

Seven songs, Op. 11

Flown! Op.11, no.1

W.E. Henley

Fritz Bennicke Hart

Moderato *p*

The pe-tals fall And lie un-hee-ded, The gar-den path is now un-wee-ded,
And the las-ting rain And winds com-plain Of Sum-mer's King-dom To Win-ter
ce - ded. The love of life I dreamed un - dy-ing, And life I
love, One fled past sigh-ing, The Sum-mer's knell So love's as well
And down the a - ges The sound goes cry - ing.

rit.

11.2.1912

The blackbird Op.11, no.2

W.E. Henley

Fritz Bennicke Hart

Con moto

The nightingale has a lyre of gold, The lark's is a clarion
 call, And the black-bird plays but a box-wood flute, But I love him best of all.
 For his song is all of the joy of life, And
 we in the mad, spring weather, We two have listened till he sang Our
 hearts and lips together.

mp *rit.*

12.2.1912

She sauntered by the swinging seas Op.11, no.3

3

W.E. Henley

Fritz Bennicke Hart

Un poco lento

The musical score is written for voice and piano. It consists of seven systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Un poco lento'. The lyrics are: 'She saun-tered by the swing-ing seas, A je-wel glit-tered at her ear, And, tea-sing her a-long, the breeze Brought ma-ny a roun-ded grace more near. So pas-sing, one with wave and beam, She left for mem'ry to ca-ress A laugh-ing thought, a gol-den gleam, A hint of hid-den love-li-ness.' The piano accompaniment features a steady eighth-note bass line and a more melodic upper line. The score ends with a 'dim.' (diminuendo) marking and a final cadence.

She saun-tered by the swing-ing seas, A je-wel glit-tered

at her ear, And, tea-sing her a-long, the breeze Brought ma-ny a roun-ded grace more

near. So pas-sing, one with wave and beam, She left for mem'ry

to ca-ress A laugh-ing thought, a gol-den gleam, A hint of hid-den

love-li-ness.

dim.

13.2.1912

Western wind Op.11, no.4

W.E. Henley

Fritz Bennicke Hart

Allegretto

Bring her a- gain, O wes-tern wind,

mp dolce

O - ver the wes - tern sea:

dolce

rit. **Più lento**

Gen - tle and good and fair and kind, Bring her a - gain to

p

[tempo 1]

me! Not that her fan - cy holds me dear,

21

Not that a hope may be: _____

26

rit. **Più lento**

On - ly that I may know her near, Wind of the wes - tern

29

[tempo 1]

sea. _____

dolce

The night is dark and loud Op.11, no.5

W.E. Henley

Fritz Bennicke Hart

Un poco agitato

The sea is full of

wan - d'ring foam, The sky of dri - ving cloud; My

rest - less thoughts a - mong them roam... The night is

dark and loud.

f

f

p

25

Where are the hours that came to me So beau - ti - ful and

31

bright? A wild wind shakes the wil - der sea... O,

37

dark and loud's the

41

night!

Lento

The blessing Op.11, no.6

W.E. Henley

Fritz Bennicke Hart

Allegretto

The

mf *dim.*

7
sing - er gushed and soun- ded, The blue was the blue of June, And

15
low a - bove the bright - 'ning East Floated, floated a

21
shroud of moon. The

31

woods were dark and so - lemn, — The night — winds large and free, And

39

in some thought a bles - sing seemed To fall, to fall, to

45

fall — on land and sea.

51

Kate-a-Whimsies Op.11, no.7

W.E. Henley

Fritz Bennicke Hart

Moderato

mp

Kate- a-Whim-sies, John-a-Dreams, Still de-ba-ting, still de-lay, And the world's a

8 **rit.** **rall.**

ghost that gleams - Wa-vers - va-ni-shes a - way! We must live while live we can;

15 **rit.**

We should love while love we may. Dread in wo - men, doubt in men..._

19 **rall.**

So the In-fi-nite runs a - way._____

Please turn

Seven songs Op. 16

Your heart has trembled to my tongue, no.1

W.E. Henley

Fritz Bennicke Hart

Andante ma non troppo

dolce

Your heart has trem-bled to my tongue, Your hands in

p dolce

5

mine have lain, Your thought to me has leaned and clung, A -

10

gain, and yet a - gain, — My dear, my dear, A-gain and

15

yet a - gain. Now die the dream, or come the

mf *p*

20

wife, The past is not in vain, For whol - ly as it

25

was your life Can ne - ver be a - gain, — My

29

dear, my dear, Can ne-ver, ne-ver be a - gain. —

8.5.1913

We shall surely die Op.16, no.2

W.E. Henley

Fritz Bennicke Hart

Un poco lento

We shall sure-ly die:_____ Must we needs grow old?_____

7
Grow old__ and cold, And we know not why?_____ O, the By-and

13
By, And the tale__ that's told!_____ We shall sure-ly die: Must we needs grow

19

old? Grow old and sigh, Grudge and with hold, Re- sent and scold?...

25

rit.

Not you and I? — We shall sure-ly die!

7.5.1913

Thick is the darkness Op.16, no.3

W.E. Henley

Fritz Bennicke Hart

Andante con moto

Thick _____ is the dark - ness -

7
Sun-ward, O, Sun-ward! Rough _____ is the high - way - On-ward, still on - ward!

12
On - ward! On - - ward!

18
Dawn _____ har-bourssure - ly East of the sha-dows. Fa - cing us

23

some - where Spread the sweet mea - dows. Up - ward and

f *f* *mp*

28

for - ward! Time will re - store us Light is a -

p

32

bove us, Rest is be - fore

p *rit.*

35

us, rest is be -

dim. *pp*

38

fore us.

p dolce *pp*

The skies are strown with stars Op.16, no.4

W.E. Henley

Fritz Bennicke Hart

Tranquillo

The skies are strown with stars, The streets are fresh with
dew, A thin moon drifts to west-ward, The
night is hushed and cheer-ful:
My thought is quick with you. Near

mp

p

rit.

p *f*

p *f*

21
 win - dows gleam and laugh, And far a - way a train Clanks

26
 glow - ing through the still - ness: A great con - tent's in

31
 all things, And life is not in

36
 vain.

39

A wink from Hesper, falling Op.16, no.5

W.E. Henley

Fritz Bennicke Hart

A wink, a wink from Hesper, falling

p

Detailed description: This system contains the first six measures of the piece. The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G4, a dotted quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays chords in the treble clef, and the left hand plays a descending eighth-note pattern in the bass clef.

9
Fast in the wintry sky, _____ Comes through the even blue,

Detailed description: This system contains measures 7 through 12. The vocal line continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with chords and eighth-note patterns. The time signature changes from 2/4 to 3/4 at measure 10.

15
Dear, like a word from you... _____ Is it good-bye? _____

f

Detailed description: This system contains measures 13 through 18. The vocal line has a quarter note F3, a quarter note E3, and a quarter note D3. The piano accompaniment features a triplet of eighth notes in the right hand at measure 15. The dynamic changes to forte (*f*) at measure 16. The time signature changes from 3/4 to 2/4 at measure 17.

22
Is it good-bye? _____

f *p* *f*

rit. . . .

Detailed description: This system contains measures 19 through 24. The vocal line has a quarter note C3, a quarter note B2, and a quarter note A2. The piano accompaniment features a triplet of eighth notes in the right hand at measure 22. Dynamics include forte (*f*), piano (*p*), and forte (*f*). The piece concludes with a *rit.* (ritardando) marking.

30

A - cross the miles be - tween us I send you

36

sigh for sigh. Good - night, sweet friend, good night: Till

42

life and all take flight, Ne-ver good-bye.

48

Ne-ver good - bye.

Madam Life Op.16, no.6

W.E. Henley

Fritz Bennicke Hart

Moderato

Ma-dam Life's a piece in bloom Death goes dog-ging ev' - ry

8

where: She's the te-nant of the room, He's the ruf-fian on the

15

stair. You shall see him as a friend, You shall bilk him once and

22

twice; But he'll trap you in the end, And he'll stick you for her

29

price. With his knee-bones at your chest, And his knuc-kles in your

36

throat, You would rea-son - plead - pro- test! Clut-ching at her

42

pet - ti - coat; But she's heard it all be - fore, non legato

48

Well she knows you've had your fun, Gin-ger - ly she gains the

54

door, And your lit-tle job is done.

rit.

I gave my heart to a woman Op.16, no.7

W.E. Henley

Fritz Bennicke Hart

Andante

mf

I gave my heart to a wo - man —

mf espress.

8 **più mosso**

I gave — it her, branch and root. She bruised, — she wrung, — she

15 **a tempo**

tor tured She cast — it un-der foot.

21 **più mosso**

Un-der her feet she cast it, She tram-pled it where it fell,

29

rit.

She broke it all to pie-ces, And each was a clot of

36

hell. There in the rain and the sun - shine

43

They lay and smou - dered long; And each, when a - gain she

50

viewed them, Had turned to a li - ving

54

song.

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