

Alexander Feht

Shelley, Byron and
Keats Songs

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Percy Bysshe Shelley

OZYMANDIAS

Words by P. B. Shelley
Music by Alexander Fehd

Con moto, misterioso

Musical score for the first system, measures 1-6. The score is in G major (one sharp) and 6/8 time. The upper staff (treble clef) features a complex, rhythmic accompaniment with sixteenth-note patterns and slurs. The lower staff (bass clef) provides a harmonic foundation with sustained notes and occasional melodic fragments. Dynamics include *p* (piano) and *Con ped.* (con pedale). Measure numbers 1, 7, and 16 are indicated.

Meno mosso, rubato

Musical score for the second system, measures 7-12. This system includes a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins at measure 13 with the lyrics: *mf* I met a tra - vel-ler from an - tique land, *p* who said: *rit.* The piano accompaniment continues with a similar rhythmic texture as the first system, but with a more expressive, rubato feel. Dynamics include *ppp* (pianissimo), *mf*, and *p*. Measure numbers 13 and 16 are indicated.

A tempo

18 *f* *mf* *mp*

23 *f* Two vast and trunk-less legs of stone *mf* stand in the

27 de-sert. *f* Near them, on the sand, half sunk, *mf* a

31 shat - tered vi - sage lies, *p* whose frown, and wrin - kled lip, *mf* and

35 sneer of cold com - mand *f* tell that its sculp - tor well those pas - sions read,

38 which yet sur - vive, *ff* stampt on this life - less things the hand that mockt them, and the heart that fed.

Musical score for measures 43-47. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The time signature is 9/16. Measure 43 is marked with a forte dynamic *ff*. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. The system concludes with a repeat sign and a 9/16 time signature.

Musical score for measures 48-52. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The time signature is 9/16. Measure 48 is marked with a piano dynamic *p*. The right hand continues with a complex rhythmic pattern, and the left hand maintains a steady bass line. The system concludes with a repeat sign and a 9/16 time signature.

Musical score for measures 53-57. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The time signature is 9/16. Measure 53 is marked with a pianissimo dynamic *pp*. The right hand features a complex rhythmic pattern, and the left hand plays a steady bass line. The system concludes with a repeat sign and a 9/16 time signature.

53 *p* And on the pe des - tal *pp* these

Meno mosso, rubato

57 words ap - pear: *fff* "My name is O - zy-man - di -

61 as, King of Kings! Look on my works, ye Might-y, and de - spair! and des -

65 pair!" **A tempo**

Meno mosso, rubato

A tempo

70 *pp* No - thing be - side re - main. Round the de - cay *p* of that co - los - sal wreck,

70 *f* *pp* *p*

Detailed description: This system covers measures 70 to 73. The vocal line starts with a rest in measure 70, then enters in measure 71 with the lyrics 'No - thing be - side re - main. Round the de - cay of that co - los - sal wreck,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) and *f* (forte) in the piano parts, and *p* (piano) for the vocal line.

74 bound - less and bare the

74

Detailed description: This system covers measures 74 to 78. The vocal line continues with the lyrics 'bound - less and bare the'. The piano accompaniment maintains a consistent rhythmic texture. The system concludes with a change in time signature to 9/16.

79 lone and le - - - vel sands *pp* stretch

79 *pp*

Detailed description: This system covers measures 79 to 83. The vocal line begins with the lyrics 'lone and le - - - vel sands' and includes the instruction '*pp* stretch'. The piano accompaniment features a prominent eighth-note pattern in the right hand. Dynamics include *pp* (pianissimo) for both the vocal and piano parts.

sub. molto rit. *a tempo*

84 far a - way...

ppp

Adagio

pppp

red.

The musical score consists of two systems. The first system (measures 84-88) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'far' and a dotted quarter note 'a - way...'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 89-93) continues the piano accompaniment, with the right hand playing a more complex eighth-note pattern. The tempo is marked 'Adagio' and the piece concludes with a fermata and the instruction 'red.'.

LOVE'S PHILOSOPHY

Words by P. B. Shelley
Music by Alexander Fehd
Edited January 31 1999 in Colorado

Molto sostenuto ♩ = 44

1 *pp* *pp* *pp*

Con ped.

7 *p* *mp*

10 *p* *pp*

voce rubato, legatissimo

mf The foun - tains min - gle with the ri - ver, and the ri - ver with the

13 *mp* *mf*

o - cean, the winds of hea - ven mix for - e - ver with a sweet e - mo - tion;

accelerando

mp *mf*

Molto piu mosso *p* *mp* *molto accelerando*

Agitato *mf*

senza ritenuto

A tempo

f No - thing in the world is sin - gle; all things by a law di - vine in

28

mf 3 3 3 3 3

one an - o - ther be - ing min - gle — *mf* why not I with thine? *pp* Why not I with thine?

31

mp *pp*

p 3 3 3 3 3

mf Why not I with thine?

34

mp 3 3

37 *p* *mf* See the moun - tains kiss high hea - ven, and the waves clasp one an -

o - ther; no sis - ter flower would be for - gi - ven, if it dis - dained its bro - ther;

40

43 *accelerando* *mp* *mf*

Molto piu mosso *molto accelerando*

46 *p* *mp*

Agitato

49 *mf*

A tempo *senza ritenuto*

52 *f* *mf*

And the sun - light clasps the earth, and the moon beams kiss the sea —

What are all these kis - sings worth, *mf* if thou kiss not me? *pp* If thou kiss not me?

55 *mp* *pp* *p* *pp*

mf If thou kiss not me?

58 *mp* *p*

Molto sostenuto

62 *pp* *pp* *pp* *ppp*

Con ped.

MUTABILITY I

Words by P. B. Shelley
Music by Alexander Fehd

Andante, rubato

a tempo

rit.

1 *mp* The flower that smiles to-day, *p* to - mor - row

5 dies, *mf* all that we wish to stay, tempts, and then flies; *f* What is this world's de-light? Light-ning that mocks the

9 *p* night, brief even as bright. *mf* Vir - tue, how

13 frail it is! Friend - ship too rare! *f* Love, how it sells poor bliss for proud dis - pair! *ff* But we, though

rit. *a tempo* *f* *ff* *rit.* - 3 -

17 soon they fall, sur - vive their joy and all which ours we call. *a tempo*

a tempo *mf rit.* *a tempo* *rit.*

mf *p*

21 *mf* Whilst skies are blue and bright, *p* whilst flowers are gay, *mf* whilst eyes that changed ere night make glad the

a tempo *rit.* *a tempo* *f rit.*

mf *p* *mf* *f*

25 day; *mp* whilst yet the calm hours creep, *mf* dream thou, and from thy sleep then wake to weep!

a tempo *p* *rit.*

mp *mf* *p*

MUTABILITY II

Words by P. B. Shelley
Music by Alexander Fehd

Andante con moto, legato

pochissimo stringendo

1 *p* We are as clouds that veil the mid - night moon: how rest - less - ly they speed, and gleam, and

p sempre legatissimo

pp *sfz*

Con ped. ** Red.*

a tempo

poco piu tranquillo

5 qui-ver, *mp* strea - king the dark - ness ra - di - ant - ly! *p* yet soon *pp* night clo - ses round, and they are

mp *p* *pp* *p*

rit.

Piu vivo che andante

p

9 lost for - e - ver: *pp* Or like for - got - ten lyres, whose dis - sonant strings give

pp *sfz*

13 vari - ous res - ponse to each va - ry - ing blast, *mp* to whose frail frame no se - cond mo - tion brings *mf* one

17 mood or mo - du - la - tion like the last. *mf* We rest — *p* a dream has power to poi - son sleep; *mf* we rise — one wan - dering

21 thought pol - lutes the day; *mf* we feel, con - ceive or rea - son, laugh or weep; *mp* em - brace fond woe, *p* or

Andante con moto, legato

25 cast our cares a - way; *f* It is the same! for, be it joy or sor - row, the *mf*

29 path of this de - par - ture still is free! *f* Man's yes - ter - day may ne'er be like his mor - row;

pochissimo stringendo *a tempo*

32 *f* nought may en - dure but *mp* Mu - ta - bi - li - - - ty. *rit.*

HYMN OF APOLLO

Words by P. B. Shelley
Music by Alexander Fehd

Molto tenuto

1 *mp* The sleep-less hours, who watch me as I lie, cur-tained with star-en-wo-ven ta-pe-stries, *pp*

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

Con ped.

Piu mosso

6 *mp* from the broad moon-light of the sky fan-ning the bu-sy dreams from my dim eyes — *f* wa-ken me, when their mo-ther, the grey Down

legato *f*

rit.

Con moto

9 tell them that dreams and that the Moon is gone. *ff* Then I a-rise, and climb-ing Heavens blue Dome, *mf* I walk o-ver the moun-tains and the waves,

ff *leggiero* *mf*

13 *mp* lea-ving my robe u - pon the o - cean foam; my foot - steps pave the clouds with fire, the caves are filled with my bright pre-sence, and the air

ff *mf*

mp *ff* *mf*

16 *mp* leaves the green Earth to my em - bra - ces bare; the sun-beams are my shafts, with which I kill de - ceit that loves the night and fears the

p **Allegro**

mp *p*

20 day; all men who do or even i - ma-gine ill fly me, and from the glo - ry of my ray, *ff* good

mf *f* *ff*

mf *f* *ff*

poco meno mosso

a tempo **Molto tenuto**

25 minds and o - pen ac-tions take new might, *mf* un - til di - mi-nished by the reign of night. *mp* I

Poco piu mosso

31 feed the clouds, the rain-bows and the flowers *pp* with their e - the - real co - lours, the Moons globe, *mf* and the pure stars in their e - ter - nal bowers are

Poco piu mosso

34 cinc-tured with my power as with a robe; *f* what - e - ver lamps on Earth or Heaven may shine, are por-tions of mypower, which is

Con moto

rit.

37 mine. I stand at ***ff*** noon u - pon the peak of Heaven, ***mp*** then with un - wil - ling steps I wan - der down,

Meno mosso

40 ***p*** in - to the clouds of the At - lan - tis even; ***pp*** for grief that I de - part them weep and frown: what look is more de - light - ful than the smile

Allegro

43 with which I soothe them from the wes - tern isle? ***f*** I am the eye with which the U - ni - verse be - holds it - self, and knows it - self di -

Molto moderato

47 vine, all har-mo-ny of in-stru-ments or verse, all pro-phe-cy, all me-di-cine are mine, *ff* all light of art or nature—

Allegro **Molto tenuto** **Allegro**

53 to my song Vic-to-ry and praise in their own right belong!

HYMN OF PAN

Words by P. B. Shelley
Music by Alexander Fehf

Vivace

1 *p*
Con ped.

5 *mp*

9 *mf* *mp*

12

15 *mf* *f* *mp*

18 *mp* From the fo - rests and high - lands we come, we come;

21 from the ri - ver - girt *mf* is - lands where land waves are dumb,

23 *mp* liste-ning to my sweet *mf* pi - pings.

poco rit.

Poco meno mosso

26 *mp* The winds in the reeds

31 and the ru - shes, the bees on the

36 bells of thyme, *mf* the

poco acc. **Poco piu mosso**

40 birds in the myr - - - tle bu - - - shes, the ci -

44 cale a - bove in the lime,

ancora acc.

Piu mosso

47 *mf* and the li - zards be - low in the

50 grass, *mp* were as si - - - - lent as

53 e - ven old Tmo - - - - lus was, *mf* liste - ning to *poco rit.*

56 my sweet pi - pings. *piu rit.*

Molto meno mosso

Musical score for piano, measures 59-61. The piece is in 4/4 time and B-flat major. The tempo is *Molto meno mosso*. The score consists of a treble and bass staff. The treble staff begins at measure 59 with a melody of eighth notes, marked *mp*. The bass staff provides a simple accompaniment of quarter notes. A dynamic marking of *p* appears in measure 61.

Tempo primo (Vivace)

Musical score for piano and voice, measures 62-64. The tempo is *Tempo primo (Vivace)*. The score consists of a treble and bass staff for piano and a vocal line. The piano accompaniment begins at measure 62 with a melody of eighth notes, marked *mp*. The vocal line enters at measure 62 with the lyrics "Li - - - - - quid Pe - - - - -". The piano accompaniment includes a *rallentando* marking and a dynamic marking of *p* in measure 64. The bass staff provides a simple accompaniment of quarter notes.

Musical score for piano and voice, measures 65-67. The tempo is *Tempo primo (Vivace)*. The score consists of a treble and bass staff for piano and a vocal line. The piano accompaniment begins at measure 65 with a melody of eighth notes. The vocal line enters at measure 65 with the lyrics "ne - - - - - us was flow - - - - -". The piano accompaniment includes a dynamic marking of *p* in measure 67. The bass staff provides a simple accompaniment of quarter notes.

68 ing, and all dark Tem - - - - pe

acc. **Poco piu mosso**
 72 lay *mf* in Pe - - - - - li - - - - on's

75 sha - - - - - dow, out - - - - - grow - - - - - ing *f* the

79 light of the dy - - - ing day, *acc.*

Ancora piu mosso *mp* speed - ed *mf* by my *mf* sweet *molto rit.* pi - pings. *p* The Si - **Poco piu mosso di tempo primo**

86 le - ni, and Syl - vans, and Fauns, *mp* and the Nymphs of the winds and

89 waves, *mf* to the edge of the moist ri - ver lawns, and the

poco accelerando

mf

mp

mf

92 brink of the dew - - - y caves, *f* and all that did then at -

poco rit.

Poco meno mosso

f

mf

95 tend and fol - low, *p* were si - lent with love, as *mf* you now, *f* A - pol - lo, with

Ancora meno mosso

mp

ritenuto

p

pp

p

mp

mf

f

f

Tempo primo (Vivace)

molto ritenuto

ff I sang

Earth!

98

98

101

101

104

104

en - vy of my sweet pi - pings!

dan - - - - cing stars!

sang of the doe - - - - dal

poco rit. **Poco meno mosso** *piu rit.*

107 *fff* and of Heaven, and of gi - ant wars, *ffff* and

rallentando **Poco piu animato** *molto ritenuto*

110 Love, and Death, and Birth! *p* and then I chan - ged my pi - pings... *mp*

Adagio doloroso

114 *mp* Sing - ing how down the vale of Me - na - lus *mf* I pur - sued a mai - den, and clas - ped a reed: *f* gods and

lento, cantando

Poco piu mosso

118 men, we are all de - lu - ded thus, *f* it breaks in our bo-som, *mf* and then we bleed: all

118

122 wept, *pp* as I think both ye now would if en - vy or age had not fro - zen your blood, *mp* at the

122

Ancora piu mosso

126 sor - row of my *pp* sweet pi - pings...

126

130

rallentando *pp* *p* **Tempo primo (Vivace)**

133

136

mp

15/16

139

mf *f* *ff* *mf*

16/16 16/16 22/16 4/4

142

p

48

22/16 22/16

145 *mp* *mf* *f* *mp*

148 *pp* *ppp* *poco rit.* *ppp*

From the fo - rests and high - lands we

148 *pp* *ppp*

150 *molto ritenuto* *Adagio* *pppp* *pp*

come, we *pppp* come...

150 *pppp* *pp*

LIBERTY

Words by P. B. Shelley
Music by Alexander Fehd

Precipitato, grave

1 *pp* *p* *p* *mp* *mf*

Con ped.

14 *ff* The fi - e - ry moun - tains ans - wer each o - ther, their thun - derings are

14 *f* *ff*

22 e - choed from zone to zone, the tem - pes - tous o - ceans a - wake one a - no - ther, and the ice - rocks

22

fff Poco piu sostenuto

30 are sha - ken round win - ter's zone when the cla - ri - on of the Ty - phoon

Detailed description: This system covers measures 30 to 37. The vocal line (bass clef) has lyrics: "are sha - ken round win - ter's zone when the cla - ri - on of the Ty - phoon". The piano accompaniment (treble and bass clefs) features a complex texture with many chords and moving lines. A *fff* dynamic is marked in the piano part. Accents (v) are placed over several notes in both parts.

A tempo

38 is blown —

Detailed description: This system covers measures 38 to 45. The vocal line (bass clef) has lyrics: "is blown —". The piano accompaniment (treble and bass clefs) continues with complex textures. A *ff* dynamic is marked in the piano part. The tempo marking *A tempo* is present.

46

Detailed description: This system covers measures 46 to 53. It contains only the piano accompaniment in treble and bass clefs. The texture remains complex with many chords and moving lines. Accents (v) are placed over several notes.

54

fff

53

Detailed description: This system covers measures 54 to 61. It contains only the piano accompaniment in treble and bass clefs. A *fff* dynamic is marked in the piano part. The texture is complex with many chords and moving lines. Accents (v) are placed over several notes.

61 *ff* From a sin - gle cloud the ligh - tening

70 fla - - - shes whilst a thou - sand isles are il - lu - mined a -

79 round; *f* Earth - quake is tramp - - ling one ci - ty to a - - - shes. *ff* and hund - red are shud - dering and

61 *ff* *f*

70

79 *mp* *mf* *f* *mp*

88 tot - tering; *ff* the sound is bel - - - lowing un - der ground.

97

97 *f* *mf*

Sostenuto, solenne

106 *poco rit.* *mp* But kee - - - - - ner

106 *mp* *p*

115 thy gaze than the light - - - - - tening's glare,

125 *p* and swif - - - - - ter thy step *pp* than the earth -

135 quake's tramp, *p* thou deaf - - - - - nest the rage *mf* of

145 *f* the *ff* o - - - - cean, *mf* thy stare makes

154 blind the vol - - *f* ca - - - - - noes;

163 the sun's bright lamp

171 *ff* to thine is a fen - - - fire damp.

A tempo

178 *ff* From bil - low and moun - - tain and ex - ha - la - tion the

184 sun - light is dar - ted through va - pour and blast, from spi - rit to spi - rit, from

Poco piu sostenuto

190 na - tion to na - tion, from ci - ty to ham - let thy dow - ning is cast, *f* and

196 ty - - - rants and slaves are like sha - - -

201 dows of night

206 *ff* in the van of the mor - - - - - ning

212 light!

218 *p* *Meno mosso* *A tempo* *ff*

226

232

ff *mf*

* *Con ped.*

239

f *mf* *f*

247

mf *mp*

256 *mf*

f

265 *fff* in the van of the mor - - - ning light!

265 *ff*

274 *p* in the van *pp* of the mor - - - ning light!

(falsetto) *rallentando*

274 *pp*

Adagio

Musical score for measures 283-290. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Adagio. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 283 starts with a piano (*p*) dynamic and a legato marking. The music features a melodic line in the treble and a supporting bass line. Dynamics range from *p* to *ppp*. A triplet of eighth notes is marked with a '3' above it in measure 290.

Musical score for measures 291-300. The piece continues in 4/4 time with a key signature of one sharp (F#). The tempo is Adagio. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 291 starts with a piano (*p*) dynamic. The music features a melodic line in the treble and a supporting bass line. Dynamics range from *p* to *ffff*. A fortissimo (*ff*) dynamic is used in measure 292, followed by a gradual decrease to *mf*, *p*, and *pp*. A sforzando (*sfz*) dynamic is used in measure 300, leading to a *ffff* dynamic. The piece ends with a double bar line.

DEATH

Words by P. B. Shelley
Music by Alexander Fehd

Tardo, desolato ma con moto

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

Con ped.

Poco piu mosso

Ancora piu mosso

ff *mf* *f*

Tempo primo

11 *f* They die — *mf* the dead re - turn not; *p* Mi - se - ry *p* sits

ff *f* *mf* *p*

Poco piu mosso

18 near on o - pen grave, *mf* and calls them o - ver, *mf* a Youth with hoa - ry hair and hag - gard eye — *mp* they

Ancora piu mosso

23 are the names of kind - red, friend, *mf* and lo - ver, which he so feeb - ly called, — *p* they all are gone! *mp* Fond wretch,

Con moto

28 *mf* all dead, those va - cant names *f* a - lone, *ff* this most fa - mi - liar thing, my pain, those tombs a - lone re - main.

34

Meno mosso

mf.

p

pp

40

rit.

Tempo primo

p

Red. *mf.* * Red. *mf.*

47

Poco piu mosso

mp

mf

f

ff

52

Ancora piu mosso

f

mf

Tempo primo

55 *mf* Mi - se - ry, *p* my swee - test friend, *pp* oh, weep no more!

Poco piu mosso

62 *mp* Thou wilt not be con - soled — I won - der not! *f* For I have seen thee from thy dwel - ling's door *p* watch the *pp*

67 calm sun - set with them, *p* and this spot *mf* was even as bright and calm, *p* but *pp* tran - si - to - ry, and

Con moto

Ancora piu mosso

72 now, *mp* thy hopes *mf* are gone, *f* thy hair is hoa - ry: *ff* this most fa - mi - liar scene, my pain— these

mp *mf* *f* *ff* cantando

Detailed description: This system contains measures 72 to 76. The vocal line (bass clef) begins at measure 72 with the lyrics 'now, thy hopes are gone, thy hair is hoary: this most familiar scene, my pain— these'. The piano accompaniment (treble and bass clefs) features a complex texture with chords and moving lines. Dynamic markings include *mp*, *mf*, *f*, and *ff*. The tempo marking 'Ancora piu mosso' is at the start, and 'Con moto' is at the top right. The word 'cantando' is written above the piano part in measure 75.

Meno mosso

77 tombs a - lone re - main.

f *mp* *mf* *f*

Detailed description: This system contains measures 77 to 81. The vocal line (bass clef) has the lyrics 'tombs alone remain.' in measure 77. The piano accompaniment (treble and bass clefs) continues with a similar texture. Dynamic markings include *f*, *mp*, *mf*, and *f*. The tempo marking 'Meno mosso' is centered above the system.

Tempo primo

82

p *p* *p*

Red. * *Red.*

Detailed description: This system contains measures 82 to 85. The piano accompaniment (treble and bass clefs) features a more active texture. Dynamic markings include *p* in measures 82, 83, and 85. The tempo marking 'Tempo primo' is at the start. There are markings for 'Red.' (ritardando) in measures 83 and 84, with an asterisk in measure 84. A triplet of eighth notes is marked with a '3' in measure 85.

89

fff

p

rit.

pp

ped.

This musical score consists of two staves, treble and bass clef, spanning measures 89 to 95. The key signature has two flats (B-flat and E-flat). Measure 89 begins with a forte fortissimo (*fff*) dynamic. The right hand features a descending melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A *ped.* (pedal) marking is present in the left hand. Measure 90 shows a dynamic shift to piano (*p*) and the introduction of a complex, multi-measure chordal texture in the right hand. Measure 91 continues this texture with a *rit.* (ritardando) marking. Measure 92 features a further dynamic reduction to pianissimo (*pp*) and a more sparse accompaniment. Measure 93 has a *pp* dynamic and a *rit.* marking. Measure 94 concludes with a *pp* dynamic and a *rit.* marking. Measure 95 ends with a *pp* dynamic and a *rit.* marking.

MY FAINT' SPIRIT'

Words by P. B. Shelley
Music by Alexander Fehd

Con moto

pp *molto leggiero*

6 *p* My faint spi - rit was sit - ting in the light of thy looks, *p* my love:

11 it pan - ted for thee *mp* like the hind at noon, *f* for the brooks *mp* my love: *f* thy

Pochissimo meno mosso

15 barb whose hoofs out - speed the tem - pest's blight *p* bore thee far *pp* from me; *pp* my heart for

15

p *pp* *pp*

rit.

Detailed description: This system contains measures 15 through 19. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with various dynamics: *p* (piano) at measure 15, *pp* (pianissimo) at measures 16 and 17, and *pp* at measure 18. A *rit.* (ritardando) marking is placed above the vocal line at the beginning of measure 15. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamics for the piano include *p* at measure 15, *pp* at measure 16, and *pp* at measure 18. The system ends with a double bar line.

A tempo

20 my weak feet were wea - ry soon did com - pa - nion thee; *ppp* Ah... *mf* Flee - ter for the flee - test storm or

20

ppp *mf*

Detailed description: This system contains measures 20 through 25. The vocal line continues with a treble clef and one flat key signature. It includes a *ppp* (pianississimo) dynamic at measure 20 and an *mf* (mezzo-forte) dynamic at measure 22. The tempo marking *A tempo* is placed above the vocal line at the start of measure 20. The piano accompaniment features a change in meter to 12/8 at measure 22. Dynamics for the piano include *ppp* at measure 20 and *mf* at measure 22. The system ends with a double bar line.

26 *f* steed, *p* or the Death they bear; *f* the heart which ten - der thought clo - thes like a dove with the wings of

26

f *p* *f*

Detailed description: This system contains measures 26 through 30. The vocal line continues with a treble clef and one flat key signature. It features dynamics of *f* (forte) at measures 26 and 28, and *p* (piano) at measure 27. The piano accompaniment includes dynamics of *f* at measures 26 and 28, and *p* at measure 27. The system ends with a double bar line.

32 *acc.* care! *ff* in the bat - tle, *rit.* *mf* in the darkness, in the need *p* shall my cling to *f* thee! *mf* nor claim one smile for all the *poco rit.*

38 *p* com - fort, love *p* it may bring to thee... *A tempo*

BRIDAL SONG

Words by P. B. Shelley
Music by Alexander Fehf

Semplice, largo

pp
Con ped.
p
mp
pp

7 *p* The gol - den gates of sleep un - bar *mp* where Strength and Beau - ty

Poco piú mosso

13 *mf* met to - ge - ther — *pp* kind - ly their i - mage like a star in a sea *ppp* at glos - sy wea - ther... *mp* Night, with all thy stars look

19 down! Dark - ness, weep thy ho - liest dew! *mf* Ne - ver smiled the in - con - stant moon *mp* on a pair so *rit.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). It begins with a rest for two measures, then the lyrics "down! Dark - ness, weep thy ho - liest dew!" are set to a melodic line. The dynamic marking *mf* is placed above the vocal line. The piano accompaniment is in treble and bass clefs, with a key signature of two sharps. It features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamic markings *p*, *mf*, *mp*, *p*, and *mp* are placed below the piano part. The system concludes with the lyrics "Ne - ver smiled the in - con - stant moon" and "on a pair so" with a *rit.* marking.

24 true. *pp* Let eyes not see their own de - light — *mp* Haste, swift Hour, *mf* and thy flight aft re - new...

A tempo

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the word "true." followed by a rest, then the lyrics "Let eyes not see their own de - light — Haste, swift Hour, and thy flight aft re - new...". Dynamic markings *pp*, *mp*, and *mf* are placed above the vocal line. The piano accompaniment continues with chords and some melodic movement. Dynamic markings *pp*, *mp*, and *mf* are placed below the piano part. The tempo marking "A tempo" is centered above the vocal line.

Poco piú mosso

30

The third system of the musical score is a piano accompaniment section. It begins with a dynamic marking *f* and a tempo marking "Poco piú mosso". The piano part features a more active and rhythmic accompaniment, including a triplet of eighth notes in the right hand. The system concludes with a triplet of eighth notes in the right hand.

36 *f* Fai - ries, sprites, and an - gels, keep her! Ho - ly stars, per - mit no wrong! *mf* And re - turn to

42 wake the slee - per, *mp* Dawn, ere it be long. *pp* O joy, o fear! What will be done

47 in the ab - sence of the sun — *ppp* Come a - long! *pppp* Come a - long...

53 *pp* *mp* *pp* *ppp*

3

The image shows a musical score for piano, measures 53 through 57. The score is written in treble and bass clefs with a key signature of one sharp (F#). Measure 53 begins with a piano (*pp*) dynamic and features a triplet of eighth notes in the right hand. The bass line consists of chords. Measure 54 continues with a mezzo-piano (*mp*) dynamic. Measure 55 returns to piano (*pp*). Measure 56 is marked *ppp* and features a fermata over a chord in the right hand. Measure 57 concludes with a few notes in the bass line.

MUSIC

Words by P. B. Shelley
Music by Alexander Fehd

Moderato, con moto

1 *p* I pant for the mu - sic, which is di - vine, my heart in its thirst is a dy - ing

5 *mp* *stretto* *mf* *pp* *mp* *piu mosso* *f*
flo - wer. Pour forth the sound, like en - chan - ted wine, loo - sen the notes in a

9 *mf* **Piu mosso**
sil - ver shower; like a herb - less plain, for the gen - tle rain, I gasp—

12 I faint, till they wake a - gain — *f* *ritenuto* *mf* *a tempo di piu mosso*
 Let me drink of the spi - rit of

15 that sweet sound, *mp* More, o more, I am thirs - - ting yet! — *pp*
 It

18 loo - sens the ser - pent, which care has bound up - on my heart to stifle it — *Poco meno mosso* *mp* *mf* *Piu mosso* *f*
 The dis -

22 sol - ving strain thro' eve - ry vein pas - ses in - to my heart and brain!

ritenuto

25 *pp* As a scent of a vio - let with-ered up, which grew by the brink of a sil - ver lake —

Tempo primo *stretto* *a tempo*

30 when the hot noon has drained its dew - y cup, and mist there was none its thirst to slake — and the

p stretto *mp* *mf piu mosso* *f* *pp*

Piu mosso

34 vio - let lay dead, while the o - dor flew on the wing of the wind o'er the

pp *ritenuto*

37 wa - ters blue... As one, who drinks from a char - med cup of

a tempo di piu mosso *p* *mp*

40 foa - - - ming and spark - - - ling and mur - - - mur - ing wine, whom a migh - ty En - chan - - - tress

pp *mp* *p*

Poco ritenuto

43 fil - ling up — in - vites to love with the kiss di - vine... *non troppo rall.*

43 *ppp* *pppp*

SERENADE

Words by P. B. Shelley
Music by Alexander Fehd

Andante con moto

pp *ppp*
Con ped.

11 *p* The keen stars were twink - ling, and the fair moon was ri - sing a - mong them, dear

p *pp*

Piu mosso

poco accelerando

20 Jane! *pp* The gui - tar was tink - ling, *p* but the notes *mp* were not sweet *mf* till you sung them a - gain —

pp *p* *mp* *mf* *mp* *ritenuto*

A tempo **Piu mosso**

28 *p* As the moon's soft splen - - - dor, o'er the faint cold star - light of

Meno mosso **Piu mosso**

35 hea - ven is thrown — *mp* so your voice most ten - - - der *mf* to the strings with-out soul had then

Molto piu mosso

43 gi - ven its own. *accelerando*

Meno mosso

A tempo

Musical score for measures 51-60. The system includes a vocal line and a piano accompaniment. The piano part features complex chordal textures and arpeggiated figures. Dynamics include *ff* and *pp*. The tempo marking *Meno mosso* is at the beginning, and *A tempo* is at the end of the system.

Musical score for measures 61-71. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "The stars will a - wa - ken, thou' the". Dynamics include *mp*, *ppp*, and *p*. The piano accompaniment provides harmonic support with sustained chords and moving lines.

Piu mosso

poco accelerando

Musical score for measures 72-81. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "moon-sleep a full hour la - ter to - night — no leaf will be sha - ken whilst the dews of your". Dynamics include *pp*, *p*, and *mp*. The tempo marking *Piu mosso* is at the beginning, and *poco accelerando* is at the end of the system.

A tempo

80 me - lo - dy *mf* scat - ter de - light. *ritenuto* *f* Tho' the sound o - ver -

Piu mosso

Meno mosso

87 po - - - - wers sing a - gain with your dear voice re - vea - ling a tone *mp* of some world

Piu mosso

Molto piu mosso

94 far from o - - - - urs, *mf* where mu - sic and moon - light and fee - ling are one...

102 *accelerando*

Meno mosso A tempo

110 *ff* *pp*

Piu mosso, alla capelli

123 *fff* *f* *mf* *p* *pp*

EPITAPH

Words by P. B. Shelley
Music by Alexander Fehd

Lento funebre

Piu mosso

1 *pp* These are two friends, whose lives were un - di - vi - ded: *mp* So

8 let their me-mo-ry be— *p* now they have gli - ded un-der the grave... *f* Let no their bones be par - ted, *ff* for their two hearts in

15 life *mf* were sin - gle - hear - ted...

pp *p* *ppp* *pppp*

Detailed description: This is a musical score for voice and piano. It consists of three systems. The first system is marked 'Lento funebre' and 'Piu mosso'. It begins with a vocal line starting at measure 1 with the lyrics 'These are two friends, whose lives were un - di - vi - ded: So'. The piano accompaniment starts with a *pp* dynamic and features a complex texture of chords and moving lines. The second system starts at measure 8 with the lyrics 'let their me-mo-ry be— now they have gli - ded un-der the grave... Let no their bones be par - ted, for their two hearts in'. The piano accompaniment continues with *p*, *f*, and *ff* dynamics. The third system starts at measure 15 with the lyrics 'life were sin - gle - hear - ted...'. The piano accompaniment features *mf*, *p*, *ppp*, and *pppp* dynamics. The score is written in a 6/4 time signature with a key signature of one flat.

A LAMENT

Words by P. B. Shelley
Music by Alexander Fehd

Adagio maestoso
voce glissando

1 *mp* Oh, world! oh, life! *p* oh, time! on whose last steps I climb, *mp* tremb - ling at that

5 where I had stood be - fore; *mf* When will re - turn the glo - ry of my prime? *pp* No more,

9 o, ne - - - ver more!

Con ped.

ppp

The score consists of three systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The first system (measures 1-4) features a vocal line with lyrics and piano accompaniment with dynamics *mp*, *p*, and *mp*. The second system (measures 5-8) continues the vocal line and piano accompaniment, with dynamics *mf* and *pp*. The third system (measures 9-12) concludes the vocal line and piano accompaniment, with dynamics *ppp* and *p*. The piano accompaniment includes a *Con ped.* marking at the beginning and a *ppp* marking in the third system.

13 *mp* Out of the day and night *p* a joy has ta - ken flight; *mp* fresh spring and sum -

16 mer, and win - - - ter hoar, *mf* more my faint heart with grief, but with delight — *pp* No more,

20 o, ne - - - ver more! *pppp* No more, o, ne - - - ver more...

STANZAS

Words by P. B. Shelley
Music by Alexander Fehd

Allegretto chiaro

1 *mp* The sun is warm, the sky is clear, the waves are dan - cing

f *mp*

Con ped.

4 fast and bright, blue isles and sno - wy moun - tains wear the pur - ple noon's tran -

Poco piu mosso, allegro

7 pa - - - - - rent might, *mf* the breath of the moist

p *mf*

10 earth is light, *mp* a - round its un - - - ex - pan - - - ded buds, *mf* like *piu animando*

13 ma - - - ny a voice of one de - light— *p* the winds, *Molto piu mosso*

16 the birds, *mp* the o - cean floods, *mf* the ci - ty's voice it -

Presto

20 self *mp* is soft like So *mf* li - tude's.

20

mp *mf*

Detailed description: This system contains measures 20 through 23. The vocal line starts with a half note 'self' (measure 20), followed by quarter notes 'is', 'soft', and 'like' (measures 21-22), and a half note 'So' (measure 23). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mp* and *mf*. Accents are present over the piano accompaniment.

A tempo I

24 I see the Deep un - tram - pled

24

p *f* *mp* *p*

Detailed description: This system contains measures 24 through 26. The vocal line begins with a half rest (measure 24), followed by quarter notes 'I', 'see', 'the', 'Deep', and eighth notes 'un - tram - pled' (measures 25-26). The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and chords in the left hand. Dynamics include *p*, *f*, *mp*, and *p*. Accents are present over the piano accompaniment.

27 floor with green and pur - ple sea - - - weeds strown; *mp* I see the waves up - on the

27

mp

Detailed description: This system contains measures 27 through 30. The vocal line starts with a half note 'floor' (measure 27), followed by quarter notes 'with', 'green', and 'and' (measures 28-29), and a half note 'sea - - - weeds strown;' (measure 30). The piano accompaniment continues with the eighth-note accompaniment in the right hand and chords in the left hand. Dynamics include *mp*. Accents are present over the piano accompaniment.

30 shore, like light dis - solved in star - showers, thrown — *mf* I sit up - on the sands a -

33 lone, *mp* the light - ning of the noon - tide o - - - - cean *mf* is fla-shinground me, and a

36 tone *mf* a - ri - ses from its mea - sured mo - tion: how sweet! did

39 a - ny heart *mp* now share in my e - mo - tion.

42 *mf* A -

46 las! I have nor hope nor health, nor peace with - in nor calm a - round, nor

49 that con - tent sur - pas - sing wealth, the sage in me - di - ta - - - - - tion

Poco piu mosso, allegro

52 found, *f* and wal - - - - - ked with in - - - ward glo - ry

55 crowned, — *mp* nor fame, nor power, nor love, nor lei - sure. O - - - thers I

piu animando

58 see whom these sur - round — *mf* smi - ling they live and call life plea - sure: to *p*

A tempo I

61 me that cup has been dealt in an - o - ther mea - sure. *mp* Yet now de - spair it - self is

64 mild, even as the wind and wa - - - ters are: *mf* I could lie down, like a ti - red

Poco piu mosso, allegro

67 child, and weep a - way the life of care, *p* which I have borne and

67

p

Detailed description: This system covers measures 67 to 69. The vocal line (bass clef) begins with a quarter rest, followed by eighth notes for 'child, and weep a - way the life of care,' and a half note for 'which I have borne and'. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include a piano (*p*) marking.

70 yet must bear, *pp* till death like sleep might steal on me, *mp* and

70

pp *mp*

Detailed description: This system covers measures 70 to 72. The vocal line (bass clef) has a quarter rest for 'yet', followed by quarter notes for 'must bear, till death like sleep might steal on me, and'. The piano accompaniment (treble and bass clefs) continues with eighth-note patterns. Dynamics include piano-piano (*pp*) and mezzo-piano (*mp*) markings.

Molto piu mosso

73 I might feel in the warm air *mf* my cheek grow

73

mf

Detailed description: This system covers measures 73 to 75. The vocal line (bass clef) has a quarter rest for 'I', followed by quarter notes for 'might feel in the warm air my cheek grow'. The piano accompaniment (treble and bass clefs) features a more active eighth-note pattern in the right hand. Dynamics include mezzo-forte (*mf*) markings.

76 old, and hear the sea *f* breathe o'er my dy - ing

Presto

80 brain its last mo - no - to - ny.

A tempo I

84 *f* Some might la - ment that I were

87 cold, as I when this sweet day is gone, which my lost heart, too soon grown

87

Detailed description: This system contains measures 87-89. The vocal line is in the bass clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "cold, as I when this sweet day is gone, which my lost heart, too soon grown". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a similar eighth-note accompaniment. Measure 89 ends with a fermata over the final note.

Poco piu mosso, allegro

90 old, in - sults whoth its un - time - - - - - ly moan; they

90

Detailed description: This system contains measures 90-92. The vocal line continues with the lyrics: "old, in - sults whoth its un - time - - - - - ly moan; they". The piano accompaniment continues with the same eighth-note accompaniment. Measure 92 ends with a fermata over the final note.

93 might la - ment for I am one, whom men love not, — and

93

Detailed description: This system contains measures 93-95. The vocal line continues with the lyrics: "might la - ment for I am one, whom men love not, — and". The piano accompaniment continues with the same eighth-note accompaniment. Measure 95 ends with a fermata over the final note.

piu animando

96 yet re - gret, un - like this day, which, when the sun

A tempo I

99 *mp* shall in its stain - - - - less *mf* glo - - - - ry

Meno mosso **A tempo I**

102 *f* set, *mf* will lin - ger, though en - joyed, like joy in me - mo - ry yet...

Musical score for piano, measures 105-107. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 105 features a melody in the right hand starting on G4, moving up stepwise to D5, and a bass line starting on G2, moving up stepwise to D3. The dynamic is *mp*. Measure 106 features a melody in the right hand starting on D5, moving up stepwise to A5, and a bass line starting on D3, moving up stepwise to A2. The dynamic is *p*. Measure 107 features a melody in the right hand starting on A5, moving up stepwise to F#6, and a bass line starting on A2, moving up stepwise to F#3. The dynamic is *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

George Gordon Byron

IT MIGHT BE MONTHS...

Words by Byron
Music by Alexander Fehd

Adagio, da lontano

1

ppp alla capelli

Con gran ped.

rit. -----

Andante marziale

grave

mp It might be months, or years, or days, — I

ppp *mp*

meno ped.

8

kept no count, I took no note: *pp* I had no hope my eyes to raise, and

misterioso

pp

piu ped.

pochissimo piu mosso

8 clear them of their drea ry mote. *mf* At last men came to set me free, I

mf *mf*

ancora piu ped

grave

8 asked not why, I reck'd not where, — *f* It was at length the same to me — I

f

tenuto

8 learned to love *ff* de - spair!

ff *ff* *ff*

accel. - - - Molto piu mosso

Musical score for measures 25-27. The piece is in G major (one sharp) and 3/4 time. Measure 25 starts with a treble clef and a bass clef. The treble staff contains a sequence of chords and moving lines. The bass staff features a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *mf* (mezzo-forte) is placed above the bass staff in measure 26. A repeat sign is located at the end of measure 27.

Musical score for measures 28-30. The piece continues in G major and 3/4 time. Measure 28 begins with a treble clef and a bass clef. The treble staff shows a melodic line with a dynamic marking of *p* (piano) in measure 29. The bass staff continues with its rhythmic accompaniment. A *rit.* (ritardando) marking is placed above the treble staff in measure 30, with a dashed line extending to the end of the measure. The piece concludes in measure 30 with a *pp* (pianissimo) dynamic marking and a final cadence. A repeat sign is located at the beginning of measure 28.

MY SOUL IS DARK

Words by Byron
Music by Alexander Fehd

Non troppo allegro, ma agitato

f My soul is dark — *mf* Oh! qui - ckly string the

f *sfz* *mf*

Con ped.

harp I yet can brook to hear; *mp* and let thy gent - - - le

mp

fin - gers fling it's mel - ting mur - murs o'er *mf* mine ear. *rit.* -----

mf

Detailed description: This is a musical score for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a forte (f) dynamic, followed by a mezzo-forte (mf) section. The piano accompaniment starts with a forte (f) dynamic and includes a sforzando (sfz) dynamic. The second system continues the vocal line with a mezzo-piano (mp) dynamic. The piano accompaniment also features a mezzo-piano (mp) dynamic. The third system concludes the vocal line with a mezzo-forte (mf) dynamic and a ritardando (rit.) marking. The piano accompaniment in this system is also marked mezzo-forte (mf). The score includes various musical notations such as dynamics, articulation marks, and a 'Con ped.' instruction.

Meno mosso, rubato

11 *f* *subppp*

Poco meno mosso

Piu mosso

8 *p* If in this heart *cresc.* a hope *f* be dear, *mp* that sound shall charm it forth a - gain:

14 *p* *f* *mp* *sfz* *sfz*

16 *mf* *cresc.* *f*

8 *mf* if in these eyes there lurk a tear, *f* 'T will

Ancora piu mosso

A tempo

8 flow, and cease *ff* to burn my brain *f grave* But bid the

18 *ff* *f grave*

8 strain be wild and deep, nor let thy notes of joy be

20 *sfz*

8 first — I tell thee, min - strel, I must weep, *ff* or

23

8 else this hea - vy heart will *ff* burst;

26 *ff* *f*

rit. ----- **Meno mosso, rubato**

8 for it has been by sor - row nursed, and

29 *f* *sub pp* *p* *f* *sfz*

Poco meno mosso

8 ached in sleep *mf* less si - lence long, and now it's doom'd to know the worst, *f* and

32 *mf* *f* *sfz*

Piu mosso

Ancora piu mosso

Musical score for the section 'Ancora piu mosso'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'break at once, or yield to song!' and includes three triplet markings. The piano accompaniment consists of two staves, with the right hand playing a complex texture of triplets and the left hand providing a steady bass line. The key signature has three flats, and the time signature changes from 4/4 to 6/4 and then to 2/4. A 'cresc.' marking is placed above the piano part.

break at once, or yield to song!

cresc.

Maestoso, meno mosso

Musical score for the section 'Maestoso, meno mosso'. It features a piano accompaniment with two staves. The right hand has a complex texture with triplets and dynamic markings like 'cresc.' and 'ff'. The left hand has a steady bass line. The key signature has three flats, and the time signature changes from 5/4 to 6/4 and then to 2/4. A 'rit.' marking is placed above the right hand.

accelerando

cresc.

ff

rit.

Tempo di "Meno mosso, rubato"

Musical score for the section 'Tempo di "Meno mosso, rubato"'. It features a piano accompaniment with two staves. The right hand has a complex texture with triplets and dynamic markings like 'pp'. The left hand has a steady bass line. The key signature has three flats, and the time signature changes from 4/2 to 6/4 and then to 2/2. A 'rit.' marking is placed above the right hand.

pp

rit.

IN THAT HIGH WORLD...

Words by Byron
Music by Alexander Fehd

Allegro non troppo, rubato

mp In that high world, which lies be - yond our own, sur - vi - ving love en -

dures; if there the

mp

che rished heart be fond, *p* the eye the same, *pp* ex - cept in tears —

18 *p* *pp*

tranquillo, da lontano

8 *p* How wel - - - - - come these un - trod - den spheres!

26 *p*

Con gran ped.

8 *p* How sweet this ve - ry hour to die! To soar from earth, and

33

8 find all fears *mp* lost in thy light — *mf* e - ter - ni - ty!

40 *mp* *mf*

47 *mp*

mf

52 *mp*

8 *mp* It must be so: 't is not for self that we so trem - ble on the brink; and,

57 *ppp* *mp*

8
with them the im - mor - - - tal wa - - - ter drink, and soul in

85

8
soul *mf* grow death - - - less theirs!

91

mf *mp*

96

101

mp *ppp*

OH! WEEP FOR THOSE...

Words by Byron
Music by Alexander Fehd

Allegretto macabre

1 *pp*

5

8 *pp* Oh! Weep for those that wept by Ba - bel's stream, whose shrines are

8 de - so - late, whose land a dream, *mp* weep for the harp of Ju - da's bro - ken shell, mourn —

11 *mp*

Detailed description: The image shows a page of a musical score for 'Allegretto macabre'. It consists of four systems of music. The first system (measures 1-4) is a piano introduction in D major, marked *pp*. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 8-11) introduces a vocal line in D major, with lyrics: 'Oh! Weep for those that wept by Ba - bel's stream, whose shrines are'. The piano accompaniment continues below. The fourth system (measures 11-14) continues the vocal line, with lyrics: 'de - so - late, whose land a dream, *mp* weep for the harp of Ju - da's bro - ken shell, mourn —'. The piano accompaniment continues below. The score includes various musical notations such as notes, rests, and dynamic markings.

Poco piu mosso

where their God hath dwelt, the god - less dwell! *mf* And where shall Is - rael lave her

14

mf

Detailed description: This system contains measures 8 through 14. The vocal line begins with a half note 'where' and continues with a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* appears in both the vocal and piano staves.

blee - ding feet? And when shall Zi - on's song a - gain seem sweet? And Ju - da's me - lo -

17

Detailed description: This system contains measures 15 through 17. The vocal line continues with a similar melodic pattern. The piano accompaniment shows a change in chord structure, including some tritone chords. The dynamic marking *mf* is maintained.

dy once more re - jice the heart that leaped be - fore its heaven - - ly voice? *f* Tribes

20

f

Detailed description: This system contains measures 18 through 20. The vocal line concludes with a half note 'dy' and a final phrase. The piano accompaniment features a more active right hand with sixteenth-note runs. A dynamic marking of *f* is present in both staves.

Ancora piu mosso

8 of the wan - dering foot and wea - ry breast, how shall ye flee a - way, and be at

rest! The wild dove has her nest, the fox his cave, man - kind their coun - try —

ff Is - rael but the grave!

John Keats

MY WINE

Words by Keats
Music by Alexander Fehd

Andante
Da lontano; poco rubato

The musical score consists of three systems. The first system (measures 6-7) features a piano accompaniment with dynamics *p*, *pp*, *sfz*, and *p*, and markings *poco stretto*, *a tempo*, and *poco stretto*. The second system (measures 7-8) shows dynamics *mf*, *f*, and *ff*, with *con moto* and *sfz* markings. The third system (measures 8-11) includes the vocal line with lyrics "My wine o - ver - brims a whole" and piano accompaniment with dynamics *mp* and *a tempo*. The score includes various musical notations such as triplets, slurs, and fermatas.

a tempo *poco stretto*

8 sum - mer; *p* my bowl is the sky, and I drink *cresc.* with my eye, till I feel in the

16 *sfz* *p* *cresc.* 3 3 3

con moto

8 brain a Del - phi - an pain — then fol - low, my Cai - us, then fol - low; —

19 *f* *ff* *mp* 3

a tempo

8 *ppp* on the green of the hill,

23 *pp* 3 3 2 3 3

poco stretto

8 we will drink our fill *cresc.* of gol - den sun - shine, *f* till our

28 *cresc.* *f*

8 brains in - ter - twine *ff* with the glo - ry and grace of A - pol - lo! *a tempo*

31 *ff* *pp*

34 *ppp* *ritenuto*

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