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Catalog No. 6093  
for Maria Spacagna

# Five Love Songs

for Soprano and Piano

Henry Mollicone

## I. First Time He Kissed Me

Elizabeth Barrett Browning

Andante  $\text{♩} = 84$   
(Tempo I) *p ma sempre energico*

Soprano

Andante  $\text{♩} = 84$   
(Tempo I)

Piano

First time he kissed me, he but on - ly kissed The fin - gers of this

hand where - with I write; And ev - er since, it grew more clean and white.

Slow - to world greet - ings, Quick with its "oh, list," - When the an - gels speak. A ring of

*con Ped.* *mf* *p* *mp* *poco riten.* *più espress.* *poco riten.*

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## II. The Face of All the World

Elizabeth Barrett Browning

Adagio  $\text{♩} = 46$  *p gently*

The face of all the world is changed, I think, Since

3 first I heard the foot-steps of thy soul Move — still, oh, still, be-side me, as they

5 stole Be-twixt me and the dread-ful out-er brink Of ob-vi-ous death, where

The musical score consists of a vocal line and a piano accompaniment. The tempo is Adagio with a metronome marking of ♩ = 46. The key signature has one sharp (F#). The score is marked 'p gently'. The lyrics are: 'The face of all the world is changed, I think, Since first I heard the foot-steps of thy soul Move — still, oh, still, be-side me, as they stole Be-twixt me and the dread-ful out-er brink Of ob-vi-ous death, where'. The score includes a large 'Copyrighted Material' watermark.

### III. Doctor Fell

Thomas Brown

Flessibile ♩ = 66, ♪ = 132

mf

p

300.

\*  
300.

4 (whimsically, coquettishly, in a conversational tone)

p

I do not love thee, Doc - tor Fell,

6 The rea-son why I can-not tell, But this one thing I know full

9 *mf poco rit.* **Poco agitato (poco più mosso)** ♩ = 168

well: I do not love thee, Doc-tor Fell.

*poco rit.* **Poco agitato (poco più mosso)** ♩ = 168

*mf*

## IV. May's Love

Elizabeth Barrett Browning

Gently ♩ = 56 *p dolce, legato*

You love all, you say, Round, be-neath, a-bove me: — Find me

Gently ♩ = 56 *p dolce* *8va - 7*

*con Ped.* *cantabile*

4 *più p*

then some way, — some way Bet-ter than to love me, Me, too, dear-est May! You love

7 *a tempo* *poco rit.* *poco espressivo* *mp*

all, you say, O — world-kiss-ing eyes Which the blue heav-ens melt to!

*a tempo* *più p* *poco rit.* *mp* *poco espressivo* *bell-like* *8va - 7*

## V. Song

Christina Rossetti

Quietly  $\text{♩} = 60$ 

*p* *cantabile* *poco rubato*  
*con Ped.*

4 *legato, dolce* *in tempo*  
*p*

When I am dead, my dear-est, Sing no sad songs for me; Plant thou no

*l.h.*  
*in tempo* *scorrevole*

7 *mp*

ros - es at my head, Nor shad - y cy-press tree: Be the green grass a-bove me With

*mp*

Composed for the DAY WORKERS OF MOUNTAIN VIEW, California

# Sueños de Esperanza (Dreams of Hope)

Four Stories of Immigrant Women  
for Soprano Solo and Piano

Poetry by  
Maria Marroquin

Music by  
Henry Mollicone

## 1. Alicia

Andante moderato ♩ = 100

Soprano

Piano

*mf*

*sempre con pedale*

4

*mp*

To - na - ti - co, mi dul - ce pue - blo don - de na -

8

ci, De u - na fa - mi - lia gran - de co - mo mis an -



11 *mf*

he - los. To - na - ti - co, la cu - na de mis

14 *mp*

sue - ños, Mi fa - mi - lia, lo me - jor de mis re -

17

cuer - dos. Mi ni - ñez Hu - yó es - pan -

20 *mf*

ta - da por el ham - bre. La a - do - les - cen - cia me vis -

23

tió de res-pon - sa-bi - li - da - des. La vi - da me cu -

26

brió de de - be - res gri - ses, Y tris - tes des - per - ta - res, des - per -

29

ta - res de con - ti - nuo. Lle -

*p più dolce*

*espr.*

31

gó el a - mor a To - na - ti - co, e - se a - mor que

*p più dolce*

## 2. Lilia

Andante ♩ = 80 *p*

Ca - tor - ce huér - fa - nos

Andante ♩ = 80 *p flowing*

*sempre con pedale*

4

de - jó mi pa - dre al mo - rir. Fue muy

*espr.*

7

du - ro, fue muy tris - te en la se - ma - na la es - cue - lá;

*espr.*

10

Sá - ba - dos y Do - min - gos Tra - ba - jar pa - ra co -

14 *mp* *p*

mer, tra - ba - jar pa - ra co - mer.

17 *mp*

Me e - na - mo - ré. y me en - tre - gué. Fui fe -

20

liz por po - co tiem - po. En mi vien - tre, en mi vien - tre el a - mor ger - mi -

24 *mf* *espr.* *mf*

nó! Bus - can - do u - na me - jor.

## 3. Raquel

Andante ♩ = 69  
sempre con un poco rubato

*p* mesto

Vein-te a-ños y ma-dre de

Andante ♩ = 69  
sempre con un poco rubato

*p*

sempre con pedale

cin-co. Vein-te a-ños y lo ú-ni-co más

gran-de. Que mi pe-na, mi pe-na y mi mie-do E-ra mi res-

*più intenso*

*mf*

pon sa-bi-li-dad de man-ten-er los. A-bu-

11

sa - da - de con - ti - nuo por el co - bar - de, A - go -

*mf*

13

bia - da por el ham - bre y por el pe - so del do - lor,

*mp*

15

De - ci - dí al nor - te ve - nir, De - ci - dí al

*mp*

17

nor - te, al nor - te ve - nir. Co - no -

*rit.* *a tempo* *p* *mf*

*rit.* *a tempo* *en dehors* *p* *cresc.* *dim.*

## 4. Maria

Andante moderato ♩ = 100

*mf*

*sempre con pedale*

5 *mp*

Cuan - do de - je Oa - xa - ca, U - na

9 *mf* *mp*

par - te de mi se - que - dó a - llá - La que me

*espr.* *mp*

13 *mf*

da e - ner - gi - a Por la que sue - ño, por la que

*mf*

16 *mp*  
 sue - ño a - le - grí - as,

19 *espr.*  
 La que me man - tie - ne vi - va, La que me de - tie - ne a -

22 *p*  
 quí, La que me con - ser - va en - nies - ta, me con -

25 *mp* *p*  
 ser - va en - nies - ta. A pe - sar de tan - ta so - le -



Catalog No. 6005

for John Moriarty

# Three Simple Songs

for Soprano and Piano

Emily Dickinson (1830–1886)

Henry Mollicone

## 1. There Is Another Sky

Adagio  $\text{♩} = 52$

Soprano

Adagio  $\text{♩} = 52$   
*espress.*

Piano  
*mp sempre rubato, flessibile*

4 *poco rit.*

7 *a tempo* *p flessibile, peacefully*

*a tempo*

There is an-oth - er sky,

*p*

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11

Ev - er se - rene and fair, \_\_\_\_\_ And

14

there is an - oth - er sun - shine, Though it be dark - ness

17

there; Nev - er mind fad - ed for - ests, Aus - tin,

## 2. God Made a Little Gention

Moderato ♩ = 112

*p semplice*

God made a lit-tle

Moderato ♩ = 112

*p*

4

Gen-tian - It tried to be a Rose - And failed and

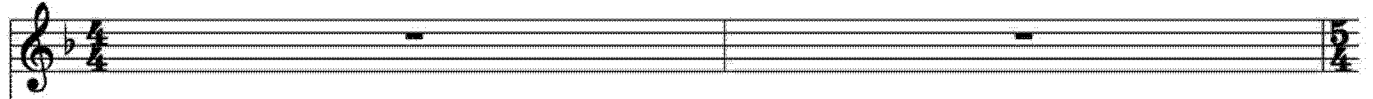
7

all the Sum-mer laughed, and all the Sum-mer laughed - But just be-fore the Snows There

Ped. \* Ped. \* Ped. \*

## 3. Poor Little Heart

Adagio ♩ = 50



Adagio ♩ = 50

*p dolce*

*con Ped.*

3

*p dolce, gently*

Poor lit-tle Heart! Did they for-get thee? Then din-na care!... Then din-na care!

5

Proud lit-tle Heart! Did they for-sake thee? Be deb-on-naire!... Be deb-on-naire!...

Catalog No. 4750

For Linda Hoenfeld

# Seven Songs

for Soprano and Piano

Henry Mollicone

## 1. To Daffodils

Robert Herrick (1591–1674)

Andante ♩ = 80 *p*

Soprano

Fair daf-fo - dils, - we weep to see you haste a-way so soon: As

Andante ♩ = 80 *p scorrevole*

Piano

4

yet the ear-ly ris-ing sun had not at-tained his noon. Stay, — stay, — un-

7

til the has-t'ning day has run but to the e - ven-song: And hav - ing prayed to-geth-er,

(Etc.: *Ped.* with harmonic changes.)

For Linda Hoenfeld

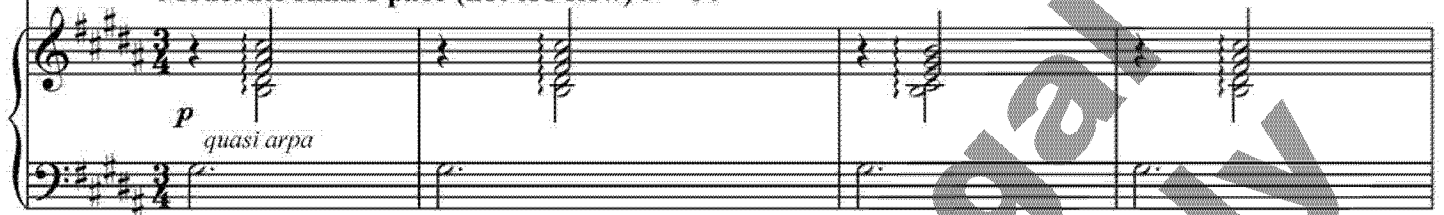
James Reeves (1909–1978)

## 2. The Snail

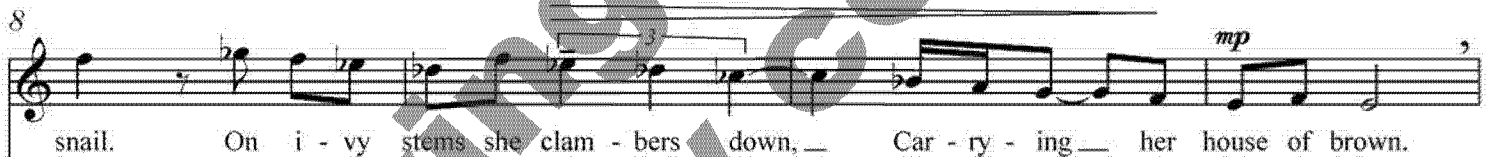
Moderate snail's pace (not too slow) ♩ = 64

*mp* *narrante*

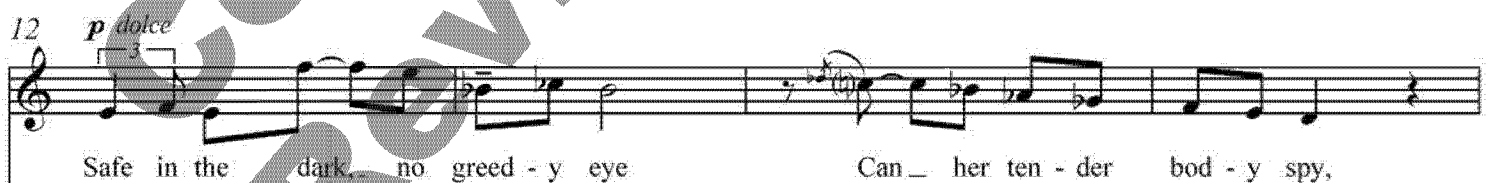
Moderate snail's pace (not too slow) ♩ = 64

*p* *quasi arpa*

With horns out - stretched and point - ed tail — Comes the grey — and noise - less

*cresc.**mf*

snail. On i - vy stems she clam - bers down, — Car - ry - ing — her house of brown.

*mp**dim.**p*

Safe in the dark, no greed - y eye Can — her ten - der bod - y spy,

*dolce**delicato*

For Linda Hoenfeld

## 4. If You Were Coming In the Fall

Emily Dickinson (1830–1886)

Andantino (not too slowly) ♩ = 48

*p rubato, in a simple, conversational manner*

If you were com - ing in the Fall, I'd brush the Sum - mer by With

Andantino (not too slowly) ♩ = 48

*p steadily*
*poco cedendo*

half a smile, and half a spurn, As House - wives do, a Fly. If I could see you in a year, I'd wind the months in balls - And

*a tempo**colla voce poco cedendo*
*poco cedendo**a tempo mp più espress., intenso*

put them each in sep' - rate Drawers, For fear the numb - ers fuse - If on - ly Cen - tu - ries, de - layed, I'd count them on my Hand, Sub -

*a tempo**colla voce poco cedendo**mp più espress.*

For Frederica von Stade

## 6. I Never Saw a Moor

Adagio non troppo ♩ = c. 70 *p dolce*

Adagio non troppo ♩ = c. 70

*poco espr. (melody)*

*p dolce*

*poco più espr.*

*dolce*

*mp*

*mp*

I nev - er saw a

moor, I nev - er saw the sea; Yet know I how the

health - er looks, And what a wave must be. I

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



For Debra Lambert

## 7. Waiting

Henry Behn (1898–1973)

*mp* *caringly*

Andante scorrevole (♩ = c. 80)

Dream-ing of hon-ey - combs to

*mp* *freely*

*con Ped.*

4

share With her small cubs, a moth-er bear Sleeps in a snug and snow - y

*mp*

8

lair. Bees in their drows-y, drift-ed hive Sip hoard-ed hon-ey to sur-vive Un-til the flow - ers come a-

*gently* *poco rit.*

*poco rit.*