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Orchestra accompaniment available on rental

PIPPA'S SONG

Robert Browning

NED RORI

Rustling and unhurried $\text{♩} = 50$
mp

High Voice

The year's at the spring,

Piano

pp

Fl.

Tpt. mp

sempre pp

And day's at the morn; *mf* Morn-ing's at

p

sev - en; The hill-side's dew-pearl'd;

The lark's on the wing; _____ The

cresc.

snail's on the thorn; _____ God's _____ in His

gva

mp cresc.

tremolo

heaven, _____ All's _____ right _____ with the

f

mp cresc.

f

world. _____

p molto cresc.

f

rit.

fff tremolo

SONG FOR A GIRL

John Dryden

NED ROREM

Fast, light $\text{♩} = 144$

High Voice *mp*
Young I am, and yet un-skill'd

Piano *ff marc.* *p stacc.*

mf
How to make a Lov-eryield: How to keep, or how to gain, When to love; and

mp

when to feign. — Take me, take me, some of you, While I yet am

mf *mp legato*

Young and True; E're I can my Soul disguise; Heave my Breasts, and roul my Eyes.

mf *f*

p *mf*
Stay not till I learn the way, How to Lye, and to Be-tray:

sva
ff *mp*

He that has me first, is blest, For I may de - ceive the rest. —

mf

f *ff*
Cou'd I find a bloom-ing Youth, Full of Love, and full of Truth, Brisk and of a —

f *ff*

— jan - ty mean, I shou'd long to be Fif-teen. (Ah, ah!) —

mf *sva* *ff* *f*

CRADLE SONG

16th century

NED ROREM

Andante ♩ = 40

High
Voice

Piano

The first system of the score features a High Voice staff and a Piano accompaniment. The High Voice staff is currently empty. The Piano part is written in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and a melodic line in the right hand, supported by a bass line in the left hand. The tempo is marked 'Andante' with a quarter note equal to 40 beats per minute.

O — my deir hert, young Je — sus — sweit, Pre — pare thy cre — dil in my — spreit, A

I — sall rock — Thee in — my hert — — — And nev — er mair from

The second system continues the vocal and piano parts. The High Voice staff contains the first line of lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *p* and *mp*.

The third system continues the vocal and piano parts. The High Voice staff contains the second line of lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp*.

Thee de - part. But I sall praise Thee ev - er - moir - With

mp *mf*

sang is sweet un - to Thy gloir - The knees of my hert

f.

sall I bow, And sing that richt ba - lu - la - low!

mf *mp*

p *mp* *p* *rit.* *pp*

RONDELAY

John Dryden

NED ROSE

Simply, sadly ♩ = 80

High
Voice

mp

Chlo-e found A-myn-tas ly-ing,

Piano

mf

p

All in tears, up - on the plain, Sigh-ing to him-self, and cry-ing, Wretch-ed I, to

love in vain!

mf

Kiss me, Dear, be-fore my dy-ing;

mp
Kiss me once, and ease my pain. Sigh-ing to him - self and cry - ing

f *mf* *p*
Wretch-ed I, to love in vain!

mf *f*
Ev-er scorn-ing, and de-ny - ing To re-ward your

ff
faith-ful Swain: Kiss me, Dear, be-fore my dy - ing;

f
Kiss me once, _____ and ease _____ my pain! _____

mp
Ev-er scorn-ing, and de - ny - ing _____ To re-ward your faith-ful Swain. _____

ff sub.
Chlo-e laugh - ing at his cry - ing, _____ Told him, that he lov'd _____ in

f dim. *mf*
vain: Kiss me once, be - fore my dy - ing; Kiss me once, and ease my pain! _____

r Chlo - - e laugh-ing at his cry - ing

pp

mp

told him that he lov'd in vain; But re-pent-ing, and com - ply - ing,

pp

f sub.

When he kiss'd, she kiss'd a - gain: Kiss'd him up, be - fore his dy - ing; Kiss'd him up,

f

rit.

and eas'd his pain.

ff rit. mf

to Gianna d'Angelo

IN A GONDOLA

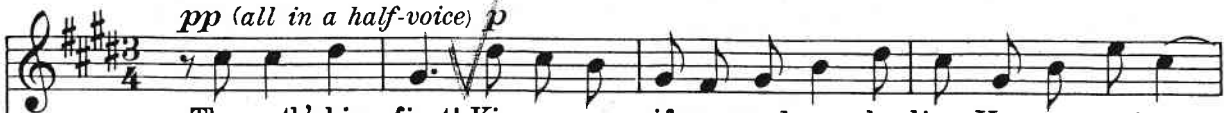
Robert Browning

NED ROR

Smooth ♩ = 66

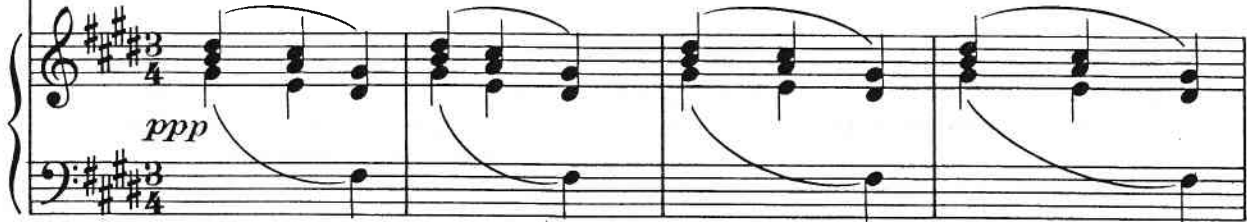
pp (all in a half-voice) *p*

High
Voice



The moth's kiss, first! Kiss me as if you made me be-lieve You were not sure,

Piano



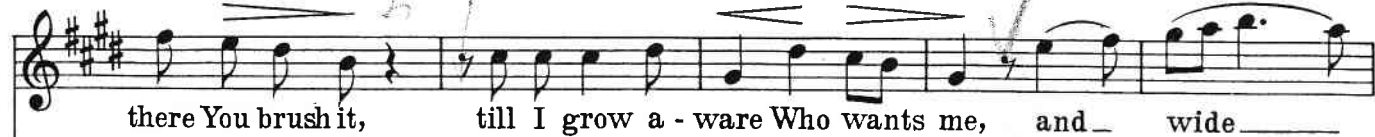
ppp



- this - eve, — How my face, your flower, had pursed Its pet-als up; so, here and



p



there You brush it, till I grow a - ware Who wants me, and - wide



mp

ope — I — burst. *mp* *p* *p* *mp*

The bee's kiss, now! Kiss me as
Poco più mosso

if you en-ter'd gay My heart at some noon-day, *mf* *mf*

A bud that dares not dis-al-low The claim,

— so all is ren-der'd up, *rit.* *f* *Tempo 1^o* *mf* *p espr.*

And pas-sive-ly its shat-ter'd cup

O - - - - ver your head to sleep I — bow. *mf* *mp* *p*

Song to a Fair Young Lady, Going Out of Town in the Spring

John Dryden

NED RORER

builo
Allegro moderato ♩ = 112

molto rit.

High Voice

Ah, ah, ah, ah,

Piano

f *f* *mp* *f*

tr

moderato
ad lib.

mf

ah,

ah, ah, ah,

mf

ff

Tempo I

rit.

ah, ah, ah, ah, ah, ah.

p

mp

Ask

mf *f* *ff*

not the cause why sul - len spring So long de - lays her flow'rs to bear; Why

p

war - bling birds for - get to sing, And win - ter storms in - vert the_ year:

espr.

Chlor - is is gone; _____ and fate pro - vides To make it spring where she re - sides,

mp espr. *ff*

ah,
 sub. p stacc.

ah, ah, ah, ah,
 ff *mf*

Chlor - is is gone, the cru-el fair; She cast not back a - pit-ying eye: But
 ff *p*

left her lov - er in de - spair To sigh, to
 mf *espr.* *mp*

lan - guish, and to die:

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "lan - guish, and to die:". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex texture with many beamed sixteenth notes and chords. The music is in a minor mode and has a somber, expressive quality.

Ah! how can those fair eyes en-dure To give the wounds they will not cure!

f *mp* *f*

The second system continues the musical score. The vocal line has the lyrics "Ah! how can those fair eyes en-dure To give the wounds they will not cure!". The piano accompaniment includes dynamic markings: *f* (forte) at the beginning, *mp* (mezzo-piano) in the middle, and *f* (forte) towards the end. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with a '7' indicating a seventh chord.

mf *appass.*

Great

p *ff sub.* *sf mp*

The third system shows a change in dynamics and mood. The vocal line begins with a rest, followed by the word "Great". The piano accompaniment starts with a *p* (piano) dynamic, then moves to *ff sub.* (fortissimo, *sub.* for *subito*) and then *sf mp* (sforzando, mezzo-piano). The tempo or mood is indicated as *mf* *appass.* (mezzo-forte, *appass.* for *appassionato*). The piano part has a more active, driving rhythm.

God of Love, why hast thou made A

The fourth system concludes the page. The vocal line has the lyrics "God of Love, why hast thou made A". The piano accompaniment continues with a similar rhythmic pattern to the previous systems, featuring beamed sixteenth notes and chords. The overall mood remains dramatic and expressive.

face that can all hearts com - mand, _____ That all

mf *f*

- li - gions can in - vade. And _____ change _____ the

laws of ev - 'ry land? _____ Where thou hadst

sub. p cresc.

plac'd such pow'r be - fore, Thou shouldst have made her mer - cy

mf

f *>* *>* *>* *>* *>*

more.

sf *sf*

ad lib. *mf* *mp* *trmm*

Ah, ah, ah, ah, ah.

poco rit.

a tempo

When Chlor-is to the tem-ple comes, A - dor-ing crowds be-fore her fall; S'

ff poco rit.

p mp

can re - store the dead from tombs And ev - 'ry life but mine re - call.

I on-ly am by Love de - sign'd To be the vic - tim for man -

- kind.

fp cresc.

f

ff

sf