

# Two Romantic Partsongs

## 1. To a young girl

Words: William Butler Yeats (1865 - 1939)

$\text{♩} = 50$

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. *mp* My dear, my dear, I know More than a -

Not e - ven your own

- no - ther what makes your heart beat so; Not e - ven your own

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*p* Who broke my heart for

*p* Who

*p* mo - ther Can know it as I know, Who

*p* mo - ther Can know it as I know, Who

her, \_\_\_\_\_ Who broke my heart for her, \_\_\_\_\_

her, my dear, \_\_\_\_\_ my dear, Who broke my heart for her, my dear,

her, my dear, \_\_\_\_\_ my dear, Who broke my heart for her, my dear,

her, my dear, \_\_\_\_\_ my dear, Who broke my heart for her, my dear,

$\text{♩} = 100$

*f* When the wild thought, wild thought, wild thought,

*f* my dear, When the wild thought, wild thought, That, -

*sempre p* my dear, \_\_\_\_\_ *f* When the wild

*sempre p* my dear, \_\_\_\_\_ *f* When the wild

H.U. 4024a

*ritenuto*

*mf* *p*

That she de - nies And has for - got, and has for - got,

That she de - nies And has for - got,

*mf* *p*

thought, she de - nies And has for - got,

*mf* *mf*

thought, she de - nies And has for - got,



*ritenuto*

$\text{♩} = 100$

*f*

Set all her blood as - tir, all her blood, all her blood as - tir

Set all her blood, all her blood as - tir

*f*

Set all her blood as - tir, all her blood, all her blood as - tir

*f*

Set all her blood as - tir, all her blood, all her blood as - tir

$\text{♩} = 50$

*ritenuto al fine*

*mp*

- tered in her eyes.

*mp*

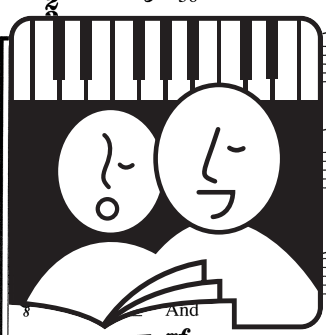
- tered in her eyes.

*mp*

And - tered in her eyes.

*mf*

And glit - tered in her eyes.



## 2. The walk

Words: Thomas Hardy (1840 - 1928)

Music: Kurt Bikkembergs


$\text{♩} = 70$

S. *mf*

A. *p* *m*

T. *p* *m*

B. *p* *m*



6

me Of late to the hill-top tree By the ga - ted ways, As in ear - lier days; You were

*mf*

(m) By the ga - ted ways, As in ear - lier days; You were

*mf*

(m) By the ga - ted ways, As in ear - lier days; You were

*mf*

(m) By the ga - ted ways, As in ear - lier days; You were

*mp*

- ver came, You did not walk with me Of late to the hill-top

- ver came, aa

weak and lame, - ver came, aa

weak and lame, So you ne - ver came, aa



16

tree By the ga-ted ways, As in ear-lier days; You were weak and lame, So you ne-ver came, And

(aa) — By the ga-ted ways, As in ear-lier days; You were weak

(aa) — By the ga-ted ways, As in ear-lier days; You were weak

(aa) — By the ga-ted ways, As in ear-lier days; You were weak

21

*mp* I, I went a-lone, and I did not mind, Not think-ing of you as left be-

*mp* I, I went a-lone, and I did not mind, Not think-ing of you as left be-

*mp* I, I went a-lone, and I did not mind, Not think-ing of you as left be-

*mp* I, I went a-lone, and I did not mind, Not think-ing of you as left be-

26

*p* ft be-hind. *rit.* a tempo *mf* I walked up there to-

*p* ft be-hind. a tempo *p* m

*p* ft be-hind. a tempo *p* m

*p* of ft be-hind. a tempo *p* m

*p* hind, of you as left be-hind. a tempo *p* m

32

*mf* - day just in the for-mer way; Sur-veyed a-round the fa-mi-liar ground By my-

(m) — Sur-veyed a-round the fa-mi-liar ground By my-

(m) — Sur-veyed a-round the fa-mi-liar ground By my-

(m) — Sur-veyed a-round the fa-mi-liar ground By my-

37

*mp* - self a-gain: — What dif-fer-ence, then? On-ly that un-der-ly-ing sense Of the

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*mp* - self a-gain: — What dif-fer-ence, then? On-ly that un-der-ly-ing sense Of the

*mp* - self a-gain: — What dif-fer-ence, then? On-ly that un-der-ly-ing sense Of the

42

*p* tur-ning thence. A room on re-tur-ning thence. *rit.*

*p* tur-ning thence. A room on re-tur-ning thence. *rit.*

*p* tur-ning thence. A room on re-tur-ning thence. *rit.*

*p* look of a room on re-tur-ning thence. A room on re-tur-ning thence. *rit.*