

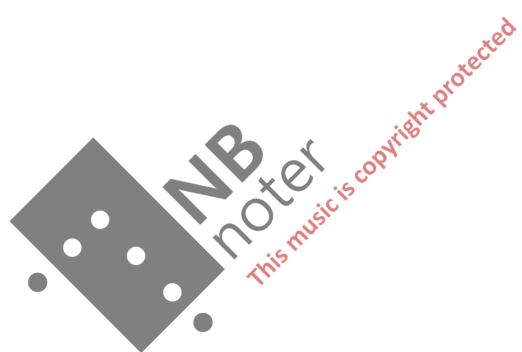
Gisle Kverndokk

Four sad songs

for voice and piano

Poems by Emily Jane Brontë





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- 
1. "Love is like a wild rose briar"
 2. "Redbreast, early in the morning"
 3. "I'm happiest when most away"
 4. "Harp of wild and dream like strain"

To my sister Siri

"Love is like a wild rose briar"

for voice and piano

Lyrics by Emily Jane Brontë

Music by Gisle Kverndokk

Larghetto $\text{♩} = 60$ *mp*

Voice

Piano

p

Love _____ is like a wild rose

Red. *Red.* *

Voice

Pno.

3

bri - ar, _____

Friend ship, _____ like the hol - ly

Red. * *Red.* *Red.*

Voice

Pno.

5

tree. The hol - ly is dark when the

Red. *Red.* * *Red.* *Red.*

7

Voice

rose bri - ar blooms, But

Pno.

mf

ped. *ped.* * *ped.*

p

9

Voice

which will bloom most con - stant - ly?

Pno.

p

ped. *ped.* *

poco accel.

11

Voice

The wild rose bri - ar is sweet in spring, its

Pno.

mf

ped. *ped.* *ped.* *ped.*

più mosso

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13

Voice

sum - mer blos - soms scent the air.

Pno.

* Ped. * Ped. Ped. Ped. *

15

Voice

Yet wait till win - ter comes a - gain,

Pno.

mp *mf*

Ped. Ped. Ped.

17

Voice

And who will call the wild-briar fair.

Pno.

p

* Ped. Ped. Ped. *

Tempo 1

19

Voice

p

Then scorn ——— the sil - ly rose - wreath

Pno.

pp

Ped.

21

Voice

now, And deck thee ——— with the hol - ly's

Pno.

Ped.

* Ped.

* Ped.

* Ped.

23

Voice

sheen. That when De - cem - ber

Pno.

p

Ped.

Ped.

* Ped.

* Ped.

25 *poco rall.* *p*

Voice

blights thy brow He still may leave thy gar - land

Pno.

mf

Red.

27 *Tempo 1*

Voice

green...

Pno.

p

Red.

29 *molto rall.*

Voice

Pno.

pp

Red.

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The image shows a musical score for a song. It consists of three systems of staves. Each system has a vocal line (Voice) and a piano accompaniment line (Pno.). The key signature is three sharps (F#, C#, G#). The first system starts at measure 25 with the tempo marking 'poco rall.' and a dynamic of 'p'. The vocal line has the lyrics 'blights thy brow' and 'He still may leave thy gar - land'. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line. The second system starts at measure 27 with the tempo marking 'Tempo 1'. The vocal line has the lyric 'green...'. The piano accompaniment continues with a similar rhythmic pattern. The third system starts at measure 29 with the tempo marking 'molto rall.' and a dynamic of 'pp'. The vocal line has a long note. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line. There are also some markings like 'Red.' and 'mf' in the piano part.

"Redbreast early in the morning"

Lyrics by Emily Jane Brontë

Allegretto

5 *f*

Voice

5 6 Wild - ly ten - der is thy mu - sic,

Pno.

f 6

Reo.

The musical score is for a voice and piano duet. The voice part is in treble clef with a key signature of one sharp (F#). It begins with a whole note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The right hand starts with a half note G4, followed by a half note F#4, and then a quarter note E4. The left hand starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The piano part features a series of sixteenth notes in the right hand, starting on G4 and ascending to E5, and a series of sixteenth notes in the left hand, starting on G3 and ascending to E4. The piano part is marked with a forte (f) dynamic. The voice part is marked with a forte (f) dynamic. The piano part includes a section marked with a sixteenth note and a star symbol, indicating a specific rhythmic or articulation instruction. The piano part also includes a section marked with a sixteenth note and a star symbol, indicating a specific rhythmic or articulation instruction. The piano part includes a section marked with a sixteenth note and a star symbol, indicating a specific rhythmic or articulation instruction.

7 *mp*

Voice

Cha - sing the ang - ry thoughts a - way.

Pno. *p*

9 *mf*

Voice

My heart is not en - rap - tured now,

Pno. *mp*

11

Voice

My eyes are full of tears,

Pno.

13

Voice

And con - stant sor - row on my brow, Has

13

Pno.

f

Ped.

* Ped.

* Ped.

[illegible]

The musical score consists of two systems. The first system shows measures 17-18. Measure 17 features a vocal melody starting on G4 (half note), moving to A#4 (quarter note), B4 (quarter note), and C5 (half note). The piano accompaniment has a treble part with a descending eighth-note scale from E5 to D4 and a bass part with a descending eighth-note scale from F#5 to E4. Measure 18 continues the vocal melody with D4 (half note), E4 (quarter note), F#4 (quarter note), and G4 (half note). The piano accompaniment continues the descending scales. The second system shows measures 19-20. Measure 19 features a vocal melody starting on G4 (half note), moving to A#4 (quarter note), B4 (quarter note), and C5 (half note). The piano accompaniment has a treble part with a descending eighth-note scale from E5 to D4 and a bass part with a descending eighth-note scale from F#5 to E4. Measure 20 continues the vocal melody with D4 (half note), E4 (quarter note), F#4 (quarter note), and G4 (half note). The piano accompaniment continues the descending scales.

Voice

long life of so - li - tude, _____ Hopes quenched and

Pno.

mf

Red. 6

Red. 6

Red. 6

Red. 6

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23

Voice

ri - sing thoughts sub - dued,

Pno.

23

Rev. 6 *f* 6

25 *p*

Voice

A bleak _____ No - vem - - - ber's

25

Pno.

p

The musical score for 'A bleak November's' features a voice part and a piano accompaniment. The voice part begins at measure 25 with a piano (*p*) dynamic, singing the lyrics 'A bleak _____ No - vem - - - ber's'. The piano accompaniment consists of two staves, treble and bass clef, with a piano (*p*) dynamic. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part includes a chord in the treble staff and a single note in the bass staff at measure 25, and another chord in the treble staff and a single note in the bass staff at measure 26.

The image shows a musical score for the song "The Rose Tree". It consists of two staves: a voice staff and a piano (Pno.) staff. The key signature is one sharp (F#), and the time signature is 3/4. The voice part begins with the lyrics "calm." and the piano part features arpeggiated chords and sixteenth-note runs. A large "NB noter" watermark is overlaid on the piano part.

The musical score is for a song titled "The Little Boy Who Swam with the Fish". It is written for Voice and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each starting with a measure number of 29.

System 1 (Measures 29-32):

- Voice:** The melody begins with a forte (*f*) dynamic. The lyrics are: "What woke it then? _____ A lit-tle child, _____ Strayed from its fat-her's cot-tage door, _____". The melody features a series of eighth and sixteenth notes, with a crescendo leading into a piano (*p*) section.
- Piano:** The accompaniment starts with a mezzo-piano (*mp*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a bass line with octaves and chords. A crescendo is marked over the first two measures.

System 2 (Measures 33-36):

- Voice:** The melody continues with the lyrics: "The lit-tle boy who swam with the fish _____". The dynamics remain piano (*p*).
- Piano:** The accompaniment continues with the same melodic and harmonic patterns, maintaining the mezzo-piano (*mp*) dynamic.

33 *f*

Voice

And in the hour of moon-light wild, _____

Pno.

f *p*

Red.

*

36 *mp*

Voice

Laid lone - ly on the de - sert moor.

Pno.

mp

Red.

*

38 *mf*

Voice

I heard it then, you heard it too,

Pno.

mp

Red.

*

40

Voice

And se - raph sweet it sang to you;

Pno.

Red. Red. * Red. *

42

Voice

But like the shriek of

Pno.

f Red. Red. *

43

Voice

mi - se - ry, That wild, wild mu - sic

Pno.

Red. Red. * Red. *

The image shows a musical score for the song "The Rose Tree". It consists of a voice part and a piano accompaniment. The voice part is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature. The score includes a large watermark reading "NB noter" and "This music is copyright protected". The piano part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The voice part has a single line of music.

Score

"I'm happiest when most away"

for voice and piano

Lyrics by Emily Jane Brontë

Music by Gisle Kverndokk

Andante (♩ = 72)

mf

Voice

Piano

p

Red.

I'm

Voice

Pno.

3

hap - pi - est when most a - way, _____ I can

Red.

Red.

Voice

Pno.

5

bear my soul from its home of clay, _____ On a

Red.

Red.

7

Voice

win - dy night when the moon is bright, And my eye can wan - der through the worlds of

7

Pno.

Rev.

Rev.

*

9 *f*

Voice

9 light. *f*

Pno.

ped.

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11

Voice

When I am not and none be - side, nor earth nor

11

Pno.

p

* (ornament symbol)

13

Voice

sea nor cloud - less sky, But on - ly spi - rit

Pno.

13

Reo.

15

Voice

wan - de - ring wide, Through in -

Pno.

15

mf

mf

Reo.

17

Voice

- fi - nite im - men - si - ty.

Pno.

17

p

Reo.

19

Voice

19

Pno.

pp

Ped.

The musical score for measures 19-20. The Voice part (treble clef) has a whole note G6. The Piano part (grand staff) features a complex accompaniment. The right hand has a series of chords and a triplet of eighth notes. The left hand has a triplet of eighth notes and a series of eighth notes. A crescendo hairpin is present over the piano part, leading to a piano (*pp*) dynamic. A pedal point (*Ped.*) is indicated in the bass line.



Score

"Harp of wild and dream like strain"

for voice and piano

Lyrics by Emily Jane Brontë

Music by Gisle Kverndokk

Adagietto (♩. = 46)

mp

Voice

Piano

The first system of the musical score. The voice part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment consists of a continuous eighth-note arpeggiated figure in the left hand, with a sustained chord in the right hand. The tempo is marked Adagietto (♩. = 46) and the dynamic is mezzo-piano (mp). The key signature has two flats (B-flat and E-flat).

Harp of wild and dream like strain,

Voice

Pno.

The second system of the musical score. The voice part continues with a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, and a half note B5. The piano accompaniment continues with the same arpeggiated figure. The tempo and dynamic remain the same. The key signature has two flats.

When I touch thy strings, Why dost thou re -

Voice

Pno.

The third system of the musical score. The voice part continues with a half note B5, a quarter note C6, a quarter note D6, a quarter note E6, a half note F6, and a half note G6. The piano accompaniment continues with the same arpeggiated figure. The tempo and dynamic remain the same. The key signature has two flats.

peat a - gain, Long for - got - ten things?

mf

Voice

10

Harp in o - ther ear - lier days, I could sing to

Pno.

mp

10

Red. * Red. * Red. *

mp

Voice

13

thee, And not one of all my lays,

Pno.

13

p

Red. * Red. Red. *

p

Voice

16

vexed my me - mo - ry. But

Pno.

16

Red. Red. * Red. * Red. *

19

Voice

now if I a-wake a note, That gave me joy be - fore, Sounds of

Pno.

pp

22

Voice

sor - row from thee float, Chang - ing ev - er - more. Yet still steeped in

Pno.

mf

mp

25

Voice

memo - ry's dyes, They come sai - ling on,

Pno.

mp

Voice 28 Dark - e-ning all my sum - mer skies, Shut-ting out

Pno. 28 *p*

p

Voice 31 my sun.

Pno. 31

rit.

Voice 34

Pno. 34 *pp*

The image shows a musical score for a voice and piano piece. It consists of three systems of staves. The first system (measures 28-30) features a voice part with the lyrics 'Dark - e-ning all my sum - mer skies, Shut-ting out' and a piano accompaniment with a melody in the right hand and a more active bass line. The second system (measures 31-33) continues the voice part with 'my sun.' and the piano accompaniment. The third system (measures 34-36) shows the voice part ending on a whole note, while the piano accompaniment concludes with a final chord and a few more notes. Dynamics include *mp*, *p*, *rit.*, and *pp*. There are also markings for 'Ped.' and 'x' in the piano part.

