

Dedicated to Lina.

Six Songs

Nº 1. Annabel Lee.

„ 2. The Song of Love and Death.

„ 3. The Owl.

„ 4. The Song of Saul before his last battle.

„ 5. The Poet's Song.

„ 6. The Mermaid.

composed by

J. M. CAPEL.

Ent. Sta. Hall.

Price 3/net

LONDON,
E. ASCHERBERG & C^o
Duncan Davison & C^o
211. Regent St. W.

ANNABEL LEE.

Words by Edgar Alan Poe.

Nº 1.

Music by
J.M. CAPEL.

*legato molto
mf*

Andante.

VOICE.

It was

PIANO.

p

Red.

cresc.

ma-ny and ma-ny a year a-go, In a king-dom by the sea — That a

maiden there lived whom you may know, By the Name of An-na-bel Lee, And this

Red.

✱

f *rall.*

mai - den she lived with no oth - er thought, Than to love and be loved by

a tempo *mf*

me. I was a child and she was a child, In this

a tempo *p*

cresc.

king - dom by the sea, — But we loved with a love that was

cresc.

f

more than love I and my An - na - bel Lee, A

f

love that the wing - ed se - raphs of Hea - ven Co - vet - ed, her and

f *rall.*

And. * *And.*

me And this was the rea - son that long a - go, In this

p

And. *

King - dom by the sea, That a wind blew out of a

f

And. * *And.*

cloud Kil - ling my beau - ti - ful An - na - bel Lee — my beau - ti - ful An - na - bel

rall.

rall. *And.*

Lee.
a tempo

rall.

And *

p *cresc.*

And nei - ther the An - gels in hea - ven a - bove, Or the

a tempo *p*

f

de - mons down un - der the sea. Can ev - er dis - se - ver my

f

And

rall. *a tempo cresc.*

soul from the soul, Of the beau - ti - ful An - na - bel Lee, And so

a tempo *cresc.*

rall.

all the night - tide, I lay down by the side, Of my

ten.

colla voce

cresc.

[illegible]

f
se - pul - chre there by the sea In her

p
molto rall. colla voce

p

ten.

tomb by the sound - ing sea.



SONG OF LOVE AND DEATH.

Words by Lord Tennyson.

No 2.

Music by

J. M. CAPEL.

Andante.

VOICE.

PIANO.

p Sweet is true

mf legato

cresc.

love tho' gi-ven in vain. in vain, And sweet is death who puts an

end to pain I know not which is sweet-er, no not

pp

cresc. *f* *ten.*

I, no not I Love art thou sweet! Then bit-ter death must be:

colla voce

ten. *cresc.*

Love thou art bit - ter: Sweet is death to me. O love if death be sweet - er let me

colla voce

rall.

die, Let me die.

rall. *p*

mf

Sweet love that seems not made to fade a - way to fade a - way,

pp *f u. p* *rall.*

cresc. *cresc.* *a tempo*

Sweet death that seems to make us, that seems to make us love - less clay; I

cresc. *rall.* *rall.*

mf
know not, which is sweet - er, no not I, — No not

pp

mf *cresc.*
I I fain would fol - low love, if that could be, I

p

ten. *3* *accel.* *mf*
needs must fol - low death who calls for me call and I

ten. *colla voce* *accel.* *p*
Allegro agitato.

cresc. *f accel.*
fol - - low call and I fol - - low, call and I

cresc. *accel.*

ff

fol - low, call and I fol - low, Let me die

f *ff*

Largo sostenuto *p* *cresc.*

Let me die I know not, which is sweet - er I —

Largo sostenuto *pp* *p*

rall. *ff*

know not, which is sweet - er let me

cresc. *f* *colla voce* *ff*

fff

die.

fff *a tempo*

THE OWL.

Words by Lord Tennyson.

No. 3.

Music by
J. M. CAPEL.**Allegretto moderato.**

VOICE. *mf* When cats run home and

PIANO. *p* *mf*

ritard. light is come, And dew is cold u - pon the ground, And the

ritard.

far off stream is dumb, — And the whir - ring sail goes

f

round, goes round, and the whir - ring sail goes round, goes round. And the

rall. *ffa tempo*

f rall.

whir - ring sail goes round.

ff *ff* *rall.*

p ritard. *molto rit.* *a tempo*

A - lone and warm - ing his five wits. The

p *colla voce* *a tempo* *molto ritard.*

p ritard. *a tempo*

white owl in the bel - fry sits. When mer - ry milkmaids click the latch, And

colla voce *a tempo* *mf*

cresc. *ten.*

rare - ly smells the new mown hay. And the cock has sung be - neath the thatch.

cresc. *colla voce*

fa tempo *cresc.*

Twice or thrice his roun- de - lay, — Twice or thrice his roun- de - lay,

fa tempo

ff

his roun- de - lay.

ff

rit.

p ritard. *a tempo*

A - lone and warm - ing his five wits, The

rall. molto *pp* *colla voce* *a tempo*

rall. *Allegretto. mf*

white owl in the bel - fry sits. Thy tu - whits are lull'd I

rall. *mf*

wot — thy tu - whits — are lull'd I wot, — Thy tu - whoos of yes-ter-

night — thy tu - whoos of yes-ter - night — So took ech - o with de-
ritard. *a tempo* *ten.*
ten.
colla voce

light, So took ech - o with de - light, That her voice un-tune-ful
ten. *cresc.* *f* *rall.*
a tempo *ten.* *colla voce*

grown, *a tempo* *rall.* *a tempo*
Wears all day a faint - er tone. —
rall. *a tempo*

rall.

mf

I would mock thy chant a - new — I would mock — thy chant a -

a tempo

ad.

new, — But I can - not mim-ic it — not a whit of thy tu -

cresc. *ten.* *ten.*

whoo — Thee to woo — to thy tu - whit, Thee to woo — to thy tu -

cresc. *colla voce*

whit, with a length - end loud hal - loo. Tu -

f *ff*

Red. *

whoo, tuwhit, tuwhit, tu - whoo Tu - whoo, tu -

ritard. *ff*

colla voce *a tempo*

whoo, tu - whoo.

f *ff*

V *V*

pp rall.

Red. cont. to end. *

SONG OF SAUL BEFORE HIS LAST BATTLE.

HEBREW MELODY.

Words by Byron.

Nº 4.

Music by
J. M. CAPEL.

Andante con moto.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andante con moto.' The score consists of five systems of music. The voice part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). The lyrics are written below the voice staff. The piano part includes various musical notations such as dynamics (p, mf, ff), articulation (accents, slurs), and performance instructions (cresc. accel., rall., a tempo, marcato). The score includes repeat signs and fermatas. The lyrics are: 'War - riors and chiefs, should the shaft or the sword, Pierce me in lead - ing the hosts of the Lord, the hosts of the Lord Heed not the'. The piano part features a complex accompaniment with many chords and moving lines. The score ends with a 'marcato' instruction and a final chord.

War - riors and chiefs, should the shaft or the

sword, Pierce me in lead - ing the hosts of the

Lord, the hosts of the Lord Heed not the

corse tho' the king's in your path. Heed not the

cresc.

corse tho' the king's in your path, Bu - - ry your

ff

ff *colla voce*

steels in the bo - - soms of Gath.

rall. *a tempo*

rall. *fz* *a tempo*

fz *rall.* *p* *a tempo*

l.H.

mf
Thou who art

cresc.
bear - - ing my buck - - ler and bow should the sol - - diers of

ff
Saul look a - way from their foe, look a - way from their

f
foe Stretch me that mo - - ment in blood at thy

cresc.

feet. Stretch me that mo - - ment in blood at thy

cresc.

ff

feet Mine be the doom which they dared not to

ff colla voce

rall.

meet, Which they dared not _ to _ meet.

a tempo

rall. colla voce

fz

p

p

Fare well to o - thers, but ne - - ver we part Heir — to my

p *cresc.*

cresc.

Royal - ty Son of my heart, Son of my heart, —

rall. *a tempo cresc.*

Son of my heart — of my heart Bright is the

colla voce rall. *a tempo mf*

cresc.

di - - a - dem, bound - - less the sway Bright is the

cresc.

di - a-dem, bound - - less the sway, Or king - - ly the

death, which a - waits us to - day Bright is the di - adem

bound-less the sway ____ or king - ly the death that a - waits us ____ to -

day. ____

ff *cresc.* *f* *ff* *colla voce*

fff *prall. molto* *f a tempo*

ff *pp* *rall. molto* *cresc. a tempo* *f*

cresc. *ff* *rall.* *colla voce*

ff *a tempo* *fff* *marc.*

E. A. & Co 337

THE POET'S SONG.

Words by Lord Tennyson.

Nº 5.

Music by
J. M. CAPEL.**Allegretto non troppo.**

VOICE.

PIANO.

mf
The

mf legato *rall.* *a tempo* *mf*

molto legato *Tr.* * *Tr.* * *Tr.* * *Tr.* *

rain had fal - len the po - et a - rose, He pass'd by the town and

cresc. *ritard.*

out of the street, A light wind blew from the gates of the sun, And

a tempo * *Tr.* * *Tr.* *

waves of shadow went ov - er the wheat.

a tempo *f* *rall.* *a tempo* *f* *i.H.*

mf

He sat him-self down in a

rall. *a tempo*

lone - ly place, And chant-ed a mel - o - dy loud and sweet, That

rall. *a tempo*

rall. *a tempo*

made the wild swan pause in her cloud, And the lark drop down at his

rall. *ten.* *a tempo* *accel.*

rall. *a tempo* *colla voce accel.*

feet. The

a tempo primo

ten. *rall.*

swal - low stopt as he hunt - ed the bee, The snake slipt un - der the

ten. *rall.*

a tempo *cresc.* *rall. - - -*

spray, And the wild hawk stood with the down on his beak, And

a tempo *cresc.* *rall. - - -*

en. - - - do - - a tempo

stared, with his foot on the prey.

colla voce *a tempo*

p molto leg.

And the

a tempo *rall.* *p*

ten.
 night - in - gale thought, "I have sung ma - ny songs, But

ten.

molto rall. *a tempo* *f*
 nev - er a one — so gay, For he sings of what the

molto rall. *a tempo* *f*

world will be When the years — have died — a -

rall.
 way. When the years have died, have died a - way."

rall. *p* *l.H.*

THE MERMAID.

Words Anonymous.

Nº 6.

Music by
J.M. CAPEL.

Allegro.

VOICE.

PIANO.

The first system of the musical score is for the 'Allegro' section. It features a voice part and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and a 2/4 time signature. The melody is characterized by eighth-note patterns and slurs. The voice part has a single note at the beginning of the system. The piano part concludes with a 'rall.' (rallentando) marking and a fermata over the final note.

Allegro moderato.

Sing hey! for the mer - maids

The second system of the musical score is for the 'Allegro moderato' section. It features a voice part and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic and a common time (C) signature. The melody is characterized by eighth-note patterns and slurs. The voice part has a single note at the beginning of the system. The piano part concludes with a 'rall.' (rallentando) marking and a fermata over the final note.

hair, my lads, Sing ho! for the mer - maids

The third system of the musical score is for the 'Allegro moderato' section. It features a voice part and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic and a common time (C) signature. The melody is characterized by eighth-note patterns and slurs. The voice part has a single note at the beginning of the system. The piano part concludes with a 'rall.' (rallentando) marking and a fermata over the final note.

cresc.

eyes, for the red — gold hair is the sail — or's snare; And she

cresc.

Red. * *Red.* *

deems you all her prize, my lads, Sing ho! but be-ware her

ff

f

eyes Sing ho! but be-ware her eyes. Sing

ff *fff* *accel.* *p*

Moderato.

hey — Sing hey! Sing

p *f*

ho Sing ho Sing

ff accel. rall.

cresc. accel. colla voce

ho Sing ho Sing ho!

ff **Allegro come Prima.** *fff ff ff*

p

Allegro moderato.

Sing hey! for the mer - maid's

p

molto rall.

lips, my lads, Sing ho! and a bell shall swing, Sing

molto rall.

a tempo *p*

ho! Sing ho! And the

a tempo agitato

cresc.

fish - er - man sips at the soft sweet lips, of the

cresc.

ff

maid, who has called him her king my lads. Sing ho! For his

ff

knell shall ring Sing ho! for his knell shall ring his knell

ff *L.H.*

shall ring shall ring Sing

rall. *mf*

Moderato.

hey! Sing hey! Sing

f

ho Sing ho Sing

cresc.

Allegro come Prima.

ho Sing ho Sing ho! *ff*

The first system of the musical score for 'Allegro come Prima.' features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'ho Sing ho Sing ho!' and is marked with a forte (*ff*) dynamic. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The system concludes with a repeat sign.

rall. *ff*

The second system of the musical score continues the vocal and piano parts. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment features a more complex rhythmic pattern with triplets and is marked with a forte (*ff*) dynamic. The system concludes with a repeat sign.

Allegro moderato.

mf So be - ware of that red gold

The third system of the musical score introduces the tempo change to 'Allegro moderato.' The vocal line begins with the lyrics 'So be - ware of that red gold' and is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern with triplets and is marked with a piano (*p*) dynamic. The system concludes with a repeat sign.

hair. my lads, And take care of those eyes un - true For her

The fourth system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics 'hair. my lads, And take care of those eyes un - true For her' and is marked with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern with triplets and is marked with a forte (*ff*) dynamic. The system concludes with a repeat sign.

lo - - vers round lie dead and drown'd lie

f.

cresc.

dead and drown'd

f.

ff

lie dead and drown'd And the

p *rall.* *cresc.* *ff* *a tempo* *pacel.*

p *rall.* *ff* *trem.* *a tempo* *p*

maid she is looking for you my lads, Sing ho! — she is looking for you Sing

f *colla voce* *p*

rall. *mf*

ho! she is looking for you. Sing

p rall. *rall.*

Moderato.

hey! Sing hey! Sing

mf *f*

cresc. *fff*

ho Sing ho! Sing

cresc.

Moderato. *rall.* *a tempo*

ho, she is looking for you. Sing ho!

rall. *ff a tempo.* *p* *ff*