

Seven songs of William Blake, Op.9 1 A song of sorrow

William Blake

Fritz Bennicke Hart

Un poco lento

mf < > < > < > *f* *p*

Leave, O leave me to my sor-rows; Here I'll sit and fade a-

7

way, — Till I'm no-thing but a spi-rit, And I lose this form of clay. —

Un poco meno lento

p misterioso

12

Then if chance a - long this fo - rest A - ny walk in path - less

sempre p

2 Young love

William Blake

Fritz Bennicke Hart

Moderato

mp

Are not the joys of mor-ning

9

swee-ter Than the joys of night? And are the vi-g'rous joys of youth A-

15 **rit. . . . a tempo**

sha-mèd, a - sha-mèd of the light? Let age and sick-ness si - lent rob The

mf

3 Love's secret

William Blake

Fritz Bennicke Hart

Non troppo lento

Ne - ver seek to tell thy love, Love that ne-ver told can* be:

7 For the gen - tle wind doth move Si - lent-ly, in - vi - si-

13 bly. I told my love, I told my love, I

18 told her all my heart, Trem-bling,

mp *p* *cresc.* *rit.* *mf* *f* *pp*

*Composer has "shall"

4 Cupid

William Blake

Fritz Bennicke Hart

Allegretto

Why was Cu-pid a boy, And why a boy was he?

9 He should have been a girl, For aught that I _____ can see. _____ For he

16 shoots _____ with his bow, And a girl shoots with her eye, And they both are mer-ry and

22 glad, And laugh _____ when we do cry. _____ And to make Cu-pid a

5 In a myrtle shade

William Blake

Fritz Bennicke Hart

Andante *

To a love - ly myr - tle bound, Blossoms

8 show' - ring all a - round, O how weak and wea-ry I un-der

14 neath my myr-tle lie. Why should I be bound to thee, O my

* Again, Hart uses the earlier version of the poem, and only stanza 1.

6 Daybreak

William Blake

Fritz Bennicke Hart

Con moto

To find the wes-tern path, Right

through the gates of wrath I urge my way; Sweet

mor-ning leads me on; With soft re-pen-tant moan I see the break of day,

the break of day. The

f

f

p

f

rit.

mp

f

7 The wild flower's song

William Blake

Fritz Bennicke Hart

Allegretto

As I wan - der'd in the fo - rest The green leaves a-

6 mong, I heard a wild flower

10 Sing-ing a song. I

17 slept in the earth In the si-lent night, I mur-mured my thoughts And I felt de-light. In the

Five songs from Songs of Innocence Op.15

1 Infant Joy

William Blake

Fritz Bennicke Hart

1
2
3
4
5

6
7
8
9
10
11
12
13

I have no name _____ I am but two days old. - _____

14
15
16
17
18
19
20
21

What shall I call thee? I hap-py am _____ Joy _____ is my

22
23
24
25
26
27
28
29

name, - _____ Sweet joy be - fall thee!

2 The blossom

William Blake

Fritz Bennicke Hart

Semplice

Mer-ry, mer-ry spar- row! _____ Un -

The first system of the musical score is in 2/4 time, featuring a vocal line and piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a melody starting on a half note. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

9

- der leaves so green A hap-py blos - som Sees you swift as_ ar - row,

The second system continues the piece, starting at measure 9. The vocal line includes a dynamic marking of *p* (piano) above the note 'Sees'. The piano accompaniment continues with similar chordal textures and rhythmic patterns.

16

Seek your cra-dle nar - row, Near _____ my bo- som, _____ near _____

The third system begins at measure 16. The vocal line features a melodic line with some chromaticism. The piano accompaniment includes a prominent arpeggiated figure in the right hand and a steady bass line in the left hand.

3 The shepherd

William Blake

Fritz Bennicke Hart

Un poco allegretto

How sweet is the shep-herd's sweet

lot! From the morn to the mor-ning he strays; He shall

fol - low his sheep all the day, And his

tongue shall be fil - léd with praise.

4 The lamb

William Blake

Fritz Bennicke Hart

Not too slowly

Musical score for the first system of "The Lamb". It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking is "Not too slowly". The lyrics are: "Lit-tle lamb, who made thee?"

Musical score for the second system of "The Lamb". It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking is "Not too slowly". The lyrics are: "Dost thou know who made thee, —".

Musical score for the third system of "The Lamb". It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking is "Not too slowly". The lyrics are: "Gave thee life, and bid thee feed By the stream and o'er the mead; — Gave thee clo -".

5 Spring

William Blake

Fritz Bennicke Hart

Con moto

Sound the flute! Now it's mute! Bird's de- light, Day _____

_____ and night. _____ Nigh-tin-gale, In the dale, Lark in sky,-- Mer-ri - ly,

Mer - ri-ly, mer - ri - ly, Mer-ri - ly to wel-come in the year. _____

22 Lit-tle boy, Full of joy; Lit-tle girl, Sweet _____ and small; _____

The Lily

William Blake

Fritz Bennicke Hart

Musical score for measures 1-6. The piece is in G major (three sharps) and 4/4 time. The vocal line is silent. The piano accompaniment begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand plays a bass line of eighth notes. A fermata is placed over the final chord of measure 6.

Musical score for measures 7-12. The piece remains in G major and 4/4 time. The piano accompaniment continues with the same melodic patterns. Dynamic markings include piano (*p*) and piano-piano (*pp*). The right hand has a fermata over the final chord of measure 12. The time signature changes to 3/4 at the end of the system.

Musical score for measures 13-17. The piece changes to 3/4 time. The piano accompaniment continues with the same melodic patterns. The right hand has a fermata over the final chord of measure 17.

A Slumber Song*

William Blake

Fritz Bennicke Hart

Andantino

Sleep, _____ sleep, beau-ty bright, _____

7
Drea-ming in the joys of night; Sleep, sleep; in thy sleep _____ Lit-tle sor-rows sit and

12
weep. _____ Sweet babe, _____ in thy face Soft de- sires _____ I can trace,

19
Se-cret joys and se-cret smiles, Lit-tle pret-ty in-fant wiles. _____ As thy sof-test limbs I

*Blake's poem is entitled "Cradle Song"

Copyright © Fritz Bennicke Hart 1913

Published by Wirripang Pty Ltd, November 2016. ISMN 979 0 720172 71 2

Seven songs Op. 25

1 Barren blossom

William Blake

Fritz Bennicke Hart

Moderato

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The piano part includes dynamic markings such as *mf*, *p*, and *f*, along with various articulations like slurs and accents. The lyrics are placed below the vocal line.

System 1 (Measures 1-6):
 Vocal: I fear'd the fu - ry of my* wind Would
 Piano: *mf*

System 2 (Measures 7-11):
 Vocal: blight all blos - soms fair and true;
 Piano: *p*, *f*, *p*

System 3 (Measures 12-16):
 Vocal: And my sun it shin'd and shin'd, And my
 Piano: *f*, *p*, *f*, *f*

2 The pilgrim

William Blake

Fritz Bennicke Hart

Scherzando, con moto

Phoe-be drest like beau-ty's queen, _____

mf

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat (B-flat major), and the time signature is 3/4.

5

Jel - li-co in faint pea - green, _____ Sit-ting all _____

Detailed description: This system contains measures 5 through 8. The vocal line continues with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a half note C4, and a whole rest. The piano accompaniment continues with the eighth-note pattern and includes some chordal textures. The key signature remains one flat.

9

_____ be-neath a grot, Where the lit - tle lamb-kins trot. _____

f 5

Detailed description: This system contains measures 9 through 12. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a half note C4, and a whole rest. The piano accompaniment continues with the eighth-note pattern and includes some chordal textures. The key signature remains one flat.

5 Every night and every morn

Excerpts from "Auguries of Innocence"

William Blake

Fritz Bennicke Hart

Un poco lento

espressivo Ev'-ry Night & ev' - ry

mp

6

Morn Some to Mi-se-ry are Born Ev'-ry Morn and ev' - ry Night Some are

10 *poco rit.*

Born to sweet de - light

13

Some are Born to sweet de -

6 The door of wealth is made of gold

William Blake

Fritz Bennicke Hart

Mesurato (moderato assai)

The door of Wealth is made_ of

11

gold That mor tal eyes_ can-not be- hold:_____ But, when the mor-tal eyes are closed, and

19

cold and pale the limbs re-posed, The soul_____ a- wakes._____

f

dim.