



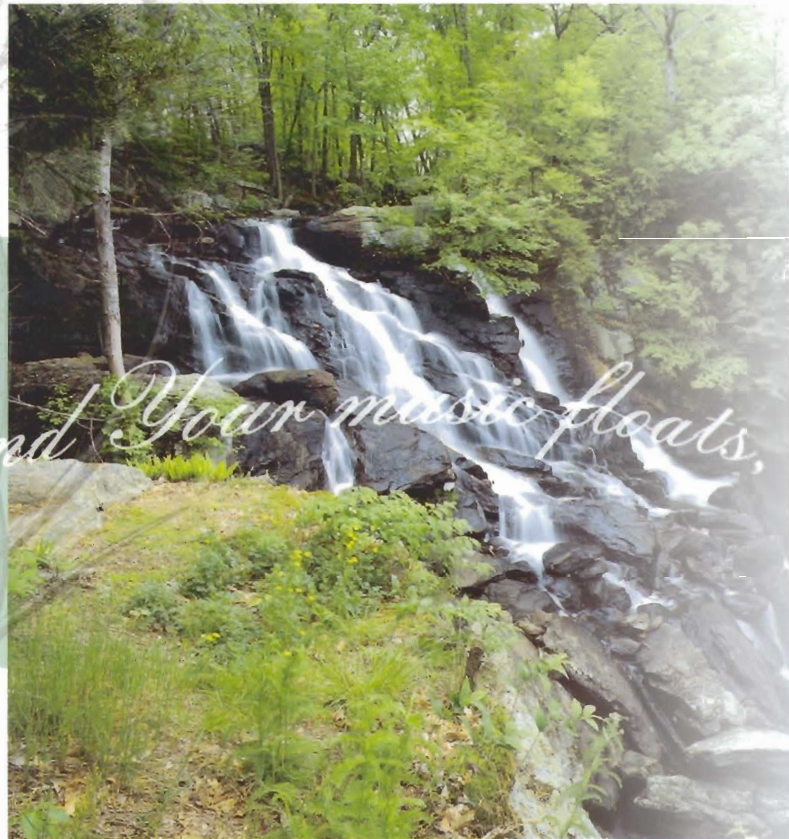
# Roger QUILTER

18 songs for voice and piano

Includes three previously unpublished songs

*Selected by David Owen Norris*

HIGH VOICE



*And while upon the wind Your music floats,*



BOOSEY & HAWKES

Roger  
QUILTER

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*London · New York · Berlin · Sydney*

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\* indicates a previously unpublished work

## Preface

Here's a song-book to bring you joy – a selection of the very best songs and duets by Roger Quilter (1877-1953), including many long out-of-print, and some never published before. Quilter was extraordinarily sensitive to poetry, and especially to its rhythm. His best songs are masterpieces of rhetorical delivery. But be warned! A singer armed with a metronome and a desire to be 'in time' – not so very common, fortunately, since most singers love words – will never discover Quilter's secrets. He developed his techniques of declamation as he matured. Compare the dutiful (though beautiful) reflection of line-lengths in the early *Now sleeps the crimson petal* \* with the deceptively straightforward 4/4 of *Music, when soft voices die*. True, it can be argued that the stillness of Tennyson's evening justifies the effect of a little gush of words cut off by the piano's interventions. But those unvarying quavers make severe demands upon the singer. Consider the words *gold fin*, for instance, which too often receive the same scansion as the word *goldfish*. In the later Shelley setting the underlying 4/4 binds the song into an independent musical structure, yet the words are not in the least hampered by the regularity. Apart from the first and seventh lines, which share a rhythm, Quilter writes a different rhythm for every half-line – that's 12 different ways of filling a 4/4 bar, even before the luxuriant half-speed final line. (Singers should read this difficult poem with particular care, and ask themselves whether 'slumber on' denotes 'continue to slumber', as many assume, or if 'Love itself' is slumbering on 'thy thoughts'.)

The mature Quilter reinforces his rhetoric, where necessary, with good old-fashioned harmony and counterpoint. Take the first two lines of *The Jealous Lover*. The piano's harmonic appoggiatura under the word *mistress*, where the mild discord resolves down a semitone, has the effect of emphasizing and expanding the second beat. So although the vocal line alone might suggest that Quilter has wrongly set 'My dear mistress **has** a heart', the harmony makes a subtler point. The voice can enter on the first beat of the bar, a reflection of the singer's happy urgency to tell us about his mistress, and yet still keep the accent right. Then hear how important her *heart* is, as the richer discord under that word demonstrates. At this point the singer's sense of grammar will rescue Quilter from having appeared to write a too-short 2-bar phrase. Even while expanding the time for the rich appoggiatura, the singer will be asking himself whether he's merely making the commonplace observation that his mistress has the usual bodily components, or whether the words that follow might be closely connected in their meaning. 'What sort of a heart?' he will ask himself, and carry the voice up and into the note a fourth higher, a beautiful effect to be made still more beautiful by the onomatopoeia of the word *soft*.

I've used the word 'he' in the preceding paragraph because Op.28 is mainly geared towards men: though I'd love to hear a woman sing *Why so pale and wan?* English Song does have a bias towards male singers, perhaps because so many of its composers went to single-sex schools. Gratifyingly, many of the songs in this volume are entirely appropriate for women to sing. Some of them, published here for the first time, were uncovered by Valerie Langfield, whose book on Quilter\*\* has all the details that every performer will want to know. The duets, a very neglected aspect of singing in general, are designed for women's voices; but that need not prevent the men from singing them. You might even want to try Mixed Doubles.

Don't be afraid to experiment with keys. It's quite easy to read D major as D flat, for instance. You may want to keep complete sets of songs – Op.28, or the Blake settings – in their original relationships. Though that would mean that tenors ought to transpose Op.28/1 into E major instead of Quilter's own High Voice choice of F. Presented with the question of consistency, Quilter clearly preferred a top A!

David Owen Norris

\* Quilter published two versions of this song. In the 1904 version, which we print in the High Voice volume, accompanists will note that before the words 'Nor waves' and 'And slips' only their left thumb's repeated note helps the singer's ametrical reverie – it's a beautifully subtle point that the other notes in the chord are tied over. In the 1946 version, which we print in the Low Voice volume, the singer is given extra help at these points by unambiguous triplets, and is also offered the opportunity of an extra long phrase at the end by removing 1904's repetition of the word 'slip'. The changes were made at the suggestion of the singer Mark Raphael. There has in the past been confusion over these two versions. In my view, one should perform one or the other, rather than mix up features that happen to appeal. My own preference is for the earlier version, where the repeated 'slip' clarifies the phrase structure; but singers now have the means to make an informed choice of their own by consulting both our new volumes for high and low voice.

\*\* *Roger Quilter: His Life and Music* The Boydell Press, Woodbridge 2002

# LOVE'S PHILOSOPHY

Words by Shelley

Roger Quilter  
Op 3, No 1

Molto allegro con moto. (♩ = 112)

VOICE. *mf*

The four - tains

PIANO. *mf*

min - gle with the ri - ver And the ri - vers with the

o - cean; The winds of Heav'n mix for ev - er With a

sweet e - mo - tion. No - thing in the world is

sin - gle; All things, by a law di - vine, In one an -

*cresc.*

*cresc.*

- o - ther's be - ing min - gle, - Why not I \_\_\_\_\_ with

*f*

thine, not I \_\_\_\_\_ with thine?

*poco rit.*

*poco rit.*

*a tempo*

*mf*

See, the

*p*

moun - - tains kiss high Heav'n, And the

8

waves clasp one an - o - ther; No sis - ter flower would be for -

*ad.* \*

- giv'n If it dis - dained its

*ad.* \*

*appassionato*

thou, \_\_\_\_\_ if \_\_\_\_\_

*f* *cresc.*

*ff* *Teo.* *rall.*

thou \_\_\_\_\_ kiss not

*ff* *rall.*

*Teo.* *a tempo*

me? \_\_\_\_\_ *con fuoco*

*a tempo* *cresc.* *con fuoco*

*fff* *molto vigoroso* *fff* *fff*

*fff* *molto vigoroso* *fff* *fff*

8



# NOW SLEEPS THE CRIMSON PETAL

Words by Tennyson

Roger Quilter  
Op 3, No 2

Moderato quasi andantino. (♩ = 60) (*tempo rubato*)

VOICE.

espressivo

mf

*p*

Now sleeps the crim-son pe-tal, now the white;—

*p*

Nor waves the cy-press in the pa-lace walk;—

Nor winks the gold fin in the porph' - ry font: *f* The

fire - fly wa - kens: wa - ken thou with

me.

*con passione* *f*

*pp*

Now folds the li - ly all her sweet - ness up,

*pp*

And slips in - to the bo - som of the lake:

So fold thy - self, my dear - est, thou, and slip,

*pp ad lib.*  
slip In - to my bo - som and be lost, — be

*pp* *cresc.*

lost in me.

*morendo*

# FILL A GLASS WITH GOLDEN WINE

Words by W. E. Henley

Roger Quilter  
Op 3, No 3

*Allegro maestoso e appassionato.* ♩ = 104 *mf*

VOICE. *mf*  
Fill a glass with

PIANO. *tenuto*  
*f* *mf*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

gold - en wine, And the while your lips are wet

Set their per - fume un - to mine; And for - get

*ped.* \* *ped.* \*

*f* Ev 'ry kiss we take and give— *mf* Leaves us less of

life— to live— *p* Yet a-gain! your

whim and mine In a hap - py while— have

*poco cresc.* met, All your sweets to me re -

*mf* *poco agitato*

- sign; Nor re - gret That we

*mf* *p poco agitato*

*Red.* \*

*cresc.*

press with ev - 'ry breath, Sighed or sing - ing,

*cresc.*

*f*

sighed or sing - ing, near - - - - er

*f*

*Red.* \*

*rit. ff a tempo e molto maestoso e appassionato*

death Fill a glass with gold - en wine,

*rit. ff a tempo*

*Red.* \*

And the while your lips are wet Set their perfume un - to mine;

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "And the while your lips are wet Set their perfume un - to mine;". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

And \_\_\_\_\_ for - get \_\_\_\_\_ Ev - 'ry kiss we take and give

The second system continues the musical score. The vocal line has a long melisma "And \_\_\_\_\_ for - get \_\_\_\_\_" followed by the lyrics "Ev - 'ry kiss we take and give". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Leaves us less of life, less of life \_\_\_\_\_ to

*mf* *cres.* *molto cresc.* *ff* *poco rit.*

The third system features the lyrics "Leaves us less of life, less of life \_\_\_\_\_ to". The piano accompaniment includes dynamic markings: *mf*, *cres.*, *molto cresc.*, *ff*, and *poco rit.*. There are also performance instructions like *Red.* and asterisks (\*) below the piano part.

live.

*a tempo* *molto maestoso* *ff* *ff*

The fourth system concludes the piece with the word "live.". The piano accompaniment is marked *a tempo* and *molto maestoso*, with a crescendo leading to a final *ff* (fortissimo) section. The system ends with a double bar line and a repeat sign.

# DREAM VALLEY

Words by  
William Blake

Moderato, poco andante (♩ = 58)  
*espressivo e poco rubato*

Roger Quilter  
Op 20, No 1

Piano

*p*  
*ben legato*

*mp legato*

Me - mo - ry, hith - er come, And tune your mer - ry notes; And, while up - on the wind Your

*a tempo*  
*p*

*meno p*

mu - sic floats, I'll pore up - on the stream Where sigh - ing lov - ers dream, And

*dim e poco rit.* *a tempo*  
*p*

fish — for fan - cies as they pass With - in the wa - t'ry glass. I'll

*dim e poco rit.* *mf* *espress. poco riten.* *a tempo*

Ped. \*



drink of the clear stream, And hear the lin-net's song, And there I'll lie and dream

*pp una corda* *p*

day a-long; And, when night comes, I'll go To plac-es fit for woe,

*poco piu sonoro*  
*mp* *poco piu sonoro*  
*mp tre corde*

Walk-ing a-long the darken'd val-ley With si-lent me-lan-cho-ly

*p* *poco riten.* *dolce*  
*p* *poco riten.*

*espress* *poco riten.* *a tempo ma tranquillo*  
*pp una corda* *rit.* *pp*

*Red.* \* *Red.* \*

# THE WILD FLOWER'S SONG

Words by William Blake

Roger Quilter  
Op 20, No 2

Allegro semplice ma con moto (♩ = 90) *pochissimo riten.*  
*mp*

Voice

*leggero e grazioso con moto* *pochissimo riten.*

Piano

*p*

As I

*a tempo*

wan-dered in the for-est The green leaves a-mong, I heard a wild flower

*a tempo*

*p*

*pochissimo riten. a tempo* *poco rit. a tempo pp*

sing-ing, — sing - ing a song. — "I

*mp* *pochissimo riten. a tempo* *giocosso* *poco rit.*

*p* *mp*

*ped.* \* *ped.* \*

*ma tranquillo*

slept in the earth In the si-lent night; I murmured my thoughts, And I

*a tempo ma tranquillo*

*pp*

*p*

Red. \*

*p poco a poco più mosso e crescendo*

felt de-light. In the morn - ing I went, As ro - sy as morn,

*poco a poco più mosso e crescendo*

*p*

Red. \* Red. \* Red. \* Red. \*

*poco riten.*

*poco più lento ed espressivo*

To seek for new joy, But I met with

*f*

*f* *poco largamente e riten.* *dim.* *poco più lento*

Red. \* Red. \*

scorn?"

*a tempo*

*molto espress. e poco rit.*

*mp* *mp* *mf*

Red. \* Red. \* Red. \*

*pochissimo riten. p a tempo*

As I wan-dered in the for-est The green leaves a-mong,

*ten. pochissimo riten. p pp a tempo*

*Red. \**

*mp calmando*

I heard a wild flower sing - ing, — sing - ing,

*mp p calmando*

*Red. \* Red. \* Red. \**

*p dim. e riten. a tempo pp*

sing - ing a song. —

*dim. e riten. a tempo mp carezzando sempre a tempo ma poco a*

*pp p*

*Red. \**

*poco diminuendo*

*L. H. pp ppp*

*Red. \* Red. \**

# DAYBREAK

Words by  
William Blake

Roger Quilter  
Op 20, No 3

Tempo moderato (♩ = 72) *ma con moto e poco rubato*

Piano

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music begins with a forte (f) dynamic. The right hand contains several triplet figures, and the left hand has a steady accompaniment. Pedal markings (Ped.) and asterisks (\*) are placed below the bass line.

To find the west - - ern path, Right through the gates of

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a bass clef with a key signature of two sharps. The music includes triplet figures and dynamic markings like f and sf. Pedal markings and asterisks are present.

wrath I urge my way; ————— Sweet

*più tranquillo  
mp dolce*

Vocal line and piano accompaniment for the second line of lyrics. The tempo and mood change to *più tranquillo mp dolce*. The piano accompaniment features triplet figures and a *poco rit.* marking. Pedal markings and asterisks are present.

*ma a tempo*

morn - ing leads me on; With soft re -

*ma a tempo*

Vocal line and piano accompaniment for the third line of lyrics. The tempo returns to *ma a tempo*. The piano accompaniment features triplet figures and a piano (p) dynamic. Pedal markings and asterisks are present.

*cresc - en - do*

- pent-ant moan I see the break of

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a crescendo. The piano accompaniment consists of a right hand with a triplet of eighth notes and a left hand with a triplet of eighth notes. The system concludes with a fermata over the vocal line and a double bar line.

*f*

day.

*maestoso*

*poco agitato*

The second system continues the vocal line with a fermata over the word 'day'. The piano accompaniment is marked *maestoso* and features a complex texture with many chords and moving lines. The system ends with a double bar line.

*a tempo*

The war of swords and spears, Melt-ed by dew-y

*espressivo*

The third system features a vocal line with the lyrics 'The war of swords and spears, Melt-ed by dew-y'. The piano accompaniment is marked *a tempo* and includes a triplet of eighth notes in the right hand. The system concludes with a double bar line.

*poco rit.*

tears, Ex-hales on high;

*poco rit.*

The fourth system features a vocal line with the lyrics 'tears, Ex-hales on high;'. The piano accompaniment is marked *poco rit.* and features a triplet of eighth notes in the right hand. The system concludes with a double bar line.

*a tempo e sempre con moto*

*cresc.*

The sun is freed from fears, And with soft

*a tempo e sempre con moto*

Musical score for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a prominent triplet in the right hand and a steady bass line in the left hand. Pedal markings are present at the beginning and end of the system.

en - do - grate - ful tears As - cends the

*molto*

*poco largamente*

Musical score for the second system. The vocal line continues with a long note on 'do' and then 'en do'. The piano accompaniment features a triplet in the right hand and a bass line with a triplet in the left hand. The tempo marking changes to 'molto' and then 'poco largamente'. Pedal markings are present.

sky.

*maestoso ed appassionato*

*molto cantabile*

Musical score for the third system. The vocal line is marked 'ff' and features a long note on 'sky'. The piano accompaniment is marked 'ff' and features a triplet in the right hand and a bass line with a triplet in the left hand. The tempo marking changes to 'molto cantabile'. Pedal markings are present.

*calmato e largamente*

*dim. e rit.*

L.H.

Musical score for the fourth system. The vocal line is marked 'mf' and features a triplet in the right hand and a bass line with a triplet in the left hand. The tempo marking changes to 'calmato e largamente'. The system ends with a double bar line and a fermata. Pedal markings are present.

To Lesley Woodgate

# THE FUCHSIA TREE

Old Manx Ballad

Roger Quilter  
Op 25, No 2

**Andante poco con moto** (♩. = 46)

**VOICE**

**PIANO**

*mp* *espress.*

*p*

what if the fowl - er my black - bird has tak - en? The

*p*

*poco cresc.* *mf*

sun lifts his head from the lip of the sea. A -

*poco cresc.*



- wak - en, my black - bird, a - wak - en, a - wak - en! And

*mf*

sing to me out of my red fuch - sia tree! *espress.*

*sonoro*

*p a tempo*

*poco rit.*

what if the fowl - er my black - bird has tak - en? The

*p a tempo*

*Red. \* Red. \* Red. \* Red. \**

*poco riten.* *p*

moun - tains grow white with the birds of the sea: But

*poco riten.*

*Red.* \* *Red.* \*

*espress.*

down in the gard - en, for - sak - en, for - sak - en, I'll

*p*

weep all the day by my red fuch - sia tree.

*espress.*

*Red.* \*

*pp rall.*

\*Ah!

*rall.*

*e tranquillo*

*pp*

*L.H.*

*Red.* \*

\*With nearly closed lips

To Norah Nichols

# MUSIC, WHEN SOFT VOICES DIE

Words by Shelley

Roger Quilter  
Op 25, No 5

Un poco andante (♩ = 63)

VOICE

PIANO

*tranquillamente*

*p*

*Ped.*

\* *Ped.*

\*

*p con tenerezza*

Mu - sic, when soft voi - ces die,

*Ped.*

\*

*Ped.*

\*

Vi - brates in the me - mo - ry;

*Ped.*

\*

*Ped.*

\* *Ped.*

\*

*mp*

O - dours, when sweet vio - lets sick-en, Live — with-in the

*mp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*a tempo*  
*poco rit. pp dolce*

sense they quicken. Rose leaves — when the

*espress.* *L.H.* *R.H.*

*poco rit. pp a tempo*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*poco cresc.* *espress.*

rose is dead, Are heap'd — for the be - loy - ed's bed; And

*poco cresc.*

*mp molto espress.*

so thy thoughts, when thou art gone, Love \_\_\_\_\_

*espress.* *molto espress.*

*col Ped.* *col Ped.* *Ped.* \* *Ped.* \*

\_\_\_\_\_ it - self \_\_\_\_\_ shall slum - - - ber

*pp* *Ped.* \* *Ped.* \*

on.

*espress.* *dim. e morendo*

*p* *rit.* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# THE JEALOUS LOVER

Words by Earl of  
Rochester  
(1647-1680)

Roger Quilter  
Op 28, No 1

Moderato con moto. (♩ = 72)

VOICE. *cantabile*

PIANO. *mf*

*poco rit.*

*Ad.* \* *Ad.* \*

*mp amoroso.*

My dear mis - tress has a heart      Soft as those kind looks she

*mp a tempo*

gave me,      When      with love's re - sist - less art,

*Ad.* \* *Ad.* \*

And her eyes, she did en - slave me.

*And \**

*p espress.* But her con - stan - cy's so weak, *poco cresc.* She's so wild, and

*p* *poco cresc.*

apt to wan - der, That my jeal - ous heart would break — Should we live one

day a - sun - - der. —

*espress* *mf* *poco rit.* *And \** *And \**

*a tempo*  
*p dolce*

Melt - ing joys a - bout her move, Kill - ing plea - sures, wound - ing

*a tempo*  
*p dolce*

*con calore.*

bliss - es; She can dress her eyes in love, And her lips can warm with

*Red. \** *Red. \**

*mp espress.*

kiss - es. Angels lis - ten when she speaks;

*mp*

*Red. \**



*poco cresc.*

*cresc.*

She's my de-light, all man-kind's won-der; But my jeal-ous

*poco cresc.*

*cresc.*

*f sempre a tempo*

*mf con moto.*

*poco rit.*

heart would break, Should we live one day, one day a-

*f sempre a tempo*

*l.h.*

*r.h.*

*poco rit.*

*mf con moto.*

*sf*

*Ad.*

\*

*Ad.*

\*

*f a tempo*

*poco rit.*

- sun - - - - - der. - - - - -

*a tempo*

*f*

*poco rit.*

*Ad.*

\*

*Ad.*

\*

*Ad.*

\*

# WHY SO PALE AND WAN?

Words by Sir John Suckling

Roger Quilter  
Op 28, No 2

**Allegro non troppo, ma con spirito** (♩ = 120)

VOICE

PIANO

*f scherzoso*

The musical score is presented in three systems. The first system shows the beginning of the piece with the piano accompaniment starting with a forte (*f*) and scherzoso character. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a 'Ped.' marking and an asterisk (\*) below the staff. The voice part is shown as a series of rests. The second system continues the piano accompaniment, with another 'Ped.' and '\*' marking. The voice part remains silent. The third system introduces the vocal line, marked *mf*, with the lyrics: "Why so pale and wan, fond lo-ver? Pri-thee, why so pale?". The piano accompaniment continues below, marked *mp*.

Will, when look-ing well can't move her, Look-ing ill pre-vail?

*Red.* \* *Red.* \*

This system contains the first line of music. The vocal line is on a single staff in G minor. The piano accompaniment consists of two staves: the right hand has a rhythmic pattern of eighth and sixteenth notes, while the left hand has a simple bass line. The lyrics are printed below the vocal staff. The piano part includes dynamic markings *Red.* and *\* Red.* under the first and second measures of the left hand.

Pri - thee, why \_\_\_\_\_ so pale?

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*mf* *marcato*

This system contains the second line of music. The vocal line has a long horizontal line under the word "why" to indicate a breath or a long note. The piano accompaniment continues with similar rhythmic patterns. The lyrics are printed below the vocal staff. The piano part includes dynamic markings *Red.* and *\* Red.* under the left hand, and *mf* and *marcato* above the right hand.

Why so dull and mute, young sin-ner?

*mp* *p*

*Red.* \*

This system contains the third line of music. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with chords and moving lines. The lyrics are printed below the vocal staff. The piano part includes dynamic markings *mp* above the vocal staff, *p* above the right hand, and *Red.* and *\** under the left hand.

*poco cresc.*

Pri-thee, why so mute? Will, when speak-ing well can't win her,

*poco cresc.*

Say - ing nothing do't? Pri - thee, why so

*mf*

*mf*

*Red.* \*

mute? Quit, quit, for shame!

*mf marcato*

*f*

*mf*

*Red.* \* *Red.* \* *Red.* \*

this will not move; This can-not take her.

*Ped.* \* *Ped.* \*

*amoroso e più legato* *poco stringendo*

If of her-self she will not love, No - thing can

*mp* *espress.* *poco stringendo*

*Ped.* \* *Ped.* \* *Ped.* \*

make her: The *de-vil* take her!

*f* *sf* *sf*

*Ped.* \*

this will not move; This can-not take her.

Ped. \* Ped. \*

*amoroso e più legato* *poco stringendo*

If of her-self she will not love, No - thing can

*amoroso mp* *espress.* *poco stringendo*

Ped. \* Ped. \* Ped. \*

make her: The *de-vil* take her!

*f* *sf* *sf*

Ped. \*

# I DARE NOT ASK A KISS

Words by Robert Herrick  
(1591–1674)

Roger Quilter  
Op 28, No 3

**Andantino quasi allegretto** (♩ = 56) *mp*

**VOICE**

I dare not ask a

**PIANO**

*mp*

*p*

*Red.* \* *Red.* \* *Red.* \*

kiss, I dare not beg a smile,

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Lest ha-ving that, or this, I might grow proud the while.

*Red.* \* *Red.* \*

*mf*

No, no, the ut - most share Of my de - sire shall

*mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*p espress.*

be On - ly to kiss that air

*p*

*espress.*

*Red.* \*

..... That late - ly kiss - - - ed thee

*cantabile espress.*

*Red.* \*

*cantabile espress.*

*poco rit.*

*pp*

*Red.* \*



# TO ALTHEA FROM PRISON

Words by Richard Lovelace  
(1618–1658)

Roger Quilter  
Op 28, No 4

**Allegro moderato con moto** (♩ = 104) *mf*

VOICE

PIANO

*f un poco maestoso* *poco dim.*

When

Love with un-con-fin-éd wings Hov-ers with-in my

gates, And my di-vine Al-the-a brings

*mp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \*

*Red.* \* *Red.* \*

To whis-per at the grates; When I lie tan - - gled

*poco cresc.*

*poco cresc.*

*Red.* \* *espress.*

in her hair And fet-ter'd to her eye, The

*f*

*espress.*

birds that wan-ton in the air Know no such

*f*

*Red.* \* *Red.* \* *Red.* \*

li - ber-ty. When

*mp*

*mf*

*Red.* \* *Red.* \* *Red.* \*

flow-ing cups run swift - ly round With no al - lay - - ing

*p poco con moto*

*r. h.*

*poco cresc.*

Thames, Our care-less heads with ro - ses bound,

*mf*

Our hearts with loy-al flames; When thirs - ty grief in

*mp*

wine we steep, When healths and draughts go free -

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*mp* Fish-es that tip-ple in the deep *cresc.* *mf* Know no such

The first system features a vocal line starting with a mezzo-piano (*mp*) dynamic, followed by a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The piano accompaniment includes triplets and a sixteenth-note run. Pedal points are marked with 'Ped.' and asterisks.

li - ber - ty. *rit.* Stone walls do not a *mf* *a tempo*

The second system continues the vocal line with a ritardando (*rit.*) and then returns to the original tempo (*a tempo*) at mezzo-forte (*mf*). The piano accompaniment features a sixteenth-note run and a triplet. Pedal points are marked with 'Ped.' and asterisks.

pris-on make, Nor ir - on bars a cage; *più legato* Minds

The third system continues the vocal line with the instruction *più legato*. The piano accompaniment includes a five-note run. Pedal points are marked with 'Ped.' and asterisks.

in-no-cent and qui - et take That for an her - mi-tage;

The fourth system continues the vocal line with the instruction *legato*. The piano accompaniment includes a triplet and a sixteenth-note run. Pedal points are marked with 'Ped.' and asterisks.

*poco cresc.* *cresc.*

If I have free - - dom in my love And in my soul am

*poco cresc.* *espress.* *cresc.*

*\* espress.*

*f maestoso*

free, An - - gels a - lone, that soar a - bove,

*maestoso*

*f* *5*

*Red.* *\** *Red.* *\**

*allargando* *a tempo maestoso*

En - joy - - - - - such li - - - - -

*allargando* *f a tempo maestoso*

*Red.* *\** *Red.* *\**

*poco rit.*

- - - - - ber - ty.

*poco rit.* *ff* *8*

*Red.* *\** *Red.* *\** *Red.* *\** *Red.* *\**

# THE CONSTANT LOVER

Words by Sir John Suckling  
(1609-1642)

Roger Quilter  
Op 28, No 5

**Allegretto con spirito** (♩ = 126)

VOICE

PIANO

*f ben marcata la melodia*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*mf*  
Out up - on it, I have loved

*mf* *mp*

Red. \* Red. \*

Three whole days to- geth - er! And am like to love three more,

Red. \*

If it prove fair wea - ther. Time shall moult a-way his wings

*And.* \* *And.* \* *And.* \*

Ere he shall dis - co - ver In the whole wide world a - gain

*And.* \* *And.* \* *And.* \* *And.* \*

*poco cresc.*

Such a con - - - stant lo - - - -

*And.* \* *And.* \* *And.* \*

*poco rit.*

*a tempo*

ver.

*f a tempo*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*mp poco calmato*

But the spite on't is, no praise is due at all to me:

*mp legato*

*espress.*

Love with me had made no stays, Had it a - ny been but she:

*ped.* \* *ped.* \*



*mp a tempo* *poco cresc.*

Had it a - ny been but she, And that ve - ry face,

*mp a tempo* *poco cresc.*

Red. \* Red. \* Red. \* Red. \*

*mf*

There had been at least ere this A do - zen do - zen in her

Red. \* Red. \* Red. \*

*f* *mf*

place. \_\_\_\_\_ Out up - on it, I have loved

*mf* *f* *mp*

Red. (3) (3) \* Red. \* Red. \* Red. \*

Three whole days to - geth - er! And am like to love three more,

Red. \*

If it prove fair wea - ther. — Time shall moult a-way his wings

*mf*

*Red.* \* *Red.* \* *Red.* \*

*poco allargando*

Ere he shall dis - co - ver In the whole wide world a-gain

*poco allargando*

*Red.* \* *Red.* \* *poco rit.* \* *Red.* \*

Such a con - - stant lo - - ver

*f*

*poco rit.* *f a tempo cresc.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \*

# I GOT A ROBE

(HEAV'N, HEAV'N)

Spiritual

arr. Roger Quilter

**Allegretto**  
rhythmic and not too fast

*mp*

VOICE

I got a robe, You got a robe,

PIANO

*mp*

*p*

All of God's child - ren got a robe.

When I get to Heav - en goin' to

put on my robe— goin' to shout all o - ver God's Heav'n,

Heav'n,

Heav'n,

(Ev - ry bo - dy talk - in' 'bout

Originally arranged by Harry Burleigh, Quilter arranged this for Marian Anderson, and she included it in her debut recital at the Wigmore Hall, London, on 16 June 1928, with Quilter accompanying. She recorded it that August, under its usual title 'Heav'n, Heav'n'. Punctuation and some performance directions have been regularised. *Valerie Langfield*

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*poco cresc.*

Heav'n ain't go - in' there!) Heav'n, Heav'n, goin' to

*mf*

shout all o - ver God's Heav'n. I got a shoes, you got a shoes,

*8<sup>va</sup>*

All of God's child - ren got a shoes; When I get to Heav - en goin' to

(8) *loco*

put on my shoes, - goin' to walk all o - ver God's Heav'n,

*Ped.* \*

Heav'n, Heav'n, (Ev' - ry bo - dy talk - in' 'bout

*Ped.* \* *Ped.* \*

Heav'n ain't go - in' there!) Heav'n, Heav'n, goin' to

*Ped.* \* *Ped.* \*

shout all o - ver God's Heav'n. I got a harp,

*p*

You got a harp, All of God's child - ren got a harp;

*p*

When I get to Heav - en goin' to play on my harp,— goin' to play all o - ver God's

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics are "When I get to Heav - en goin' to play on my harp,— goin' to play all o - ver God's". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It includes a right-hand section labeled "R.H." in the third measure.

Heav'n, Heav'n, Heav'n,

The second system continues the vocal line with the lyrics "Heav'n, Heav'n, Heav'n,". The piano accompaniment includes a pedal point marked "Ped." in the second measure, followed by an asterisk (\*). The right-hand part of the piano accompaniment features a melodic line with eighth notes.

(Ev' - ry bo - dy talk - in' 'bout Heav'n ain't go - in' there!) Heav'n,

The third system features a vocal line with the lyrics "(Ev' - ry bo - dy talk - in' 'bout Heav'n ain't go - in' there!) Heav'n,". The piano accompaniment includes a pedal point marked "Ped." in the second measure, followed by an asterisk (\*). The piano accompaniment continues with a steady eighth-note accompaniment.

*mf* *poco rit.*  
Heav'n, goin' to shout all o - ver God's Heav'n.

The fourth system features a vocal line with the lyrics "Heav'n, goin' to shout all o - ver God's Heav'n." The piano accompaniment includes a dynamic marking of *mf* and a tempo marking of *poco rit.* in the second measure. The piano accompaniment includes a pedal point marked "Ped." in the first measure, followed by an asterisk (\*). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

# WEEP YOU NO MORE

Words anonymous  
16th Century

Roger Quilter

Poco Andante (♩ = 54)

PIANO

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Poco Andante' with a quarter note equal to 54 beats per minute. The dynamic is 'piano' (p).

*p legato*

1st VOICE

Weep you no more, sad foun - tains; What need you flow so fast?

*p legato*

2nd VOICE

Weep you no more, sad foun - tains; What need you flow so fast? Look

The second system includes the vocal lines and piano accompaniment. The piano accompaniment continues with the same texture as the first system. The vocal lines are marked 'p legato'. The piano accompaniment ends with a fermata and a double bar line, followed by a repeat sign and an asterisk.

Look how the snow-y moun - tains Heav'n's sun doth gent - ly waste! *poco riten.*

how..... the snow-y moun - tains Heav'n's sun doth gent - ly waste!.....

The third system includes the vocal lines and piano accompaniment. The piano accompaniment continues with the same texture as the first system. The vocal lines are marked 'poco riten.'. The piano accompaniment ends with a fermata and a double bar line, followed by a repeat sign and an asterisk.

*a tempo  
espress.*

But my sun's heav'nly eyes View not your weep-ing That now lies

*a tempo  
espress.*

..... My sun's heav'nly eyes..... View not your weep-ing That now lies

*dolce  
espress.*

*a tempo*

*ped. \* ped. \**

*poco*

sleep - ing, Soft - ly now soft - ly lies Sleep - ing, *poco*

sleep - - ing, Soft - ly now soft - ly lies Sleep - ing, sleep - *poco*

*ped. \* ped. \* ped. \* ped. \**



sleep - - - ing..... Sleep is a re-con-  
*rit - en - u - to a tempo* *pp*

- - - - ing..... Sleep is a re-con-  
*rit - en - u - to a tempo* *espress.*

*poco cresc.*

- ci - ling, A rest that peace be - gets; Doth not the sun rise  
*poco cresc.*

- ci - ling, A rest that peace be - gets; Doth not..... the sun rise

*espress.* *poco cresc.*

*poco rit. P a tempo*

smil - ing When fair at even he sets? Rest you then, rest, sad  
*poco rit. P a tempo*

smil - ing When fair at even he sets?..... Then... rest, sad  
*poco rit. a tempo*

eyes! Melt not in weep - ing, While she lies

eyes!..... Melt not in weep - ing, While she lies

*dolce* \* *poco*

sleep - ing, Soft - ly now, soft - ly lies Sleep - ing, *poco*

sleep - - ing, Soft - ly now, soft - ly lies... Sleep - ing, sleep - *poco*

*dolce*

*rit - en - u - to a tempo*

sleep - - ing.....

*rit - en - u - to a tempo*

ing.....

*rit - en - u - to a tempo*

*p* *morendo* *pp*

# IT WAS A LOVER AND HIS LASS

Words by Shakespeare

Roger Quilter  
Op 23, No 3

**Allegretto moderato** (♩ = 74)

Piano. *mp*

L.H.

The piano introduction is in G major, 2/4 time, marked *mp*. It features a melody in the right hand and a bass line in the left hand. The melody begins with a quarter rest, followed by a quarter note G, an eighth note A, and a quarter note B. The bass line starts with a quarter note G, followed by eighth notes A and B, and a quarter note C. The piece concludes with a final chord of G major.

Soprano. *mp*

It was a lov-er and his lass, With a hey, and a ho, And a

Tenor. *mp*

It was a lov-er and his lass, With a hey, and a ho, And a

The vocal parts for Soprano and Tenor are in G major, 2/4 time, marked *mp*. The piano accompaniment is also in G major, 2/4 time, marked *mp*. The lyrics are: "It was a lov-er and his lass, With a hey, and a ho, And a". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord of G major.

hey no-ni-no, That o'er the green corn - field did pass, In the spring time,

hey no-ni-no, That o'er the green corn - field did pass, In the spring time,

The vocal parts for Soprano and Tenor are in G major, 2/4 time, marked *mp*. The piano accompaniment is also in G major, 2/4 time, marked *mp*. The lyrics are: "hey no-ni-no, That o'er the green corn - field did pass, In the spring time,". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord of G major.

*p dolce.*  
 the on - ly pret - ty ring time, When  
*pp dolce.*  
 the on - ly pret - ty ring time, When

birds do sing, hey ding a ding, ding, ding a ding, ding,  
 birds do sing,

ding a ding, ding; Sweet lov - ers love the spring.  
 Sweet lov - ers love the spring.  
*leggiero.* *mp* *espress.*

*mf*  
Be - tween the a - cres

*mp*  
Be - tween the a - cres

*mf*  
*Cantabile.*

of the rye, With a hey, and a ho, and a hey no-ni - no, These

of the rye, With a hey, and a ho, and a hey no-ni - no, These

*poco ten. a tempo.*  
pret - ty coun - try folks would lie, In the spring - time,

*poco ten. a tempo.*  
pret - ty coun - try folks would lie, In the spring - time,

*poco ten. a tempo.*

*mp*  
 the on - ly pret - ty ring time, When  
 the on - ly pret - ty ring time,

Detailed description: This system contains the first two lines of the musical score. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are 'the on - ly pret - ty ring time, When' on the first line and 'the on - ly pret - ty ring time,' on the second. The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. The music features a mix of eighth and quarter notes, with some chords and a fermata over the final note of the first line.

birds do sing hey ding a ding, ding, ding a ding, ding,  
*pp*  
 When birds do sing, ding,  
*mp*

Detailed description: This system contains the second two lines of the musical score. The top two staves are vocal lines. The lyrics are 'birds do sing hey ding a ding, ding, ding a ding, ding,' on the first line, followed by 'When birds do sing, ding,' on the second. The piano accompaniment is in the bottom two staves. The first line of the piano part is marked *pp* and the second line is marked *mp*. The piano part features a rhythmic pattern of eighth notes and chords, with asterisks marking specific measures.

ding a ding, ding; Sweet lov - ers love the  
 ding, ding; Sweet lov - ers love the

Detailed description: This system contains the final two lines of the musical score. The top two staves are vocal lines. The lyrics are 'ding a ding, ding; Sweet lov - ers love the' on the first line and 'ding, ding; Sweet lov - ers love the' on the second. The piano accompaniment is in the bottom two staves. The piano part continues with a similar rhythmic pattern to the previous system, ending with a fermata over the final note.

*poco rit.* *mp*

spring. This

spring.

*mf* *poco rit.*

*a tempo, ma poco più tranquillo.*

car - ol they be - - gan that hour, With a

*p* With a

*a tempo, ma poco più tranquillo.*

*p*

hey, and a ho, and a hey no - ni - no,

hey, and a ho, and a hey no - ni - no,

*mf espress. e poco riten.* - - - - *a temp.*

How that life was but a flow'r In

*mp espress. e poco riten.* - - - - *a tempo.*

How that life was but a flow'r

*mp espress. e poco riten.* - - - - *a tempo.*

spring - - time, in spring - - time, the

In spring, in spring - - time, the

*rit.* - - - - *mp a tempo.*

on - ly pret - ty ring time, When

*rit.* - - - - *p a tempo.*

on - ly pret - - ty ring time, When

*poco rit.*

*a tempo.*



birds do sing, hey ding a ding, ding, ding a ding, ding,

birds do sing, hey ding, ding,

Red. \* Red. \* Red. \*

*pochiss. rit. espress.* *mp a tempo.*  
ding a ding, ding; Sweet lov - ers, sweet lov - ers love the

*pochiss. rit. espress.* *p a tempo.*  
ding, ding; Sweet lov - ers, sweet lov - ers love the

*pochiss. rit.* *p a tempo.*

Red. \*

*pochiss. rit. - mf.*  
spring ————— And

*pochiss. rit. - mf.*  
spring. ————— *pochiss. rit.* And

*a tempo primo.*

there - fore take the pres - ent time, With a hey, and a ho, And a

*a tempo primo.*

there - fore take the time, With a hey, and a ho, And a

*a tempo primo.*

*mf Cantabile*

*poco riten.*

*a tempo. mp*

hey no - ni - no, For love is crown - éd with the prime, In the

*poco riten.*

*a tempo. mp*

hey no - ni - no, For love is crown - éd with the prime, In the

*poco riten.*

*a tempo.*

spring - time,

The on - ly pret - ty ring

spring-time,

The on - - - - ly ring

*mp*

time, *mp* When birds do sing, hey

time, *pp leggiero.* When birds do

*p*

This system contains the first two vocal lines and the piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a fermata over the first two measures. Dynamics include *mp*, *pp leggiero.*, and *p*. There are first and second endings marked with '1. ed.' and '\*' at the end of the piano part.

ding a ding, ding, ding a ding, ding,

sing, ding a ding, ding, ding a ding,

This system continues the vocal lines with the 'ding a ding' refrain and the piano accompaniment. The piano part has a steady accompaniment with a fermata over the first two measures. Dynamics include *p*. There are first and second endings marked with '1. ed.' and '\*' at the end of the piano part.

ding a ding, ding; Sweet lov - ers love the spring.

ding, ding, ding; Sweet lov - ers love the spring.

*ritard - poco ten. p - an - do.*

*ritard - poco ten. pp - an - do.*

*ritard - poco ten. p - an - do pp*

This system concludes the piece with the final vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a fermata over the first two measures. Dynamics include *ritard*, *poco ten.*, *p*, *pp*, and *pp*. There are first and second endings marked with '1. ed.' and '\*' at the end of the piano part.

*poco rit.* *p* *a tempo* *pp* *p*

-chant - ed song Ding a dong, Ding a dong Ding, Ding, Ding Dong,

-chant - ed song Ding a dong, Ding a dong Ding, Ding, Ding Dong,

*p* *a tempo* *pp* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco rit.* *p* *a tempo*

Dong \_\_\_\_\_ 'Twas but yes - ter - day she fled

Dong \_\_\_\_\_

*mp* *poco rit.* *a tempo* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

From the rose - buds green and red, Left her cur - ling brack - en

Left her brack - en

bed \_\_\_\_\_

bed \_\_\_\_\_

Fled a - way in ver - y fear, For the

*mp*

*mp*

Ped. \* Ped. \* Ped. \*

The Strang - er - guest was near.

Strang - er - guest, the Strang - er - guest was near.

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

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

*poco rit.* *a tempo*

*mf* *mp*

Ped. \* Ped. \* Ped. \*

*p a tempo*

Yes - ter - day she was a - may - ing; Now the bell is swing - ing sway - ing

*p a tempo*

Yes - ter - day she was a - may - ing; Now the bell is swing - ing sway - ing

*a tempo*

*p*

Ped. \* Ped. \*

*mp* *poco rit.*

Now a fai - ry dirge is play - ing Down soft val - leys like a song

*mp* *poco rit.*

Now a fai - ry dirge is play - ing Down soft val - leys like a song

*mp* *poco rit.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo* *p* *pp* *p*

Ding - a - dong, Ding - a - dong, Ding, Ding, Ding, Dong,

*a tempo* *p* *pp* *p*

Ding - a - dong, Ding - a - dong, Ding, Ding, Ding, Dong,

*a tempo* *p* *pp* *p*

*Ped.* \* *Ped.* \*

Dong

Dong

*dolce espress.* *poco rit.* *a tempo* *8va*

*p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

# 'TIS ST VALENTINE'S DAY

Words by Shakespeare

Tune from D'Urfey's  
*Wit and Mirth* 1707  
 arr Roger Quilter

**Allegretto moderato**

**Allegretto giocoso** (♩ = 72)

VOICE

PIANO

*f* *dim. e poco rit.* *p* *con spirito* *mf*

*mf* Good mor - row, 'tis Saint Valen - tine's day, All in the morn - ing

*L.H.* *comodo* *leggero e grazioso* *mp*

Red. \*

time. And I a maid at your win - dow To be your Val - en -

The manuscript is in the British Library, Add MSS 65526, ff3-5, one of two versions for voice and piano arranged by Quilter from his setting (now lost) for medium voice, string quartet and harp.

\* The original manuscript shows one note for the two syllables: they can be elided as 'Val'n'; or sung as two quavers, or as a dotted quaver and semiquaver. *Valerie Langfield*

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- tine

*con spirito*

*mf* *f*

*rit.* *a tempo* *pp*

Good mor - row, 'tis Saint Valen - tine's day, All

*rit.* *a tempo* *pp*

*mf* *pp*

*con tenerezza* *poco rit - en - u - to* *a tempo* *pp*

in the morn - ing time. And I a maid at your win - dow To

*poco rit - en - u - to* *a tempo*

*p* *pp* *con tenerezza*

be your Val - en - tine.

*pp* *pp*



# Roger QUILTER

18 songs for voice and piano



HIGH VOICE

ROGER QUILTER (1877–1953) is one of England's finest artsong composers and his songs have remained firmly in the vocal repertoire since their appearance in the first half of the 20th century. In these songs he demonstrates an extraordinary skill in setting English poetry and shows what can be achieved within a miniature form.

Compiled to mark the 50th anniversary of the composer's death, this volume gathers together 18 of Quilter's songs and duets. In addition to well-known favourites such as *Now sleeps the crimson petal* and *Love's Philosophy*, it contains several works which have been unavailable for many years, as well as offering three previously unpublished songs for the first time.



ROGER QUILTER (1877–1953) est l'un des meilleurs compositeurs de mélodies d'Angleterre et ses mélodies ont gagnées une place permanente dans le répertoire vocal depuis leur publication durant la première moitié du vingtième siècle. Il montre dans ces mélodies un talent extraordinaire à mettre en musique la poésie anglaise, et ce qui peut être réalisé dans le contexte d'une forme courte.

Ce volume, qui commémore le cinquantième anniversaire de la mort du compositeur rassemble dix-huit mélodies et duos de Quilter. Il contient des oeuvres bien connues telles que *Now sleeps the crimson petal* et *Love's Philosophy*, mais également plusieurs oeuvres qui n'étaient pas disponibles depuis longtemps, et trois inédits.



ROGER QUILTER (1877–1953) ist einer der hervorragendsten englischen Komponisten auf dem Gebiet des Kunstliedes, und seine Kompositionen haben seit ihrem Erscheinen in der ersten Hälfte des 20. Jahrhunderts ihren festen Platz im Gesangs-Repertoire. In ihnen stellt er sein außergewöhnliches Können bei der Vertonung englischer Dichtung unter Beweis und zeigt, was innerhalb der Kleinform möglich ist.

Dieser Band wurde anlässlich von Quilters 50. Todestag zusammengestellt und versammelt 18 Lieder und Duette des Komponisten. Neben wohlbekanntem Standards wie *Now sleeps the crimson petal* und *Love's Philosophy* enthält es verschiedene Stücke, die viele Jahre lang nicht erhältlich waren, und stellt darüberhinaus zum ersten Mal drei bisher unveröffentlichte Lieder vor.



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