

Dedicated to W. A. M.

The Dying Lover

John Dryden
(1631 - 1700)

William E. Thomas
(1867 - 1946)

Andante ♩ = 80*

5

mf

Go, tell A-myn - ta, gen - tle swain, I will not die nor dare com - plain.
*would**

9

cresc.

Thy tune - ful voice with num - bers join, Thy words will more pre - vail than mine;
voice

*Dryden's original text.

Twilight

(From the manuscript book of Julia Kearins - 1904)

Words & Music:
Moses Hamilton Hodges
(1869? - 1930?)

(Gently)* ♩. = 66*

Now as twi-light shades are fall - ing

(mf) *mp* *p* *pp legatissimo*

a due Ped.

Detailed description: This system contains the first five measures of the piece. The vocal line begins with a whole rest for the first three measures, followed by a melodic phrase starting on G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics are marked as mezzo-forte (mf), mezzo-piano (mp), piano (p), and pianissimo (pp) with the instruction legatissimo. A 'pedal' symbol is placed below the first measure, with a line extending to the right.

6

Lay thee down to sleep my child. There to dream of an - gels sing - ing,

Detailed description: This system contains measures 6 through 9. The vocal line continues with a melodic phrase starting on G4. The piano accompaniment continues with chords and single notes. The dynamics remain consistent with the previous system.

10

And no harm shall thee be - guile. — An - gels will pro - tect thee, dar - ling,

p *p*

Detailed description: This system contains measures 10 through 13. The vocal line continues with a melodic phrase starting on G4. The piano accompaniment includes some doublets (marked with a '2') in the right hand. Dynamics are marked as piano (p). The piece concludes with a final chord in the piano part.

Dedicated to Chaddie
Love's Entreaty

Kathleen Beauchamp
 (Katherine Mansfield)
 (1888 - 1923)

Vera Beauchamp
 (1885 - 1974)

Moderato* ♩ = 116*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderato*' with a metronome marking of ♩ = 116*. The vocal line begins with a rest for three measures, then enters with the lyrics: 'Lov'st thou me, or Lov'st me not Whis-per and do not'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests and chords in the left hand. Pedal markings are present under the bass line.

7

Second system of the musical score, starting at measure 7. The vocal line continues with the lyrics: 'fear; Let me not wait thine an-swer, love, the time to'. The piano accompaniment continues with similar rhythmic patterns. A pedal marking is visible under the bass line.

12

Third system of the musical score, starting at measure 12. The vocal line has the lyrics: 'part draws near.'. The piano accompaniment continues. A key signature change to two sharps (F#, C#) occurs at the end of this system. Pedal markings are present under the bass line.

My Heart's Oppressed

Johann von Goethe
(1749 - 1838)
(From 'Faust')

Alice Forrester (Mackay)
(1870 - 1940)

Andante moderato ♩ = 80*

The piano introduction consists of three measures in 4/4 time, key of D major. The first measure starts with a piano (*p*) dynamic, followed by a second measure also marked *p*, and a third measure marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand.

4 *mf*
My heart's op - press'd, My peace is

The first vocal line begins at measure 4 with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic and includes the instruction *p ben marcato* in the second measure.

7 *mf*
o'er, I have no rest, no, ne-ver more; The world's a

The second vocal line begins at measure 7 with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

Dithyramb

(Song for Contralto - 1925?)

Anon.

Warwick Braithwaite
(1896 - 1971)

Adagio ♩ = 60*

The first system of the musical score is in 3/4 time. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a piano (*pp*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand. The dynamics progress from *pp* to *cresc.* (crescendo) and then to *ff* (fortissimo). The system concludes with a *f* (forte) dynamic and a *dim.* (diminuendo) marking. The lyrics "I will live" are written under the vocal line.

The second system begins at measure 5. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a *mf* (mezzo-forte) dynamic. The system includes a *rit.* (ritardando) marking and a *a tempo** marking. The lyrics "so that my soul will no - bler be," are written under the vocal line. The piano accompaniment features a *ppp* (pianissimo) dynamic marking.

The third system begins at measure 9. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a *ppp* dynamic and includes several triplet markings (indicated by a '3' over the notes). The lyrics "Thou will love for thy spi-rit dwells in e-" are written under the vocal line.

Vier Lieder für Bariton aus Ernst Tollers 'Vormorgen'

I. Spaziergang der Sträflinge (Dem Andenken des erschossenen Kameraden Wohlmut, München) (January 1925)

Ernst Toller
(1893 - 1939)

Paul Schramm
(1892 - 1953)

Gemessen ♩ = 92*

p

Sie schlep-pen Zel - len

p

mit wenig Pedal

mit in stump-fen Blic-ken Und stol-tern wie ge - blen-det im Quad-rat. Ge-hetz-te, die im

mf

mf m.g.

Stein-ver ließ er-stic-ken, Ge-hetz-te, die ein Pa - ra-graph zer-trat.

f

ff

Dedicated to Madame Cyril Towsey
Horses of the Dawn
(1928)
(Originally in C Minor)

Marieda Batten
(1875 - 1933)

Mary Brett
(1887 - 1974)

Moderato ♩ = 80*

8

The soul is free; no bonds of Time nor Space— Hedge it a-round with

14

fet-ters forg'd at birth, Then shall I try to

19

stay its wing - èd race, Or hold it in the

Meno mosso

Three New Zealand Bird Songs

C. R. Allen
(1885 - 1962)

1 - Tui

Doris A. Prentice
(1895 - 1986)

Tempo rubato

The piano introduction consists of two staves in 4/4 time. The first staff has a treble clef and the second has a bass clef. The music features several triplet patterns. The first measure is marked *p mystically* with a triplet of eighth notes. The second measure is marked *pp* and labeled '(A Tui call)'. The third measure is marked *pp* with a triplet of eighth notes and labeled '(Another call)'. The fourth measure is marked *ppp legato* with a triplet of eighth notes. The piece concludes with a final triplet of eighth notes in the bass staff.

This section begins at measure 7. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line starts with the lyrics 'Tu-i!...' and 'Tu - i thros - sel sang...'. The piano accompaniment includes the instruction *ad lib.* in the bass staff. Dynamics include *p*, *pp*, and *ppp*.

This section begins at measure 14. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has the lyrics 'May-be such a car-ri-l-on ov-er Ar-thur's ta-ble rang...'. The piano accompaniment features a triplet of eighth notes in the treble staff. The piece ends with a final measure in 4/4 time.