THERE IS A LADY SWEET AND KIND

Part Song for Mixed Voices

MUSIC BY

Harold Darke

1917

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. http://rightsstatements.org/vocab/NoC-US/1.0/

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. https://creativecommons.org/licenses/by-nc/4.0/

COVER IMAGE

"In The Days of Sappho" by John William Godward, 1904

ENGLISH HERITAGE
MUSIC SERIES

The "renaissance" in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers' autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Full Score Manuscript	Unknown
Vocal Score	Novello and Company, Ltd ©1917.
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 27.2 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Harold Edwin Darke (29 October 1888 – 28 November 1976) was an English composer and organist. He is particularly known for his choral compositions, which are an established part of the respertoire of Anglican church music. Darke had a long association with the church of St Michael, Cornhill, in the City of London.

Darke was born in Highbury, London, the youngest son of Samuel Darke and Arundel Bourne. He and attended Dame Alice Owen's School in Islington. He served in the Royal Air Force during World War I. During his RAF service he married Dora Garland, at St Michaels Church, Cornhill, on 25 July 1918. Dora was a violinist and was the first woman to lead the Queen's Hall Orchestra.

Darke served for 50 years at St Michael's Church, Cornhill, London. He also served as acting Director of Music at King's College, Cambridge during World War II

His first organist post was at Emmanuel Church, West Hampstead from 1906 to 1911. He became organist at St Michael Cornhill in 1916, and stayed there until 1966, leaving only briefly in 1941 to deputize for Boris Ord as Director of Music at King's College, Cambridge during World War II. It is widely accepted that the Cornhill Lunchtime Organ Recitals series begun by Darke in 1916 is the longest-running lunchtime organ concert series in the world; the series has flourished under his successors Richard Popplewell 1966–1979 and the present Organist, Jonathan Rennert, from 1979 to the present.

Darke's work as Conductor of St Michael's Singers was crowned in 1956 on the occasion of the Choir's 40th Anniversary with the first performance of a number of now well-established works composed especially for the occasion – notably "Hierusalem" by George Dyson and "A Vision of Aeroplanes" by Ralph Vaughan Williams.

He died in Cambridge, UK, aged 88 on 28 November 1976.

His famous 1909 setting of Christina Rossetti's "In the Bleak Midwinter" is often sung at the service of Nine Lessons and Carols at King's College, Cambridge, and at similar services around the world.

In a poll of choral experts and choirmasters that was published in BBC Music Magazine on 7 December 2008, "In the Bleak Midwinter" was voted the greatest Christmas carol of all time. Comparing Darke's setting to another popular setting by Gustav Holst, Deputy Editor Jeremy Pound expressed the view that "While Gustav Holst's charming setting of 1909 is rightly loved by millions worldwide, it is the less well known but infinitely more stylish setting by Harold Darke from two years later that convincingly won the day in our poll."

Most of Darke's other compositions that are still performed are settings of the Anglican liturgy, especially his three Communion Services in E minor, F, and A minor and his Magnificat and Nunc Dimittis in F.

https://en.wikipedia.org/wiki/Harold_Darke

There Is a Lady Sweet and Kind

There is a lady sweet and kind,
Was never face so pleased my mind,
I did but see her passing by,
And yet I love her till I die.

Her gesture, motion, and her smiles,
Her wit, her voice, my heart beguiles,
I know not why,
And yet I love her till I die.

Cupid is winged, and doth range
Her country so, my love doth change,
But change she earth, or change she sky,
Yet will I love her till I die.

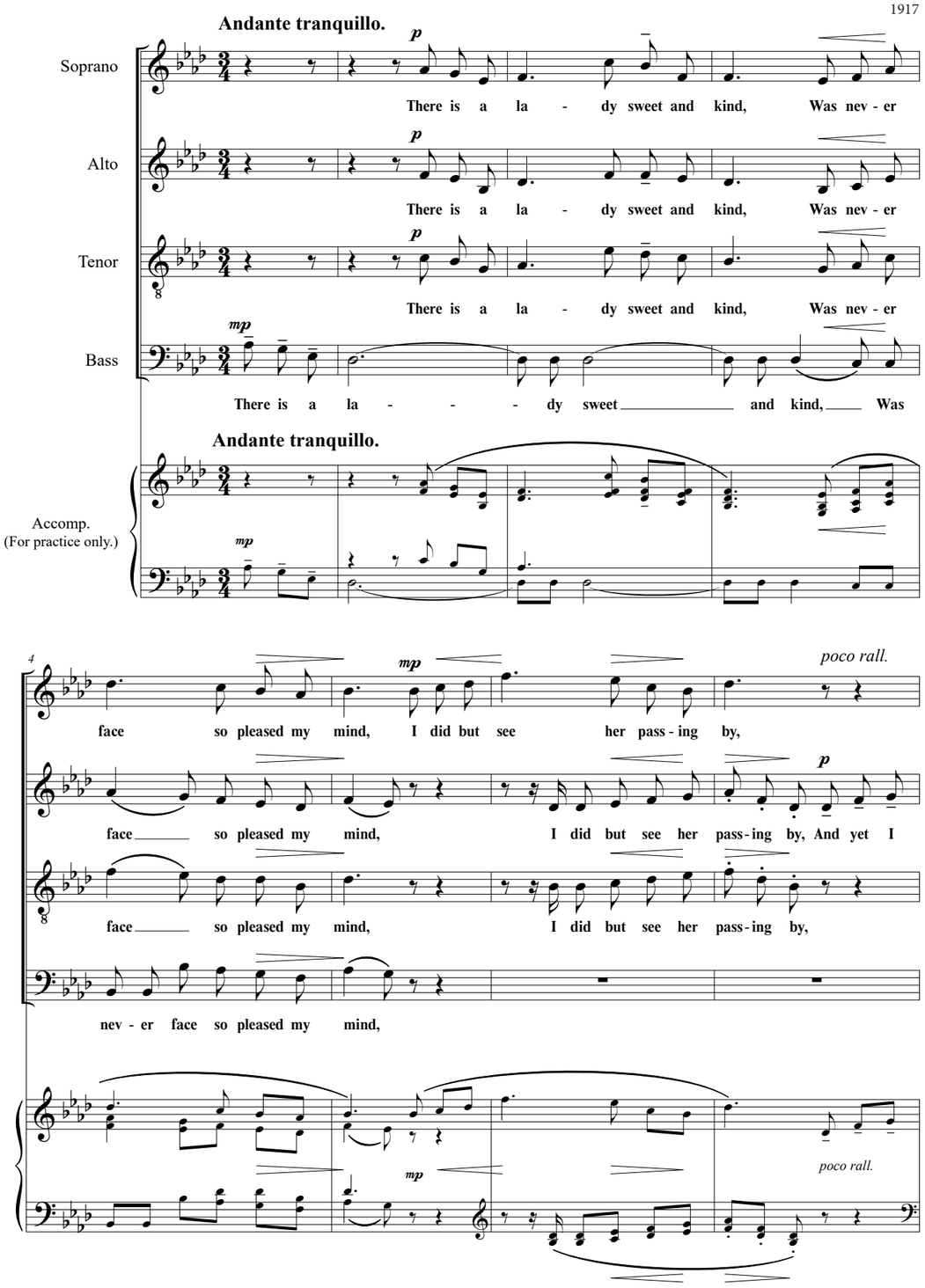
Anon.

THERE IS A LADY SWEET AND KIND

PART SONG FOR MIXED VOICES

Words: Anon.

Harold E. Darke
1917



8

a tempo

mp

And yet I love her till I die, I love

p

love her, I love her till I die, I love

mp

And yet I love her, *mf* I love her till I die,

mp

And yet I love her till I die,

a tempo

mp

p

16

Tempo I^mo

mp

Her ges - ture, mo - tion, and her smiles, Her wit, her

Her ges - ture, mo - tion, and her smiles, Her wit, her

Her ges - ture, mo - tion, and her smiles, Her wit, her

Her ges - ture, mo - tion, and her smiles, Her wit, her

Tempo I^mo

mp

12

pp *Slower.*

her till I die.

her till I die.

pp

till I die, till I die.

pp

till I die.

Slower.

pp

20

Meno mosso

poco rall.

voice, my heart be-guiles,

pp

voice, my heart be-guiles, Be-guiles my heart, I know not why,

pp *mp*

voice, my heart be - guiles, Be-guiles my heart, I know not why, And yet I

pp

voice, my heart be - guiles, Be-guiles my heart, I know not why,

Meno mosso

pp

poco rall.

mp

24

a tempo

mp **mf**

And yet I love her, and yet I love

p **mp** **mf**

And yet I love her, and yet I love

mp **mf**

love her till I die, and yet I love her till I die,

mp **mf**

And yet I love her

mp *a tempo* **mf**

28

senza rall.

mf **f**

her till I die.

mf **f**

her till I die.

mf **f**

till I die, till I die.

mf **f**

till I die.

senza rall.

mf **f**

33

Poco animato.

pp

Cu - pid is wing - - - ed, and doth

pp

Cu - pid is wing - - - ed, and doth

pp

Cu - pid is wing - - - ed, and doth

mf **fp**

Cu - pid is wing - - - - - - ed, and doth

Poco animato.

mf **pp** **fp**

37

Meno mosso

mp

range Her coun - try so, my love doth change,

mp

range Her coun - try so, my love doth change,

mp

range Her coun - try so, my love doth change, my

mp

range Her coun - try so, my love doth change, my love

Meno mosso

mp

41

p

But change she

p

But change she

p

love doth change, But change she

p

doth change, But change she

p

45

Allargando

mf f ten.

earth, or change she sky, Yet

mf f

earth, or change, or change she sky, Yet

mf f

earth, or change she sky, Yet

mf f

earth, or change, or change she sky, Yet

Allargando ten.

mf f

49

a tempo

ff p

will I love her till I die, I love her

ff p

will I love her till I die, till I die, I love her

ff p

will I love her, I love her till I die, I love her

ff p

will I love her till I die, till I die, I love her

a tempo

ff p

53

Slower.

pp ppp

till I die.

ppp

till I die.

pp ppp

till I die, till I die.

pp ppp

till I die, till I die.

Slower.

pp ppp

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future℠

LIBRARIES

PUBLISHING

ehms.lib.umn.edu

Catalog Number

21.1/02