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EUGÈNE GOOSSENS

(Op. 26)

THREE SONGS

1. THE APPEAL
2. MELANCHOLY.
3. PHILOMEL

with STRING
QUARTET ACCOMPANIMENT

PARTS.

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THE APPEAL

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WORDS BY

SIR THOMAS WYATT.

(1503-1542.)

MUSIC BY

EUGÈNE GOOSSENS

(OP. 26, No. 1.)

J. & W. CHESTER, LTD..

LONDON:

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THE APPEAL.

Words by
Sir THOMAS WYATT. (1503 - 1542)

EUGÈNE GOOSSENS. Op. 26, No 1.

Moderato con moto. (♩ = 96)

VOICE. *mf*

PIANO. *molto legato e sempre espressivo* *poco meno*

leave me thus Say nay, say nay, for shame! To save thee from the

a tempo *mp* *cresc.* *mf* *dim.*

blame Of all my grief and *grame. And wilt thou leave me thus? Say nay, say

meno *rall.*

*grame = sorrow

a tempo *mf*

nay ——— And wilt thou leave me thus?

a tempo *mf* *poco meno*

a tempo *mf*

That hath loved thee so long In wealth and woe a - mong: And is thy heart so

a tempo *cresc.* *poco f* *p* *mf*

mp rall. - - *a tempo*

strong as for to leave me thus? Say nay, say nay! ———

L.H. *dim.* *p rall.* - - *mp a tempo*

mf

And wilt thou leave me thus.

meno

a tempo
mf *mf* *f*

That hath giv-en thee my heart Nev-er for to de-part nei-ther for pain nor smart

mf a tempo *f*

meno *mf* *molto rall.* *mp* (sustain as long as poss)

And wilt thou leave me thus? Say nay, say nay!

meno *mp* *p* *mp* *molto rall.* *mf*

ible)

p *mp* *L.H.* *pp*

MELANCHOLY

WORDS BY

JOHN FLETCHER

(1579-1625)

MUSIC BY

EUGÈNE GOOSSENS

(Op. 26, No. 2).

J. & W. CHESTER, LTD.,

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To Bertram Binyon.

MELANCHOLY.

John Fletcher. (1579—1625.)

EUGÈNE GOOSSENS. Op. 26, N^o 2.

mp (espress.)

Hence, all you vain delights,

Quasi Andante con moto. (M.M. ♩ = 86) *molto tranquillo*

p *mp*

ped.

The first system of the musical score for 'Melancholy'. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Hence, all you vain delights,'. The piano accompaniment starts with a piano (*p*) dynamic and includes a *ped.* (pedal) marking. The tempo is marked 'Quasi Andante con moto' with a metronome marking of 86 (♩ = 86) and the character 'molto tranquillo'. The key signature has two flats and the time signature is 4/4.

As short as are the nights wherein you spend your folly!

mf

ped. *ped.* *ped.* *ped.*

The second system of the musical score. The vocal line continues with the lyrics 'As short as are the nights wherein you spend your folly!'. The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes four *ped.* markings. The tempo and character remain the same as in the first system.

mf *dim.*

There's naught in this life so sweet, If men were wise to see't, But

poco f

The third system of the musical score. The vocal line continues with the lyrics 'There's naught in this life so sweet, If men were wise to see't, But'. The piano accompaniment features a mezzo-forte (*mf*) dynamic, a *dim.* (diminuendo) marking, and a *poco f* (poco forte) marking. The tempo and character remain the same as in the previous systems.

on-ly Melan-cho-ly—Oh sweet-est mel-an-cho-ly!

mp *mf* *dim.*

poco rall. **A Tempo** *cresc.*

Welcome, folded arms and fix-eyes, A sight that

A Tempo

poco rall. *mp* *cresc.* *mf*

pierc-ing mor-ti-fies, A look that's fastened to the

mf

ground, A tongue chain'd-up with-out a sound! —

dim.

Pochiss. Animato.

mp

3

3

Fountain-heads and path-less groves,
Pochiss. Animato.

Pla-ces which pale passion loves! —

p molto tranquillo

*

ped.

cresc.

— Moon-light walks, when all the fowls are warmly housed, Save bats and

cresc.

ped.

owls! A midnight bell, A part - ing groan

sempre cresc.

ped.

cresc.

ped.

ped.

These are the sounds we feed up-on:

poco f

ped.

mf *mp* *rall.*

Meno mosso.

mp

Then stretch our bones in a still gloomy val-ley, Nothing's so dain-ty sweet

Meno mosso.

p *mp* *rall.*

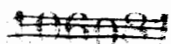
rall.

Tempo I.

as love-ly mel - an - choly.

Tempo I.

rall. *mp espress.* *dim.* *rall.* *pp*



WORKS

BY

JOSEF HOLBROOKE.

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Op. 40.	No. 2, The Girl I left behind me, Variations No. 2	15	0
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Op. 53.	Prelude to Dylan	15	0

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PHILOMEL

WORDS BY

RICHARD BARNEFIELD

(1574-1627.)

MUSIC BY

EUGÈNE GOOSSENS

(OP. 26, No. 3.)

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(To Napier Miles.)

PHILOMEL.

RICHARD BARNEFIELD. (1574-1627)

EUGÈNE GOOSSENS.
Op. 26, No 3.

Allegro giocoso e leggiero. (M.M. ♩. = 116)

As it fell up - on a day In the mer-ry

mf *dim.* *mp*

Ped. Ped. simile

The first system of the musical score for 'Philomel'. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'As it fell up - on a day In the mer-ry'. The piano accompaniment starts with a melody in the right hand and chords in the left hand. Dynamic markings include *mf*, *dim.*, and *mp*. Pedal markings 'Ped.' and 'simile' are present at the bottom.

Month of May, Sit-ting in a pleasant shade Which a group of myr-tles made,

cresc. *cresc.*

The second system of the musical score. The vocal line continues with the lyrics 'Month of May, Sit-ting in a pleasant shade Which a group of myr-tles made,'. The piano accompaniment continues with a similar texture. Dynamic markings include *cresc.* in both the vocal and piano parts.

Beasts did leap and birds did sing, Trees did grow and plants did spring;

mf *cresc.* *mf*

Ped. Ped. Ped. Ped.

The third system of the musical score. The vocal line concludes with the lyrics 'Beasts did leap and birds did sing, Trees did grow and plants did spring;'. The piano accompaniment continues. Dynamic markings include *mf* and *cresc.*. Pedal markings 'Ped.' are present at the bottom.

This song may also be had with accompaniment for String Quartet.
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poco f *dim.* *poco rall.*

Ev - 'ry-thing did ba-nish moan — Save the Night-in-gale a - lone —

poco f *mf poco rall.*

Ped. Ped. Ped. Ped.

mp *Poco meno.* *cresc.*

She, poor bird, as all for-lorn Lean'd her breast — up-till a thorn,

mp *mf*

Ped.

poco f (ad lib) con espressione

— And there sung the dole-full-st dit - ty — That to hear it was great

p

Ped.

Tempo I^o

pi - ty — *Fie, fie, fie!* now would she cry, *Te-reu, Te-reu* — ! by and by;

mf *mp*

Ped. Ped. Ped. Ped.

mf *p*

That to hear her so com-plain Scarce I could from tears re - frain;

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

mf *mp*

For her griefs so live - ly shown Made me think up - on mine own.

mf *p*

Ped. *Ped.*

mf *agitato* *cresc.* *poco f*

Ah! thought I, thou mourn'st in vain, None takes

Ped. *Ped.* *Ped.*

f *mf* *f*

pi - ty on thy pain: Sense-less trees they can-not

Ped. *Ped.* *Ped.*

Più mosso.

hear thee, Ruth - less beasts they will not cheer thee:

f

sfz *mf* *cresc.* *sfz*

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

Molto meno. *mf* *rall.*

King Pan-dion he is dead, all thy friends are lapp'd in lead

sfz *mf* *dim.*

Tempo I^o *mf* *cresc.* *sfz.*

All thy fel-low birds do sing Care-less of thy sor-row-ing.

mp *cresc. molto e string.*

Ped. *Ped.*

Più Allegro.

f *ff* *dim. e rall.*

Ped. *Ped.* *Ped.*

Molto meno mosso.

mf con tristezza

rall.

The vocal line begins with a 6/8 time signature, followed by a 4/4 time signature, and ends with a 6/8 time signature. The melody is written on a single staff with a treble clef. It starts with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The next measure contains a dotted quarter note E5, a quarter note F5, and a quarter note G5. The final measure consists of a half note G5.

Ev-en so, poor bird, like thee, — None a - live — will pi - ty

The piano accompaniment is written for a grand piano with a grand staff (treble and bass clefs). It features a 6/8 time signature, a 4/4 time signature, and a 6/8 time signature. The music includes various chords and melodic lines. Pedal markings 'Ped.' are placed below the bass staff at the beginning of the first, second, and third measures. A dynamic marking 'mp' is placed above the bass staff in the second measure. A 'rall.' marking is placed above the treble staff in the third measure.

Tempo I^o

p

The vocal line continues with a 6/8 time signature. It starts with a whole note G4, followed by quarter notes A4, B4, and C5. The next measure contains a dotted quarter note D5, a quarter note E5, and a quarter note F5. The final measure consists of a half note G5.

me. —————

As it fell up - on a day

The piano accompaniment continues with a 6/8 time signature. It features a series of chords in the right hand and a more active bass line in the left hand. Pedal markings 'Ped.' are placed below the bass staff in the first and second measures. A dynamic marking 'pp' is placed above the bass staff in the first measure. The word 'simile' is written below the bass staff in the third measure.

cresc.

The vocal line continues with a 6/8 time signature. It starts with a whole note G4, followed by quarter notes A4, B4, and C5. The next measure contains a dotted quarter note D5, a quarter note E5, and a quarter note F5. The final measure consists of a half note G5.

In the mer-ry month of May, Sit-ting in a plea-sant shade Which a group of

The piano accompaniment continues with a 6/8 time signature. It features a series of chords in the right hand and a more active bass line in the left hand. Pedal markings 'Ped.' are placed below the bass staff in the first and second measures. A dynamic marking 'cresc.' is placed above the bass staff in the third measure.

cresc.

myr-tles made, Beasts did leap and birds did sing, Trees did grow and plants did spring,

mp *mf*

Ped. Ped. Ped. Ped.

poco f *dim.* *mf* *rall. molto e dim.*

Ev - 'ry thing did ban - ish moan — Save the Nightin - gale — a -

poco f *mf poco rall.* *rall. molto*

Ped. Ped. Ped. Ped.

a tempo *mp*

- lone.

mf *p a tempo*

Ped.