

250026



Three Songs
for
Contralto
with
PIANO
accompaniment
by
Frederic Ayres.
OP. 2.

NO 1 SPRING SONG. |||
NO 2 IN A GONDOLA.
NO 3 BESTOWAL.

M. 1,50.
\$ —,75.

Albert Stahl
BERLIN W. 35.



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NEW-YORK.

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SPRING SONG.

ROBERT BROWNING.

FREDERIC AYRES, OP. 2. N^o1.

Allegretto grazioso. *mf*

Dance yellows and whites and reds!

rit. *a tempo vivace* *p* *rit.*

Lead your gay or - gy - leaves, stalks heads — A - stir with the wind in the tu - lip

a tempo vivace

p dolce

beds — There's sun - shine scarcely a wind at all — Dis - turbs starv'd grass and daisies

poco riten. *p dolce*

Tempo primo.

mf small — On a cer - tain mound by a church yard wall — *f* Daisies and grass be my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first four measures. The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support with chords and moving lines. The tempo is marked *Tempo primo.*

Tempo primo.

heart's bed fel - lows On the mound wind spares and — sun - shine mel - lows —

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *f* and a slur over the first three measures. The piano accompaniment continues with chords and moving lines. The tempo remains *Tempo primo.*

Dance you reds and whites and yel - - - lows! —

Vivace.

The third system features a vocal line and a piano accompaniment. The vocal line has a dynamic of *f* and a slur over the first two measures. The piano accompaniment is more active, with a dynamic of *f* and a tempo marking of *Vivace.* The system concludes with a double bar line.

IN A GONDOLA.

ROBERT BROWNING.

FREDERIC AYRES, OP. 2. N^o 2.

Andante appassionato. *p cresc.*

I send my heart up

pp *p cresc.*

to thee, all my heart in this my sing - ing! For the

dim. *p*

stars help me, and the sea bears part; the ve - ry night is cling - ing

p *f*

p *più animato*

clos - er to Ven - ice's streets to leave one space a - bove me,

p *più animato*

mp *cresc.*

whence thy face may light my joy - ous

mp *cresc.*

f

heart to thee its dwell - ing - place. _____

f *fp* *pp*

BESTOWAL.

MARGARET FULLER.

FREDERIC AYRES, OP. 2. N^o 3.

Andante sostenuto. *p*

Knock at my heart and I will open to

pp cresc. dolce sempre *p* *con pedale.*

dolce *mp* *mf*

un - for - get - ful - ness Breathe on my brows and

p dolce *mp cresc.* *mf*

on your own will fall my hands car - ess.

p *p dolce*

Ask of my eyes and mine shall veil too faint to seek or chide

mf affret. *sf* *ritard. dim.* *Tempo primo.*

Kiss and with - in your will I lie like sea weed

crescendo *mf affret.* *sf* *ritard. dim.* *Tempo primo.*

p

in the tide.

pp

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Date Due

DEC 4 1963			
NOV 27 63			
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