

FOLK SONGS

FROM THE SPANISH

BY HELEN HUNTINGTON

MUSIC BY
GIUSEPPE FERRATA

OPUS 8



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Dedicated to
Mrs. Archer Huntington

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Folk Songs

From the Spanish

... by ...
Helen Huntington

Music by
Giuseppe Ferrata

Opus 8

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Helen Huntington

G. ferrata

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DEDICATED TO
MRS. ARCHER HUNTINGTON
FOLK SONGS
FROM THE SPANISH

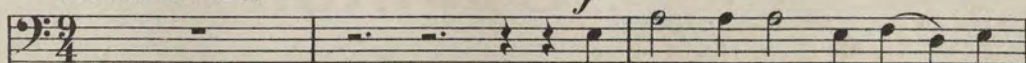
BY HELEN HUNTINGTON

MUSIC BY GIUSEPPE FERRATA OPOS 8

Treasures.

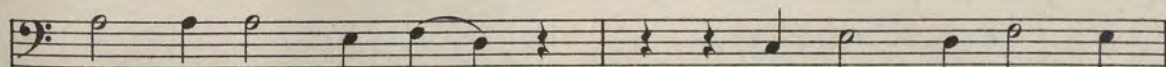
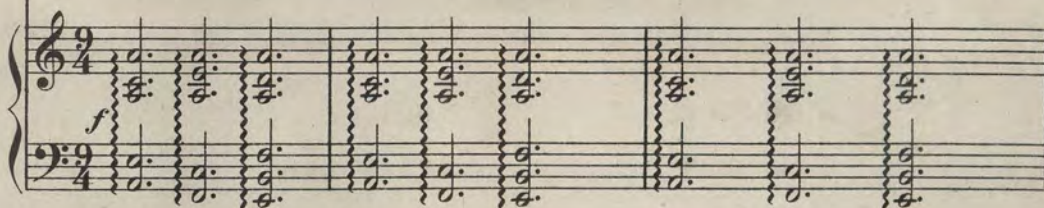
Grave. M. $\text{♩} = 48$

BASS.



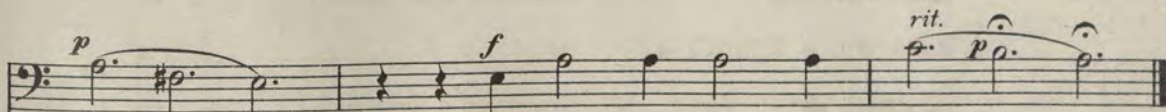
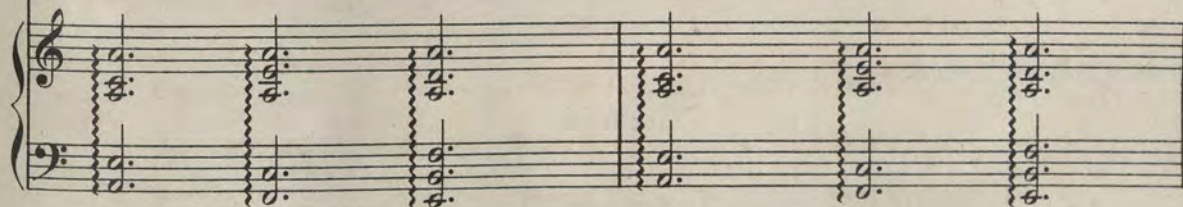
The sea is lord of sands, The

PIANO.



moon to heav'n be - longs,

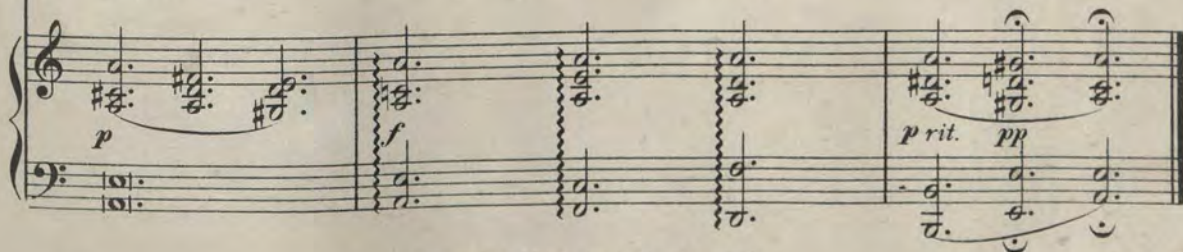
The fields are rich in



flow'rs

And Hu - man - kind have

songs.



Sevilla.

ALTO. *M. ♩ = 64* *p*

Se - vil - la, — ci - ta - del — of

PIANO. *p*

dreams, — of dreams, —

Se - vil - la, — your an - cient

rit. molto *a tempo*

walls — are high; —

My sighs, —

rit. molto *a tempo*

Am - bas - sa - dors from far, Can nev - er pass them

rit.

a tempo *rit.*

The Cost.

M. ♩ = 72

BASS.

The love I fixed on thee, To life it-self a crown — Such

pp *p*

love vow'd un - to God Had gain'd me saint's re - nown.

rit. *p* *pp*

From the Silence.

Larghetto. M. ♩ = 70

ALTO.

p
From the si - lence as I list - en'd

PIANO.

rall. Came a mourn - ful voice su - blime. *a tempo* "Who is call-ing?" *a tempo*

rall. I de-mand-ed, And it an - swered "I am Time,—" *rall.*

rit. molto I am Time, I am Time." Time. *rit. molto*

Ossia.

Time.

A Request.

7

M. J. = 70

TENOR.

PIANO.

Sit thou be -

side my bed, if e'er In fi-nal ag-o - ny I lie, Thine eyes fix

rit. *a tempo*

tend-er - ly on mine, - May - hap that thus I shall not - die.

rit.

mf

Ah! May-hap that thus I shall not die.

Wisdom's Ignorance.

Largo. M. ♩ = 48

ALTO.

PIANO.

I asked a beard-ed sage,
 "Is lov-ing good or ill?" The Mas-ter-mind
 had nev-er loved And so, per-force, was still.

rit. molto

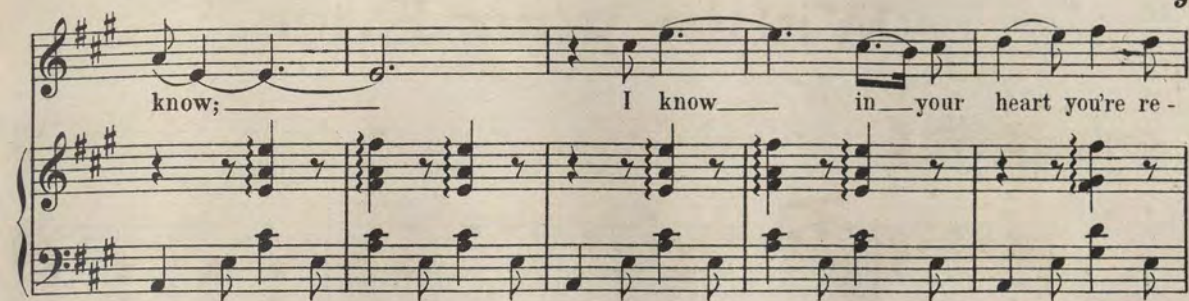
Serenade.

M. ♩ = 70

TENOR.

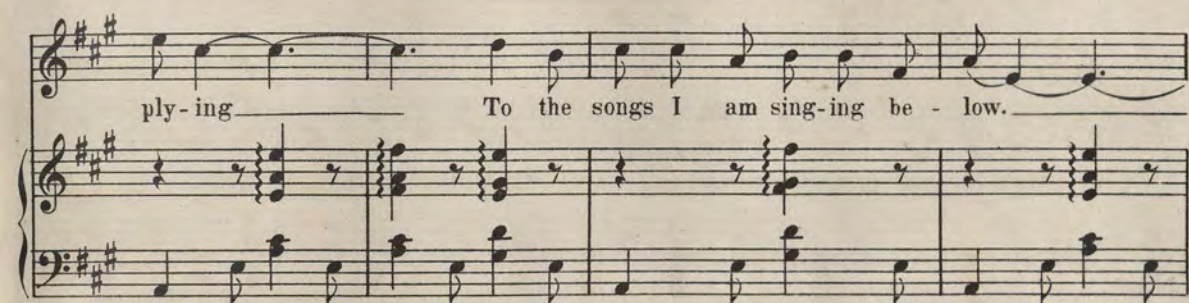
PIANO.

I know in your
 bed you are ly-ing, That you're wak-ing and list'n-ing I



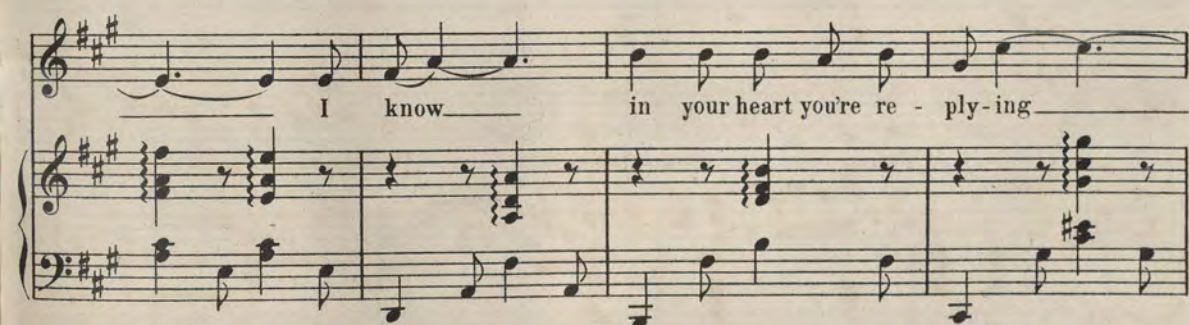
know; I know in your heart you're re-

This system contains the first line of the musical score. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "know; I know in your heart you're re-". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two sharps. The piano part consists of chords and single notes, primarily in the bass register.



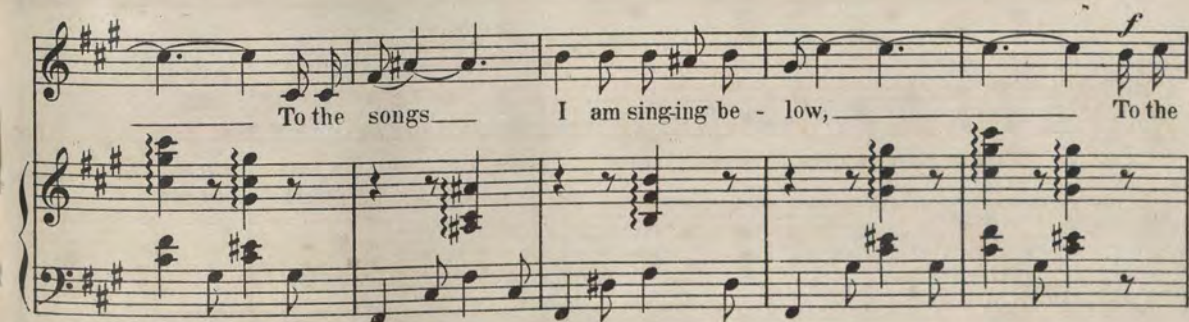
ply-ing To the songs I am sing-ing be - low.

This system contains the second line of the musical score. The vocal melody continues with the lyrics "ply-ing To the songs I am sing-ing be - low.". The piano accompaniment continues with similar harmonic support.



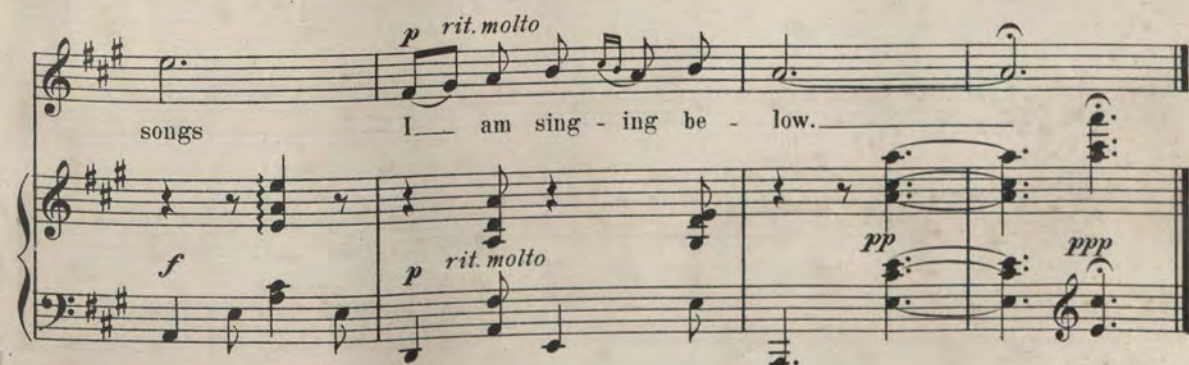
I know in your heart you're re - ply-ing

This system contains the third line of the musical score. The vocal melody has a long note on "I" followed by "know in your heart you're re - ply-ing". The piano accompaniment provides harmonic support.



To the songs I am sing-ing be - low, To the

This system contains the fourth line of the musical score. The vocal melody includes a dynamic marking *f* (forte) at the end. The lyrics are "To the songs I am sing-ing be - low, To the". The piano accompaniment continues.



songs I am sing - ing be - low.

p rit. molto *f* *p rit. molto* *pp* *ppp*

This system contains the fifth and final line of the musical score. The vocal melody ends with "I am sing - ing be - low.". The piano accompaniment features dynamic markings: *f* (forte) in the bass, *p* (piano) in the bass, and *pp* (pianissimo) and *ppp* (pianississimo) in the treble. The tempo marking *rit. molto* (ritardando molto) is present above the piano part.

Within your Face.

M. ♩ = 55

SOPRANO

PIANO.

m.s. *m.d.* *rit.*

With-in your face, Sweet-heart, — The best of earth and skies, *a tempo*

mf *rit. molto* *p*

Two ros - es in your cheeks, — With-in your eyes two stars. *rit. molto*

rit. molto

With-in your eyes two stars, two stars, — two stars. *rit.* *a tempo*

mf *rit.* *a tempo* *f* *pp*

Love's History.

11

Largamente. M. ♩ = 45

ALTO.

PIANO.

Love

is born of sight

affrettando

And grows,

*rit.**a tempo*

and grows by word;

affrettando

With— jealous-y

rit. *a tempo*

'tis— fed,— But— oft,— I've— heard—

— it— per-ishes of griefs;—

rit. *a tempo*

To grave for - lorn, At last by new-er

love 'Tis slow-ly borne. **(see ossia)*

affrettando *rit.*

Love. *rit.*

** Ossia.*

Love. *affrettando* *rit.*

Confession.

ALTO,
or
BASS.

Molto largamente. M. ♩ = 48

PIANO.

To Halls of Ju - stice went I forth; ——— The

Judge in-voked in ear - nest breath, ——— "If lov - ing well is

count - ed crime De - cree my sen - tence un - to death."

cresc. *p.* *f* *p rit.* *pp* *ppp*

Unreturning.

SOPRANO.

M. ♩ = 110

ALTO.

PIANO.

Christ-mas eve de - parts a - gain,

Christ-mas eve de - parts a - gain,

p *p* *pp*

rit.

Christ-mas eve, Christ-mas eve de - parts a - gain, — Christ-mas eve, the

rit.

Christ-mas eve, Christ-mas eve de - parts a - gain, — Christ-mas eve, the

rit.

sea-sons o'er, Christ-mas eve, Christmas eve, the sea-sons o'er, Re -

sea-sons o'er, Christ-mas eve, Christmas eve, the sea-sons o'er, Re -

turns un - - changed; we too, — we too de - part,

turns un - - changed; we too, we too de - part, —

tr

rit.

But we on earth — re - turn no more. —

rit.

But we on earth — re - - turn no more. —

tr

rit.

a tempo

Christ-mas eve de - parts a - gain, Christ-mas eve, Christ-mas eve de -

a tempo

Christ-mas eve de - parts a - gain, Christ-mas eve, Christ-mas eve de -

a tempo

rit.

parts a - gain, Christ-mas eve, the sea-sons o'er,

rit.

parts a - gain, Christ-mas eve, the sea-sons o'er,

rit.

rit. molto

Christ - mas eve, Christ - mas eve the sea - sons o'er.

rit. molto

Christ - mas eve, Christ - mas eve the sea - sons o'er.

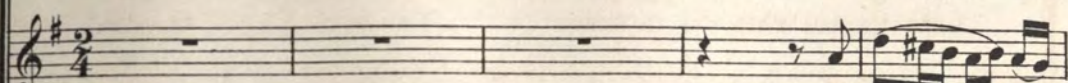
rit. molto

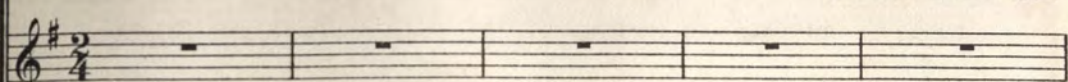
Fire and Smoke.

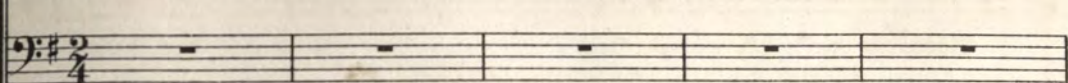
17

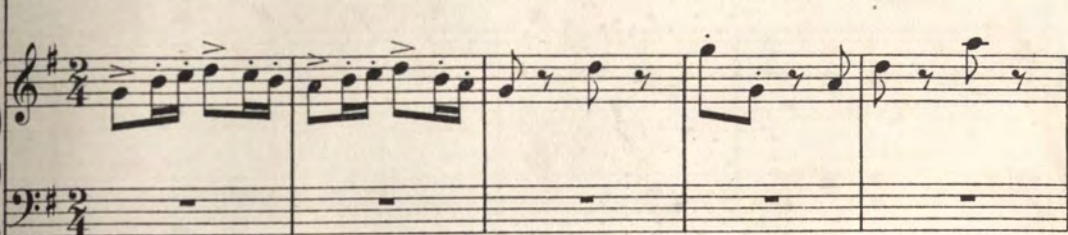
M. ♩ = 92

SOPRANO. 

ALTO. 

TENOR. 

BASS. 

PIANO. 

A fire — is Love, — is Love, —

A fire — is —

— A fire — is Love, is Love, — Which

Love, — is Love, — A fire — is Love, — Which

A fire — is Love, — is Love, — Which

A fire — is Love, — Which



Meno. *rall.* *a tempo*

lights the soul When e'er its flames Two hearts _____ ig - nite;

rall. *a tempo*

lights the soul When e'er its flames Two hearts _____ ig - nite;

rall. *a tempo*

lights the soul When e'er its flames Two hearts ig - nite;

rall. *a tempo*

lights the soul When e'er its flames Two hearts _____ ig - nite;

Meno. *ten.* *rall.* *a tempo*

But

But Love _____ is smoke, _____ is

But Love _____ is smoke, _____ is smoke, _____ is smoke, _____ But

But Love is smoke Which

Love is smoke, is smoke, is smoke Which

smoke, is smoke, But Love is smoke Which

Love is smoke Which

Meno. *rall.*

chokes and kills When one a-lone Its pain en-dures.

rall.

chokes and kills When one a-lone Its pain en-dures.

rall.

chokes and kills When one a-lone Its pain en-dures.

rall.

chokes and kills When one a-lone Its pain en-dures.

Meno. *ten.*

rall.

But Love is smoke.

But Love is smoke.

But Love is smoke.

But Love is smoke.

The image shows a four-part vocal setting of the phrase "But Love is smoke." Each part (Soprano, Alto, Tenor, Bass) is written on a staff with a treble or bass clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The music features a melodic line with some grace notes and a bass line with a steady rhythm. The phrase is repeated four times, once for each voice part.

The Victor.

M. ♩ = 92

SOPRANO. Lov - ing held a long dis - pute With Lov - ing

ALTO. Lov - ing held a long dis - pute With Lov - ing

TENOR. Lov - ing held a long dis - pute With Lov - ing

BASS. Lov - ing held a long dis - pute With Lov - ing

PIANO.

The image shows a musical score for a four-part vocal setting of "The Victor." The tempo is marked "M. ♩ = 92". The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are "Lov - ing held a long dis - pute With Lov - ing". The music is written for Soprano, Alto, Tenor, and Bass voices, and a Piano accompaniment. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Not; _____ And

Not; _____ And

Not; _____ And

Not; _____ And

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes and rests.

Lov-ing, since so— firm he stood, — Was vic - tor crowned,—

Lov-ing, since so— firm he stood, — Was vic - tor crowned,—

Lov-ing, since so— firm he stood, — Was vic - tor crowned,—

Lov-ing, since so— firm he stood, — Was vic - tor crowned,—

The vocal staves are arranged in four parts. Each staff contains a line of music with lyrics underneath. The lyrics are identical for all four parts. The music is written in a simple, clear style with notes and rests.

Was vic-
Was vic-
Was vic-
Was vic-

-tor crowned, Was vic - -tor crowned.
-tor crowned, Was vic - -tor crowned.
-tor crowned, Was vic - -tor crowned.
-tor crowned, Was vic - -tor crowned.

Mosso.
f *lunga*
p

Giuseppe Ferrata

Violin and Piano

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