

Twelve Canzonets

Transcribed and edited

by Liam Hynes

1. The Mermaid's Song

Joseph Haydn (1732 - 1809)

Texts by Anne Hunter (1742 - 1821), except where noted

Allegretto (♩ = 112)

f

7

11

18

25

1st. Now the danc - ing sun beams
2nd. Come, be - hold what trea - sures

play — On the green and glas - sy sea; Come, and I will lead the way —
lie — Far be - low the roll - ing waves; Rich - es, hid from hu - man eye, —

34

Where the pear - ly_ trea - sures be. Come, and I will lead the_

Dim - ly shine in O - cean's caves. Ebb - ing tides bear no de -

41

way lay, Where the my pear - ly trea - sures

Stor - my winds are far a -

45

be, Where the pear - ly trea - sures be, Where the pear - ly trea - sures

way, Stor - my winds are far a - way, Stor - my winds are far a -

49

be. Come with me, and we will go Where the

way.

56

rocks of co - ral grow, of co - ral grow. Fol - low, fol - low, fol - low me, fol - low, fol - low, fol - low

poco f *p*

62

me. Come with me and we will go Where the rocks of co - ral

f *dim.*

67

grow, Where the rocks of co - ral grow. Fol - low, fol - low, fol - low

fz

71

me, Fol - low, fol - low, fol - low me.

3 3

2. Recollection

Adagio (♩ = 66)

7

1st. The sea - son comes when first we met, But
2nd. The fleet - ing sha - dows of de - light In

14

you re - turn no more, But you re - turn no more.
me - mo - ry I trace: In me - mo - ry I trace:

cantabile

21

Why can - not I the days for -
In fan - cy stop their ra - pid

26

get, — Which time can ne'er re - store? can ne'er re - store? Why can - not
flight, — And all the past re - place, the past re - place; In fan - cy

32

I — the days for - get, — Which time can ne'er re - store? can ne'er re - store? O!
stop their ra - pid flight, And all the past re - place, the past re - place. But

38

days — too fair, — too bright to last. — Are you in - deed for e - ver past?
ah! — I wake — to end - less woes; And tears the fad - ing vi - sions close.

43

O — days too — fair, too bright to — last, Are you in - deed for
But — ah! I — wake to — end - less woes; And tears the fad - ing

48

e - ver past? O days__ too fair,__ too bright__ to__ last, Are you in-deed for_

vi - sions close. But ah!__ I wake__ to end - less woes, And tears the fad- ing

p

55

e - ver past? Are you in-deed for e - ver past? Are you in-deed for e - ver

vi - sions close, And tears the fad- ing vi - sions close, And tears the fad- ing vi - sions

p *fz* *fz* *fz* *p*

60

past?
close.

mez.

63

dim. *p* *pp*

p

Allegretto (♩ = 96)

3. Shepherd's Song

5

1. My
2. 'Tis

9

14

19

rare, And lace, and lace my bod-dice blue. For
stone, And sigh, and sigh when none can hear. And

23

why, she cries, sit still and weep, While o - thers dance and
while I spin my flax - en thread, And sing my sim - ple

26

play? A - las! I scarce can go or creep, while
lay, The vil - lage seems a - sleep or dead, now

30

Lu - bin_ is a - way, A - las! I scarce can go or creep, while
Lu - bin_ is a - way, The vil - lage seems a - sleep or dead, now

34

Musical score for measures 34-36. The system consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has two staves of lyrics. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final note of the vocal line in measure 36.

Lu - bin_ is a - way, while Lu - bin is_ a -
Lu - bin_ is a - way, now Lu - bin is_ a -

37

Musical score for measures 37-39. The system consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has two staves of lyrics. The piano accompaniment continues with a similar texture to the previous system, featuring beamed sixteenth notes in the right hand. A fermata is placed over the final note of the vocal line in measure 39. The piano part ends with a *pp* (pianissimo) marking.

way, is a - way, is a - way.
way, is a - way, is a - way.

pp

Adagio (♩ = 88)

4. Despair

5

6

The an - guish of my burst-ing heart Till now my tongue hath

10

ne'er be- tray'd, Till now my tongue hath ne'er be - tray'd, De-

15

spair at length re - veals the smart, De - spair at length re-veals the smart,

19

No time can cure, no hope can aid, no hope can aid.

fz

p

fz

p

cresc.

f

fz

f

23

De-spair at length re-veals the smart, No time can cure, — no hope can

27

aid. —

31 2nd verse

My sor - rows verg - ing to the grave, No more shall pain thy gen - tle breast. No more shall

36

pain thy gen - tle breast: Think death gives free - dom

41

to the slave, Think death gives free - dom to the slave, Nor mourn for

45

me when I'm at rest, when I'm at rest. Think death gives

49

free-dom to the slave, Nor mourn for me when I'm at rest.

53

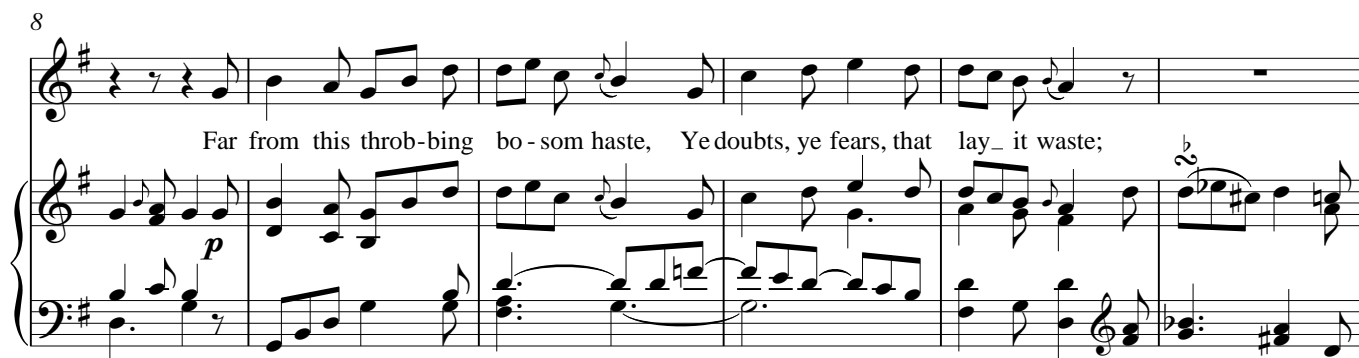
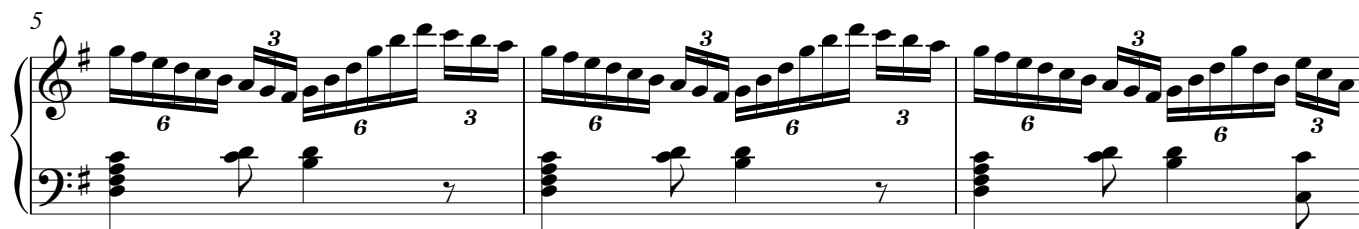
Yet, if at eve you chance to stray
Where silent sleeps the peaceful dead,
Give to your kind compassion way,
Nor check the tears by pity shed.

3. Yet, if at eve you chance to stray
Where silent sleeps the peaceful dead,
Give to your kind compassion way,
Nor check the tears by pity shed.

4. Whene'er the precious dew drop falls
I ne'er can know, I ne'er can see,
And if sad thought my fate recalls,
A sigh may rise unheard by me.

Allegretto ($\text{♩} = 116$)

5. Pleasing Pain



23

But ah, re-turn ye smil-ing hours, By

27

care-less fan-cy crown'd with flow'rs, Come

31

fai-ry joys and wish-es gay, And dance in spor-tive rounds a-way,

35

And dance in spor-tive rounds a-way.

39

So shall the moments gayly glide O'er various life's tu-

44

mul-tuous tide, Nor sad re-grets disturb their course To

49

calm ob-li-vion's peace-ful source, To calm ob-li-vion's

53

peace-ful source, To calm ob-li-vion's peace-ful source.

57

Allegretto (♩ = 96)

6. Fidelity

ff ³

³

6

While hol - low burst the rush - ing winds, And

p

11

hea - vy beats the show'r, This an - xious, ach - ing

f *p*

16

bo - som finds No com - fort in its pow'r. No,

fz

20

no. For ah, my love, it lit - tle knows What thy hard fate may be,

25

What bit - ter storm of for - tune blows, What tem - pests trou - ble

30

thee, What tem - pests trou - ble thee, What

33

tem - pests trou - ble thee.

36

A way - ward fate hath spun the thread On which our days de -

40

pend, And dark-ling in the che - quer'd shade, She draws it to an end.

45

But what - so - e'er may be our doom, the lot is cast for

50

me, is cast for me, is cast for me, For in the world or

54

in the tomb, My heart is fix'd, my heart is fix'd on thee, is fix'd on thee.

59

For in the world, or in the tomb, My heart is fix'd on

64

thee, My heart is fix'd on thee, is fix'd on thee. For_

69

Adagio Tempo I

in the world, or_ in the tomb, My_ heart, My_ heart is_ fix'd on_ thee, my_ heart is_

75

fix'd on thee. But what - so - e'er may

80

be our doom, the lot is cast for me is cast for me, is cast for

This system contains measures 80 through 83. The vocal line (treble clef) features a melody with eighth and quarter notes. The piano accompaniment (grand staff) consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are: "be our doom, the lot is cast for me is cast for me, is cast for".

84

me, For_ thee, on thee, on thee, on thee, on thee.

This system contains measures 84 through 87. Measure 84 begins with a repeat sign and a second ending bracket. The vocal line has a melody with quarter and eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics are: "me, For_ thee, on thee, on thee, on thee, on thee.".

88

This system contains measures 88 through 92. The vocal line continues with a melody. The piano accompaniment includes a *p* (piano) dynamic marking in measure 92. The lyrics are not present in this system.

93

dim.

This system contains measures 93 through 95. The vocal line features a melody with a *dim.* (diminuendo) dynamic marking in measure 95. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are not present in this system.

96

pp

This system contains measures 96 through 98. The piano accompaniment features a *pp* (pianissimo) dynamic marking in measure 97. The system concludes with a double bar line. The lyrics are not present in this system.