

Ozymandias

Percy Bysshe Shelley

Phyllis Campbell

Slow - With power and expression

Musical score for the first system. The vocal line begins with a rest followed by the lyrics "I met a trav' ller from an an - tique land,". The piano accompaniment starts with a *mf* dynamic and includes a *cresc.* marking. A *rit.* marking is placed at the end of the system.

Musical score for the second system. The vocal line continues with "Who said - ___ "Two vast and trunk-less legs of stone Stand in the de - sert...". The piano accompaniment features a *cresc.* marking and a *mf* dynamic. A triplet of eighth notes is indicated above the vocal line.

Musical score for the third system, starting at measure 12. The tempo marking is **a tempo**. The vocal line begins with "Near them, on the sand, Half sunk a shat - tered vi-sage lies,". The piano accompaniment starts with a *p* dynamic.

Musical score for the fourth system, starting at measure 18. The vocal line continues with "whose frown, And wrin-kled lip, and sneer of cold com-mand, Tell that its". The piano accompaniment starts with a *ff* dynamic and includes a *dolce* marking.

Song of Proserpine

Percy Bysshe Shelley

Phyllis Campbell

Slow

Sa-cred God-dess, Mo-ther Earth, Thou from whose im

mf *mf cresc.*

This system contains the first five measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment starts with a mezzo-forte (mf) dynamic, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic increases to mezzo-forte crescendo (mf cresc.) by the end of the system.

6 mor-tal bo-som Gods and men and beasts have birth, Leaf and blade and bud and blos-som,

f *mp dolce*

This system contains measures 6 through 10. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a forte (f) dynamic in the first measure, followed by a mezzo-piano (mp) dolce dynamic. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

11 Breathe thine in-fluence most di-vine On thine own child, Pro-ser-pine.

This system contains measures 11 through 14. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Two invocations

1 Morning

Ernest Rhys

Phyllis Campbell

Moderato

Turn to the east, you morning lovers,

Say your fare-wells to night! For now the day in the pale east dis-co-vers, A-bove the leaf - less

mf

p

*

2 Night

Ernest Rhys

Phyllis Campbell

Slow

Come, night, for I am tir'd!

5

O-pen your drow-sy cloak and lap me round. And not a glimpse of light and not a sound

A Canticle to Apollo

Robert Herrick

Phyllis Campbell

Play, Phoebus, on thy

7

lute; Play! And we will sit all mute,

dolce

13

By list'ning to thy lyre, That

cresc.

p

*MS omits a quaver somewhere; the tie is speculative to complete the bar. The same applies to bb2, 4, 5 and 6

**MS omits #

Upon a child

Robert Herrick

Phyllis Campbell

Like a lullaby

Here a pret - ty ba - by lies

The first system of the musical score for 'Like a lullaby' consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with lyrics 'Here a pret - ty ba - by lies'. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The key signature has one sharp (F#). The piano part features a gentle, flowing accompaniment with a piano (*p*) dynamic marking.

Sung a- sleep with lul - la- bies;

The second system of the musical score continues the piece. It begins with a measure number '7' above the vocal staff. The vocal line continues with the lyrics 'Sung a- sleep with lul - la- bies;'. The piano accompaniment continues with the same gentle, flowing texture as the first system.

Spring goeth all in white

Robert Bridges

Phyllis Campbell

Allegretto, very joyously

Spring go-eth all in white, Crowned with milk - white may: In flee - cy flocks of light

6

O'er heav'n the white clouds stray: White but - ter - flies

Rower's chant**

Thomas Sturge Moore

Phyllis Campbell

Allegretto

Row till the land dip 'neath The sea from view. Row till a land peep up,
 A home for you. Row, till the mast sing songs Wel - come and sweet. Row till the
 waves, out-stripped, Give up deadbeat. Row till the sea nymphs rise To ask you why Row-ing you tar-ry not

*MS has A natural

**Campbell omits the fourth stanza.

Nod the shepherd*

Walter de la Mare

Phyllis Campbell

With much rhythm

Soft - ly a - long the road of eve - ning,

The first system of the musical score for 'Nod the shepherd'. It features a vocal line in 2/4 time, which changes to 6/8 time at the end of the system. The lyrics are 'Soft - ly a - long the road of eve - ning,'. The piano accompaniment is in 2/4 time and includes a dynamic marking of *p* (piano). There are various musical notations such as slurs, accents, and a double asterisk (**).

In a twi-light dim with rose, Wrin - kled with age, and drenched with dew

The second system of the musical score. The vocal line continues with the lyrics 'In a twi-light dim with rose, Wrin - kled with age, and drenched with dew'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Old Nod, the shep-herd, goes. His drow - sy flock streams

The third system of the musical score. The vocal line concludes with the lyrics 'Old Nod, the shep-herd, goes. His drow - sy flock streams'. The piano accompaniment features a final cadence with a key signature change to 6/8 time.

*Campbell omits stanzas 3 and 4

**MS could indicate C natural, A#, E

Memories

Phyllis Campbell

Molto espressivo

I saw you long a - go. 'Neath

7
sap-phire skies, 'Mid heath of vio lets, White robed We walked a-long the sa-cred way.

13
Pi-ping the while our hymns to Ce-res, Mo-ther of the world - It was but yes-ter-day!

19
I saw you long a - go. When fien-dish priests with rack and

accel.

The shepherdess

Alice Meynell

Phyllis Campbell

Andante (not too slow)

She walks - the la - dy of my de - light - A shep-her-dess of

This system contains the first five measures of the piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante (not too slow)'. The lyrics are: 'She walks - the la - dy of my de - light - A shep-her-dess of'.

6
sheep. Her_ flocks are thoughts. She_ keeps them white; She

This system contains measures 6 through 10. The vocal line continues with the lyrics: 'sheep. Her_ flocks are thoughts. She_ keeps them white; She'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

10
guards them from the steep. She feeds them on the fra-grant height And folds them in_ for sleep.

This system contains measures 11 through 15. The vocal line concludes with the lyrics: 'guards them from the steep. She feeds them on the fra-grant height And folds them in_ for sleep.'. The piano accompaniment features more complex chordal textures and melodic fragments.

At my window 1

Temple Keble

Phyllis Campbell

Tenderly

Rain-drops gleamlike mor-ning dew On the win - dow pane; Tears in mem'-ried

days with you, Will they come a - gain? Yes, the sun shines

p

mf with verve

At my window 2

Temple Keble

Phyllis Batchelor

Intensely

A din - gy street in a Lon-don square; The sod-den roof-tops here and there, Two drea - ry fi-gures that

6 **a little quicker**

stand and stare At a hun - gry ped-dler haw-king his ware. And yon - der the sky's___ a

In fountain court

Arthur Symons

Phyllis Campbell

Allegretto

The four-tain murm' ring of sleep, A drow - sy tune;— The

p tranquillo

7

flick-ring green of leaves that keep The light of June; Peace, through a slum-b'ring af-ter

f *p*

13

noon, The peace of June. A

mp

Aspatia's song

John Fletcher

Phyllis Campbell

Mournfully, not too slow

Lay a gar-land on my herse Of the dis-mal yew;

6 **Quicker** *f*

Maidens, willow branches bear; Say, I died true. My love was false, but I was firm From my

A carol (Fifteenth century)

Phyllis Campbell

Moderato

I syng of a may - den that is_ make -

mf expressive

6 **poco rit.**

les, king of alle kyngs_ to here some che ches.

11 **a tempo**

He came al-so styll_ to his mo - deres bowr,

pp

Three poems by Sacheverell Sitwell

1 Orange tree

Sacheverell Sitwell

Phyllis Campbell

Moderato

Sun and rain at work to - ge-ther Ri - pen'd this for

pp

7

sun - mer wea-ther. Sun gave it co - lour taw - ny red And rain its life as though it bled.

12 Slower

In the long days full of fire Its fruit will cool as

17 Tempo 1

when we tire. A- gainst the house-wall doth it grow With smooth stem like a foun-tain's

p

2 Gipsy song

Sacheverell Sitwell

Phyllis Campbell

With vigour

Wind barked all night just out-side Wor-rying the tent-wall at my

9 side. Then a cock crowed through the whi-ning And,

16 next, the mor-ning sun was shi-ning. Half the day I live this way. The roads are win-dy

24 cor - ri - dors, Cold from the clouds, those ma-ta - dors That will not let the

3 Serenade

Sacheverell Sitwell

Phyllis Campbell

Expressive

Sigh soft, sigh soft - ly, rain-thrilled leaves, Let not your care - less hands

10

stem the gold wind! Let not your green sleeves swim in its

16

breath, as wa-ter flow-ing; Lest your thin hands make

21

gur - gle down the crys - tal hills. The gau - dy sun's pa - vil - lions

Two poems by Edith Sitwell

1 When cold December

Edith Sitwell

Phyllis Campbell

Slow and expressive

When cold De - cem - ber Froze to gris-

9 **A little quicker**

am-ber The jan - gling bells on the sweet rose - trees -

16 **Moderately quick**

Un - der a ro - sier Stood the Bi-shop, Walked with a cro - zier, Bit-ter as

2 Bells of grey crystal

Edith Sitwell

Phyllis Campbell

Moderately slow

Bells of grey crystal Break on each bough, The swan's breath will mist All the

9

A little quicker

cold_ airs now. Like tall pa - go - das Two peo-ple go,

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