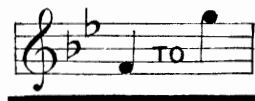


No. 1 IN G

No. 2 IN B^b

CYRIL SCOTT.

OPUS 65.

AND SO I MADE A VILLANELLE

COMPOSED FOR

VOICE & PIANOFORTE.

WORDS BY

ERNEST DOWSON.

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And so I made a Villanelle.

I took her dainty eyes as well
As silken tendrils of her hair,
And so I made a Villanelle.

I took her voice a silver bell,
As clear as song, as soft as pray'r,
I took her dainty eyes as well.

May be, said I, who can tell,
These things shall be my less despair,
And so I made a Villanelle.

I took her whiteness virginal,
And from her cheek two roses rare,
I took her dainty eyes as well.

I said it may be possible
Her image from my heart to tear,
And so I made a Villanelle.

I stole her laugh most musical,
I wrought it in with artful care,
I took her dainty eyes as well,
And so I made a Villanelle.

Ernest Dowson.

AND SO I MADE A VILLANELLE.

Words by
ERNEST DOWSON.

CYRIL SCOTT.

Op. 65.

Andante. *p*

VOICE. I took her dain-ty

PIANO. *p*

eyes as well As silk - en ten - drils of her hair, And

so I made a Vil - lan - elle, Vil - lan - elle. *pp*

mp

I took her voice a sil - ver bell, As clear as song, as

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest for two measures, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking *mp* is placed above the first measure of the vocal line.

soft as pray'r, I took her dain - ty eyes as well, her

The second system continues the vocal line and piano accompaniment. The vocal line has a *pp* dynamic marking above the final note. The piano accompaniment remains consistent with the first system.

eyes as well.

The third system shows the vocal line ending with a fermata over the final note. The piano accompaniment continues with the same chordal structure. A *pp* dynamic marking is placed below the first measure of the piano accompaniment.

mf

May be, said I, who can tell, These

The fourth system begins with a vocal line starting on a new line of music. The piano accompaniment also starts on a new line. The dynamic marking *mf* is placed above the first measure of the vocal line. The piano accompaniment includes a *cresc.* marking below the first measure.

dim.

things shall be my less des - pair, And so I made a

pp

Vil - lan - elle, Vil - lan - elle.

p

I took her white - ness

vir - gin - al, And from her cheek two ros - es rare, I

took her dain - ty eyes as well, her eyes as well...

pp

mf *dim.*

mf *sosten*

I said it may be pos - si - ble Her

mf colla voce

im - age from my heart to tear, And so I made a

mp

sosten *p* Tempo I.

Vil - lan - elle. I stole her laugh most

mu - si - cal, I wrought it in with art - ful care, I

took her dain - ty eyes as well, And so I made a

molto sosten

a tempo *rit.*

Vil - lan - elle, Vil - lan - elle, Vil - lan - elle.

a tempo *rit.*

CYRIL SCOTT.

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And so I made a Villanelle		

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