

The plan adopted for engraving these Recitations, renders it very easy for the Reciter to keep time with the music, and Amateurs will find unusual facility in committing a Recitation to memory after one or two rehearsals with the musical accompaniment.

RECITATION- MUSIC SERIES

N ^o 1	THE BELLS	Edgar Allan Poe	5
2	LORRAINE, LORRAINE, LORRÉE	Charles Kingsley	4
3	SOUL MUSIC	Whyte Melville	4
4	THE STORY OF THE FAITHFUL SOUL	Adelaide A. Procter	5
5	RIDING THROUGH THE BROOM	Whyte Melville	4
6	CURFEW MUST NOT RING TO-NIGHT	Rosa Hartwick Thorpe	4
7	THE RAVEN	Edgar Allan Poe	6
8	YOUNG LOCHINVAR	Sir Walter Scott	5
9	A BALLAD OF HELL	John Davidson	5
10	WHAT MY LOVER SAID	Horace Greeley	4
11	THE LEGEND BEAUTIFUL	Longfellow	6
12	THE THIN RED LINE	Alice C. Mac Donell	5
13	IN THE ROUND TOWER AT JHANSI	Christina Rossetti	4
14	LENORE	Edgar Allan Poe	4
15	FAIR HELEN	2 ND SERIES	4
16	ONE OF US TWO		4
17	THE BIRTH OF THE OPAL	Ella Wheeler Wilcox	4
18	THE DEATH POTION	Lizette Woodworth Reese	4
19	THE LEGEND OF THE EAST WINDOW	Hubert Cutler	4
20	TE DEUM LAUDAMUS	Hubert Cutler	4
21	THE DEAD SHIP	Lizette Woodworth Reese	4
22	A COUNTRY IDYLL	Hubert Cutler	4
23			
24			
25			

Music Composed

by **STANLEY HAWLEY.**

COPYRIGHT.

BOSWORTH & CO

LEIPZIG.

PARIS.

LONDON, W.

5, PRINCES ST. OXFORD ST.

NOTES.

The pianoforte part to be considered as a setting of the poetical accent.

The bars always precede the accented syllable and in the event of a long phrase in one bar a second shorter bar precedes the less accented syllable.

If there should be any doubt as to the scansion of the lines as set, the relative value of each syllable will be shown by notes of such value as is required.

When the voice does not commence with the first note of the bar rests are used.

The silent bars (for reciter) must be carefully remembered.

In every case the pianoforte part to be treated as an accompaniment, never louder than the voice, and to take the varying tempi always from the reciter.

The marks of expression apply to both piano and voice.

N. B. It is only necessary for voice and accompaniment to be together on the first syllable after the bar line. The reciter is otherwise free.



VOICE, SPEECH, AND GESTURE.

A PRACTICAL HANDBOOK TO THE ELOCUTIONARY ART.

THE VOICE. By Hugh Campbell, M. D.

SPEECH. By Robt. F. Brewer, B. A.

GESTURE. By Henry Neville.

RECITING and RECITATIVE. By Clifford Harrison.

RECITATION with MUSICAL ACCOMPANIMENT,

With copious examples set to music. By Fredk.

Corder, R. A. M.

Including a New and Extensive Collection of Pieces adapted for Recitation, Reading, and Dramatic Recital.

Edited, with an Introduction, by Robt. D. Blackmann.

In large crown 8vo, over 900 pages, with upwards of 100 Illustrations by DARGAVAL and RAMSEY. Cloth, 7s. 6d.; half-bound, 10s. 6d.; Edition de Luxe, 18s.

"The right book on the elocutionary art has at length appeared." *Spectator*.

"This is an elaborate and complete work on the theory and art of elocution. It is a composite volume, the various parts of the subject being expounded by writers of technical acquirements and practical experience." *Daily Chronicle*.

"Should be valuable to all students desirous of perfecting themselves in the difficult art of elocution." *Era*.

"The several departments concerning the technique of elocution and of the art in combination with music have been adequately treated by well-known authorities." *Irish Times*.

"Certainly in no other volume are so many of my recitations to be found." CLIFFORD HARRISON.

LONDON:

CHARLES WILLIAM DEACON & CO., CHARING CROSS CHAMBERS, W. C.

FAIR HELEN.

Schön Lenchen.

Old Scotch Ballad.
Deutsch von L. O.

Music by
STANLEY HAWLEY

Mesto.

PIANO.

musical notation for the piano introduction, 3/4 time signature, starting with a mezzo-forte (mf) dynamic and ending with a piano (p) dynamic. The score includes treble and bass clefs, a key signature of one flat, and various musical notations such as slurs and dynamic markings.

I wish I were where Helen lies:
Ich wollt' ich läg' in Lenchen's Grab!

musical notation for the first vocal line, including piano accompaniment. Dynamics include piano (p) and pianissimo (pp) *una corda*. The score features treble and bass clefs, a key signature of one flat, and various musical notations.

Night and day on me she cries; Oh! that I were where Helen lies On fair Kirconnell lea!
All mein Glück nahm sie hinab. Ich wollt' ich läg' in Lenchen's Grab, In mitt' Kirconnell lea!

musical notation for the second vocal line, including piano accompaniment. Dynamics include piano (p) and *poco sost.* The score features treble and bass clefs, a key signature of one flat, and various musical notations.

Curst be the heart that thought the thought, And curst the hand that fired the shot, When in my arms loved Helen dropt, And
Fluch treff' das Herz, das es erdacht, Und Fluch die Hand, die es vollbracht, Als Lenchen, die den Feind beracht, Den

musical notation for the third vocal line, including piano accompaniment. Dynamics include forte (f) and piano (p). The score features treble and bass clefs, a key signature of one flat, and various musical notations.

died to succour me! Oh! think na but my
 Tod für mich em - - pfing. Bodenkt, wie mir das

poco sost. *a tempo*

p dolce con espress.

heart was sair When my love dropped down and spak na mair! I
 Herz ward schwer, Als mein Liebchen fiel sprach nimmermehr! Ich

laid her down wi mickle care On fair Kir - con - nell lea.
 legt sie hin mit mancher Zähr' In mitt' Kir - con - nell lea.

pp

As I went down the water side,
 Als ich dann eilt' den Fluss entlang,

agitato *f*

None but my foe to be my guide, None but my foe to
 Des Feindes Spur verfolgend bang, Des Feindes Spur

ff

be my guide, *verfolgend hang.* On fair Kir - con - nell lea; I
In mitt' Kir - con - nell lea; Das

poco dim. senza rit.

*Red. **

crossed the stream my sword did draw, hacked him in pieces sma', I hacked him in pieces sma',
Schwert ich aus der Scheide riss, Durch's Herz ich es dem Feinde stieß, Durch's Herz ich es dem Feinde stieß,

f ff

*Red. **

For her sake that died for me. Oh! Helen fair, be-
Zu rächen, die starb für mich. O Lenchen schön gar

rit. molto e 3 dim. p

*Red. **

yond compare! I'll make a garland of thy hair; Shall
wunderbar, Zur Kette flechte ich dein Haar; Sie

*Red. **

bind my heart for ever - mair Un - til the day I die.
bind' mein Herz auf immerdar Bis einst mein Leben flieht!

f poco a poco dim. e sost.

*Red. **

Oh! that I were where Helen lies! Night and day on me she
O läg' ich doch an Lenchen's Seit! Ruh ist hin für

pp *poco*

Led.

cries; Out of my bed she bids me rise, Says, "Haste and come to me!"
allezeit. In ihre Näh' sie mich entbeut, Ruft: „Eil' und komm' zu mir!"

cresc. *pp*

Led.

Oh! Helen fair! Oh! Helen chaste! If I were with thee
O Lenchen schön! O Lenchen rein! Wie wär' so wohl mir

p e cantabile *p*

Led.

I were blest, Where thou lies low and takes thy rest On fair Kirconnell lea.
in dem Schrein, Wo du nun ruhst, tief unterm Stein, In mitt' Kirconnell lea.

p *pp*

Led.

I wish my grave were growing green, A winding sheet drawn
 Ich wollte Gras wüchs über mir, Ein Leichentuch wär'

poco sost. *pp*

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

ower my een, And I in Helen's arms lying, On fair Kirconnell lea. I
 meine Zier, Und ich in Lenchen's Armen hier In mitt' Kirconnell lea. Ich

dim. e rit. *sost.* *a tempo*

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

wish I were where Helen lies: Night and day on me she cries; And I am weary of the skies,
 wollt' ich ruht an Lenchen's Seit! Glück ist hin für alle Zeit, Auf Erden nichts mehr mich erfreut,

mf *8^{va} bassa* *8^{va} bassa* *8^{va} bassa*

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

Since my love died for me.
 Seit mein Lieb starb für mich.

mf *dim. e rall.* *pp* *ppp*

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