

John Webber

FIVE SONGS

Lewis Carroll
Edgar Allan Poe
William Wordsworth
Elizabeth Barrett Browning
Alfred Tennyson

for high voices and piano

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200502

WEBBER MUSIC - ITHACA- NEW YORK

FIVE SONGS

I
The Walrus and The Carpenter
Lewis Carroll 1832-1898
(from *Through the Looking-Glass and What Alice Found There*, 1872)

The sun was shining on the sea,
Shining with all his might:
He did his very best to make
The billows smooth and bright--
And this was odd, because it was
The middle of the night.

The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done--
"It's very rude of him," she said,
"To come and spoil the fun!"

The sea was wet as wet could #####be,
The sands were dry as dry.
You could not see a cloud, because
No cloud was in the sky:
No birds were flying overhead--
There were no birds to fly.

The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand:
"If this were only cleared away,"
They said, "it would be grand!"

"If seven maids with seven mops
Swept it for half a year.
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,
And shed a bitter tear.

"O Oysters, come and walk with us!"
The Walrus did beseech.
"A pleasant walk, a pleasant talk,
Along the briny beach:
We cannot do with more than four,
To give a hand to each."

The eldest Oyster looked at him,
But never a word he said:
The eldest Oyster winked his eye,
And shook his heavy head--
Meaning to say he did not choose
To leave the oyster-bed.

But four young Oysters hurried up,

All eager for the treat:
Their coats were brushed, their faces washed,
Their shoes were clean and neat--
And this was odd, because, you know,
They hadn't any feet.

Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more, and more, and more--
All hopping through the frothy waves,
And scrambling to the shore.

The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.

"The time has come," the Walrus said,
"To talk of many things:
Of shoes--and ships--and sealing-wax--
Of cabbages--and kings--
And why the sea is boiling hot--
And whether pigs have wings."

"But wait a bit," the Oysters cried,
"Before we have our chat;
For some of us are out of breath,
And all of us are fat!"
"No hurry!" said the Carpenter.
They thanked him much for that.

"A loaf of bread," the Walrus said,
"Is what we chiefly need:
Pepper and vinegar besides
Are very good indeed--
Now if you're ready, Oysters dear,
We can begin to feed."

"But not on us!" the Oysters cried,
Turning a little blue.
"After such kindness, that would be
A dismal thing to do!"
"The night is fine," the Walrus said.
"Do you admire the view?"

"It was so kind of you to come!
And you are very nice!"
The Carpenter said nothing but
"Cut us another slice:
I wish you were not quite so deaf--
I've had to ask you twice!"

"It seems a shame," the Walrus said,
"To play them such a trick,

After we've brought them out so far,
And made them trot so quick!"
The Carpenter said nothing but
"The butter's spread too thick!"

"I weep for you," the Walrus said:
"I deeply sympathize."
With sobs and tears he sorted out
Those of the largest size,
Holding his pocket-handkerchief
Before his streaming eyes.

"O Oysters," said the Carpenter,
"You've had a pleasant run!
Shall we be trotting home again?"
But answer came there none--
And this was scarcely odd, because
They'd eaten every one.

II
Annabel Lee
by Edgar Allan Poe 1849-1849

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of ANNABEL LEE;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea;
But we loved with a love that was more than love-
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsman came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in heaven,
Went envying her and me-
Yes!- that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we-
Of many far wiser than we-
And neither the angels in heaven above,

Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee.

For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling- my darling- my life and my bride,
In the sepulchre there by the sea,
In her tomb by the sounding sea.

III
I Wandered Lonely as a Cloud
William Wordsworth 1770-1850

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.
The waves beside them danced, but they
Out-did the sparkling waves in glee: -
A poet could not but be gay
In such a jocund company:
I gazed -and gazed -but little thought
What wealth the show to me had brought.
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills
And dances with the daffodils.

IV
How Do I Love Thee?
Elizabeth Barrett Browning 1806-1861

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose

With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

V

The Lady of Shalott
Alfred Tennyson 1809-1892

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And through the field the road run by
To many-tower'd Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Through the wave that runs for ever
By the island in the river
Flowing down to Camelot.
Four grey walls, and four grey towers,
Overlook a space of flowers,
And the silent isle imbowers
The Lady of Shalott.

By the margin, willow veil'd,
Slide the heavy barges trail'd
By slow horses; and unhail'd
The shallop flitteth silken-sail'd
Skimming down to Camelot:
But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
The Lady of Shalott?

Only reapers, reaping early,
In among the bearded barley
Hear a song that echoes cheerly
From the river winding clearly;
Down to tower'd Camelot;
And by the moon the reaper weary,
Piling sheaves in uplands airy,
Listening, whispers, "'Tis the fairy
The Lady of Shalott."

There she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott.

And moving through a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot;
There the river eddy whirls,
And there the surly village churls,
And the red cloaks of market girls
Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd lad,
Or long-hair'd page in crimson clad
Goes by to tower'd Camelot;
And sometimes through the mirror blue
The knights come riding two and two.
She hath no loyal Knight and true,
The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often through the silent nights
A funeral, with plumes and lights
And music, went to Camelot;
Or when the Moon was overhead,
Came two young lovers lately wed.
"I am half sick of shadows," said
The Lady of Shalott.

A bow-shot from her bower-eaves,
He rode between the barley sheaves,
The sun came dazzling thro' the leaves,
And flamed upon the brazen greaves
Of bold Sir Lancelot.
A red-cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle bells rang merrily
As he rode down to Camelot:
And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armor rung
Beside remote Shalott.

All in the blue unclouded weather
Thick-jewell'd shone the saddle-leather,
The helmet and the helmet-feather
Burn'd like one burning flame together,
As he rode down to Camelot.
As often thro' the purple night,
As often thro' the purple night,

Below the starry clusters bright,
Some bearded meteor, burning bright,
Moves over still Shalott.

His broad clear brow in sunlight glow'd;
On burnish'd hooves his war-horse trode;
From underneath his helmet flow'd
His coal-black curls as on he rode,
As he rode down to Camelot.
From the bank and from the river
He flashed into the crystal mirror,
"Tirra lirra," by the river
Sang Sir Lancelot.

She left the web, she left the loom,
She made three paces through the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
"The curse is come upon me," cried
The Lady of Shalott.

In the stormy east-wind straining,
###TThe pale yellow woods were waning,
The broad stream in his banks complaining.
Heavily the low sky raining
Over tower'd Camelot;
Down she came and found a boat
Beneath a willow left afloat,
And around about the prow she wrote
The Lady of Shalott.

And down the river's dim expanse
Like some bold seer in a trance,
Seeing all his own mischance --
With a glassy countenance
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott.

Lying, robed in snowy white
That loosely flew to left and right --
The leaves upon her falling light --
Thro' the noises of the night,
She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

Heard a c###Tarol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darkened wholly,
Turn'd to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
The Lady of Shalott.

Under tower and balcony,
By garden-wall and gallery,
A gleaming shape she floated by,
Dead-pale between the houses high,
Silent into Camelot.
Out upon the wharfs they came,
Knight and Burgher, Lord and Dame,
And around the prow they read her name,
The Lady of Shalott.

Who is this? And what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they crossed themselves for fear,
All the Knights at Camelot;
But Lancelot mused a little space
He said, "She has a lovely face;
God in his mercy lend her grace,
The Lady of Shalott."

The Walrus and the Carpenter

Lewis Carroll 1832-1898

Webber

Allgretto, ♩=100

(verses 1, 3, & 5 optional)

The ___
The ___
The ___
The ___
"A ___
"It ___

sun was shin - ing on the sea,
Wal - rus and the Car - pen - ter
el - dest Oys - ter looked at him,
Wal - rus and the Car - pen - ter
loaf of bread," the Wal - rus said,
seems a shame," the Wal - rus said,

Were
But
Walked
"Is
"To

Shin - ing with all his might:
walk - ing ___ close at hand;
ne - ver a word he said:
on a ___ mile or so,
what we ___ chief - ly need:
play them ___ such a trick,

He
They
The
And
Pep -
Af -

did his ve - ry best to make The
 wept like a - ny - thing to see Such
 el - - - dest Oys - ter winked his eye, And
 then they res - ted on a rock Con -
 per and vi - ne - gar be - sides Are
 ter we've brought them out so far, And

bil - lows smooth and bright And this was odd, be - cause it was The
 quan - ti - ties of sand: "If this were on - ly cleared a - way," They
 shook his hea - vy head Mean - ing to say he did not choose To
 ve - ni - en - tly low: And all the lit - tle Oys - ters stood And
 ve - ry good in - deed Now if you're rea - dy, Oys - ters dear, We
 made them trot so quick!" The Car - pen - ter said no - thing but "The

mid - dle of the night.
 said, "it would be grand!"
 leave the oys - ter - bed.
 wai - ted in a row.
 can be - gin to feed."
 but - ter's spread too thick!"

The moon was shin - ing
 "If se - ven maids with
 But four young Oy - sters
 "The time has come," the
 "But not on us!" the
 "I weep for you," the

sul - - - ki - ly, Be - cause she thought the
 se - - - ven mops Swept it for half a
 hur - - - ried up, All ea - ger for the
 Wal - - - rus said, "To talk of ma - ny
 Oys - - - ters cried, Turn - ing a lit - tle
 Wal - - - rus said: "I deep - ly sym - pa -

sun Had got no busi - ness
 year. Do you sup - pose," the
 treat: Their coats were brushed, their
 things: Of shoes and ships and
 blue. "Af - ter such kind - ness,
 thize." With sobs and tears he

to be there — Af - ter the day was done "It's
Wal - rus said, "That they could get it clear?" "I
fa - ces washed, Their shoes were clean and neat "And
seal - ing wax - Of cab - ba - ges - and kings And
that would be A dis - mal thing to do!" "The
sor - ted out Those of the lar - gest size,

ve - ry rude of him," she said, "To come and spoil the fun!"
doubt it," said the Car - pen - ter, And shed a bitt - er tear.
this was odd, b - ecause, you know, They had - n't a - ny feet.
why the sea is boil - ing hot And whe - ther pigs have wings."
night is fine," the Wal - rus said. "Do you ad - mire the view?
Hold - ing his poc - ket - hand - ker - chief Be - fore his stream - ing eyes.

The
"O
Four
"But
"It
"O

sea was wet as wet could be, The sands were dry as dry. You
 Oy - sters, come and walk with us!" The Wal - rus did be - seech. "A
 o - ther Oys - ters fol - lowed them, And yet a - no - ther four; And
 wait a bit," the Oys - ters cried, "Be - fore we have our chat; For
 was so kind of you to come! And you are ve - ry nice!" The
 Oys - ters," said the Car - pen - ter, "You've had a plea - sant run! Shall

could not see a cloud, be - cause No cloud was in the sky: No
 plea - sant walk, a plea - sant talk, A - long the bri - ny beach: We
 thick and fast they came at last, And more, and more, and more All
 some of us are out of breath, And all of us are fat!" "No
 Car - pen - ter said no - thing but "Cut us a - no - ther slice: I
 we be trot - ting home a - gain?" But an - swer came there none And

birds were fly - ing o - ver - head There were no birds to
 can - not do with more than four, To give a hand to
 hop - ping through the fro - thy waves, And scram - bling to the
 hur - ry!" said the Car - pen - ter. They thanked him much for
 wish you were not quite so deaf I've had to ask you
 this was scarce - ly odd, be - cause They'd ea - ten eve - ry

fly.
each."
shore.
that.
twice!"
one.

The musical score consists of three staves. The top staff is a single treble clef line with a vocal melody. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The vocal line begins with a quarter note, followed by a half note, and then a quarter rest. The piano accompaniment starts with a quarter note, followed by a half note, and then a quarter rest. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Annabel Lee

E.A. Poe 1809-1849

Andante, ♩ = 60

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

It was ma - ny and ma - ny a year a - go, In a king - dom

The vocal line begins with a quarter rest, followed by a melody in the treble clef. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

by the sea, That a mai - den there lived

The vocal line continues with a melody in the treble clef. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

whom you may know By the name of AN - NA - BEL LEE;

The vocal line concludes with a melody in the treble clef. The piano accompaniment concludes with a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

And this mai - den she lived with no o - ther thought _____ Than to

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a 7-measure rest at the beginning. The piano accompaniment is written in grand staff (treble and bass clefs) and begins with a 7-measure rest. The key signature has one sharp (F#) and the time signature is 7/8. The lyrics are: "And this mai - den she lived with no o - ther thought _____ Than to".

love and be loved by me. _____

The second system continues the musical score. The vocal line has a 7-measure rest at the beginning. The piano accompaniment continues from the previous system. The lyrics are: "love and be loved by me. _____".

I was a child and she was a child, In this king - dom by the sea;

The third system continues the musical score. The vocal line begins with a quarter note. The piano accompaniment continues. The lyrics are: "I was a child and she was a child, In this king - dom by the sea;".

But we loved with a love that was more than love

The fourth system concludes the musical score. The vocal line begins with a quarter note. The piano accompaniment continues. The lyrics are: "But we loved with a love that was more than love".

I and my An - na - bel Lee; With a love that the win - ged

se-raphs of hea-ven Co-ve-ted her and me. And this was the rea-son that,

long a-go, In___ this king - dom by the sea, A wind blew out

out of a cloud, chil-ling My beau - ti-ful An - na - bel Lee;

So that her high - born kins - man came And bore her a - way from

me, To shut her up in a se - pul - chre In this king - dom by the

sea. The

an - gels, not half so hap - py in hea - ven, Went en - vy - ing her and

me Yes! - that was the rea - son (as

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a right hand with a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a sequence of chords (F#4, G4, A4, B4, C5, B4, A4, G4).

all men know, In this king - dom by the sea) That the wind came

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a similar rhythmic pattern in the right hand and chords in the left hand.

out of the cloud by night, _____ Chil-ling and kil - ling my An - na - bel

The third system features a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a similar rhythmic pattern in the right hand and chords in the left hand.

Lee. But our love it was stron - ger by

The fourth system features a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a similar rhythmic pattern in the right hand and chords in the left hand.

far than the love Of those who were ol - der than we Of

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C#5, then a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

ma - ny far wi - ser than we And nei - ther the an - gels in

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C#5, then a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment continues with similar harmonic support.

hea - ven a - bove, Nor the de - mons down un - der the

The third system continues the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C#5, then a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment continues with similar harmonic support.

sea, Can e - ver dis - se - ver my soul from the soul Of the

The fourth system concludes the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C#5, then a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment continues with similar harmonic support.

beau - ti-ful An - na - bel Lee. For the moon ne - ver beams with - out

brin - ging me dreams Of the beau - ti - ful An - na-bel Lee; And the

stars ne - ver rise but I feel the bright eyes Of the beau - ti-ful An - na-bel

Lee; And so, all the night - tide, I

lie down by the side Of my dar-ling-my dar-ling-my life and my bride,

In the se - pul-chre there by the sea, In her tomb by the

soun - ding sea. In her tomb by the soun - ding sea.

It was ma-ny and ma-ny a year a-go,

In a king - dom by the sea, That a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "In a king - dom by the sea, That a". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

mai - den there lived whom you may know By the name of AN - NA - BEL

The second system continues the musical score. The vocal line lyrics are "mai - den there lived whom you may know By the name of AN - NA - BEL". The piano accompaniment continues with similar accompaniment patterns, providing harmonic support for the vocal melody.

LEE; By the name of AN - NA - BEL LEE;

The third system continues the musical score. The vocal line lyrics are "LEE; By the name of AN - NA - BEL LEE;". The piano accompaniment continues with similar accompaniment patterns, providing harmonic support for the vocal melody.

By the name of AN - NA - BEL LEE;

The fourth system concludes the musical score. The vocal line lyrics are "By the name of AN - NA - BEL LEE;". The piano accompaniment continues with similar accompaniment patterns, providing harmonic support for the vocal melody.

I Wandered lonely as a cloud

William Wordsworth 1770-1850

I wan - dered lonel - y as a cloud That
 They stretched in ne - ver - end - ing line A -
 I gazed and gazed but lit - tle thought

floats on high o'er vales and hills, When all at once I
 long the mar - gin of a bay: Ten thou - sand saw I
 What wealth the show to me For oft, when on my

saw a crowd, A host, of gol - den daf - fo - dils,
 at a glance Tos - sing their heads in sprigh - tly dance.
 couch I lie In va - cant or in pen - sive mood,

Be - side the lake, be - neath the trees
 The waves be - side them danced, but they
 They flash u - pon that in - ward eye

Flutt - 'ring and dan - cing in the breeze. Con - ti - nuous as the
 Out - did the spark - ling waves in glee: A po - et could not
 Which is the bliss of so - li - tude; And then my heart with

stars that shine And twin - kle on the Mil - ky Way,
 but be gay In such a jo - cund com - pa - ny:
 plea - sure fills And dan - ces with the daf - fo - dils.

How Do I Love Thee

Elizabeth Barrett Browning 1806-1861

Slowly

How do I love thee? Let me count the ways. I

love thee to the depth and breadth and height My soul can reach, when

feel - ing out of sight For the ends of being and ideal grace.

I love thee to the

le - vel of eve - ry day's Most qui-et need, by sun and can - dle -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "le - vel of eve - ry day's Most qui-et need, by sun and can - dle -". The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a bass line.

light. I love thee freel - y, as men strive for right.

The second system continues the musical score. The vocal line has the lyrics: "light. I love thee freel - y, as men strive for right.". The piano accompaniment continues with chords and a bass line.

I love thee pure - ly, as they turn from praise. I love thee with the

The third system continues the musical score. The vocal line has the lyrics: "I love thee pure - ly, as they turn from praise. I love thee with the". The piano accompaniment continues with chords and a bass line.

pas-sion put to use In my old griefs, and with my child - hood's

The fourth system concludes the musical score. The vocal line has the lyrics: "pas-sion put to use In my old griefs, and with my child - hood's". The piano accompaniment continues with chords and a bass line, ending with a double bar line.

faith. I love thee with a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a quarter rest, and then a melodic phrase starting on a half note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with quarter and eighth notes in the left hand.

love I seemed to lose With my lost saints. I love thee with the breath, Smiles, tears,

The second system continues the musical score. The vocal line has a melodic line with a sharp sign on the first note, followed by a series of eighth and quarter notes. The piano accompaniment maintains a similar rhythmic pattern, with chords and single notes in both hands.

of all my life; and, if God choose, I shall but love thee bet-ter af - ter death.

The third system concludes the musical score. The vocal line features a melodic line with a sharp sign on the first note, followed by a series of eighth and quarter notes. The piano accompaniment continues with chords and single notes, ending with a final chord in the right hand and a bass note in the left hand.

The Lady of Shalott

Alfred Tennyson 1809-1892

Flowing, ♩ = 96

(verses 4, 6, 7, 10, 11, 15, 16, 17, 18 optional)

On ei - ther side the ri - ver lie Long
Wil - lows whi - ten, as - pens qui - ver,

fields of bar - ley and of rye, That clothe the wold and meet the sky; And
Lit - tle bree - zes dusk and shi - ver Through the wave that runs for e - ver

through the field the road run by To ma - ny - to - wer'd Ca - me -
By the is - land in the ri - ver Flo - wing down to Ca - me -

lot;
lot. And up and down the peo - ple go, —
Four grey walls, and four grey to - wers,

Ga - zing where the li - lies blow ___ Round an is - land there be - low, The
O - ver - look a space of flo - wers, And the si - lent isle im - bowers The

1.
is - land of Sha - lott. On
La - dy of Sha

2. *Rall.*
lott.

Meno, ♩ = 72

(opt.) By the mar - gin, wil - low veil'd, Slide the hea - vy - bar - ges trail'd ___
Onl - y rea - pers, rea - ping ear - ly, In a - mong the bear - ded bar - ley

By slow hor - ses; and un - hail'd__ The shal - lop flit - teth sil - ken - sail'd__
Hear a__ song that e - choes cheerl-y__ From the ri - ver_ wind - ing clear-ly;

Skim - ming down to Ca - me - lot:
Down to to - wer'd Ca - me - lot;

But who hath seen her wave her hand?__
And by the moon the rea - per wea - ry,

Or at the case - ment seen her stand?__
Pil - - - ing sheaves in up - lands ai - ry,

Or is she known in all the land, The La - dy of Sha-lott?
Listen - ing, whis - pers, 'Tis the fai - ry The La - dy

A tempo, ♩ = 96

of Sha-lott."
(opt.) There she weaves by a
mo - ving through

night and day
mir - - - - - ror
A That

ma - - - gic web with co - - - lours gay.
hangs be - fore her all the year,

She has heard a
Sha - - - dows of the

whis - - - per say, A curse is on her
world ap - pear. There she sees the

if she stay To look down to
high - way near Win - ding down to

Ca - me - lot. She knows not what the
Ca - me - lot; There the ri - ver ed -

curse may be, And so she wea - veth stea - di - ly, And
dy whirls, And there the sur - ly vil - lage churls, _____

lit - tle o - ther care hath she, The
And the red cloaks of mar - ket girls Pass

La - dy of Sha - lott.
on - ward from Sha - lott. (opt.) And

A tempo, ♩ = 96

(opt.) Some - times a troop of dam - sels glad, An
in her web she still de - lights To

ab - bot on an amb - ling pad, Some - times a cur - ly shep - herd lad, Or
weave the mir - ror's ma - gic sights, For of - ten through the si - lent nights A

long - hair'd page in crim - son clad Goes by to to - wer'd Ca - me -
fu - ne - ral, with plumes and lights And mu - sic, went to Ca - me -

lot; And some - times through the mir - ror blue The
lot; Or when the Moon was o - ver - head, Came

knights come ri - ding two and two. She hath no lo - yal Knight and true, The
two young lo - vers late - ly wed. "I am half sick of sha - dows," said The

1.

La - dy of Sha - lott. But
La - dy of Sha - lott.

Rall.

2.

Meno, ♩ = 72

(opt.) bow - shot from her bo - wer-eaves, He rode bet - ween the bar - ley sheaves, The
gem - my bri - dle glit - ter'd free, Like to somebranch of stars we see Hung

sun came daz - ling thro' the leaves, And flamed u - pon the bra - zen greaves Of
in the gol - den Ga - la - xy. The bri - dle bells rang mer - ri - ly As

bold Sir Lan - ce - lot.
he rode down to Ca-me - lot:

A red - cross knight for e - ver kneel'd
And from his bla - zon'd bal - dric slung

To a la - dy in his shield,
A migh - ty sil - ver bu - gle hung,

That spar - kled on the yel - low field, Be-side re - mote Sha - lott.
And as he rode his ar - mor rung Be-side re The

A tempo, ♩ = 96

2.

mote Sha-lott.

(opt.)

All in the blue unc - lou - ded wea - ther
His broad clear brow in sun - light glow'd;

Thick - je - well'd shone the sad - dle - lea - ther,
On bur - nish'd hooves his war - horse trode; —

The hel - met and the hel - met - fea - ther
From un - der-neath his hel - met flow'd

Burn'd like one burn - ing flame to ge - ther,
His coal - black curls as on he rode,

As he rode down to Ca - me - lot.
As he rode down to Ca - me - lot.

As of - ten thro' the pur - ple night, —
From the bank and from the ri - ver

Be - low the star - ry clus - ters bright, —
He flashed into the crys - tal mir - ror,

Some bear - ded me - teor, burn - ing bright, —
 "Tir - ra lir - ra," by — the ri - ver

Moves o - ver still Sha-lott.
 Sang — Sir Lan - ce - lot.

1.

"Tir - ra

2.

lir - ra," by — the ri - ver "Tir - ra lir - ra,"

"Tir - ra lir - ra," She left the

The first system of the musical score. The vocal line begins with a rest, followed by the lyrics "Tir - ra lir - ra," and then "She left the". The piano accompaniment features a complex texture with multiple chords and moving lines in both hands.

web, she left the loom, She made three pa - ces through the

The second system of the musical score. The vocal line continues with "web, she left the loom, She made three pa - ces through the". The piano accompaniment maintains its complex texture with various chordal and melodic elements.

room, She saw the wa - ter - lil - y bloom,

The third system of the musical score. The vocal line continues with "room, She saw the wa - ter - lil - y bloom,". The piano accompaniment continues with its characteristic complex texture.

She saw the he - lmet and the plume, She look'd down to

The fourth system of the musical score. The vocal line concludes with "She saw the he - lmet and the plume, She look'd down to". The piano accompaniment continues with its complex texture.

Ca - me - lot. Out flew the web and floa - ted

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "Ca - me - lot. Out flew the web and floa - ted". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time.

wide; The mir - ror crack'd from side to side; "The curse is

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "wide; The mir - ror crack'd from side to side; 'The curse is". The piano accompaniment features a change in chord structure in the second measure, with a key signature change to two flats (B-flat and E-flat).

A tempo, ♩ = 96


come u-pon me," cried The La - - - dy of Sha - lott.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "come u-pon me," cried The La - - - dy of Sha - lott.". The piano accompaniment features a change in time signature to 6/8 in the final measure, with a key signature change to two flats (B-flat and E-flat).

(opt.) And In the stor - - - my
 (opt.) down the ri - - - ver's
 (opt.) Ly - - - ing, robed in
 (opt.) Heard a ca - - - rol,

east - - wind strain - ing,
 dim ex - pane
 sno - - - wy white
 mourn - ful, ho - - - ly,

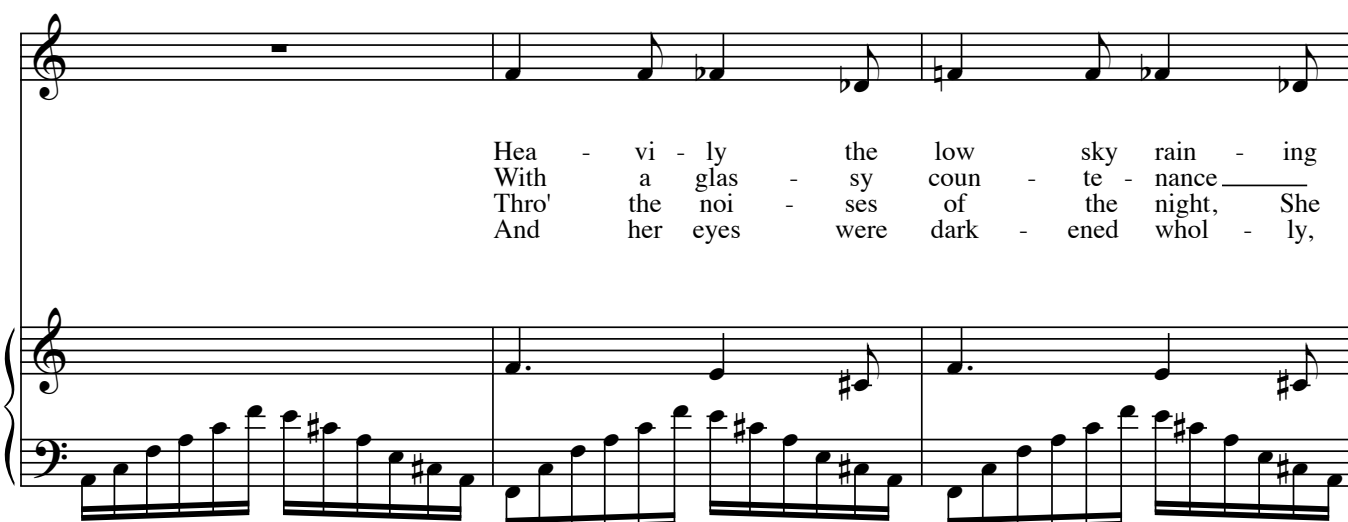
The pale - - - low
 Like some bold se - - - er
 That loose - ly flew to
 Chan - ted loud - - - ly,



woods were wan - ing, The
 in a trance, _____ The
 left and right _____
 chan - - - ted low - - - ly,



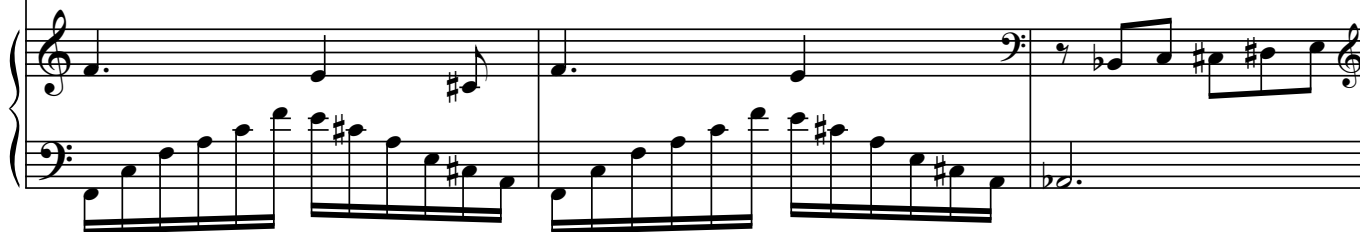
broad stream in his banks com - plain - ing.
 See - - - ing all his own mis - chance _____
 leaves u - pon her fal - - - ling light _____
 Till her blood was fro - - - zen slow - - - ly,



Hea - vi - ly the low sky rain - ing
 With a glas - sy coun - te - nance _____
 Thro' the noi - ses of the night, She
 And her eyes were dark - ened whol - ly,



O - ver to - wer'd Ca - me - lot;
 Did she look to Ca - me - lot.
 floa - ted down to Ca - me - lot:
 Turn'd to to - wer'd Ca - me - lot.



Down she came and found a boat Be -
 And at the clo - sing of the day She
 And as the boat - head wound along - The
 For ere she reach'd u - pon the tide The



neath a wil - low left a - float, And a - round a - bout the
 loosed the chain, and down she lay; The broad stream bore her
 wil - lo - wy hills and fields a - mong, They heard her sin - ging
 first house by the wa - ter - side, Sing - ing in her



1.2.3.4.

prow she wrote The La - dy of Sha - lott.
 far a - way, The La - dy of Sha - lott.
 her last song, The La - dy of Sha - lott.
 song she died, The La - dy of Sha

5. Rall.

lott.

Meno, ♩ = 72

(opt.)

Un - der tower and bal - co - ny, By gar - den-wall and gal - le - ry, A
 Who is this? And what is here? And in the ligh - ted pa - lace near__

gleam - ingshape she float - ed by, Dead - pale bet - ween the hous - es high, —
Died the sound of ro - yal cheer; — And they crossed them - selves for fear, —

Si - lent in - to Ca - me - lot.
All the Knights at Ca - me - lot; But

Out u - pon the wharfs they came, — Knight and Bur - gher, Lord and Dame, And
Lance - lot mused a lit - tle space He said, "She has a love - ly face; God

round the prow they read her name, The La - dy of Sha - lott.
in his me - rcy lend her grace, The

2.
La - dy of Sha-lott." God

This system contains the first two systems of music. The top system shows a vocal line starting with a repeat sign and a second ending marked '2.'. The piano accompaniment is in the bottom system, consisting of a grand staff with treble and bass clefs. The lyrics 'La - dy of Sha-lott.'" God' are positioned below the vocal line.

in his me - rcy lend her grace, The La - dy of Sha - lott."

This system contains the third and fourth systems of music. The vocal line continues with the lyrics 'in his me - rcy lend her grace, The La - dy of Sha - lott."'. The piano accompaniment continues in the grand staff below.

The La - dy of Sha - lott."

This system contains the fifth and sixth systems of music. The vocal line concludes with the lyrics 'The La - dy of Sha - lott."'. The piano accompaniment concludes in the grand staff below.