

2. Sweet and low

A Cycle of Songs, Op.68

Charles Villiers Stanford

Andante tranquillo

Soprano
Alto
Tenor
Bass
Piano

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Soprano: Sweet and low, sweet and low, Wind of the wes - tern sea,
Alto: Sweet and low, sweet and low, Wind of the wes - tern sea,
Tenor: Sweet and low, sweet and low, Wind of the wes - tern sea,
Bass: Sweet and low, sweet and low, Wind of the wes - tern sea,
Piano: pp

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

low, low, breathe and blow Wind of the wes - - - tern sea!

pp

mf

Detailed description: This block contains the musical score for measures 9 through 12. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "low, low, breathe and blow Wind of the wes - - - tern sea!". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow,

O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow,

O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow,

O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow,

cresc.

Detailed description: This block contains the musical score for measures 13 through 16. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow,". The piano part continues with the eighth-note accompaniment. Dynamics include *cresc.* (crescendo). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Sleep and rest,
Sleep and rest,
Sleep and
Sleep and rest,

These 8 quavers have been moved right by a quaver,
to match the rhythm of bars 1 and 2.
See IMSLP #225685 for the layout in the original edition
by Boosey & Co.

sleep and rest,
sleep and rest,
rest, sleep and
sleep and rest,

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Fa-ther will come to thee soon, Rest, rest, on mo-ther's breast,

Fa-ther will come to thee, Fa-ther will come to thee soon, Rest, rest, on mo-ther's breast,

rest, Fa-ther will come to thee soon, Rest, rest, on mo-ther's breast,

Fa-ther will come to thee soon, Rest, on mo-ther's breast,

pp

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Fa-ther will come to thee, Fa-ther will come to thee soon, Fa-ther will come to his

Fa-ther will come Fa-ther will come to thee soon, Fa-ther will come to his

mf
Fa-ther will come to thee soon, Fa-ther will come to his

Fa-ther will come to thee soon, Fa-ther will come to his

babe in the nest, *cresc.*

babe in the nest, *cresc.*

babe in the nest, *cresc.*

babe in the nest, *cresc.*

cresc.

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Sil - ver sails all out of the west Un - der the sil - ver moon;

Sil - ver sails all out of the west Un - der the sil - ver moon;

Sil - ver sails all out of the west Un - der the sil - ver moon;

Sil - ver sails all out of the west Un - der the sil - ver moon;

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line.

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pp Sleep, my lit - tle one, sleep, my pret - ty one, sleep.

pp Sleep, my lit - tle one, sleep, my pret - ty one, sleep.

pp Sleep, my lit - tle one, sleep, my pret - ty one, sleep.

pp Sleep, my lit - tle one, sleep, my pret - ty one, sleep.

The piano accompaniment features a right-hand part with arpeggiated chords and a left-hand part with a rhythmic accompaniment of eighth notes.

Two vocal staves in treble clef with a key signature of three sharps (F#, C#, G#). The first staff contains the lyrics "Sleep," with a long note and a slur. The second staff also contains the lyrics "Sleep," with a long note and a slur. The third and fourth staves are empty.

Piano accompaniment consisting of two staves. The right hand (treble clef) features a melodic line with a slur over the first two measures, followed by a rest. The left hand (bass clef) features a bass line with a slur over the first two measures, followed by a rest.

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— my pret - ty one, sleep, sleep, sleep.

— my pret - ty one, sleep, sleep, sleep.

Sleep my pret - ty one, sleep, sleep, sleep.

Sleep my pret - ty one, sleep, sleep, sleep.

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