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Speak to Me with Thine Eyes, Love. A Four-Part Song

Author(s): T. J. Ouseley and J. W. Elliott

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Speak to me with thine eyes, love.

April 1, 1892.

A FOUR-PART SONG.

Words by T. J. OUSELEY.

Composed by J. W. ELLIOTT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York

Andante quasi Allegretto.

SOPRANO. *mf.* When on the morn-ing break-eth, *cres.* The breath of sum-mer's sighs, *fz.* love ;

ALTO. *mf.* When on the morn-ing break-eth, *cres.* The breath of sum-mer's sighs, love ;

TENOR. *mf.* When on the morn-ing break-eth, *cres.* The breath of sum-mer's sighs, *fz.* love ;

BASS. *mf.* When on the morn-ing break-eth, *cres.* The breath of sum-mer's sighs, love ;

Andante quasi Allegretto.

PIANO. *mf.* *cres.*

♩ = 112.

As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love ;

As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love ;

As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love ;

As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love

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When on the morn-ing break - eth, The breath of sum-mer's sighs, . . love ;

When on the morn-ing break - eth, The breath of sum-mer's sighs, love ;

When on the morn-ing break - eth, The breath of sum-mer's sighs, . . love ;

When on the morn-ing break - eth, The breath of sum-mer's sighs, love ;

As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love.

As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love.

As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love.

As 'midst the leaves a - wak - ing A thou-sand me - lo - dies, love.

On gold and pur - ple skies, love,

On gold and pur - ple skies, love,

On gold and pur - ple skies, love,

Know then that I am near thee, And tho' I may not

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and Piano. It is in 3/4 time and the key of B-flat major (two flats). The score is divided into three systems. The first system contains the first two stanzas of the song. The second system contains the third stanza. The third system contains the fourth stanza, which includes a tempo change to 'Slower.' and a dynamic change to 'pp' (pianissimo). The piano accompaniment features a variety of textures, including arpeggiated chords, block chords, and moving lines in both hands. The lyrics are written below the vocal staves, and the piano part is written on grand staves.

fz *p*
Speak, speak to me with thine eyes, love ;

fz *p*
Speak, speak to me with thine eyes, love ;

fz *p*
Speak, speak to me with thine eyes, love ;

fz *p* *mf* *f* *p*
hear thee, Speak to me with thine eyes, love ; Know then that I am near thee,

pp *fz* *p*
On gold and pur - ple skies, love, Speak, speak to me with thine

pp *fz* *p*
On gold and pur - ple skies, love, Speak, speak to me with thine

pp *fz* *p*
On gold and pur - ple skies, love, Speak, speak to me with thine

pp *mf* *fz* *p*
And tho' I may not hear thee, Speak to me with thine

f *p* *Slower. pp* *rit.*
eyes, love, speak, speak with thine eyes, love.

f *p* *Slower. pp* *rit.*
eyes, love, speak to me, speak to me with thine eyes, love.

f *p* *Slower. pp* *rit.*
eyes, love, speak to me, speak to me with thine eyes, love.

f *p* *Slower. pp* *rit.*
eyes, love, speak to me, speak to me with thine eyes, love.

f *p* *Slower. pp* *rit.*
eyes, love, speak to me, speak to me with thine eyes, love.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 3/4 time and the key of B-flat major (two flats). The score is divided into three systems, each containing four staves. The lyrics are: 'And when the twi-light fad - ing Up - on the moun-tain side, . . love ;' and 'The moon her fair face shad - ing Beneath a sil - ver cloud, love ;'. The piano part features a prominent arpeggiated accompaniment. Dynamics include *mf*, *f*, *pp*, and *ppp*. The score concludes with a final cadence in the piano part.

And when the twi-light fad - ing Up - on the moun-tain side, . . love ;

And when the twi-light fad - ing Up - on the moun-tain side, love ;

And when the twi-light fad - ing Up - on the moun-tain side, . . love ;

And when the twi-light fad - ing Up - on the moun-tain side, love ;

The moon her fair face shad - ing Beneath a sil - ver cloud, love ;

The moon her fair face shad - ing Beneath a sil - ver cloud, love ;

The moon her fair face shad - ing Beneath a sil - ver cloud, love ;

The moon her fair face shad - ing Beneath a sil - ver cloud, love ;

And when the twi-light fad - ing Up - on the moun-tain side, . . love ;

And when the twi-light fad - ing Up - on the moun-tain side, love ;

And when the twi-light fad - ing Up - on the moun-tain side, . . love ;

And when the twi-light fad - ing Up - on the moun-tain side, love ;

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The lyrics are: "The moon her fair face shading Beneath a silver cloud, love. Thou art the thought I prize, love. And as the day advances, Speak to me with thine eyes, love; And joy thy soul entrances, Speak to me with thine eyes, love;". The piano accompaniment features a prominent bass line in the left hand and a more active melody in the right hand. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianissimissimo). The score is divided into three systems, each with four vocal staves and a grand staff for piano.

The moon her fair face shad - ing Beneath a sil - ver cloud, love.

Thou art the thought I prize, love,

And as the day ad - van - ces,

Speak, speak to me with thine eyes, love;

And joy thy soul en - tran - ces, Speak to me with thine eyes, love;

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the final line of the vocal melody and the piano accompaniment. The vocal melody is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the vocal melody. The score is marked with 'pp' (pianissimo) at the beginning of the first system, 'mf' (mezzo-forte) at the beginning of the second system, and 'f' (forte) at the beginning of the third system. The score also includes markings for 'molto cres.' (molto crescendo), 'Adagio', and 'rit.' (ritardando).

Thou art the thought I prize, love,
Thou art the thought I prize, love,
Thou art the thought I prize, love,
And as the day ad - van - ces,
And joy thy soul en -

Speak, speak to me with thine eyes, love, speak,
Speak, speak to me with thine eyes, love, speak to me, speak to me
Speak, speak to me with thine eyes, love, speak to me, speak to me
tran - ces, speak to me with thine eyes, love, speak to me, speak to me

with thine eyes, love, with thine eyes, love.
with thine eyes, love, with thine eyes, love.
with thine eyes, love, with thine eyes, love.
with thine eyes, love, with thine eyes, love.
with thine eyes, love, with thine eyes, love.