

FIVE SONGS FROM
"A BOOK OF VERSES"
BY W. E. HENLEY
SET TO MUSIC BY
FRANCIS KORBY



FIVE SONGS
FROM A BOOK OF VERSES BY W.E. HENLEY
SET TO MUSIC BY F. KORBAY WITH A TITLE
DESIGNED BY J. S. SARGENT, R.A.

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W. E. Henley
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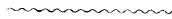
CONTENTS.

BRING HER AGAIN	-	-	-	-	-	-	-	PAGE	1
THICK IS THE DARKNESS	_		-	-	-	-	-	"	7
WHILE THE WEST IS PALING	-		-	-	-	-	-	"	13
THE FULL SEA ROLLS AND THUNDERS					-	-	-	"	17
OUT OF THE NIGHT	-	-	-	-	-	-	-	"	23



BRING HER AGAIN.

BRING HER AGAIN.



BRING her again, O western wind,
Over the western sea :
Gentle and good and fair and kind,
Bring her again to me !

Not that her fancy holds me dear,
Not that a hope may be :
Only that I may know her near,
Wind of the western sea.

W. E. HENLEY.

BRING HER AGAIN.

Words by
W. E. HENLEY.

Music by
FRANCIS KORBAY.

Andante soave.

VOICE. *Bring her a -*

PIANO. *pp* *p*

Red. ** Red. Red.*

- gain, O west - ern wind,

*Red. Red. Red. Red. Red. **

O - ver the west - - ern sea:

*Red. * Red. * Red. **

Gen - tle and good and fair and kind,

Bring her a - gain to me, to me, to me!

Not that her fan - cy holds me dear, Not that a hope may

be: *mf* On - ly that I may know her near,

know her near, Wind of the west - ern

sea, Wind of the west - ern sea.

pp

THICK IS THE DARKNESS.

THICK IS THE DARKNESS.

THICK is the darkness—
 Sunward, O, sunward !
Rough is the highway—
 Onward, still onward !

Dawn harbours surely
 East of the shadows.
Facing us somewhere
 Spread the sweet meadows.

Upward and forward !
 Time will restore us :
Light is above us,
 Rest is before us.

W. E. HENLEY.

To the Marchioness of Granby.

THICK IS THE DARKNESS.

Words by
W. E. HENLEY.

Music by
FRANCIS KORBAY.

Allegro agitato.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro agitato'. The score is divided into four systems. Each system has a voice staff and a piano staff. The voice part consists of a single melodic line of eighth notes. The piano part consists of a right-hand staff and a left-hand staff. The right-hand staff has a driving eighth-note pattern, and the left-hand staff has a bass line. A forte (f) dynamic marking is present in the first system. The score ends with a double bar line and a key signature change to one flat (B-flat).

(H. 2141)

mf

Thick is the dark - ness - Sun - ward, O, Sun - ward!

Rough is the high - way - On - ward, still on - ward!

f

Dawn har - bours sure - ly East of the sha - dows.

p

Fa - cing us some - where Spread the sweet mea - dows. .

mf
Up - ward and

p *mf*

f
for - ward! Time will res - tore us: Light is a - bove us,

f

Rest is be - fore us. Light is a - bove us, Rest is be -

ff
- fore us.

mf *f* *f* *f*

Red.

WHILE THE WEST IS PALING.

WHILE THE WEST IS PALING.

While the west is paling
Starshine is begun.
While the dusk is failing
Glimmers up the sun.

So, till darkness cover
Life's retreating gleam,
Lover follows lover,
Dream succeeds to dream.

Stoop to my endeavour,
O my love, and be
Only and for ever
Sun and stars to me.

W. E. HENLEY.

WHILE THE WEST IS PALING.

Words by
W. E. HENLEY.

Music by
FRANCIS KORBAY.

Molto tranquillo.

VOICE. *p* While the west is pa - ling

PIANO. *p*

Star-shine is be - gun: While the dusk is fail - ing,

Glim-mers up the sun So, till dark - ness

co - ver Life's re - treat - ing gleam,

3 5 1 2 3 5 1 2 3 4 5 1 2 3 5 1 2 3

Ad. *

Ad. *

Ad. *

mf *p*

Lov - er fol - lows lov - er, Dream suc - ceeds to dream.. . . .

f

Stoop to my en - dea - - vour, O my love,

and be On - ly and for e - ver Sun and stars to

me.. . . .

p *pp* *pp*

*

THE FULL SEA ROLLS AND THUNDERS.

THE FULL SEA ROLLS AND THUNDERS.



THE full sea rolls and thunders
In glory and in glee.
O, bury me not in the senseless earth
But in the living sea !

Ay, bury me where it surges
A thousand miles from shore,
And in its brotherly unrest
I'll range for evermore.

W. E. HENLEY.

glo - ry and in glee

f

* Ped.

.. O, bu - ry me not in the

ff *ff* *sf* *sf* *sf* *sf* *sf*

* Ped. * Ped.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the vocal melody, written in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "sense - - less earth, But" are written below the notes. The bottom staff is for the piano accompaniment, written in grand staff (treble and bass clefs) with the same key signature. The piano part features a repeating eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets. The music is marked with a forte (*f*) dynamic.

[illegible]

f
bu - ry me where it

f *f* *f* *f*

Red.

sur - ges A

f *f* *f* *f*

f
thou - sand miles from shore,

f *f* *f* *f* *f*

* *Red.*

... And in its bro - ther - ly

ff

* *Red.*

f
un - - - rest I'll

f
range for ev - - - er - - -

ff
- more . . .

f
Ped.

f *ff* *f* *ff*
Ped.

OUT OF THE NIGHT.

OUT OF THE NIGHT.

OUT of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate :
I am the captain of my soul.

W. E. HENLEY.

OUT OF THE NIGHT.

Words by
W. E. HENLEY.

Music by
FRANCIS KORBAY.

Tempo deciso e marziale.

VOICE.

PIANO.

mf

mp

Out of the night that

f

mp

co - vers me, Black as the Pit from pole to pole, I

thank whate - ver gods may be For my un-con-quer-a-ble soul.

f

sf

f

rit. . . . In the fell clutch of cir-cum-stance I

a tempo

rit. *p* *a tempo*

have not winced nor cried a - loud. Un - der the blud-geon-ings of

f

f chance My head is blood-y, but un - bowed Be -

f

p

- yond this place of wrath and tears

p

p

Looms but the Hor - ror . . of the shade, And

yet the men - ace . . of the years

f

f

f Finds, and shall find me un - a - - - fraid It

f *molto* *rit.*

gva bassa

a tempo

mat - ters not how strait the gate, How charged with pun - ish - ments the

f a tempo f

scroll, I am the mas - ter of my fate: I

f

gva basso

ff am the cap - tain of my soul

ff

f *f* *f* *f* *f* *f*

Ad. *

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