

CHRISTINA ROSETTI

# GOBLIN MARKET

*Twelve Songs for mezzo-soprano and piano*

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0601

WEBBER MUSIC - KALAMAZOO - MICHIGAN

# CHRISTINA ROSETTI 1830-1894

# GOBLIN MARKET

## 12 Songs for Mezzo and Piano

### I MORNING AND EVENING

MORNING and evening  
Maids heard the goblins cry:  
"Come buy our orchard fruits,  
Come buy, come buy:  
Evening by evening  
Among the brookside rushes,  
Laura bowed her head to hear,  
Lizzie veiled her blushes:

### II CROUCHING CLOSE TOGETHER

Crouching close together  
In the cooling weather,  
With clasping arms and cautioning lips,  
With tingling cheeks and finger-tips.  
"Lie close," Laura said,  
Pricking up her golden head:  
We must not look at goblin men,  
We must not buy their fruits:  
"O! cried Lizzie, Laura, Laura,  
You should not peep at goblin men."  
Lizzie covered up her eyes  
Covered close lest they should look;  
Laura reared her glossy head,  
And whispered like the restless brook:  
"Look, Lizzie, look, Lizzie,  
Down the glen tramp little men.

### III LAURA STRECHED HER GLEAMING NECK

Laura stretched her gleaming neck  
Like a rush-imbedded swan,  
Like a lily from the beck,  
Like a moonlit poplar branch,  
Like a vessel at the launch  
When its last restraint is gone.

### IV YOU HAVE MUCH GOLD

"You have much gold upon your head,"  
They answered altogether:  
"Buy from us with a golden curl."  
She clipped a precious golden lock,  
She dropped a tear more rare than pearl,  
Then sucked their fruit globes fair or red:  
Sweeter than honey from the rock,  
Stronger than man-rejoicing wine,  
She sucked and sucked and  
        sucked the more  
Fruits which that unknown orchard bore,  
She sucked until her lips were sore;  
Then flung the emptied rinds away,

### V LIZZIE MET HER AT THE GATE

Lizzie met her at the gate  
Full of wise upbraiding:  
"Dear, you should not stay so late,  
Twilight is not good for maidens;  
Should not loiter in the glen  
In the haunts of goblin men.

### VI FRESH ON THEIR MOTHER TWIGS

Fresh on their mother twigs,  
Cherries worth getting;  
You cannot think what figs  
My teeth have met in,  
hat melons, icy-cold  
Piled on a dish of gold  
Too huge for me to hold,  
What peaches with a velvet nap,  
Pellucid grapes without one seed:  
Odorous indeed must be the mead

### VII GOLDEN HEAD BY GOLDEN HEAD

Golden head by golden head,  
Like two pigeons in one nest  
Cheek to cheek and breast to breast  
Locked together in one nest.

### VIII EARLY IN THE MORNING

Early in the morning  
When the first cock crowed his warning,  
Neat like bees, as sweet and busy,  
Laura rose with Lizzie:  
Lizzie with an open heart,  
Laura in an absent dream,  
One content, one sick in part;  
One warbling for the mere  
        bright day's delight,  
One longing for the night.

### IX LIZZIE MOST PLACID

Lizzie most placid in her look,  
Laura most like a leaping flame.  
Listening ever, but not catching  
The customary cry,  
"Come buy, come buy,"  
Till Lizzie urged, "O Laura, come,  
I hear the fruit-call, but I dare not look:  
You should not loiter longer at this brook:  
Come with me home.  
Laura turned cold as stone  
To find her sister heard that cry alone,  
That goblin cry,  
"Come buy our fruits, come buy."  
Day after day, night after night,  
Laura kept watch in vain,  
In sullen silence of exceeding pain.  
She never caught again the goblin cry:  
"Come buy our fruits, come buy."

### X HER HAIR GREW THIN AND GRAY

Her hair grew thin and gray;  
She dwindled, as the fair full  
        moon doth turn  
To swift decay, and burn  
Her fire away.  
She no more swept the house,  
Tended the fowls or cows,  
Fetched honey, kneaded cakes of wheat,  
Brought water from the brook:  
But sat down listless in the chimney-nook  
And would not eat.

### XI TENDER LIZZIE

COULD NOT BEAR  
Tender Lizzie could not bear  
To watch her sister's cankerous care,  
Yet not to share.  
She night and morning  
Caught the goblins' cry:  
"Come buy our orchard fruits,  
Come buy, come buy."  
Till Laura, dwindling,  
Seemed knocking at Death's door:  
Then Lizzie weighed no more  
Better and worse,  
But put a silver penny in her purse,  
Kissed Laura, crossed the heath  
        with clumps of furze

### XII SHE CRIED "LAURA"

UP THE GARDEN  
She cried "Laura," up the garden,  
"Did you miss me?  
Come and kiss me.  
Never mind my bruises,  
Hug me, kiss me, suck my juices  
Squeezed from goblin fruits for you,  
Goblin pulp and goblin dew.  
Eat me, drink me, love me;  
Laura, make much of me:  
For your sake I have braved the glen  
And had to do with goblin merchant men."

### XIII BOWED IN THE MORNING WINDS

Bowed in the morning winds so  
        brisk to pass,  
And new buds with new day  
Opened of cup-like lilies on the stream,  
Laura awoke as from a dream,  
Laughed in the innocent old way,  
Hugged Lizzie but not twice or thrice;  
Her gleaming locks showed  
        not one thread of gray,  
Her breath was sweet as May,  
And light danced in her eyes.

I MORNING AND EVENING,  $\text{d} = 72$

The musical score consists of four staves of music for two voices. The top staff uses treble clef and 3/4 time signature. The second staff uses treble clef and 3/4 time signature, with dynamic markings *pp*. The third staff uses bass clef and 3/4 time signature. The bottom staff uses bass clef and 3/4 time signature. The vocal parts are separated by a brace. The lyrics are as follows:

Morn-ing and eve - ning

Maids heard the gob - lins cry:

"Come buy our or - chard fruits, Come buy,

come buy: Come buy, come buy:

A musical score for four voices (SATB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four systems of five measures each. The lyrics are as follows:
   
 Eve - ning by eve - ning A -
   
 mong the brook-side ru - shes, Lau - ra bowed her
   
 head to hear, Liz - zie veiled her
   
 blushed:— Liz - zie veiled her

The score includes dynamic markings such as  $\text{8}^{\text{va}}$  (octave up) and  $(\text{8}^{\text{va}})$  (octave down). Measure 10 features a piano part with eighth-note chords. Measures 11-12 show the vocal entries. Measures 13-14 continue the vocal parts. Measures 15-16 conclude the piece with the piano providing harmonic support.

blushes:

Re. -----, Re. -----,

Crou-ching close to - ge - ther In the cool - ing wea - ther,

With clas - ping arms and

cau-tion-ing lips, With ting - ling cheeks and fin - ger - tips.



"Lie close," Lau - ra said, Pric king up her gol - den head:

We must not look at gob - lin men,

"O! cried Liz - zie,

Lau - ra, Lau - ra, You should not peep at gob - lin



Vocal line lyrics: Co - vered close lest they should look;

Vocal line lyrics: Lau - ra reared her glos - sy

Piano accompaniment dynamics: pp (pianissimo), b (bass clef)

Vocal line lyrics: head,

Vocal line lyrics: And



Liz - zie, "Look, Liz - zie, look, Liz - zie,

Down the glen tramp lit - tle men.

Down the glen tramp lit - tle men.

## II LAURA STRETCHED HER GLEAMING NECK, ♩ = 72

9

A musical score for a three-part composition (Treble, Alto, Bass) in common time (indicated by '♩ = 72'). The music consists of five staves of music with lyrics underneath. The lyrics describe Laura stretching her neck like a swan and a branch, and the end of restraint.

The lyrics are:

- Laur - a stretched her
- gleam-ing neck Like a rush-im-bed-ded swan, Like a li - ly from the beck,
- Like a moon - lit pop-lar branch, Like a ves-sel at the launch When its last re -
- straint is gone.

III YOU HAVE MUCH GOLD,  $\text{♩} = 180$ 

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 9/8. The second staff begins with a bass clef, a key signature of one sharp, and a time signature of 3/8. The third staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/8. The fourth staff begins with a bass clef, a key signature of one sharp, and a time signature of 3/8. The fifth staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/8.

*p*

"You have much gold u- pon your head," They  
an-swered a - lto - ge-ther:  
"Buy from us with a gol - den



She dropped a tear more rare than pearl, Then  
*8va*

sucked their fruit globes fair or red:  
(8va)

Sweeter than ho-ney from the rock, Stronger than man-re - joi-ing

wine, She

sucked and sucked and sucked the more

Fruits which that un-known or-chard bore, She

sucked un-til her lips were sore; Then flung the em-ptied rinds a-way,

Musical score for piano and voice, page 13. The score consists of three staves: treble, bass, and piano. The piano staff has a treble clef, the bass staff has a bass clef, and the vocal staff has a soprano clef. The music is in common time. The piano part features eighth-note chords and sixteenth-note patterns. The vocal part has a single note followed by a rest.

Continuation of the musical score for piano and voice. The vocal part continues with eighth-note chords. The piano part has a treble clef and a bass clef, with a key signature of one sharp. The tempo changes to 12/8.

Continuation of the musical score. The vocal part begins with eighth-note chords. The piano part has a treble clef and a bass clef, with a key signature of one sharp. The tempo is 12/8. The vocal line includes lyrics: "She sucked until her lips were sore; Then".

Continuation of the musical score. The vocal part continues with eighth-note chords. The piano part has a treble clef and a bass clef, with a key signature of one sharp. The tempo is 12/8. The vocal line includes lyrics: "flung the emptied rinds a-way,".

## IV LIZZIE MET HER AT THE GATE, ♩ = 84

The musical score consists of four staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The tempo is indicated as ♩ = 84.

**Staff 1:** Liz-zie met her at the

**Staff 2:** gate Full of wise up - brai-dings: "Dear, you should not

**Staff 3:** stay so late, Twi-light is not good \_\_\_\_\_ for mai-dens;

**Staff 4:** Should not loi - ter in the glen In the haunts of gob-lin men.

Detailed description: The score is a four-stave musical setting. The top staff shows the vocal line starting with a rest, followed by eighth notes. The piano accompaniment has a steady eighth-note bass line. The second staff begins with a piano bass line, followed by the vocal line. The third staff starts with a piano bass line, followed by the vocal line. The fourth staff starts with a piano bass line, followed by the vocal line. The vocal parts feature eighth-note patterns and some rests. The piano parts provide harmonic support with sustained notes and eighth-note patterns.

Liz-zie met her at the gate

Full of wise up - braidings: "Dear, you should not stay so late,

Twilight is not good for maidens; Should not loi - ter in the

glen In the haunts of gob-lin men.

V FRESH ON THEIR MOTHER TWIGS,  $\text{♩} = 180$ 

Fresh on their mo - ther twigs,

*pp*

Cher - ries worth get - ting; You ca - nnnot think what figs

My teeth have met in,

*3*

*3*

*pp*

What me - lons, i - cy-cold Piled on a dish of gold

Too huge for me to hold,

What pea - ches with a vel - vet nap, Pel-

A musical score for voice and piano, page 18. The score consists of four systems of music. The top system shows the vocal line and piano accompaniment in G major. The lyrics "lu - cid grapes with - out one seed: O - do - rous in - deed must" are written below the vocal line. The second system begins with a piano dynamic of  $\text{f}$ . The third system starts with a piano dynamic of  $\text{p}$ . The fourth system starts with a piano dynamic of  $\text{p}$ .

lu - cid grapes with - out one seed: O - do - rous in - deed must

be the mead

## VI GOLDEN HEAD BY GOLDEN HEAD. ♩ = 60

19

Sheet music for three voices and piano, arranged in four systems. The vocal parts are in treble clef, and the piano part is in bass clef.

**System 1:** Treble clef, 4/4 time. The piano part starts with a forte dynamic. The vocal line begins with "Gol - den head by golden head," with a fermata over the last note.

**System 2:** Treble clef, 4/4 time. The piano part features eighth-note chords. The vocal line continues with "Like two pi - geons in one nest."

**System 3:** Treble clef, 4/4 time. The piano part has a sustained note. The vocal line concludes with "Cheek to cheek and breast to breast."

**System 4:** Treble clef, 4/4 time. The piano part has a sustained note. The vocal line concludes with "Locked to - ge - ther in one nest."

## VII EARLY IN THE MORNING, ♩ = 100

Ear- ly in the

morning When the first cock crowed his war - ning,

Neat like bees, as sweet and bu - sy,

Lau-ra rose with Lizzie:

A musical score consisting of four staves of music with lyrics. The music is in common time, with measures separated by vertical bar lines. The lyrics are placed below the corresponding measures.

**Staff 1:** Treble clef. Measures 1-3. The lyrics "Ear - ly in the" are aligned with the end of measure 3.

**Staff 2:** Treble clef. Measures 4-6. The lyrics "mor - ning" are aligned with the start of measure 4.

**Staff 3:** Bass clef. Measures 4-6. The lyrics "When the first cock" are aligned with the start of measure 5.

**Staff 4:** Treble clef. Measures 7-9. The lyrics "crowed his war - ning," are aligned with the start of measure 7.

**Staff 5:** Treble clef. Measures 10-12. The lyrics "Neat like bees, as sweet and bu - sy," are aligned with the start of measure 10.

**Staff 6:** Bass clef. Measures 10-12. The lyrics "Lau-ra rose with" are aligned with the start of measure 11.

Liz - zie:

VIII LIZZIE MOST PLACID,  $\text{♩} = 60$ 

Liz-zie most pla-cid in her

look, Lau - ra most like a lea-ping flame.

Listen - ing e- ver, but not cat - ching The cus-to-ma-ry cry, "Come buy,

come buy," Till

Liz-zie urged, "O Lau-ra, come, I hear the fruit-call, but I dare not

look: You should not loi - ter lon-ger at this brook: Come

with me home. Come with me home.

Lau - ra turned cold as stone To find her sis - ter heard that

cry a - lone, That gob - lin cry, "Come buy our fruits, come buy."

Day af - ter day, night af - ter

night, Lau - ra kept watch in vain, In

A musical score for voice and piano, featuring four systems of music. The top system shows a vocal line in G clef with lyrics: "sul - len si - lence of ex - ceed - ing pain. She ne - ver". The piano accompaniment consists of bass and treble staves. The second system shows the vocal line continuing with lyrics: "caught a - gain the gob - lin cry:". The third system shows the vocal line with lyrics: "'Come \_\_\_\_\_ buy,". The fourth system shows the vocal line with lyrics: "come \_\_\_\_\_ buy,". The piano accompaniment includes dynamic markings like  $b\flat$ ,  $\sharp$ , and  $\flat$ .

## IX HER HAIR GREW THIN AND GRAY, ♩ = 72

Musical score for the first system of "IX HER HAIR GREW THIN AND GRAY". The music is in 5/4 time, treble clef, and key signature of one sharp. The vocal line starts with a dotted half note followed by eighth notes. The lyrics "Her hair grew thin and gray;" are written below the notes. The piano accompaniment consists of a bass line in the bass clef and a harmonic progression in the treble clef.

Musical score for the second system of "IX HER HAIR GREW THIN AND GRAY". The music continues in 5/4 time, treble clef, and key signature of one sharp. The vocal line begins with a dotted half note followed by eighth notes. The lyrics "dwin - dled, as the fair full moon" are written below the notes. The piano accompaniment provides harmonic support with chords in both treble and bass clefs.

Musical score for the third system of "IX HER HAIR GREW THIN AND GRAY". The music continues in 5/4 time, treble clef, and key signature of one sharp. The vocal line starts with a dotted half note followed by eighth notes. The lyrics "Her fire a-way." are written below the notes. The piano accompaniment provides harmonic support with chords in both treble and bass clefs.

Tend-ed the fowl - or cows, Fetched ho - ney, knead-ed cakes of wheat,

Brought wa - ter from the brook:

But sat down list-less in the

chim - - - ney - nook And would not eat.

## X TENDER LIZZIE COULD NOT BEAR, ♩ = 72

A musical score for two voices and piano, page 28. The music is in common time (♩ = 72). The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of eight staves of music with lyrics underneath.

The lyrics are:

Ten - - der Liz - zie could not bear To  
 watch her sis-ter's can-k'rous care, Yet not to share. She  
 night and mor-ning Caught the gob - lins' cry: "Come buy our orch - ard fruits,

Come buy, come buy."

Till Lau - ra, dwin - dling, Seemed

knock - ing at Death's door: Then Liz-zie weighed no more

Bet-ter and worse, Bet-ter and worse, But put a sil - ver pen - ny in her

purse, Kissed Lau- ra, crossed the heath with clumps of furze

XI SHE CRIED "LAURA" UP THE GARDEN,  $\text{♩} = 84$

She cried "Laura," up the  
 garden, "Did you miss me? Come and kiss me. Never mind my  
 bruises, Hug me, kiss me, suck my juices

Squeezed from gob - lin fruits for you, Gob - lin pulp and gob - lin dew. Eat me,

drink me, love me; Lau - ra, Lau - ra, make much

of me: For your sake I have braved the glen And

had to do with gob - lin mer - chant men."

XII BOWED IN THE MORNING WINDS,  $\text{d} = 72$ 

Bowed in the morning winds so brisk to

pass, And new buds

with new day

Opened of cup-like lilies on the stream, Lau-ra a - woke as

from — a dream, Laughed in the innocent old way, Hugged Liz - zie

but not twice or thrice; Her gleam - ing locks showed

not one thread of gray, Her breath was sweet as May, And light danced

in her eyes. Her

breath was sweet as May, And light danced in her eyes.

Her breath was sweet as May, And

light danced in her eyes.

And light\_\_\_\_\_ danced in her eyes.\_\_\_\_\_