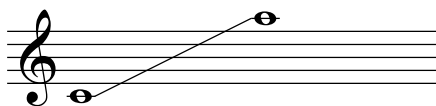


La Belle Dame sans Merci

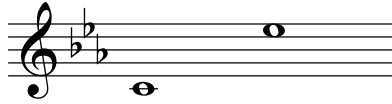
A cycle of songs based on the Poem by John Keats

Music by M. Ryan Taylor

Medium High Voice



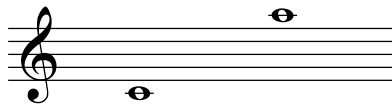
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Vocal Works email contact : mryan@choirworks.com

Medium High

La Belle Dame sans Merci

1. The Harvest is Done

Poem by John Keats (1819)

Setting by M. Ryan Taylor

Tempo: ♩ = 68

Instrumentation: Voice, Piano

Key Signature: B-flat major / D-flat minor (3 flats)

Time Signature: 3/4

Dynamic Markings: *pp*, *cresc. poco a poco*, *f*, *p*, *mp*

Performance Instructions: *con pedale*

Lyrics:
O what can
ail thee, Knight at arms, a - lone and pale - ly
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

$\bullet = 54$

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

34

pp *p* *tempo 1*

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 *meno mosso*

61

eyes so kissed to sleep.

61 *rit.* *ppp*

10

I saw pale kings and prin - ces too, pale

pp

6

Lead. *

12

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

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

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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.

What I ask of you . . .

I ask that you be vigilant in informing me whenever you perform this music. No matter what the performance venue (concert, church, recital, symposium, etc.), your notifying me of each performance ensures that I can keep an up-to-date performance record of the piece as well as receive a performance royalty from my performing rights organization, ASCAP (the American Society of Composers, Authors, and Publishers). This royalty payment, *which costs you nothing*, contributes greatly to my being able to continue to compose new music for you.

Please send the following information to admin@vocalworks.org or by mail to M. Ryan Taylor, c/o Vocal Works, 856 N 350 W, American Fork, UT 84003:

- ♪ **Title of the work/s performed**
- ♪ **Performing group/individual and contact information**
- ♪ **Date and location of the performance/s**

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- ♪ **Spread the word** about the art songs at MRyanTaylor.com and the music you've performed.
- ♪ Send me an audio or video **recording of your performance** to post on the the site.
- ♪ Though the costs of publishing have gone down dramatically, a composer still needs money for food and shelter. Oftentimes these costs are met through the support of Generous patrons of the arts like yourself. Visit MRyanTaylor.com and make a freewill monetary donation to **support the creation of new works**.
- ♪ Contact me at mryan@choirworks.com about commissioning a **new work written especially for you**.

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