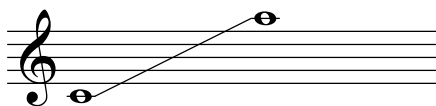


La Belle Dame sans Merci

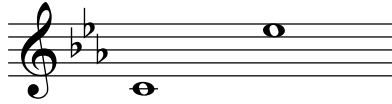
A cycle of songs based on the Poem by John Keats

Music by M. Ryan Taylor

Medium High Voice



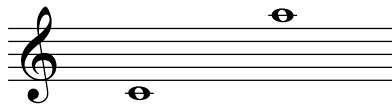
Contents-



Pg. 1 - The Harvest is Done



Pg. 4 - Spring Remembrance



Pg. 9 - The Awakening

Vocal Works email contact : mryan@choirworks.com

Medium High

La Belle Dame sans Merci

1. The Harvest is Done

Poem by John Keats (1819)

Setting by M. Ryan Taylor

♩ = 68

Voice

Piano

pp

cresc. poco a poco

con pedale

O what can

6

ail thee, Knight at arms, a - lone and pale - ly

6

ail thee, Knight at arms, a - lone and pale - ly

11

loit - ering? The sedge has wi - thered from the lake

11

f *p* *mp*

loit - ering? The sedge has wi - thered from the lake

16

and no birds sing! O

pp

21

what can ail thee, Knight at arms, so hag - gard

f

26

and so woe be gone? The squirrel's gran - a -

p

31

ry is full and the har - - - vest is done!

31

ff rit.

36

I see a li - ly

36

p a tempo *pp*

41

on thy brow with an - guish moist and fe - ver

41

46

dew, and on thy cheek a fa - ding rose fast

46

f *p*

51

wi - - - thereth too.

51

rit. *ppp* *8va*

Medium High

La Belle Dame sans Merci

2. Spring Remembrance

Poem by John Keats (1819)

Setting by M. Ryan Taylor

Voice

$\text{♩} = 54$

Expressive

p

con pedale

I met a la - dy

6

in the meads, full beau - ti - ful, a fair - y's child;

6

in the meads, full beau - ti - ful, a fair - y's child;

11

Her hair was long, her foot was light,

11

Her hair was long, her foot was light,

16

and her eyes were wild. I made a gar-land for her head,

16

rit. *a tempo*

21

and brace-lets too of frag-rant zone. She looked at me as she did love and

21

25

Martial Legato

made sweet moan. I set her on my pac-ing steed and no-thing else saw

25

piu mosso *f* *p*

30

all day long for side long would she bend and sing a

30

f rit.

3

34

fai - ry's song. She found me roots of

34

tempo 1

pp

p

3

38

rel - ish sweet, and ho - ney wild with man - na dew and

38

41

sure in lan - guage strange she said: I love thee

41

45

true!

45 *piu mosso*

rit.

tempo 1

p

50

She took me to her el - fin grot and

50

55 ³

there she gazed and sighed deep, and there I shut her wild sad

55 ³ ₃ ₃ *meno mosso*

61

eyes so kissed to sleep.

61 *rit.* ₃ ₃ *ppp*

Medium High

La Belle Dame sans Merci

3. The Awakening

Poem by John Keats (1819)

Setting by M. Ryan Taylor

♩ = 57

as if in a trance

Voice

There we slum-bered on the moss and

Piano

ppp

gva-

5

expressive

there I dreamed, ah woe be-tide, the la - test dream I

8

3

e - ver dreamed on the cold hill - side:

8

3

3

Red. * *Red.* *

10 I saw pale kings and prin - ces too, pale

pp

6

Lead. *

12 war - - - riors death pale were they all; who

3

rallentando *f*

3

Lead. *

14 cried, 3 "La Belle Dame sans Mer - ci hath thee in thrall!" I

broadly

tempo 1 *piu mosso*

ff *pp*

3

Lead. *

17 *as if in a trance*

saw their starved lips in the gloam with hor-rid war - ning gap - ed wide, and

20

I a-woke and found me here on the cold hill -

20 *3 tempo l*

pp rit. *mp* *p*

con pedale

23

side.

23 *rit.* *pp*

8va

8vb

The Last Page

An important message from M. Ryan Taylor . . .

Thank you for downloading one of my original vocal works. You might ask why a professional composer would be allowing you to download and print his original music for free. The truth is that most composers (with a few notable exceptions) do not make a significant portion of their income from the sale of scores. At one time, traditional paper publishing firms were the only way to get scores into the hands of performers like yourselves. The electronic transfer of information over the internet has abolished the need for a middleman between composers and performers, and the traditional costs of printing, storing and shipping of sheet music as well as the vast administrative costs of managing a large publishing firm are no longer a relevant issue. Therefore, you may print as many copies of this music as you need to perform this work, free of charge.

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My sincere thanks for your support. I look forward to many years of making music together. Please keep in touch.

All the best to you,

M. Ryan Taylor

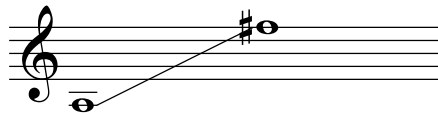
Notes

La Belle Dame sans Merci

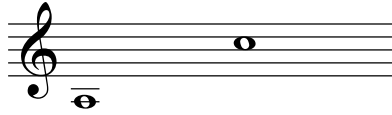
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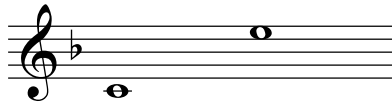
Medium Low Voice



Contents-



Pg. 1 - The Harvest is Done



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Vocal Works email contact : mryan@choirworks.com

Medium Low

La Belle Dame sans Merci

1. The Harvest is Done

Poem by John Keats (1819)

Setting by M. Ryan Taylor

Voice

Piano

pp

cresc. poco a poco

con pedale

7

7

14

14

O what can ail thee,
Knight at arms, a - lone and pale - ly loit-ering? The sedge has
wi - thered from the lake and no birds sing!

f *p* *mp*

pp

20

O what can ail thee, Knight at arms, so hag - gard

26

and so woe be gone? The squirrel's gran - a - ry is full

32

and the har - - vest is done!

38

I see a li - ly on thy brow with an - guish moist and

p a tempo *pp*

45

fe - ver dew, and on thy cheek a fa - ding rose

f 3

50

fast wi - - - thereth too. *8va*

p 3 *rit.* *ppp*

Medium Low

La Belle Dame sans Merci

2. Spring Remembrance

Poem by John Keats (1819)

Setting by M. Ryan Taylor

Voice

$\text{♩} = 54$

Expressive

p

con pedale

I met a la - dy

6

in the meads, full beau - ti - ful, a fair - y's child;

6

11

Her hair was long, her foot was light,

11

16

and her eyes were wild. I made a gar-land for her head,

16

rit. *a tempo*

21

and brace-lets too of frag-rant zone. She looked at me as she did love and

21

25

Martial Legato

made sweet moan. I set her on my pac-ing steed and no-thing else saw

25

piu mosso *f* *p*

30

all day long for side long would she bend and sing a

30

f rit.

3

34

fai - ry's song. She found me roots of rel-ish sweet,

34

tempo 1

pp

p

3

3

3

3

39

and ho-ney wild with man-na dew and sure in lan-guage strange she

39

3

3

43

said: I love thee true!

43

piu mosso

rit.

48

She took me to her

48

tempo 1

p

53

el - fin grot and there she gazed and sighed deep, and

53

p

58

there I shut her wild sad eyes so

meno mosso

rit.

63

kissed to sleep.

63

ppp

8vb

Medium Low

La Belle Dame sans Merci

3. The Awakening

Poem by John Keats (1819)

Setting by M. Ryan Taylor

Voice

♩ = 57 *as if in a trance*

There we slum-bered on the moss and

Piano

ppp

8va

8vb

5 *expressive*

there I dreamed, ah woe be-tide, the la-test dream I

8 *3*

e-ver dreamed on the cold hill-side:

8 *3*

3 *Red.* * *Red.* *

Detailed description: This is a musical score for a voice and piano. The score is in common time (C) and features a tempo of 57 beats per minute. The key signature has one sharp (F#). The piece is divided into three systems. The first system (measures 1-4) is marked 'as if in a trance' and 'ppp'. The piano part includes an 8va octave extension in the right hand and an 8vb octave extension in the left hand. The second system (measures 5-7) is marked 'expressive'. The third system (measures 8-11) features triplets and 'Red.' (ritardando) markings with asterisks. The lyrics are: 'There we slum-bered on the moss and there I dreamed, ah woe be-tide, the la-test dream I e-ver dreamed on the cold hill-side:'.

10

I saw pale kings and prin - ces too, pale

pp

6

Red. *

12

war - - - riors death pale were they all; who

rallentando

f

3

Red. *

14

cried, "La Belle Dame sans Mer - ci hath thee in thrall!" I

broadly

tempo 1

piu mosso

ff

pp

3

Red. *

17 *as if in a trance*

saw their starved lips in the gloam with hor - rid war - ning gap - ed wide, and

20

I a-woke and found me here on the cold hill -

20 *3* *tempo 1*

pp rit. *mp* *p*

con pedale

23

side.

23 *rit.* *pp*

gva

gub

The Last Page

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Notes