

# I. WE'LL TO THE WOODS NO MORE

(‘Last Poems’ Prologue)

Moderato (♩=64)

Voice

Well\_ to the woods no more, The lau-rels all are cut, The bowers are bare of

Violin

(senza misura)

*pp* < > *pp*

bay That on the Mu - ses wore; \_\_\_\_\_ The year draws in the day \_\_\_\_\_

— And soon will eve-ning shut: \_\_\_\_\_ The lau-rels all are

cut, — Well to the woods no more. Oh well no more, no more — To the leaf - y woods a -

way, To the high wild woods of lau-rel \_\_\_\_\_ And the bowers of bay no more.

*p* *3* *3* *3* *3* *f* *p* *pp* niente

## II. ALONG THE FIELD

(‘Shropshire Lad’ No. XXVI)

Allegretto (♩=92) *mf*

Voice *mf*  
A - long the field as\_ we came by A year a - go, my

Violin *p*

love and I, The as-pen o - ver stile and stone Was talking to it - self a - lone. *sul tasto*

*pp*

(♩=♩) *ppp* sotto voce  
‘Oh who are these that kiss and pass? A coun-try lov-er and his lass;

Two lov-ers look-ing to be wed; And time shall put them both\_ to bed, But she shall lie with earth

— a - bove, And he beside an - o - ther love? *mf* And

*ppp*

sure e-nough be - neath the tree There walks an - o - ther love with me, And

o - ver-head the as-pen heaves Its rain-y-sound-ing sil - ver leaves; And

*parlando*  
*ppp*

*ppp*

I spell nothing in their stir, But now per-haps they speak to her, And plain for her

*ad lib.* *a tempo*

*cantabile*  
*pp*

to un - der - stand They talk a - bout a time at hand When I

shall sleep with clo - ver clad, And she be-side an -

*poco accel.* *a tempo*

*dim.* *poco accel.* *a tempo*

*ppp*

-o - ther lad.

*ppp*

*f*

*pppp*

# III. THE HALF-MOON WESTERS LOW

(‘Last Poems’ No. XXVI)

Andante sostenuto (♩=64) *p*

Voice

The half - moon wes - ters low, my love, —

Violin

*pp* molto sostenuto

— And the wind brings up the rain; — And wide a - part lie we, —

— my love, And seas between the twain. — I know not if it

rains, my love, In the land where you do lie; —

*mf*

*poco string.*

a tempo *pp*

And oh, so sound you sleep, my love, — You know no more than I. —

*pp* *ppp*

# IV. IN THE MORNING

(‘Last Poems’ No. XXIII)

Allegro moderato (♩=86) semplice *p*

Voice In the

Violin *p* appass. *pp*

morn-ing, in the morn-ing, In the hap-py field of hay, Oh they looked at one an-o-ther By the

light of day. — In the blue and sil-ver morn-ing On the

hay-cock as they lay, Oh they looked at one an-o-ther — And they

looked a-way. —

*f* appass. rit. e dim. *p* *pp* *ppp*

Detailed description of the musical score: The score is for a piece titled 'IV. IN THE MORNING' from 'Last Poems' No. XXIII. It is in 2/2 time, marked 'Allegro moderato' with a tempo of 86 beats per minute. The key signature has one sharp (F#). The score is divided into systems, each with a vocal line, a violin line, and a piano accompaniment. The vocal line contains the lyrics: 'In the morn-ing, in the morn-ing, In the hap-py field of hay, Oh they looked at one an-o-ther By the light of day. — In the blue and sil-ver morn-ing On the hay-cock as they lay, Oh they looked at one an-o-ther — And they looked a-way. —'. The violin part features triplet patterns and dynamic markings like *p* appass. and *pp*. The piano accompaniment includes various dynamics such as *pp*, *f* appass., and *ppp*, along with performance instructions like 'poco rit.', 'poco string.', and 'cresc. e string.'. The score concludes with a final *ppp* dynamic marking.

# V. THE SIGH THAT HEAVES THE GRASSES

(‘Last Poems’ No. XXVII)

Andante sostenuto (♩=60)

Voice

sempre *pp* sul tasto

Violin

sempre *pp* e senza espress.

The sigh that heaves the grass-es Whence

thou wilt nev - er rise Is of the air that pass - es And

sempre *pp*

knows not if it sighs. The di - a-mond

tears a - dorn-ing Thy low mound on the lea, Those are the

rit. senza sempre a tempo

tears of morn-ing, That weeps, but not for thee.

## VI. GOOD-BYE

(‘Shropshire Lad’ No.V)

Allegretto grazioso e molto moderato (♩.=72)

Voice

Violin

Oh see— how thick the gold - cup flowers Are ly-ing in field and  
lane, — With dan - de - li - ons to tell- the hours That nev - er are told a -

-gain. Oh may I squire you round the meads And pick you po - sies

gay? 'Twill do no harm to take my arm. 'You

may, young man, you may.' Ah,

spring was sent for lass and lad, 'Tis now the blood runs gold, And

man and maid had best be glad Be - fore the world is old. What

flowers to-day may flower to-mor-row, But nev-er as good as new. -Sup-



-pose\_ I wound my arm right round— 'Tis true, young man, 'tis

true?— Some lads there are, 'tis

shame to say, That on - ly court to thieve, — And once they bear the

bloom a-way 'Tis lit-tle e-nough they leave. — Then keep your heart for

men like me And safe from trust-less chaps. My

love\_ is true and all\_ for you. — *poco rit.* *a tempo* 'Per - haps, young man, per-

-haps? Oh, look in my eyes, then, can you

doubt? -Why, 'tis a mile from town. How green the grass is

all a-bout! We might as well sit down. -Ah, life, what

is it but a flower? Why must true lovers sigh? Be

kind, have pi-ty, my own, my pret-ty,-

'Good - bye, young man, good - bye.'

# VII. FANCY'S KNELL

(‘Last Poems’ No. XLI)

Allegro moderato ( $\text{♩} = 120$ ) ( $\text{♩} = \text{♩}$ )

Voice

Violin *p* scherzando

*pp* *mp* *mf* *f*

*sul tasto*

When lads were home from la-bour At Ab-don un-der Clee, A  
man would call his neigh-bour And both would send for me. And where the light in  
lan-ces A - cross the mead was laid, There to the dan-ces I

naturale

fetched my flute and played.

Ours were i - dle plea-sures, Yet

oh, con-tent we were, The young to wind the mea-sures, The old\_ to heed the

air; — And I to lift with play - ing — From tree and tow - er and steep —

The light de - lay - ing, And flute — the sun to

sleep. — The

scherzando

youth to-ward his fan - cy Would turn his brow of tan, And Tom would pair with

Nan-cy And Dick step off with Fan;- The girl would lift her

glan-ces To his, and both be mute: Well went the dan-ces At

*poco rit.* *a tempo* *f scherzando*

*colla voce* *pp* *f*

eve-ning to the flute. Wen - lock

*f scherzando* *f* *p*

Edge was um - bered, And bright was Ab - don Burf, And

warm between them slumbered The smooth green miles of turf; Un - til from

*p.* *p.*

grass and clov-er      The up-shot beam would fade,      And Eng - land

o - ver      Ad-vanced the lof - ty shade      The lof - ty shade ad-

-van-ces, I      fetch my flute and      play:      Come, lads, and learn the      dan-ces And

*f* scherzando

praise the tune to - day.      To - mor-row, more's the      pi-ty,      A -

*f* scherzando

- way      we both must      hie,      To air the      dit-ty,      And to earth

I.

*pp* sul tasto

niente

# VIII. WITH RUE MY HEART IS LADEN

(‘Shropshire Lad’ No. LIV)

Lento ma non troppo (♩=68)

Voice

Violin

*p* *pp*

With rue my heart is la - den For  
gold - en friends I had, For many a rose - lipt maid - en And  
many a light foot lad. By brooks too broad for  
leap - ing The light foot boys are laid; The rose - lipt girls are  
sleep - ing In fields where ro - ses fade. rit.

*pp* *ppp*