

Four Songs of Love & Loss

For Baritone and Piano

Music: Philip Seaton

Poems by:

William Browne William Congreve

John Wilmot John Clare

ANDART MUSIC

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For Baritone and Piano

Philip Seaton

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Four Songs of

Memory – William Browne (1692-1774)

So shuts the marigold her leaves
At the departure of the sun;
So from the honeysuckle sheaves
The bee goes when the day is done;
So sits the turtle when she is but one,
And so all woe, as I since she is gone.

To some few birds kind Nature hath
Made all the summer as one day:
Which once enjoy'd, cold winter's wrath
As night they sleeping pass away.
Those happy creatures are, that know not yet
The pain to be deprived or to forget.

I oft have heard men say there be
Some that with confidence profess
The helpful Art of Memory:
But could they teach Forgetfulness,
I'd learn; and try what further art could do
To make me love her and forget her too.

False though She be – William Congreve (1670-1729)

False though she be to me and love,
I'll ne'er pursue revenge;
For still the charmer I approve,
Though I deplore her change.

In hours of bliss we oft have met:
They could not always last;
And though the present I regret,
I'm grateful for the past.

Love and Loss

Love and Life: a Song – John Wilmot (1647-1680)

All my past life is mine noe more
The flying Houres are gon
Like transitory Dreames giv'n ore
Whose Images are kept in Store
By Memory alone.

What ever is to come is not
How can it then be mine,
The present Moment's all my Lott
And that as fast as it is got
Phillis is wholly thine.

Then talke not of Inconstancy,
False Hearts, and broken Vows,
If I, by Miracle can be,
This live-long Minute true to thee,
Tis all that Heav'n allows.

Song – John Clare (1793-1864)

I hid my love when young while I
Coud'nt bear the buzzing of a flye
I hid my love to my despite
Till I could not bear to look at light
I dare not gaze upon her face
But left her memory in each place
Where ere I saw a wild flower lye
I kissed and bade my love good bye

I met her in the greenest dells
Where dew drops pearl the wood blue bells
The lost breeze kissed her bright blue eye
The Bee kissed and went singing bye
A sun beam found a passage there
A gold chain round her neck so fair
As secret as the wild bees song
She lay there all the summer long

I hid my love in field and town
Till e'en the breeze would knock me down
The Bees seemed singing ballads oe'r
The flyes buzz turned a Lions roar
And even silence found a tongue
To haunt me all the summer long
The Riddle nature could not prove
Was nothing else but secret love

Memory

William Browne (1692-1774)

Philip Seaton

Lento

Baritone

Piano

p mesto

5

Bar.

Pno

p mesto

mf warmly

So shuts the mar-i-gold her leaves At the de-par-ture of the sun; So from the

9

Bar.

Pno

mp mesto

hon-ey-suck-le sheaves The bee goes when the day is done; So

13

Bar.

Pno

mp mesto

mf warmly

sits the tur-tle when she is but one, And so all woe, as I since she is gone. To

18

Bar. *mf warmly*

some few birds kind Na - ture hath Made all the sum - mer as one day: Which

20

Bar. *mp*

once en - joy'd, cold win - ter's wrath As night they sleep - ing pass a - way. Those

22

Bar. *p poco rall*

hap - py crea - tures are, that know not yet. The pain to be de - prived or to for -

mp *poco rall*

26

Bar. *p poco meno mosso*

get. I oft have heard men say there be Some that with con - fi - dence pro - fess The

29

Bar. *help - ful Art of Mem - o - ry: But could they teach For - get - ful - ness, I'd*
p sempre poco rall. mf a tempo

Pno *p sempre poco rall. mf a tempo*

32

Bar. *learn; and try what fur - ther art could do. To make me love her and for - get her*
mp

Pno *mp*

37

Bar. *too.*

Pno *f*

40

Bar.

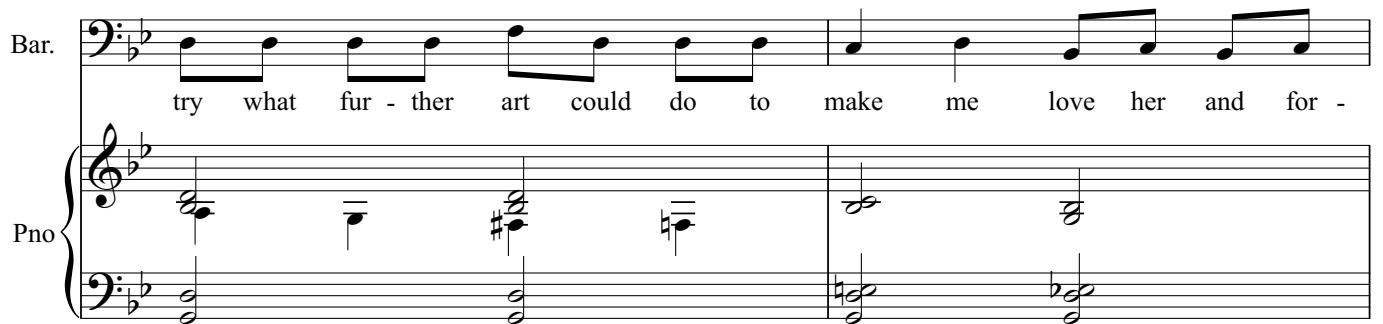
Pno *mp*

43

Bar. 

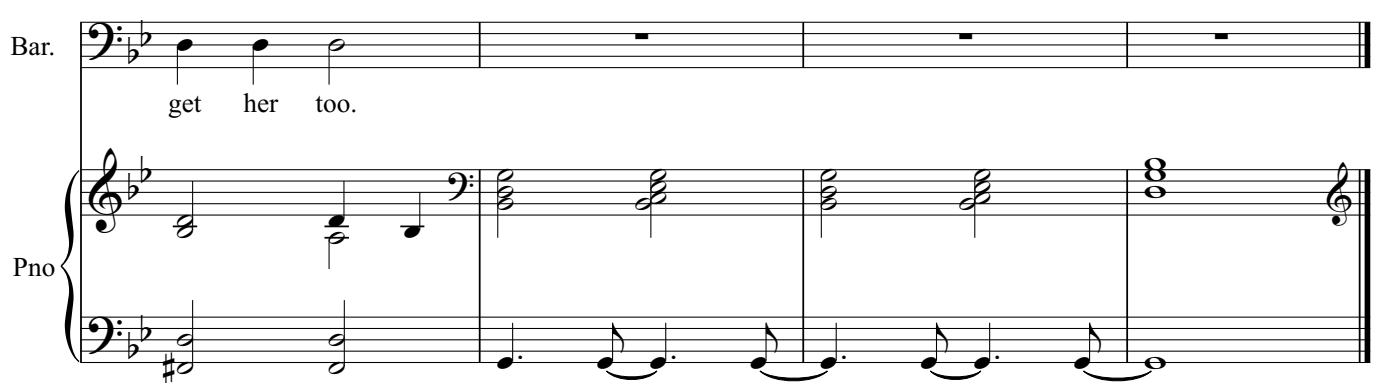
and
mp

47

Bar. 

try what fur - ther art could do to make me love her and for -

49

Bar. 

get her too.

False though She be

Seaton: *Four Songs*

William Congreve (1670-1729)

53

Con moto ♩ = 100

Bar.

57

Bar.

58

Bar.

59

Bar.

60

Bar. me and love, I'll

Pno

61

Bar. ne'er pur - sue re -

Pno

62

Bar. venge; For

Pno

63

Bar. still the charm - er

Pno

64

Bar. I ap - prove Though

Pno

65

Bar. I de - plore her change.

Pno

68

Bar. In

Pno

71

Bar. hours of bliss we oft have met: They


Pno

73

Bar. 


Piano accompaniment for bar 73: Treble and bass clefs, key signature of one sharp, arpeggiated accompaniment in the right hand and simple bass line in the left hand.

75

Bar. 

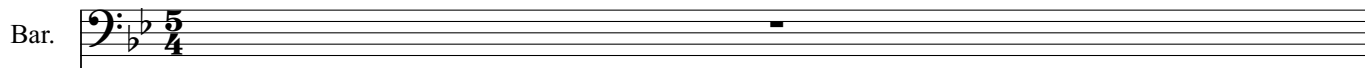
Piano accompaniment for bar 75: Treble and bass clefs, key signature of one sharp, arpeggiated accompaniment in the right hand and simple bass line in the left hand.

77

Bar. 

Piano accompaniment for bar 77: Treble and bass clefs, key signature of one sharp, arpeggiated accompaniment in the right hand and simple bass line in the left hand. The piece concludes with a double bar line and a change to 5/4 time signature. The tempo marking *poco rall.* is present.

80 **A tempo**

Bar. 

Piano accompaniment for bar 80: Treble and bass clefs, 5/4 time signature, key signature of two flats. The right hand features a complex sixteenth-note pattern with sixteenth-note groupings marked '6'. The left hand has a simple bass line. The tempo marking **A tempo** and dynamic marking *f* are present.

81

Bar.

Pno

Detailed description: This system shows measure 81. The vocal line (Bar.) is a single note with a fermata. The piano accompaniment (Pno) consists of two staves. The right hand plays a series of sixteenth-note patterns, with the number '6' indicating a sixteenth-note group. The left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

82

Bar.

False though she be

f

Pno

Detailed description: This system shows measure 82. The vocal line (Bar.) contains the lyrics "False though she be" with a dynamic marking of *f*. The piano accompaniment (Pno) continues with similar sixteenth-note patterns in the right hand and eighth-note accompaniment in the left hand. The key signature remains two flats.

Love and Life

John Wilmot (1647-1680)

84 **In a stupor** ♩ = 100

Bar. *mf* All my past life is

In a stupor ♩ = 100 *mp*

87 mine noe more, The fly - ing Houres are gon Like

90 tran - si - to - ry Dreames giv - 'n ore, Whose Im - a - ges are kept in

93 Store By Mem - o - ry a - lone.

98

Bar. *mf* What

100

Bar. ev - er is to come is not How can it then be

103

Bar. mine, The pres - ent Mom - ent's all my LottAnd that as fast as it is got,

106

Bar. Phil - lis, is who - ly thine. Then talke not of In -

110

Bar.

Pno

113

Bar.

Pno

116

Bar.

Pno

120

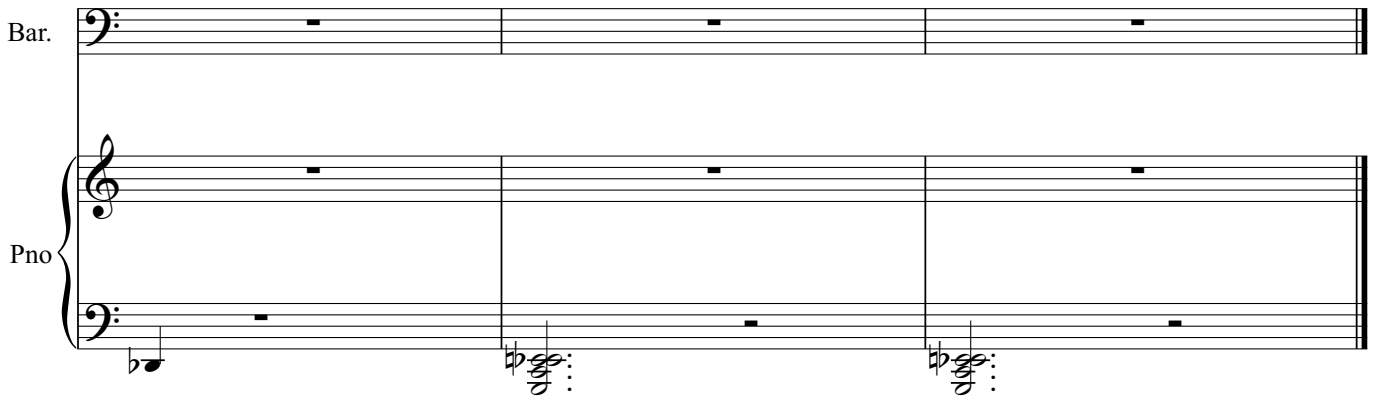
Bar.

Pno

124

Bar. 

126

Bar. 

I Hid My Love

John Clare (1793-1864)

129 Adagio

Bar. 

135

Recitative

Bar. 

I hid my
mp
Recitative

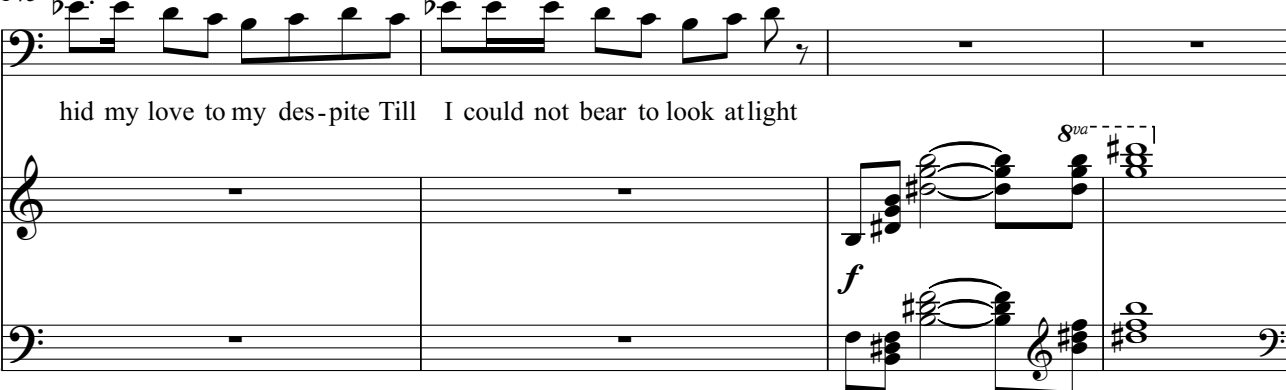
139

Bar. 

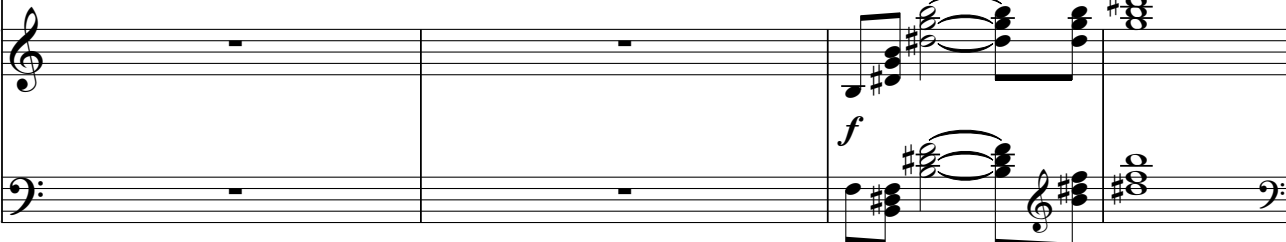
love when young while I Coud'-nt bear the buz-zing of a flye I
mp *mf* *più mf* *più f*

Pno 

143

Bar. 

hid my love to my des-pite Till I could not bear to look at light

Pno 

147

Bar. *mp*

Pno *p*

Ped.

150

Bar. *mp sempre* *poco rall.*

Pno *p sempre* *poco rall.*

155

A tempo

Bar. **A tempo**

Pno *mp dolce*

Ped.

161

Bar. *mp dolce*

Pno

167

Bar. bells The lost breeze kissed her bright blue eye The Bee kissed and went

Pno

171

Bar. sing-ing bye A sun beam found a pas - sage there A gold chain round her neck so fair

Pno

176

Bar. — As sec-ret as the wild bees song She lay there all the sum - mer

più mf

Pno

più mf

182

Bar. long

Pno

f allargando

186

Bar. *mp* I hid my love in field and town Till e'en the

poco a poco cresc.

Pno *mp* *poco a poco cresc.*

Red.

189

Bar. breeze would knock me down The *f* *agitato*

Pno *f* *agitato*

191

Bar. Bees seemed sing - ing bal - lads o'er The

Pno *f* *agitato*

192

Bar. flies buzz turned a Li - ons roar And *p*

Pno *ff*

196

Bar.

ev - en sil - ence found a tongue To haunt me all the sum - mer long The Rid - dle na - ture

Pno

199

Bar.

could not prove was noth - ing else but sec - ret love

Pno

203

Bar.

Pno

Published by

ANDART MUSIC

Company No: 11116653

ISMN 979-0-9002441-1-6



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