodges Figgis and Co. Ltd, 1903) and Eleanor Hull (ed.) *Poem Book of the Gael* (Chatto and Windus, 1913).

²⁷ Donncha Ó Dúlaing interview with Frederick May, *Three-O-One*, 18 February 1975. Contemporary Music Centre Library, uncatalogued.

In the 1970s May decided to revise the accompaniment slightly, simplifying and shortening the piano passage at bar 15 and making a smoother transition to the re-entry of the voice at bar 19. The piano part was also revised in bars 21–3 and a small rhythmic adjustment was made to the vocal line in bar 20. It is the revised version that appears in this volume. The 1930 publication is available in the National Library of Ireland.²⁸

Hesperus (1929)

In a radio interview with Donncha Ó Dúlaing in 1975 May described this song as being written when he was 18 and explained how he managed to obtain permission to use the text from James Stephens in person.²⁹ In May 1930 he was scheduled to make his first appearance as a composer at the RIAM's Students Musical Union (SMU) with performances of two songs, *Hesperus* and *Spring*, but in the event the singer Renée Flynn was taken ill and, instead, *Spring* was performed at a concert in the Gresham Hotel in June.

There are three manuscripts in TCD. The first is an early version with no introductory piano part and simpler rhythms. There are a number of corrections on this from May's teacher. The second is a revised draft with further corrections by his teacher while the third is a tidy copy of this manuscript. The revisions are mainly concerned with breaking up the static accompaniment and adding more rhythmic variety into the vocal line. The third copy has the pseudonym 'Opera' which suggests May entered this for a competition at some stage. I have used this copy as my main source.

Spring (1929)

This setting of the Thomas Nashe poem is simpler than the previous two songs but May seems initially to have regarded it more highly than his other early songs. Apart from the performance at the Gresham Hotel in June 1930 it was also performed by May after his return to Dublin in November 1935 at an SMU concert. On the other hand it is possible that it was retained in May's repertoire due to the contrast in mood it provides with much of the rest of his song output. Again there are a number of early sketches in Trinity with suggestions from his teacher regarding how he could make the accompaniment more pianistic and rhythmically interesting. I have used a copy with the pseudonym 'Taurus' as the basis of this edition.

Most of the remaining songs in this early period cannot be dated exactly. However, stylistically it is clear that the songs date from this time and the 1935 SMU concert included

²⁸ National Library of Ireland, Ir 780941 p 7.

²⁹ Donncha Ó Dúlaing interview with Frederick May.

performances of *Herdsman, I Sing of a Maiden* and *April* which gives a final possible date for their composition. The large scale of *The Little Black Boy* might at first suggest a somewhat later date, but harmonically this does not contain the sophistication of his later songs.

Drought (1931 rev. 1970s)

This song was composed in 1931 for a broadcast by Lennox Robinson in memory of Katharine Tynan who died on 2 April that year.³⁰ The script for the programme noted that the ink on the pages of the song ‘was hardly dry.’³¹ May’s decision to write a new song for the broadcast rather than submitting his old setting of *Sheep and Lambs* is indicative of the advancement May had made in the intervening period in compositional technique. The setting omits the final four lines (The wind’s wings are still, /Nothing stirs but the singing rill/And hearts that complain. /The leaves rustle before the rain.). Whether this decision was influenced by the short time May had to compose the piece is not known.

The creation of an edition of this song was particularly problematic as there are three copies in TCD and a further copy from the 1970s, with much variation of chords and pitches between the copies, frequently due to careless copying. While in some cases the differences are relatively minor in others, such as bar six, one has to choose between radically different versions. After much debate I have decided to follow the revised version which irons out some of the more abrupt harmonic shifts in the earlier copies, though it also contains some unusual passages of its own.

The Little Black Boy

There are three copies of this setting of William Blake’s *The Little Black Boy* in TCD, one of which (the latest) is transposed into E. There are some minor differences between the earliest copy and the second manuscript (which was the basis for the transposed version and the edition in this volume) as May revised short passages of the song (frequently marked in pencil on the first copy). These refer to bars 49, 64–5 and 79–80. The one point where I have departed from this copy of the score is bar 7 which in the first two manuscripts is in 3/4 (crotchet-minim in the vocal part with a rest on the third beat in the piano part). It is clear from the markings on the first score that May was not happy with this bar but was unsure how to improve it and it is only in the final transposed copy that he hits on the solution of changing this to a 2/4 bar. I have therefore altered the bar to 2/4 in this edition

³⁰ The broadcast also included a song by Rhoda Coghill entitled *The Weeping Babe*.

³¹ Lennox Robinson papers, 1/4/MSS 091 Series: Non fiction writings, 1919-1924: Box 12, Folder 2, III - Katherine Tynan, p. 9. Special Collections Research Center, Morris Library, Southern Illinois University Carbondale.

I Sing of a Maiden

Trinity holds the first sketches for this song along with a single neat copy which forms the basis of this edition. There is little difference between this and the sketch, but May originally considered being more specific regarding the use of pedal.

Herdsmen

There are four copies of this song in TCD, one of which is among the papers of the text author Seumas O'Sullivan.³² In the first manuscript May is clearly still working out the song and it contains two endings, the first in E flat and the second in C. At some point he then decided to revise the piece quite heavily and this version it would seem was entered into a competition under the pseudonym Europa. It is possible that this is the song with which May won the 1935 Feis competition (which would possibly also explain the choice of Irish text at a time when he seems to have concentrated on setting English poetry). In the revision which is used for this edition the vocal part is essentially unchanged (apart from the effect of re-barring and some slight note-length alterations) but the piano part is completely rewritten. The version in O'Sullivan's papers is a neat copy of this revised version. The order of the words 'trees' and 'rath' have been reversed by someone in O'Sullivan's copy.

April

This is a setting of Robert Bridges whose work May also used for a choral work around this time. The single manuscript in Trinity is a draft sketch which is extremely difficult to read and in some parts illegible. This edition has therefore been based on the considerably neater copy in Cornell University.

Four Romantic Songs

This work for tenor, string quartet and piano was composed between May and October 1933 and either marks the end of May's study period in London or is the first major work after his study there was complete.³³ The work was premiered in London on 22 January 1934 at a Macnaghton Lemare concert and received its Irish premiere on 19 October 1935 at an SMU concert at the Royal Irish Academy of Music with the English tenor Stuart Wilson, Nancie Lord, Petite O'Hara, Arthur Francks, Joseph Schofield and May himself on the piano. A broadcast of the work was made later the same day from the RÉ studio in Athlone. The work sets four English texts: two sonnets by John Masefield from *Lollingdon Downs*, Thomas

³² MS 4630-4649/3822

³³ The exact date May finished at the RCM is unclear but it would seem to have been at the summer of 1933.

Hardy's *Hap* and selected lines from D H Lawrence's *A Craving for Spring*. This edition is based on a surviving full score currently held by the RTÉ archive. TCD holds the sketch score for the work which was used to clarify pitches in the less legible passages of the full score.

The later songs:

May's later songs are a little easier to date, the exception being his setting of *Evening on Road, Dun Laoghaire*. *By the Bivouac's Fitful Flame* was premiered in 1937, *The Traveller* was composed for the 1940 Feis Ceoil composition competition and *Dialogue* was composed in 1942. In a letter to Sir Adrian Boult May described the Crane, Gurney and Bowes-Lyons settings as having been written 'immediately before *Songs from Prison*' which was completed in early 1941.³⁴ In this period May made a strong effort to get the BBC to perform some of his music, sending a number of his works to the Reading Panel for approval. He sent two batches of songs, the first one containing *Communion, Brimscombe, The Finch* and *North Labrador*. To these he added in a second group the other Bowes-Lyon and Crane settings (*Millpond* and *Garden Abstract*) and from his earlier songs *I Sing of a Maiden, Drought* and *April*.

Evening on Road, Dun Laoghaire

Irene Haugh's poem first appeared in *Poetry: A Magazine of Verse* in 1932 and was included with minor revisions in her volume *Valley of the Bells* the following year. Haugh had studied at the Royal Irish Academy of Music and wrote music criticism for a Dublin newspaper.³⁵ May was apparently a good friend of Haugh's brother Kevin who was Attorney General between 1940 and 1942 and subsequently a judge in the High and Supreme Courts.³⁶ May used the 1932 version of the text but his score contains a number of incorrect words and more oddly mangles the opening lines completely replacing 'No stones of ancient dwellings hold/Within their ruins life enclosed...' with 'No stones of ancient dwellings hold/or buried city, life enclosed...'. In this edition I have restored the original text. The sources consist of a score of the full song (with no title or indication of the text's author) and a separate page of corrections for bars 12–16, 17–20, 30, 44–5 and 49–50. These corrections have all been incorporated into this edition. The B natural in the vocal line in bar 22 is editorial as is the A flat in the piano right hand at 52 and the rhythm in the vocal part in bar 77. So far I have been

³⁴ BBC Written Archives Centre, Frederick May composer, File 1 1940–48.

³⁵ W J White, 'Irene Haugh' in Matthew Hoehn (ed.) *Catholic Authors: Contemporary Biographical Sketches*, vol. 2 (Newark New Jersey: St Mary's Abbey, 1952), 238.

³⁶ I am grateful to John Brannigan for alerting me to this connection.

unable to find any evidence that this song was publically performed in May's lifetime and the somewhat awkward writing in some parts of the song suggest that May might have intended a further reworking of the song but for some reason never got around to it.

By the Bivouac's Fitful Flame (1937)

This setting of Walt Whitman was premiered on 4 April 1937 in a song recital at the Gate Theatre. Trinity's holdings consist of a sketch and two copies, the second of which contains a number of revisions which have been outlined in pencil on the first copy. It would seem from the surviving sketch that May initially considered working out a proportional relationship between the 6/8 bar 8 and the surrounding bars but this was dropped when he wrote out the neat copies of the songs in favour of looser descriptions (*poco animato* and in the first version a *come prima* half way through bar 9). The main revisions centre on bars 16–18 where May decided to make the setting more effective by lengthening the note values in the vocal line and having a silent bar in the piano to mark the line 'they seem to be stealthily watching me'. The manuscript in Cornell is also a copy of this revised version.

The Traveller (1940 rev. 1970s)

This song was composed as an entry to the 1940 Feis Ceoil composition competition. The choice of Joseph Campbell's text ('Night, and I travelling' taken from his collection *The Mountainy Singer*) was due to a stipulation that year that the text had to be by an Irish writer. In the event May's song was commended with the first prize going to one Lindsay Seymour from Sussex who entered pieces into the competition most years throughout the 1930s and early 1940s.³⁷ For this edition I have relied on the 1970s revision which is slightly tighter and sparer than the first draft. The original version (in Trinity College) contains an extra bar for piano between bars 8 and 9 and some thicker chordal writing at the final line of text as well as various corrections and changes at the end of the manuscript. The D sharp on the second quaver in the right hand in bar 9 is editorial, while the left hand in bar 10 was deciphered with the help of the earlier TCD manuscript.

The Finch (c 1940) and Millpond (c 1940)

May made settings of two poems by Lillian Bowes-Lyon. To date I have been unable to track down a copy of the score of *Millpond*. An RÉ recording of *Millpond* survives with Tomás Ó Súilleabháin accompanied by May on piano. I originally considered making an edition from this recording however apart from the occasional difficulty in ascertaining elements of the

³⁷ National Library MS 34,915 /5 Feis Ceoil Minutes 1929–51.

piano part (which is recessed in the recording) after the opening the vocalist sings a number of lines which do not relate to the Bowes-Lyon text and indeed do not seem to make sense.³⁸ Whether this is a result of May's writing, due to mistakes he made in copying, a deliberate decision of May's or whether it is just an error which occurred in performance on live radio is impossible to ascertain without any copy of the score. I therefore decided to omit the piece from the collection.

For *The Finch* there are two copies, one in TCD and a 1970s revision. There are only very slight differences between these (such as the extra E flat on the fourth quaver and the C on the last quaver of the right hand in the first bar in the 1970s copy). The TCD copy has more details regarding the dynamics and is more legible in some places.

Brimscombe (c 1940) and *Communion* (c 1940)

The composition of these two settings of World War One poetry by Ivor Gurney was presumably inspired by the outbreak of the Second World War. *Brimscombe* survives in two copies, one at TCD and one from the 1970s. Both are essentially identical but the earlier TCD manuscript does not have the dynamics, phrasing, tempo indication and other details present in the later copy. May's inconsistent notation in the piano at bars 8–9 and 26–27 has been corrected. The later manuscript also clarifies that the note on the third beat of bar 20 in the vocal line is a D. In setting the text May omitted several words as well as the final two lines of the poem. Only one of these omissions seriously impinges on the meaning of the text. For some reason May omitted the word 'them' at bar 6 (instead 'through' appears under a crotchet tied to a quaver). In order to clarify the meaning of the text I have split the dotted crotchet into two separate notes with 'them' placed under the quaver.

A single neat copy of *Communion* survives in TCD and a second copy is held at Cornell. In the Cornell copy the left hand of the piano part in bar 2 is an octave higher and the penultimate quaver in the right hand at bar 15 is a crotchet. Otherwise the two copies are identical. This edition is based on the Trinity manuscript.

North Labrador (c 1940) and *Garden Abstract* (c 1940)

These two Hart Crane settings survive in single copies in TCD with a further copy of each in Cornell. *North Labrador* was performed on 7 January 1941 at the Gresham Hotel by Jean Nolan and Kitty O'Doherty. In May's manuscript at bar 22 he has altered Crane's text to 'there is only the shifting of moments'. I have changed this back to the original 'there is only the shifting moments' to restore the sense of this passage. The TCD manuscript contains a

³⁸ Contemporary Music Centre RTÉ 09.

number of errors in the closing bars; the upper part in 26–28 is an octave too low, the Es are missing from the bass in 28 and the final chords are incorrect. The Cornell manuscript corrects these errors and corresponds with what May played in his 1958 broadcast. Bar 19 of *Garden Abstract* was originally slightly different but then May revised this and rewrote the bar at the end of the song to eliminate a silence across both voice and piano. This also resulted in an alteration to the re-entry of the piano. Curiously the Cornell manuscript reverts to the original version of this passage in the vocal line. This edition utilises May's revision.

Dialogue (1942)

In 1942 May set this text by the Czech author Jaroslav Kvapil in a translation by Paul Selver from his *Anthology of Modern Bohemian Poetry*. This was apparently intended as the first of a number of settings of Czech poems but no other settings have survived.³⁹ TCD holds two copies of the song and a short sketch of the opening. There is also a neat copy at Cornell. The sketch shows two attempts at the beginning of the song in which the vocal line is the same as the final copies but the piano part is different. It is also a fourth higher than the two complete copies.

The two complete manuscripts consist of the pencil original draft and a later copy and are essentially the same though there are a number of copying errors in the second one (such as the first chord in bar 2 or the second chord in bar 14). In two places May altered the text – 'tracts' became 'tracks' and 'dead loneliness' became 'dread loneliness.' I restored the first of these but decided to leave the second as it is somewhat more effective and aligns more closely with May's setting. In the pencil copy bars 26–7 were originally written out a tone lower and beside them May made a note to transpose these bars up (without altering the surrounding bars). The left hand part in bar 26 is incorrect in the TCD copy but correct in the Cornell copy. The latter also adds a pedal marking in the final bars.

³⁹ For More see Daniel Samek, *Czech-Irish Cultural Relations 1900–50*, Ondřej Pilný (trans.) (Prague: Centre for Irish Studies, Charles University, 2009).

Songs for Voice and Piano

Irish Love Song

Lady Gregory (after the Irish of Douglas Hyde)

Frederick May

Andante con moto *mp*

Will you be as hard, Col - leen, as you are

Andante con moto *mp*

con pedale

5

qui - et? Will you be with - out pi - ty On me for ev - er?

9 **Meno mosso** *p*

Lis - ten to me, Noi - reen, Lis - ten, a - roon;

Meno mosso

tempo rubato *pp*

8^{vb} |

13

Put heal - ing on me From your qui - et mouth.

cresc. piu agitato e accel.

8^{vb} | 8^{vb} |

17 **Rall. Tempo I** *mp*

"I am in the lit-tle road That is dark and nar -

Rall. Tempo I

f *mp*

8^{vb} 3

21 *p*

- row, The lit - tle road that has led Thou - sands, thou-sands to

p *colla voce*

3

24

sleep."

pp

ped. *

Hesperus (after Sappho)

James Stephens

Frederick May

Andante Tranquillo

mp quasi recit.

Up -

p *f*

4

on the so-ber sky thy robes are spread, They drape the twi - light, veil on qui-et

mp sempre colle voce

Ped. *

7

veil, Un - til the lin - g'ringday-light all has fled Be - fore thee, mod-est god-dess,

10

sha-dow pale: The hushed andrever - ent sky Her di - a-dem of stars has lift - ed

pp

pp

Ped. *

13

high. The ten-der lamb, the blea-ting kid, the fawn,

Red. *

17

All that the sun-burnt day has scat-tered wide, Thou dost re-gath-er,

p

20

Poco rit.

hold-ing till the dawn Each flower and tree and beast un-to thy side:

Poco rit.

23

A Tempo

The sheep come to the pen, The

A Tempo

mf *p*

25

dreams come to the men, And to the moth-er's breast The ti-red child doth come and take his

28

rest.

31

Ev - ening gath - - ers ev - ry - thing

33

Scat-tered by the morn - ing, Fold for sheep and nest for wing,

36

Ev-ening ga-thers ev' - ry thing, Child to mo-ther, queen to king Run - ning at thy

This system contains measures 36, 37, and 38. The vocal line is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 38 ends with a repeat sign.

39

Molto Tranquillo

war - ning; Eve-ning gath - ers

Molto Tranquillo

This system contains measures 39, 40, 41, and 42. The tempo marking "Molto Tranquillo" is repeated above the piano part. The vocal line has a long rest in measure 39, followed by the lyrics "Eve-ning gath - ers". The piano accompaniment includes a triplet in measure 39 and trills in measures 40 and 41. Measure 42 ends with a repeat sign.

43

ev' - ry thing Scat - tered by the mor - ning.

This system contains measures 43, 44, and 45. The vocal line continues with the lyrics "ev' - ry thing Scat - tered by the mor - ning.". The piano accompaniment features a long melodic line in the right hand and a bass line in the left hand. Measure 45 ends with a double bar line.

Spring

Thomas Nashe

Frederick May

Vivace

mp

Spring, the sweet Spring is the year's plea-sant king; Then

9

blooms each thing, then maids dance in a ring, Cold doth not sting, the pret-ty birds do

16

sing, Cu-ckoo, jug - jug pu - we, tu-wit-ta-woo. The palm and

23

may make coun-try hou - ses gay, Lambs frisk and play, the shep - herds pipe all

29

day, And we hear aye birds tune this mer-ry lay, Cu-ckoo jug-jug, pu -

36

we, tu-wit-ta woo! *dolce* The fields breathe sweet, the

43

dai-sies kiss our feet, Young lo-vers meet, old wives a-sun-ning sit, In

49

ev'-ry street these tunes our ears do greet, Cu-ckoo jug-jug, pu - we, tu-wit-ta

56

woo! Spring, the sweet Spring!

pp

pp

8^{va}

Detailed description: This is a musical score for a voice and piano. The voice part is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "woo! Spring, the sweet Spring!". The dynamic marking *pp* (pianissimo) is placed above the first measure of the voice line. The piano accompaniment consists of two staves, treble and bass clefs, with a key signature of one sharp. The dynamic marking *pp* is placed below the first measure of the piano part. The piano part features a complex texture with many chords and moving lines. A marking "8^{va}" with a dashed line and a bracket indicates an octave transposition for the final measure of the piano part.

Drought

Katherine Tynan

Frederick May

Andantino

mp

The sky is grey-er than doves,

Hard-ly a zeph-yr moves,

Andantino

mp legato

Lit-tle voi-ces com-plain,

The leaves rust-le be-

fore the rain.

No thrush is sing-ing

now, All is still in the heart 'o the bough; On-ly the tremb-ling cry Of

16

young leaves mur - mur-ing thirst - il - y.

19

mp

mp

On-ly the moan and stir Of lit - tle hands in the boughs I hear,

mp

8^{va}.....

22

mf *p*

Beck-on-ing the rain to come Out of the eve-ning, out of the gloom—

mf *p*

The Little Black Boy

William Blake

Frederick May

Andante con espress.

mp My mo-ther

mp

sempre con pedale

6 bore me in the south-ern wild, And I am black, but Oh! my soul is white.

12 *p* White as an an-gel is the Eng - lish child, But I am black, as if ber - eav'd of

p

mp

18 *mp* light. My moth-er taught me un-der-neath a tree, And

f

mp

24

sit-ting down be - fore the heat of day, She took me on her lap and kiss-ed me, And,

Ped. *

29

Accel.

ff Piu mosso e espress

point-ing to the East, be - gan to say: "Look on the ris ing sun! there God does live, And gives His

Accel. Piu mosso e espress

Ped.

33

light, and gives His heat a - way; And

Ped. *

35

flowers and trees and beasts and men re-ceive Com-fort in morn-ing, joy in the

Ped. *

37

noon day.

con gran espress.

mp subito

Ped. *

41

Rit.

And

Rit.

46

A Tempo Primo

we are put on earth a lit-tle space, That we may learn to bear the beams of love;

A Tempo Primo

Ped. * Ped. * Ped. *

50

And these black bod-ies and this sun - burnt face Is but a

Ped. * Ped. *

54 *pp*
 cloud, and like a sha-dy grove.

58 *f*
 For when our souls have learn'd the heat to bear, The cloud will van-ish; we shall

61 *ff con gran espress.*
 hear His voice, Say-ing: 'Come out from the grove, my love and care, And

64 *Piu mosso*
 round my gol - den tent like lambs re - joice."

70

fff
mp subito

76

A Tempo Primo

mp

Thus did my moth-er say, and kiss-ed me, And thus I say to lit-tle

A Tempo Primo

mp

Red. *

82

Eng - lish boy: When I from black and he from white cloud free, And round the tent of

86

pp

God like lambs we joy, I'll shade him from the heat till he can

pp

91

bear To lean in joy up-on our Fath - er's knee;

96

p And then I'll stand and stroke his sil - ver hair, *tranquillo* And

102

be like him, and he will then love me.

108

I Sing of a Maiden

Anon.

Frederick May

Andante *quasi recit.* *Dolce*

I sing of a maiden that is mak-el-es; King of all kings To her son she

Andante *pp* *mp*

Una Corda con pedale *Tre Corde*

5 **Tranquillo**

ches. He came al so still There his mother was, As dew in A-pril that

9

fal- leth on the grass. He came al so still To his mother's bowr, As

12

dew in A-pril That fal- leth on the flour. He came al so still There his

16

mo-ther lay, As dew in A-pril That fal-leth on the spray

C 8vb

20 **Un poco piu mosso** *mp*

Un poco piu mosso *mp*

Mo-ther and mai-den Was

sf *p smorzando*

una corda

22 **Tempo Prima**

ne-ver none but she; Well may such a la-dy

Tempo Prima

p *tre corde*

24 *f* *pp*

God-des mo-ther be.

mf *f* *p* *pp*

Herdsman

Seumas O'Sullivan

Frederick May

Andante *p*

O Herds-man, dri-ving your slow twi___ light flock By dar-ken-ing mea-dow and hedge___

Andante *p*

5 *Red.* * *Red.*

___and grass - y rath, The trees stand shud-der- ing as you pass_ by;___

* *Red.* *

8 *p*

The sud-den-ly fal-ling si-lence is your path.

p *mf*

Red. *

11 *mf* *mp*

O-ver my heart too, the sha___dows are creep - ing, But

14

on my heart for - ev - er they will lie: O hap - py

mp

16

mea - dows and trees and rath_ and hed - ges, The twi - light and all its

f *mp*

r.h.

19

flock will pass you by.

pp

Ped. *

April

Robert Bridges

Frederick May

Vivace con impeto ed fuoco

Vivace con impeto ed fuoco

f

con pedale

3

3

4 *mf* *leggiere ben non troppo* *f* *mp*

Wan-ton with long de - lay the gay spring leap - ing com - eth; The

p *f*

3 3 3 3 3 3 3 3

Ped. *

7 *mf*

black - thorn star - reth now his bough on the eve of May:

p *mf*

3 3 3 3 3 3 3 3 3 3 3 3

Ped. * Ped. * Ped. * Ped. *

10 *p*
 All day in the sweet box - tree the bee for pleas - ure

p *murmurando*

Ped. **Ped.*

13 *mp dolce*
 hum - meth: The cu - ckoo sends a - float his note on the air all

mp dolce

* *Ped.* * *Ped.* *

17 **Tranquillo, un poco meno mosso**
 day. Now dew - y nights a - gain and

Tranquillo, un poco meno mosso

p *smorzando*

Ped. * *8vb* *8vb* *8vb*

21
 rain in gent - le shower at root of tree and flower have

8vb *8vb*

24

Tempo 1

f

quenched the win - ter's drouth:

Tempo 1

On high the

lh rh 3

lh rh 3

rh 3

f non legato

Ped.

27

hot sun smiles and banks of clouds up - tower In

3

3

mf cresc e energico

Ped.

*

30

bul - ging heads that crowd for miles the dazz - - ling

f

33

south.

ff sempre con fuoco

mf

Ped.

Evening on Road, Dun Laoghaire

Irene Haugh

Frederick May

Andante *mp*

No stones of an-cient dwel-lings hold, With - in their ru-ins life en-closed In

Andante *mp*

7 *mf* *pp*

such grey grav-i-ty as, oh, The si-lence of sub-ur-ban roads.

mf *pp* *ppp* *mp dolce*

13

3

Wrapped round in hou-ses life is there In star-ing priv-a-cy

20 *p dolente*

I stood up-on the curb, and in my soul Drear-i-ness sett-led down to

p dolente

25

brood. On - ly slow scales played On a pi-

28

Un poco rit.

an - o la - bor - ious - ly Knock'd a - gainst si - lence note by note Up and down in -

Un poco rit.

8^{vb}

31

A Tempo

ev - i - ta - bly. A cur - tain

A Tempo

3

34

rust - led from a win - dow, Flap - ping at me for - lorn be - low;

3

p

39

Dis-tant and un-seen, a lawn mower rolled mon - o-ton ous-ly to and fro.

un poco rit. dolce

Ped. *

44

A black - bird gur-gled in the pri-vet A song as

5 6

48

sweet as the eve - ning air; And through the tra-cer-y of trees The

p

5 6

Ped.

51

sky loomed pink and grey-ly fair.

3

Ped. *

55

61

Un-watch'd the night drew close and clos - er,

64

Close my sad-ness too un-til Sud-den - ly I saw the frail new moon Ap-

66

pear once more a mir - a - cle;

69

As thus it will rise up in Ac - hill In Ker - ry, or in

74

Don - e - gal. Sud - den and

77

beau - ti - ful as o - ver These roads and hou - ses, ov - er

80

all.

By the Bivouac's Fitful Flame

Walt Whitman

Frederick May

Andante *mp Intimo*

By the biv-ou-ac's fit - ful flame, A pro-cess-ion wind-ing a

Andante *mp*
con pedale

6 *poco animato*

round me, sol-emn and sweet and slow;— but first I note, The tents of the sleep-ing

9

ar - my, the field's and wood's dim out-line, The dark-ness, lit by

p una corda

12

p spots of kind-led fire, the si - - lence; *mp* Like a

mp

una corda

mp *tre corde* *5* *tre corde legato* *5*

14

phan-tom far or near an oc - cas - ion - al fig - ure mov - ing; The shrubs and

16

trees, (As I lift my eyes they

18

seem to be stealth-i-ly watch-ing me;) *un poco cresc. espress.* While wind in pro-cess - ion

un poco cresc. sempre cantabile *l.h.*

21 *p* *temeramente*

thoughts, O ten - der and won - drous thoughts, Of life and

24 *mf*

death, of home and the past and loved, and of those that are far a -

27 *mp* *rall.* *A tempo*

way; *rall.* *A tempo* A sol-emn and slow pro -

30 *p*

cess-ion there as I sit on the ground, By the biv ou-ac's fit - ful flame.

The Traveller

Joseph Campbell

Frederick May

Andante

p

Night, _____ and I trav'l - ling. _____

p

5

*cresc. più express**mf*

An op-en door by the way - side, Throw-ing out a shaft of warm yel-low

cresc.

mf

8

mp

light. A whiff of peat-smoke; A gleam of

mp

cresc.

3

11

*mf**mp calmo*

delf _____ on the dress - er with - in; A wo - man's voice croon - ing,

mf

dim.

mp

6

6

6

14

as if to a child.

6

dim.

17

p

I pass on in-to the dark - ness.

20

The Finch

Lillian Bowes-Lyon

Frederick May

Moderato e leggiero

mp

Moderato e leggiero A finch swung on a twig, that loved His ten-der weight and

4 *con pedale*

seemed to sing Long af-ter its lod-ger had re - moved; Oh comm-erce brief and dear as

mf espress.

8

Spring! I saw the twig lift a-gain

mp

12

light em-bow-ered, And the bird flit - ting to the wood With a

leggiero

14

breast as cool as though a cow-slip flowered;—

Ped. *

16

Un poco rit. teneramente

mf

They had done the year good.

L.H.

poco rit, più forte, colla voce

mp

mf

Ped.

*

A Tempo

19

A Tempo
8va

mp *mp*

Ped. *

Brimscombe

Ivor Gurney

Frederick May

Andante espressivo*mp*

One luck-y hour in mid - dle of my tir-ed-ness I came un-der the pines of the

Andante espressivo*mp*

4

poco cresc

sheer steep And saw the stars like stead - y cand-les gleam A - bove and through them

poco cresc

7

*mf**mp*

Brim-s-combe wrapped in sleep Such

*mf**poco dim**mp*

10

bod - y wear - i-ness and ug - li-ness Had gone be - fore, Such tir - ed ness to

14 *teneramente*

come on me: This per-fect mo-ment had such clem-en-cy That it my mem-or-y has all col-oured

dolce

18

since, For - get - ting the black-ness and pain so dri - ven

express

20

hence And the na - - ked up - lands from e - ven bram - ble

Una corda *Ped.* *

22 *mf* *mp*

free, That ringed-in hour of pines stars and dark

mf *mp*

Tre corde

25

em - in ence_____

The musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a half note G4, followed by quarter notes A4 and B4, and then a half rest. The lyrics "em - in ence" are written below the first three notes. The middle and bottom staves are for piano accompaniment. The middle staff features a complex texture of chords and triplets, with three triplets of eighth notes marked with a '3' and a slur. The bottom staff provides a bass line with sustained chords and some melodic movement, including a triplet of eighth notes in the final measure.

Communion

Ivor Gurney

Frederick May

Andante con espress

Andante con espress
mp con pedale

5 *mp con espress.*

Beau - ty lies so deep On all the fields,

No-thing for the eye But bless-ing yields Tall elms, greed-y of light, Stand

Ped. *

tip-toe. See The last light ling-er in Their tra-cer-y.

poco dim *p* *poco dim* *p* *mf*

16 *mp teneramente*

The guns are dumb, are still All e-vil noi-ses. The sing-ing heart in peace Soft-ly re-joi - ces,

21 *poco cresc.* *mf* *poco dim.* *mp*

On - ly un-sat - is - fied With Beau - ty's hung - er And sac - ra - men - tal thirst No - thing of an - ger.

25 *p senza espress.*

Mist wraiths haunt the

28 *mf*

path As day - light less - ens, The

mf tranquillo ben espress.

30 *poco dim a piacere* *niente*

stars grow clear-er, and My dead friend's pres-ence.

mf sonore

33

p L.H.

mp

Ped. *

Ped. *

North Labrador

Hart Crane

Frederick May

Maestoso e pesante

mf

A land of lean - ing

Maestoso e pesante

mf *mp*

4

ice Hugged by plas-ter-grey arch - es of sky, Flings it - self si - lent-ly

8

In - to e - ter - ni - ty.

pp *p*

11

mf cresc. poco a poco

"Has no one come here to win you, Or

sf *mf cresc. poco a poco*

14

left you with the faint - est blush Up - on your glit - ter - ing breasts?

16

f Have you no mem - or - ies, *ff* O Dark - ly Bright?"

19

dim.

22

Cold-hushed there is on - ly the shift - ing mo - ments That jour - ney toward no

24 *ff*

Spring, No birth, no death, no time nor sun In ans -

f *ff*

8^{va} 8^{vb}

26

wer.

smorz e pesante *mp*

8^{va} 8^{vb}

28

f

8^{va} 8^{vb}

Ped. *

Garden Abstract

Hart Crane

Frederick May

Piacevole e Comodo

mp

The ap - ple on its bough is her de-sire, Shin-ing sus-pens-ion,

mp *sempre legato e leggero*

4

mim - ic___ of the sun. The bough has caught her breath up,___ and her voice,

6

Dumb - ly ar - tic - ul - ate___ in the slant and rise Of

7

branch on branch a-bove her, blurs her eyes. She is

9

pris - on - er of the tree and its green fin - gers.

11

And so she comes to dream her - self the

non legato

13

tree, The wind poss - ess - ing her,

mf

non legato *mf*

14

wea - ving her young veins,

15 *f*

Hold - ing her to the sky and its quick blue,

16 *mf* *mp*

Drown - ing the fe - ver of her hands in sun - light. She has no

18

mem - or-y, nor fear, nor hope Be - yond the grass and

21

shad - ows at her feet.

Dialogue

Jaroslav Kvapil (translated by Paul Selver)

Frederick May

Andante *mp*

Lo, now the sun - set wanes, and far the path a -

Andante *mp* *p*

6 head. Where dost thou hast - en? *Calm* Grave - wards.

9 Tarr-y yet a space, Deep shall the night-time be, and wilt thou feel no

14 *p tranquillo*

dread? Lo, how the sky - line's purp - le blends with the stream's blue

18 *mf*

trace. _____ There are un - peop - led tracts, and far we have to

22 *mp*

fare. _____ To us God soft-ly speaks here in an earth - ly

27 *f piangendo*

guise. _____ Clutch of dread lone - li-ness has filled us with des -

31 *mp* *mp dolce* *mf cantabile*

pair. _____ O peace un - end - ing. _____ Come, we'll.

36

sleep 'neath star - - - y skies.

mp *p*

39

8va

ped. *

Four Romantic Songs
for Tenor, String Quartet and Piano

Four Romantic Songs

John Masefield, Thomas Hardy & D. H. Lawrence

Frederick May

Andantino

Musical score for the first system of 'Andantino'. The score includes parts for Tenor Solo, Violin 1, Violin 2, Viola, Violoncello, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The Tenor Solo part is marked with an 8. The Violoncello part is marked *p murmurando*. The Viola part has a *Solo* section starting in the third measure. The Piano part is marked *sotto voce*. The system consists of four measures.

Andantino

Musical score for the second system of 'Andantino'. The score includes parts for T. Solo, Violin 1, Violin 2, Viola, Violoncello, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The T. Solo part is marked with an 8. The Violoncello part is marked *p solo*. The Viola part has a *mf* section starting in the third measure. The Piano part is marked *mf*. The system consists of four measures.

10 **A**

T. Solo

Vln. 1

Vln. 2 *cantabile*

Vla.

Vc.

A

Pno.

mp *mf* *mp*

13

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

mf *p*

16

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

mf solo, ben marcato

mf sonore

mp

mf sonore

mp

mp ³sonore

mp ³sonore

mp ³sonore

19

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

- sul ponticello

sul ponticello

sul ponticello

22 **B**

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

f naturale

f naturale

f

25

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

ff

ff

ff

ff

27

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

f *sonore*

Ped. * *Ped.* * *Ped.* *

30

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

mf

Un poco rit.

Ped. *

33 **A Tempo**

T. Solo *mp*
If

Vln. 1

Vln. 2

Vla. *p*

Vc. *p murmurando*

A Tempo

Pno. *p sotto voce*

37

T. Solo
I could come a - gain to that dear place Where once I came, where

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Pno.

41 *express e sonore* **f** **C**

T. Solo Beau - - - ty lived and moved,

Vln. 1 *mf* *mp cantabile*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp cantabile*

Pno. *mf* *mp*

43 **p**

T. Solo Where, by the

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Ped. *

46 *f* *passionato*

T. Solo
 sea, I saw her face___ to face, The soul a - live by which the

Vln. 1 *p* *f* *passionato*

Vln. 2 *p* *f* *passionato*

Vla. *p* *f* *passionato*

Vc. *p* *f* *passionato*

Pno. *p* *f* *passionato*

49

T. Solo
 world___ has loved; If, as I stood at gaze a-mong the

Vln. 1 *p subito* 3

Vln. 2 *p subito* 3

Vla. *p subito* 3

Vc. *p subito* 3

Pno. *p subito*

52 *dolce*

T. Solo
8 leaves, She would ap-pear a - gain as once — be-

Vln. 1
3 *dolce* 3

Vln. 2
3 *dolce*

Vla.
3 *dolce* 3

Vc.
3 *dolce*

Pno.
dolce

55 **D**

T. Solo
mp fore, While the red herds - man gath - ered up his *p*

Vln. 1
mp 3 *p tranquillo*

Vln. 2
mp 3 *p tranquillo*

Vla.
mp 3 *p tranquillo*

Vc.
mp 3 *p tranquillo*

Pno.
mp *p tranquillo*

Un poco rit.

mp

57

T. Solo
sheaves, And brim ming wa - - ters trem - bled up the shore;

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
mp

Pno.
mp dim

Un poco rit.

mp dim

A Tempo

p

59

T. Solo
If, as I gazed, her Beau - ty that was

Vln. 1
p

Vln. 2
p

Vla.
p

Vc.
p
pizz. 3 3

Pno.
p
6 6
sempre con pedale

61

T. Solo

dumb, In that old time, be - fore I learned to speak, Would

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

63

T. Solo

lean to me and re-vel-a - tion come, Words to the lips and col - our to the

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

74

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

mp cantabile

p murmurando

Ped. *

78

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Tranquillo e un poco rit.

Ped. *

81

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

83 **Accel.**

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

85 **Moderato e Scherzando**

T. Solo *p*
 Death lies in wait for you, you wild_ thing in the wood,

Vln. 1
 pizz. *p*

Vln. 2
 pizz. *p*

Vla.
 pizz. *p*

Vc.

Moderato e Scherzando

Pno. *p leggiero*

8^{vb}-----|

8^{vb}-----|

T. Solo *mp*
 Shy-foot-ed beau-ty dear, half - seen, half - und-er stood,

Vln. 1
 arco

Vln. 2
 arco

Vla.
 arco

Vc.
 pizz.

Pno. *mp*

8^{vb}-----|

90

T. Solo *p*
 8 Glimpsed in the beech-wood dim and in the drop - ping fir,

Vln. 1

Vln. 2

Vla.

Vc.

Pno. *p*

92

T. Solo *mf*
 8 Shy like a fawn and sweet and beau - ty's min - is - ter.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* arco

Pno. *smorzando* *mf*

8^{vb}

94 **F**

T. Solo

Glimpsed as in fly - ing clouds by night

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

F

Pno.

p ma marcato

8^{vb} murmurando

96 *mf* *p* **Rit.**

T. Solo

the lit - tle moon, A won - der, a de - light, a pale - ness pass - ing soon.

Vln. 1

Vln. 2

Vla.

Vc.

Rit.

Pno.

mp *p*

Meno Mosso

p dolce

99

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

On-ly a mo-ment held, —

p dolce sotto voce

p dolce sotto voce

p dolce sotto voce

p dolce sotto voce

Meno Mosso

Pno.

pp

102

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

on-ly and hour seen, On-ly an ins-tant known in all life that has been, One

mp

p

mp

mp

mp

mp

105

T. Solo

ins- tant_ in the sand to drink that gush_ of grace, The beau_ ty of your

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

108

T. Solo

way, the mar - - vel_ of your face.

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

f quasi recit.

G

G

T. Solo

Staff for T. Solo, showing rests for the first four measures and a sharp sign at the end.

Vln. 1

Staff for Vln. 1, featuring a triplet of eighth notes, a slur, and a triplet of eighth notes. Includes the marking *cantabile* and *p*.

Vln. 2

Staff for Vln. 2, featuring a triplet of eighth notes and a slur. Includes the marking *p*.

Vla.

Staff for Vla., featuring a triplet of eighth notes and a slur. Includes the marking *p*.

Vc.

Staff for Vc., featuring a slur and a triplet of eighth notes. Includes the marking *p*.

Un poco rit.

Adagio

Pno.

Piano staff with two systems. The first system has rests. The second system starts with *p dim. smorz.* and includes pedal markings: *8^{vb} Ped.*, ** 8²⁴ Ped.*, and ***.

Tempo Primo

T. Solo

Staff for T. Solo, showing rests for the first four measures and a sharp sign at the end.

Vln. 1

Staff for Vln. 1, showing rests for the first four measures and a sharp sign at the end.

Vln. 2

Staff for Vln. 2, showing rests for the first four measures and a sharp sign at the end.

Vla.

Staff for Vla., showing rests for the first four measures and a sharp sign at the end.

Vc.

Staff for Vc., showing rests for the first four measures and a sharp sign at the end.

Tempo Primo

Pno.

Piano staff with two systems. The first system has *mp leggiero* and a slur. The second system has a triplet of eighth notes and a slur. The bottom line has six sixteenth notes grouped by a slur, with a '6' below each group.

119

T. Solo *p* Death lies in wait for you, but

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

121

T. Solo *quasi recit.* few short hours he gives; I per-ish e-ven as you by whom all spir - it

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p* arco

Vc.

Pno. *colla voce*

Ped. 6 * 8^{va} Ped. *

124

T. Solo *f*

lives, Come to me, spir-it, come, and fill my hour of breath With hours of

Vln. 1 *arco* *molto cresc.* *f*

Vln. 2 *arco* *molto cresc.* *f*

Vla. *molto cresc.* *f*

Vc. *molto cresc.* *f*

Pno. *f*

127

T. Solo *ff* *Rall.* *mf* *Andante* *mp*

life in life that pay no toll to death.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff* *mf* *p* *pp*

I
137

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

I

Pno.

Agitato

mf *f*

6 6 6 6 6 6

3 3

8^{vb} - -]

140

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

mp

3 3 3 3 3 3

mp

6 6 3 6 6 3

143

T. Solo *p quasi recit*
If but some venge-ful god would

Vln. 1 *ff* *p*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *p*

Pno. *ff* *mf* *ff* *p*

8

8^{vb}

Più mosso e con fuoco

T. Solo *f*
call to me From up the sky, and laugh: "Thou

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Pno. *f* *sf*

8

8^{vb}

con pedale

150

T. Solo

suf - - - fring thing,

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

152

T. Solo

mf Know that thy sor-row is my *f* ecs-tas-y,— *mp* That thy love's loss is

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

J

155 *f*

ff

Rall.

T. Solo

my hate's prof - i - ting!"

Vln. 1

f *ff* 3 3 3 3

Vln. 2

f *ff* 3 3 3

Vla.

f *ff*

Vc.

(tr) *f* *ff* 3

Pno.

f *ff* **Rall.**

158 **Andante**

T. Solo

Then would I bear it, clench my-self, and

Vln. 1

p 3

Vln. 2

p 3 3

Vla.

p 3

Vc.

pizz. *p* 3 3

Pno.

Andante *p*

160

T. Solo

die, Steeled by the sense of ire un - mer - i - ted;

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

8va

162

T. Solo

Half eased in that a Pow - er - ful - ler than I Had willed and

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

p legato

164

T. Solo
me - ted me the tears I shed.

Vln. 1
tr 3

Vln. 2
tr 3

Vla.
tr 3

Vc.
arco
tr 3

Pno.
3

166

T. Solo
But not so. How ar-rives it joy lies slain, And

Vln. 1
ff 3 *p dolente* tr 3

Vln. 2
ff 3 *p* tr 3

Vla.
ff 3 *p* tr 3

Vc.
ff 3 *pizz.* 3

Pno.
ff 3 non legato

8^{vb}

169

T. Solo

why un-blooms the best hope e - ver sown?

Vln. 1

Vln. 2

Vla.

Vc.

K

171

T. Solo

mf

Crass Cas - u-al-ty ob-structs the sun and

Vln. 1

Vln. 2

Vla.

Vc.

pp *mf* *sfp*

pp *mf* *sfp*

pp *mf* *sfp*

pp *mf* *sfp*

K

Pno.

f feroce *mf*

ben marcato e sostenuto

8^{vb}

173

T. Solo

rain, And di - cing Time for glad - ness casts a

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

175 *ff*

T. Solo

moan...

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

ff 3

ff 3

ff 3

ff 3

ff 3

allargando

(8)

177 *Senza Misura - Ad libitum*

T. Solo
8
These pur-blind Doom-sters had as read-i - ly strown Bliss-es a bout my pil-grim-age as

Vln. 1
pizz.
ff

Vln. 2
pizz.
ff

Vla.
pizz.
ff

Vc.
pizz.
ff

Pno.
(8)---|

179

T. Solo

pain.

Vln. 1
arco
mp piangendo

Vln. 2
arco
mp piangendo

Vla.
arco
mp piangendo

Vc.
arco
mp piangendo

Pno.
mp piangendo
p smorzando
8vb

182

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

L

184

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

L

Più mosso

187

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Più mosso

Pno.

190

Ad libitum senza misura

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

193

Allegro Apassionato

mf con passione

T. Solo

8
Come, bubb - ling,

Vln. 1

Vln. 2

Vla.

Vc.

Allegro Apassionato

Pno.

sf mf
tr

195

T. Solo

8
surg - ing tide of sap! Come, rush of cre -

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

tr

198

T. Solo
a - tion! Come, life! surge through this

Vln. 1
Senza sord.
f

Vln. 2
Senza sord.
f

Vla.
f 3

Vc.
f 3

Pno.
f *p*
Ped.

201

T. Solo
mass of mort - i - fi - ca - - tion!

Vln. 1

Vln. 2
fp

Vla.
fp

Vc.

Pno.
ff

M

M

*

204 *mp ben agitato*

T. Solo *8*

I want the fine, kind-ling wine-sap of spring, Gold, and of in-con - ceiv-a-bly fine,

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

209

T. Solo *8*

quint-ess-en - tial bright - ness,

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

213 *p* *mf*

T. Solo
rare al-most as beams, yet o-ver-whel-ming-ly po-tent,

Vln. 1
Vln. 2
Vla.
Vc.

Pno.

217 *f*

T. Solo
Strong like the great-est force of world-bal-an-cing.

Vln. 1
Vln. 2
Vla.
Vc.

Pno.
p *f*
Ped. * Ped. * Ped. *

N

220

mp sempre espress.

T. Solo

This is the same that

Vln. 1

Vln. 2

Vla.

Vc.

N

Pno.

T. Solo

224

picks up the harvest of wheat and rocks it, tons of

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Un poco rit.

227

T. Solo
8 grain, on the rip - en - ing wind;

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

f

Un poco rit.

231

A Tempo

free and rhapsodic

T. Solo
8 the same that dang-les the globe - shaped plei - ads of fruit

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

mp

A Tempo

234

Un poco rit.

O A Tempo

T. Solo
tempt - ing-ly in mid - air, be - tween a play - ful thumb and fing - er;

Vln. 1

Vln. 2

Vla.
arco

Vc.

Un poco rit.

O A Tempo

Pno.

tr

tr#

Ped.

238

T. Solo
oh, and sud - den-ly, from out of no - where, whirls the pear - bloom up -

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

* Ped.

* Ped.

242

T. Solo *f*
 on us, and ap-ple and al-mond and a - pri-cot and quince - blossom,

Vln. 1 *f*
 Vln. 2 *f*
 Vla. *f*
 Vc. *f*

Pno. *f*

245

Tempo Rubato - senza misura

T. Solo
 storms and cum - u - lus clouds of all im - ag - in - a - ble blos-som a-bout our be -

Vln. 1 *ff*
 Vln. 2 *ff*
 Vla. *ff*
 Vc. *ff* pizz.

Tempo Rubato - senza misura

Pno. *ff*

257

T. Solo *mf* I wish it were spring, thund'r - ing

Vln. 1 *fff* *mf*

Vln. 2 *fff* *mf*

Vla. *fff* *mf*

Vc. *fff* *mf*

Pno. *mp* *Red.*

260

T. Solo *Q* *Animando* *f* *Espressivo* del - i - cate, ten - der spring. Oh, in the

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Pno. *Q* *Animando*

263

T. Solo

spring, the blue - bell bows him down for

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

265

T. Solo

ve - ry ex - u - ber-ance, ex - ul - ting

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Allargando

267

T. Solo

with se - cret warm ex - cess,

Vln. 1

Vln. 2

Vla.

Vc.

Allargando

Pno.

269

T. Solo

ff

bowed down with his in - ner mag -

Vln. 1

Vln. 2

Vla.

Vc.

ff

Pno.

R

Rall.

271 *fff*

T. Solo

nif - i - cence!

Vln. 1 *fff* *ff*

Vln. 2 *fff* *ff*

Vla. *fff* *ff*

Vc. *fff* *ff*

Pno. *ff* *f*

R **Rall.**

276 **Meno Mosso**
mp espres.

T. Solo

Ah come, come quick-ly spring!

Vln. 1 *mp* *p*

Vln. 2 *p*

Vla. *mp* *p*

Vc. *p* *pizz.*

Pno. **Meno Mosso**

281 *mf* *mp*

T. Solo
Come and lift us towards our cul-min a-tion, we myr-i-ads; Come, and lift us to our

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* arco pizz.

Pno. *p*

286 *mf* *p* **S**

T. Solo
end, to blos-som, bring us to our sum-mer, we who are win-ter wear - y in the

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Pno. *mf* *p* **S**

Un poco rall

A Tempo

291 *pp* *p* Free and rhapsodic

T. Solo
win - ter of the world. Come mak - ing the

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Un poco rall

A Tempo

Pno. *p* *p*

294

T. Solo
chaf - finch nests hol - low and cos - y,

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

296

T. Solo

come and soft - en the wil - low buds till they are

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

298

T. Solo

puffed and furred, then blow them o - ver with

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

300

T. Solo
gold. Come and ca -

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

302

T. Solo
jole the gawk - y colt's - foot flowers. Let the

f *mf*

Allegro Passionato

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

f *mf* *cresc.*

Allegro Passionato

Ped.

314

T. Solo

to a rud-dy vio - let, in - cip - ient

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Ped.

* Ped.

U

318

T. Solo

purp - ling towards sum - mer in the

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

ff

ff

U

Pno.

ff

* Ped.

*

321

T. Solo
world of the heart of man.

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

ff

Red.

* *Red.*

327

V **In Tempo un piu tranquillo**

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

V **In Tempo un piu tranquillo**

Pno.

*

333

T. Solo

Staff for T. Solo, showing rests for the first six measures and a final measure with a fermata.

Vln. 1

Staff for Vln. 1, starting with a *p* dynamic and ending with a *pp* dynamic. The staff contains a melodic line with a fermata at the end.

Vln. 2

Staff for Vln. 2, starting with a *p* dynamic and ending with a *pp* dynamic. The staff contains a melodic line with a fermata at the end.

Vla.

Staff for Vla., starting with a *p* dynamic and ending with a *pp* dynamic. The staff contains a melodic line with a fermata at the end.

Vc.

Staff for Vc., starting with a *p* dynamic and ending with a *pp* dynamic. The staff contains a melodic line with a fermata at the end.

Pno.

Piano accompaniment staff, marked *p tranquillo*. It features a sustained chordal texture with a *8^{va}* marking above the treble clef and a *8^{vb}* marking below the bass clef. The texture consists of sustained chords in both hands, with a fermata at the end.