

First Love

Song cycle for tenor voice and piano

Words by John Clare (1793-1864)

Music by Philip Spratley op. 25

1. First Love

Molto moderato ♩ = 88

Tenor

Molto moderato ♩ = 88

Piano

p senza misura

p senza misura

accel. Allegro agitato ♩ = 132

accel. Allegro agitato ♩ = 132

mp

2 *mf*

I

ne'er was struck be - fore that hour with love so sud - den and so

f

sweet her face it bloomed like sweet flower and

mf *poco rit.*

stole a - way my com - plete. My face turned pale as

meno mosso mp $\text{♩} = 92$

meno mosso $\text{♩} = 92$

pp sotto voce

head pale, my legs re - fused to walk a - way and

molto rit. *A tempo* $\text{♩} = 132$ *mf*

molto rit. *A tempo* $\text{♩} = 132$

Red. *vcllo* *vcllo* *

when she looked, "what_ could I ail?" my life and all seem'd

Con moto
turned to clay. *mf* And

Con moto

then the blood rush'd to my face and took my

Red. eye - sight quite a - way, the trees and bu - shes round the

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

poco meno

ff

place seemed mid - night at noon day. I

Red. *

poco meno

could not see a sin - gle thing, words from my eyes did

f pesante

poco allargando

start; they spoke as chords do from the string and

poco allargando

Red. 3 *

A tempo

burned round my heart.

ff

A tempo

Red. *

Meno mosso

Meno mosso

Ped. *

più tranquillo ♩ = 112 *mp*

Are flowers the win - ter's choice? Is

più tranquillo ♩ = 112 *p*

love's bed al - ways snow? She seemed to hear my

si - lent voice, not love's ap - peal to know. I

ff

meno mosso ♩ = 100

nev - er saw so sweet a face as that I stood be -

meno mosso ♩ = 100

f

Ped. * Ped. * Ped. * Ped. *

poco a poco tranquillo ♩ = 92

-fore, my heart has lost its

poco a poco tranquillo ♩ = 92

mp

molto rit.

dwel - ling place and can re - turn

molto rit.

Ped.

no more.

p

pp

* Ped. * Ped. *

2. THE SECRET

Senza misura ♩ = 54

Largo ♩ = 42

mp

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, a half note A3, and a half note B3. The tempo changes from 'Senza misura' to 'Largo' at the second measure. Dynamics include *mf*, *mp*, and *p*. A 'Ped.' (pedal) instruction is present at the end of the system.

loved thee, though I told thee not, right

The second system continues the vocal line with the lyrics 'loved thee, though I told thee not, right'. The piano accompaniment provides harmonic support. Dynamics include *mf*, *mp*, and *p*. Pedal markings are used throughout the system.

ear - li - ly and long, thou wert my joy in ev - ery

The third system continues the vocal line with the lyrics 'ear - li - ly and long, thou wert my joy in ev - ery'. The piano accompaniment continues with various rhythmic patterns. Dynamics include *mf*, *mp*, and *p*. Pedal markings are used throughout the system.

spot, my theme in ev - ery song.

The fourth system concludes the vocal line with the lyrics 'spot, my theme in ev - ery song.'. The piano accompaniment provides a final harmonic setting. Dynamics include *mp*. Pedal markings are used throughout the system.

mf poco più mosso ♩ = 52

And when I saw a stran - ger face where

poco più mosso ♩ = 52

Ped. * Ped. * Ped. * Ped. * Ped. *

beau - ty held ³ the claim, I gave it like a

Ped. * Ped. * Ped. * Ped. *

poco meno

sec - ret grace the e - i - of thy name. And

Tempo primo ♩ = 44

the charms of face or voice which

Tempo primo ♩ = 44

Ped. * Ped. * Ped. *

I in o - thers see are but the re - col - lec - ted

Ped. *

choice of what I felt for

f *molto*

molto rit.

A tempo ♩ = 44

thee. Ah!

A tempo ♩ = 44

p

senza misura

rit.

what I felt for thee. Ah! of what I felt for thee.

rit.

pp

Ped. * *sub*

3. MY LOVE IS LIKE A PLEASANT THOUGHT

Allegro non troppo ♩ = 132

f

My

Allegro non troppo ♩ = 132

love is like a plea-sant thought a first the day; my

love she is chis-ten-bought, young, beau-ti-ful and gay. My

love she is a dream of joy more li-ving than a dream; a

sweet-ness no - thing would des-troy, the sun - - - light

in the stream. My

Love is and more of these a

plea-sant thought that's born to please.

mp

SAMPLE COPY

mp

Than sum-mer flowers her

pp

delicato

Red *

face more sweet; than mor-ning dews her eye more dear; the

Red *

hedge-rose and wild wood-bines meet; in them I pay her wor-ship

Red *

here. *mf* Wild wood-bine's strea - ky hues o' red, hedge -

ros-es' blu-shing fle-shy hue, car - na-tions glow - ing in their bed my...

Love's as fair and sweet and true Love's a thought of

more than these, to in sec - - - ret wit-cher-ies.

Sweet

mp

pp

plea - sant thoughts and hap - py dreams, my lov - er's more of wom - an's

Ped. *

kin; she's ev - en sweet - er than she seems and

Ped. *

Oh her heart is warm with Warm as the smile upon

mf

-pon her lip, warm as the tur - tle in its nest, as nec - tar which the

SAMPLE COPY

wild bees sip, as moles u - pon her bon - ny breast.

mf pochettino meno mosso
 swee - ter than all the vi - sions prove is
 pochettino meno mosso

her I wor - ship in first love, first love,

molto
 first love.

4. WINTER WINDS

Lento ♩ = 54

p 3 3

Win-ter winds cold and blea

Lento ♩ = 54

pp

una corda col ped.

3 3

chil - ly blows o'er the lea; wonder no out to

poco *pp*

tre corde una corda

me my love ear, wait

3 3

tre corde

in our cot-tage free I will be there.

una corda

mp

How sweet_ can mee-ting prove how can I kiss my

tre corde

love muf-fled in hat and glove from the ch air?

Qua-king be-neath the gre what love is there? Wait_

p

8^{va} *loco*

in thy cush - ioned chair with thy charms so fair;

pp

una corda

kiss - ses are swee - test there leave it for me;

3 tre corde

free from the c - ly I will

mf *mp*

meet thee. Lay by thy wool - len

p *pp* col Ped.

vest, wrap no cloak o'er thy brest where my hand oft hath

3 col Ped.

molto rit.

pressed pin noth - ing there. Where my head stoops to

molto rit.

3

Più mos. = 72

rest leave its bed bare.

mf

3/4

accel. molto

molto ass.

ff

3

3

3

3

accel. molto

m.d.

3

Ped. al fine

5. I MET A PLEASANT MAIDEN

Allegretto ♩ = 80

mf
On the se-ven-teenth of A - pril in the good year for - ty—

one I met a plea - sant_ mai - den and I

wish that she were mine: She'd cow - slips in her basket, she'd

sweet briar in her hand; her love I would have asked but she

would not un - der stand. *mf* I touched her gown_ in_ *mp*

pas - sing and she looked in strange sur - prise, the

Ped. *

mea - dow pool spread glas - sing in the beau ti ful sun - rise; her

shawl was of the flags seen on her gown was brown and red; her stoc-kings white as

snow were seen and light - some was her tread.

mf

mf

The lin - net chir - rupt__ in the thorn the__

Red. *

lark sang in the sky; and bon - ny was the

mf

sun - ny morn and ev - ery road was dry. I took her by the__

waist so - all__ in a plea - sant place: She no de - ni - al

made at all but - smiled _____ u - pon my face.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics 'made at all but - smiled _____ u - pon my face.' are written below the vocal staff. The piano accompaniment includes a grand staff with treble and bass clefs. A dynamic marking of *mf* is present in the piano part.

I held her in the _____ grass and

m.g.

The second system continues the musical score. The vocal line has a dynamic marking of *mf*. The lyrics 'I held her in the _____ grass and' are written below. A 'm.g.' (mezzo-giochiato) marking is placed above the piano part. The piano accompaniment includes a grand staff with treble and bass clefs. Dynamic markings of *mp* and *Ped.* are present.

sat a - mong the hay, till sun - shine o'er the _____

The third system continues the musical score. The vocal line has a dynamic marking of *mp*. The lyrics 'sat a - mong the hay, till sun - shine o'er the _____' are written below. The piano accompaniment includes a grand staff with treble and bass clefs. Dynamic markings of *mp* and *Ped.* are present.

hill did pass and day - light went a - way; I

The fourth system concludes the musical score. The vocal line has a dynamic marking of *mp*. The lyrics 'hill did pass and day - light went a - way; I' are written below. The piano accompaniment includes a grand staff with treble and bass clefs. Dynamic markings of *mp* and *Ped.* are present.

kissed her o'er her bon-ny face m.g. so ten - der and so

p

Ped. * Ped. * Ped. * Ped. * Ped. *

true and left my bles - sing in the place a -

Ped. * Ped. * Ped. * Ped. *

-mong the fog - gy dew.

molto rit.

Ped. * Ped. * Ped. * Ped. *

Ped. *

SAMPLE COPY