

MARC MANGEN



WILLIAM BLAKE SONGBOOK



William Blake Songbook

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Music by Marc Mangen (SACEM)

The Garden Of Love

(from Songs of Experience)

William Blake

Marc Mangen

even ♩ / ♩ = 114



1. 1

Musical notation for the first system, including piano accompaniment and guitar chords: F#-9/B, B7ADD4, and a double bar line with repeat dots.

A
went to the Gar-den of Love, And saw what I ne-ver had seen: A
Musical notation for the second system, including piano accompaniment and guitar chords: F#-9/B and G#7b9/B.

chap-el was built in the midst, Where I used to play on the green.
Musical notation for the third system, including piano accompaniment and guitar chords: C#-/G#, F#6/G#, and B-9.

Musical notation for the fourth system, including piano accompaniment and guitar chords: EΔ7#5, F#-7/6, F#-7/6, and F#-7/6.

B

2. And the gates of this chapel were shut, And

G#7^b13_b9/F# C#-9b6

'Thou shalt not' writ o-ver the door; So I turned to the Gar - den of

G#7^b13_b9/C# C#-/G#

Love, That so man - y sweet flow - ers bore.

F#6/G# C#7susb9 EΔ7#5

SOLOS

F#-/B B7ADD4 F#-/B G#7b9/B

The Garden Of Love - 3

C#-/G# F#6/G# B-9 EΔ7#5

F#-7/6 F#-7/6# // // F#-7/6 G#7b13/F#

C#-/G# F#6/G# D#7susb9

C

3. And I saw it was filled with graves,

B-9/E E7ADD4 //

And tomb - stones where flow - ers should be, And

Chords: B^{-9}/E , $F\#7^{b13}_{b9}/E$

Double bar line (//)

priests in black gowns were walk - ing their rounds, And bind - ing with bri - ars my

Chords: $D\#-/A\#$, $G\#^6/A\#$, $D\#7susb9$

joys and de - sires.

Chords: $G\#^{-9}/C\#$, $C\#7ADD4$

Chords: $G\#^{-9}/C\#$, $A\#7b9/C\#$

Double bar line (//)

Nurse's Song

(from Songs of Innocence)

William Blake

Marc Mangen

$\text{♩} = 92 / \text{even}$

1. When the

F/C G-7/B \flat F/A G-7 F/A G-7/B \flat F/A G-11 C7sus

This system shows the beginning of the piece in 4/4 time. It features a vocal line with a few notes and a piano accompaniment with chords and some moving lines. The key signature has one flat (B-flat).

A

first time

voic - es of child - ren are heard on the green And

second time

home my child - ren: the sun is gone down And the

Ab Δ 7#5 G7sus Eb⁶ D7sus D7#11

This system contains the first two verses of the song. The first verse is marked 'first time' and the second 'second time'. The piano accompaniment includes chords like Ab Δ 7#5, G7sus, Eb⁶, D7sus, and D7#11. The lyrics are: 'voic - es of child - ren are heard on the green And home my child - ren: the sun is gone down And the'.

laugh - ing is heard on the hill, My

dews of night a - rise. Come,

A- Δ 7 Ab Δ 7#5 G7sus C Δ 7#5

This system continues the song with the lyrics: 'laugh - ing is heard on the hill, My dew - s of night a - rise. Come,'. The piano accompaniment features chords A- Δ 7, Ab Δ 7#5, G7sus, and C Δ 7#5. There are also triplets indicated over the notes for 'heard' and 'night'.

heart is at rest with-in my breast. And
 come leave off play and let us a-way, Till the

B-7 Eø/Bb G#ø GΔ7#11

eve-ry-thing else is still.
 morn-ing ap-pears in the skies.'

DbΔ7#5 Ab/A GbΔ7#11 F

2. Then come
 3. No, no let us play,

G-11 F/A G-7/Bb F/C G-7/Bb F/A G-11 C7sus

B

let us play, for it is yet day And we can-not go to

F G-11 F/A G-11 F G-11

sleep. Besides, in the sky the lit-tle birds fly, And the

F/A G-11 C7sus C-/Eb Eb-6 Bb/D Bb-/Db

hills are all cov-ered with sheep.'

F/C G-7/Bb F/A G-11 C7sus

C

go and play till the light fades a-way, And

AbΔ7#5 G7sus Eb6 D7sus D7#11

then go home to bed. The

A-Δ⁷ AbΔ^{7#5} D⁷SUS D⁹

lit - tle ones leaped and shout - ed and laughed

G^Δ⁷ D/F# E-⁶ D^Δ⁷

And all the hills ech - o - ed.

D^bΔ^{7#5} Ab/A G^bΔ^{7#11} F

SOLOS on AABC

G-¹¹ F/A G-⁷/B^b F/C G-⁷/B^b F/A G-¹¹ C⁷SUS

F/C G-⁷/B^b F/A G-⁷ F/A G-⁷/B^b F/A G-¹¹ C⁷SUS F

The Angel

William Blake

(from Songs of Experience)

Marc Mangen

A ♩ = 180

1. I dreamt a dream! - What can it mean! -

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked as quarter note = 180. The lyrics "1. I dreamt a dream! - What can it mean! -" are written below the vocal staff. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

And that I was a maid - en queen, Guard-ed by an an - gel mild.

The second system continues the vocal line and piano accompaniment. The lyrics "And that I was a maid - en queen, Guard-ed by an an - gel mild." are written below the vocal staff. The piano accompaniment continues with chords and a bass line.

Wit-less woe_ was ne'er be-

The third system continues the vocal line and piano accompaniment. The lyrics "Wit-less woe_ was ne'er be-" are written below the vocal staff. The piano accompaniment continues with chords and a bass line.

guiled!

The fourth system concludes the vocal line and piano accompaniment. The lyrics "guiled!" are written below the vocal staff. The piano accompaniment continues with chords and a bass line.

B

2. And I wept both night and day, And he wiped my tears a - way,

And I wept both day and night, And hid from him my hearts de-

light.

C

C- Ab-/C E Δ 7#5 G/Ab F- F \emptyset G/Ab F-/Ab (D \emptyset)

D/Eb Ab/C G-/C D \emptyset /Ab Ab- Δ 7#11 C-/G G7b9

D

3. So he took his wings and fled; Then the morn blushed ros - y red.

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "3. So he took his wings and fled; Then the morn blushed ros - y red." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

I dried my tears, and armed my fear With ten thou-sand shields and

The second system continues the vocal line with the lyrics "I dried my tears, and armed my fear With ten thou-sand shields and". The piano accompaniment features more complex chordal textures and melodic lines in both hands.

E

spears.

E_b- F \emptyset /E_b A_b-/E_b E_b-⁶ E_b- F \emptyset /E_b A_b-/E_b E_bo

The third system shows the piano accompaniment for the lyrics "spears." Above the right-hand staff, a series of chord symbols are provided: E_b-, F \emptyset /E_b, A_b-/E_b, E_b-⁶, E_b-, F \emptyset /E_b, A_b-/E_b, and E_bo. The piano part consists of block chords in both hands.

D_b-⁹ D_b-^{b6} D_b-⁶ E_o F- E_o/F F-^{b6} F-⁶

The fourth system continues the piano accompaniment with the following chord symbols: D_b-⁹, D_b-^{b6}, D_b-⁶, E_o, F-, E_o/F, F-^{b6}, and F-⁶. The piano part continues with block chords.

F \sharp o/G D⁷/G D+/G F \sharp o/G G- E_b- Δ ⁷ F/F \sharp G-

The fifth system concludes the piano accompaniment with the following chord symbols: F \sharp o/G, D⁷/G, D+/G, F \sharp o/G, G-, E_b- Δ ⁷, F/F \sharp , and G-. The system ends with a double bar line and a repeat sign.

F $\text{\textcircled{O}}$

4. Soon my an - gel came a - gain. I was armed; he came in vain,

This system contains the first two lines of music. The top line is a vocal line starting with a fermata and a '4.' marking. The bottom line is a piano accompaniment with treble and bass staves.

For the time of youth was fled, And grey hairs were on my

This system contains the next two lines of music, continuing the vocal line and piano accompaniment.

head.

play 3 times

This system contains the third line of music, ending with a fermata. The piano accompaniment includes a section marked 'play 3 times'.

rit. -----

This system contains the final line of music, which is a piano accompaniment ending with a fermata. The tempo marking 'rit.' is present above the staff.

Song

(How Sweet I Roam'd)

(from Poetical Sketches)

William Blake

Marc Mangen

even ♩ / ♪ = 112

Intro on G7sus

A

1. How sweet I roam'd from field to field—
shew'd me lil - ies for my hair,—

CΔ⁹ Bo/C F/C Bb7#11

And tast - ed all the sum - mer's pride, 'Till
And blush - ing ros - es for my brow; He

A- FΔ^{7#11} E7susb9 A7b9

I led the prince of love be - held,—
me through his gar - den's fair,—

D- C#o/D G7/D D#o

1.

Who in the sun - ny beams did glide!
Where all his gold - en pleas - ures

2. He

E \emptyset A7 \flat 9 D-7 G7 \sharp 5 C Δ 9 G7sus

2.

grow.

3. With

C Δ 9 B7alt.

B

sweet May dews my wings were wet,

E- D \sharp o/E E7sus \flat 9 A- Δ 7/E

And Phoe - bus fir'd my vo - cal rage; He

B \flat Δ 7 \sharp 11 E \flat 6/9 E \flat Δ 7 \sharp 9 A \emptyset D7alt.

caught me in his sil - ken net, And

G-7 C7b9 FΔ7#5 A7b9

shut me in his gold - en cage. 4. He

D-6 E7b9 A- G7sus

C

loves to sit and hear me sing, —

CΔ9 Bø/C F/C C#o

Then, laugh - ing, sports and plays with me; Then

D- BbΔ7#11 A7#9 D7b9

stret - ches out my gold - en wing, - And

G-7 C7b9 FΔ7 CΔ7#5

This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of chords: G-7, C7b9, FΔ7, and CΔ7#5.

mocks my loss of lib - er - ty.

F#∅ B7alt. E-11

This system contains the next four measures. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of chords: F#∅, B7alt., and E-11.

FΔ7#11 G7sus

This system contains the final four measures. The piano accompaniment consists of chords: FΔ7#11 and G7sus.

SOLOS on AABC

The Smile

William Blake

(from The Pickering Manuscript)

Marc Mangen

even ♩ / ♩ = 76

A

1. There is a Smile of Love,

And there is a Smile of De - ceit,

And there is a Smile of Smiles In

which these two Smiles meet.

B

2. And there is a Frown of Hate,

And there is a Frown of Dis - dain,

And there is a Frown of Frowns Which you

strive to for - get in vain,

C D-7 Bø Bb7#11 A7b9

3. For it sticks in the Heart's deep Core

D-7 Bø Bb7#11 A7b9

And it sticks in the deep Back Bone;

D-7 G7sus CΔ7#5 E7b9

And no Smile that ev - er was smil'd,

A-7 D9 D-7 G7

But on - ly one Smile a - lone,

D CΔ7 F#ø Bø E7b9

4. That be - twixt the Crad - le and Grave

A-7 D13 GΔ7#5 CΔ7#11

It on - ly once Smil'd can be;

F#ø B7b9 E-7 A7sus

But, when it once is Smil'd,

D-7 G7b9 Bo/C C

There's an end to all Mis - e - ry.

The Fly

(from Songs of Experience)

William Blake

Marc Mangen

♩ = 200 - 208 / ♩ = ♩³

The first system of the piano introduction consists of two staves. The right staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 5/4 time signature. It contains a series of chords and a melodic line. The left staff is a bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes.

The second system of the piano introduction continues the musical texture. The right staff features more complex chordal structures and melodic fragments. The left staff maintains a steady bass line with some melodic movement.

A

The vocal entry begins with a treble clef staff containing the lyrics: "1. Lit-tle fly, Thy sum - mers play My thought- less hand Has brushed a -". The piano accompaniment continues in the same key and time signature, with the right hand playing chords and the left hand playing a bass line.

The vocal line continues with the word "way." on a single note. The piano accompaniment provides harmonic support, with the right hand playing chords and the left hand playing a bass line.

B

2. Am not

1 A fly like thee? Or art not thou A

man like me? _____

C

3. For I dance And drink and sing Till some blind hand Shall brush my

D

wing. SOLO

Fb/Eb Eb Gb/Eb F/Eb 4X

Detailed description: This block contains the first system of music for section D. It includes a vocal line starting with a whole note rest, followed by a piano accompaniment. The piano part has four measures with chord markings: Fb/Eb, Eb, Gb/Eb, and F/Eb. A '4X' repeat sign is at the end of the piano part. A 'SOLO' box is placed above the piano part. The word 'wing.' is written below the vocal line.

E

Detailed description: This block contains the second system of music for section E. It features a vocal line with a melodic line and a piano accompaniment. A box with the letter 'E' is positioned above the vocal line. The piano accompaniment continues with similar harmonic patterns.

4. If thought is life And strength and breath,

Detailed description: This block contains the first line of lyrics. The vocal line has a whole note rest followed by the lyrics '4. If thought is life And strength and breath,'. The piano accompaniment consists of four measures with a consistent rhythmic and harmonic pattern.

And the want Of thought is death, —

Detailed description: This block contains the second line of lyrics. The vocal line has a whole note rest followed by the lyrics 'And the want Of thought is death, —'. The piano accompaniment continues with the same rhythmic and harmonic pattern as the previous system.

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is a single note (F) held across four measures. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a 4-measure phrase.

F

5. Then am I A hap - py fly, if I live Or if I

The second system includes lyrics and piano accompaniment. The vocal line has a 4-measure phrase with lyrics. The piano accompaniment continues with a 4-measure phrase.

G

die.

SOLO

Fb/Eb Eb Gb/Eb F/Eb 4X

The third system features a 'SOLO' section for the piano. The vocal line has a single note (F) held across four measures. The piano accompaniment has a 4-measure phrase with a '4X' repeat sign.

The fourth system continues the piano accompaniment from the previous system, consisting of two measures of music.

The Echoing Green

(from Songs of Innocence)

William Blake

Marc Mangen

♩ = 92

The piano introduction consists of six measures. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady bass line with eighth notes and rests.

A

1. The sun _____ does a - rise, And make

G⁹SUS^b13

The first line of the song features a vocal melody starting with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same bass line as the introduction, with chords in the right hand.

hap - py _____ the skies. _____ The mer-ry bells ring To

F⁷#1/G C-⁶/G G⁹SUS^b13

The second line of the song features a vocal melody starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with the same bass line, with chords in the right hand.

wel - come the spring. The

F7#11/G D13b9

sky - lark and thrush, The birds of the

C-/G D7/G C-/G G D7/G C-/G

bush, Sing loud - er a - round, To the bells' cheer - ful

G^A7 C-6/G C- D/C Cø

— sound, While our sports shall be seen On the ech - o - ing

G7b9/C D7/C G7SUS/C C-6

The Echoing Green - 3

B

35

green. — 2. Old

G^{A7}/C

SOLO on 36 bar form

C

John — with white hair Does laugh a - way —

G⁹SUS^b13 F⁷#11/G

care, Sit - ting un - der the oak, — A -

C-⁶/G G⁹SUS^b13

mong — the old folk. — They laugh — at our

F⁷#11/G D¹³b9 C-/G D⁷/G

play, ——— And soon ——— they all say: ——— 'Such, such were the

C-/G G D7/G C-/G G^Δ7 C-6/G C-

joys When we all, girls and ——— boys, ——— In our youth - time were

D/C C[∅] G7^{b9}/C

seen On the ech - o - ing ——— green.' ———

D7/C G7^{SUS}/C C-6 G^Δ7/C

D **35** **E**

Till the lit - tle ones ——— wear - y ———

SOLO on 36 bar form

G⁹SUS^{b13}

No more can be mer - ry; The sun does de -

F7#11/G C-6/G G9susb13

scend, And our sports have an end.

F7#11/G D13b9

Round the laps of their moth - ers Man - y

C-/G D7/G C-/G G

sis - ters and broth - ers, Like birds in their nest, Are

D7/G C-/G G⁷ C-6/G C- D/C

read - y for rest;

$C\emptyset$ $G7b9/C$ $C-$

And sport no more seen On the

D/C $C\emptyset$ $G7b9/C$

dark - en - ing green.

$D7/C$ $G7SUS/C$ $C-6$ $GA7/C$



Mad Song

William Blake

(from Poetical Sketches)

Marc Mangen

$\text{♩} = 232$

The first system of the piano introduction consists of four measures. The right hand plays a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of the piano introduction consists of four measures. It continues the eighth-note pattern in the right hand and the accompaniment in the left hand. A first ending bracket is placed over the final two measures.

2. A

1. The wild winds weep, _____

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "1. The wild winds weep,". A box labeled "A" is positioned above the vocal line. The piano accompaniment continues with the eighth-note pattern.

And the night is a - cold; _____ Come

The second system of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics "And the night is a - cold; _____ Come". The piano accompaniment continues with the eighth-note pattern.

hith - er, Sleep, And my griefs _____ in -

The third system of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics "hith - er, Sleep, And my griefs _____ in -". The piano accompaniment continues with the eighth-note pattern.

fold: But lo! the morn - ing

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a half note 'fold:', a quarter rest, a quarter note 'But', a quarter note 'lo!', a quarter rest, and a half note 'the'. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple bass line.

peeps Ov - er the east - ern steeps, And the

The second system continues the vocal line with a half note 'peeps', a half note 'Ov - er', a half note 'the', a half note 'east - ern', a half note 'steeps,', and a half note 'And the'. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand.

rust - ling birds of dawn The earth do

The third system continues the vocal line with a half note 'rust - ling', a half note 'birds', a half note 'of dawn', a half note 'The earth', and a half note 'do'. The piano accompaniment continues with the eighth-note pattern and bass line.

scorn.

The fourth system features a vocal line with a half note 'scorn.' followed by a whole rest. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

The fifth system shows the final part of the piano accompaniment, consisting of the right hand's eighth-note pattern and the left hand's bass line, ending with a double bar line.

B

2. Lo! to the vault Of pav - - ed

heav - en With sor - row fraught My notes are driv - en:

They strike the ear of night,

Make weep the eyes of day;

They make mad the roar - ing winds, And with tem - pests

play, — And with tem - pests play. —

The first system of the score features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics "play, — And with tem - pests play. —" with a fermata over the first "play," and a long horizontal line indicating a sustained note or breath mark. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line with long horizontal lines in the left hand.

The second system continues the vocal line and piano accompaniment. The vocal line has a long horizontal line under the first measure, followed by a fermata and then rests. The piano accompaniment continues with the same eighth-note melody and bass line.

C

The third system begins with a section marker 'C' in a square box. It features a piano accompaniment in 5/8 time. The right hand has a complex eighth-note melody, and the left hand has a bass line with long horizontal lines.

The fourth system continues the piano accompaniment from the previous system, showing the right-hand melody and left-hand bass line.

The fifth system continues the piano accompaniment, showing the right-hand melody and left-hand bass line.

D

3. Like a fiend _____ in a cloud, _____ With howl - ing

woe, _____ Af-ter night I do croud, _____ And with

night _____ will go; _____ I turn my back to the

east, _____ From whence com - forts have _____ in- creas'd; _____ For light doth

seize my brain With fran - tic pain.

E

For light doth seize my

brain With fran - tic pain.

The Land Of Dreams

William Blake

(from the Pickering Manuscript)

Marc Mangen

♩ = 126

A

Piano introduction in 4/4 time. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and moving lines. Chords are labeled C7sus and G-9.

Vocal line 1: 1. A- wake, _____ a- wake, _____
Piano accompaniment continues with the same texture as the introduction.

Vocal line 2: a- wake, _____ my lit - tle Boy! _____
Piano accompaniment continues.

Vocal line 3: _____ Thou wast thy Moth- er's on - ly joy; _____ Why dost thou weep in.
Piano accompaniment continues.

thy gen - tle sleep? A- wake! thy Fath-er does thee keep.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "thy gen - tle sleep? A- wake! thy Fath-er does thee keep." The piano accompaniment features a steady bass line and chords in the right hand.

G⁹SUS^b13 G

The second system continues the piano accompaniment from the first system. It features a treble clef staff with a melodic line and a grand staff for the piano accompaniment. Chord markings "G⁹SUS^b13" and "G" are present above the treble staff.

B ♩ = 138

2. "O, what Land is the Land of

bass piano

The third system begins with a section marker "B" in a box and a tempo marking "♩ = 138". It features a vocal line with lyrics: "2. 'O, what Land is the Land of". The piano accompaniment includes a bass line labeled "bass" and a right-hand part labeled "piano". Chord markings "E^bM³" are visible above the piano part.

Dreams? "What are its Moun - tains & what are its Streams?

CM³

The fourth system continues the piano accompaniment for the second vocal line. It features a treble clef staff with a melodic line and a grand staff for the piano accompaniment. A chord marking "CM³" is present above the piano part.

"O Fath - er, I saw my Moth - er there, "A - mong the

$E_b M^3$

Lil - lies_ by wat - ers fair. 3. "A - mong the Lambs,___

CM^3 $E_b M^3$

C

clothed in white, "She walk'd with her Thom - as___ in sweet de - light. "I

CM^3

wept for joy, like a dove I mourn; "O! when shall

$E_b M^3$ CM^3

I a - gain re - turn?"

G- G G- G G- D/G

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef, showing a melody with a long note and a phrase. The piano accompaniment is on two staves (treble and bass clefs). The right hand has a melodic line with some grace notes, and the left hand has a bass line with sustained notes. Chord symbols G-, G, G-, G, G-, and D/G are placed above the piano staff.

D ♩ = 126

D-/G C7sus G-9

Detailed description: This system contains the second line of music, which is purely instrumental piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord symbols D-/G, C7sus, and G-9 are placed above the treble staff.

4. Dear Child, Dear Child,

Detailed description: This system contains the third line of music. The vocal line is on a single staff with a treble clef, showing a melody with a long note and a phrase. The piano accompaniment is on two staves (treble and bass clefs). The right hand has a melodic line with some grace notes, and the left hand has a bass line with sustained notes.

I al - so by pleas - ant Streams Have wand-er'd all Night

Detailed description: This system contains the fourth line of music. The vocal line is on a single staff with a treble clef, showing a melody with a long note and a phrase. The piano accompaniment is on two staves (treble and bass clefs). The right hand has a melodic line with some grace notes, and the left hand has a bass line with sustained notes.

— in the Land of Dreams; But tho' calm & warm the wat-ers wide, I could not get to the

G⁹SUS^{b13}

This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "— in the Land of Dreams; But tho' calm & warm the wat-ers wide, I could not get to the". A guitar chord G⁹SUS^{b13} is indicated above the piano part.

— oth-er side.

E ♩ = 138

G

bass

This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "— oth-er side.". A tempo marking "E ♩ = 138" is shown above the piano part, and a guitar chord "G" is indicated above the piano part. The word "bass" is written in a box below the piano part.

5. "Fath-er, O Fath - er!_what do we here "In this Land of

E^bM³

piano

This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "5. "Fath-er, O Fath - er!_what do we here "In this Land of". A guitar chord "E^bM³" is indicated above the piano part. The word "piano" is written in a box below the piano part.

un-be-lief & fear? "The Land of

C^M

This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "un-be-lief & fear? "The Land of". A guitar chord "C^M" is indicated above the piano part.

Dreams is bet - ter far, "A-bove the light

$E_b M^3$ $C M^3$

of the Morn - ing Star." SOLO

$E_b M^3$ B- G-/B D-/B F#-/B

$C M^3$ $E_b M^3$
C-/B G#-/B E_b/B B- G-7 $E_b\Delta 7$ D#-7 B $\Delta 7$

$C M^3$ $E_b M^3$
G#-7 $E\Delta 7$ E-7 C $\Delta 7$ B- G-/B

Song (My Silks and Fine Array)

(from Poetical Sketches)

William Blake

Marc Mangen

even ♩ / ♩ = 70

D#7b9 G#-/D# D#7b9 D#7b9

G#-b6 D#7b9/G# D#7b9 1. My

A

silks and fine ar - ray, My smiles and lan - guish'd air, By
face is fair as heav'n, When spring - ing buds un - fold; O

G#- F#o/G# D#/G# E/G# F#7/G#

love are driv'n a - way; And mourn-ful lean Des-pair Brings me
why to him_ was't giv'n, Whose heart is win - try cold? His breast is

G#- A#ø/G# C#-7 B6ADD4 F#ADD4/E BΔ7#5/D#

yew to deck my grave: Such end true lov - ers
love's all wor-ship'd tomb, Where all love's pil - grims

C#-6 BΔ7#5 Fxo Fxo/G# G#-

1. have. 2. His come.

D#7b9 D#7b9 G#-/D# D#7b9

D#7b9

SOLO on B

B

G#- Fxo/G# D#/G# E/G# F#7/G#

G#- A#ø/G# C#-7 B6ADD4 F#ADD4/E BΔ7#5/D#

3. Bring

C#-6 BΔ7#5 Fxo Fxo/G# G#- D#7b9

C

me an axe and a spade, Bring me a wind - ing sheet; When

G#- Fx0/G# D#/G# E/G# F#7/G#

I my grave have made, Let winds and tem - pests beat: Then down I'll

G#- A#ø/G# C#-7 B6ADD4 F#ADD4/E BΔ7#5/D#

lie, as cold as clay. True love doth pass a -

C#-6 BΔ7#5 Fx0 Fx0/G# G#-

way!

D#7b9 G#-

Nurse's Song

William Blake

(from Songs of Experience)

Marc Mangen

Intro $\text{♩} = \overset{3}{\text{♩}} \text{♩} / \text{♩} = 136$

1. When the

The intro consists of a single melodic line in 4/4 time, starting with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is a simple rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, both starting on G3.

A

voic - es of child - ren are heard on the green, And whis - per - ings are in the

G^7_{SUS} $C-/G$ $G^7 \#5$ $C-/G$ G^7_{SUS} $C-/G$

The first system of the main body of the song. The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line of quarter notes in the left hand.

dale, The days of my youth rise fresh in my mind,

G $E\flat \Delta 7 \#5$ $D13_{SUS} \flat 9$ $B^7 \text{alt.}$ B/E C/E

The second system of the main body of the song. The vocal line continues with a quarter note C5, then a quarter note D5, and a quarter note E5. The piano accompaniment continues with the same rhythmic pattern.

My face turns green and pale, green and pale.

$E-$ $A-/E$ $E-$ B^7/E $A-6/E$ E^7

The third system of the main body of the song. The vocal line begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

A-/E B7/E F/E F-/E C/E

Interlude

2. Then come

G7sus

B

home, my child - ren, the sun is gone down, And the dews of night a -

G7sus C/G G7 4 #5 C/G G7sus C-/G

rise; Your spring and your day are wast - ed in play, And your

G F7#11 E-7 C-6/Eb B/E C/E

win - ter__ and night in__ dis - guise, in dis - guise.

C-/G G⁷ 4 #5 C-/G G⁷ 4 #5 C-/G

C- F-/C C- G⁷/C F-⁶/C C⁷

F-/C G⁷/C G⁷ 4 #5 C-/G G⁷SUS C-/G

G

Intro & Interlude
may be omitted for solos

Night

(from Songs of Innocence)

William Blake

Marc Mangen

even ♩ / ♩ = 100

Musical score for the first system of "Night". It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4, with a 6/4 section in the middle. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics "1. The" are written below the piano part.

D-9 G-/Bb A7b9/F D-/G BbΔ7#11 FΔ7 A7ADD4 1. The

Musical score for the second system of "Night". It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "sun des-cend-ing in the west, The eve - ning star does shine. The fields and hap-py groves, Where flocks have took de - light; Where". The piano accompaniment continues with the same chordal structure as the first system.

A
B
sun des-cend-ing in the west, The eve - ning star does shine. The
fields and hap-py groves, Where flocks have took de - light; Where

Musical score for the third system of "Night". It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "birds are si - lent in their nest, And I must seek for mine. The lambs have nib-bled, si-lent moves The feet of an - gels bright. Un-". The piano accompaniment continues with the same chordal structure as the first system.

birds are si - lent in their nest, And I must seek for mine. The
lambs have nib-bled, si-lent moves The feet of an - gels bright. Un-

moon, like a flow - er In heav-en's high bow - er, With si - lent de -
seen they pour bles - sing, And joy with - out ceas - ing, On each bud and

light. Sits and smiles on the night.
blos - som, And each sleep - ing

2. Fare-well green

12. bos - om. 3. They look in

C

D

eve - ry thought - less nest, Where birds are cov - ered warm; They vis - it
 ti - gers howl for prey They pit - y - ing stand and weep, Seek - ing to

caves of eve - ry beast, To keep them all from harm...
 drive their thirst a - way, And keep them from the sheep...

If they see an - y weep - ing That should have been
 But if they rush dread - ful, The an - gels most

sleep - ing, — They pour sleep on their head And

sit down by their bed. 4. When wolves and

2. heed-ful, Re-ceive each mild spir-it, New worlds to in-her-it.

5. And

SOLOS on E

E D-9 G-/Bb A7b9/F D-/G BbΔ7#11 FΔ7 A7ADD4

F there the li-on's rud-dy eyes Shall flow with tears of gold, And

pit-y-ing the ten-der cries And walk-ing round the fold, Say-ing:

'Wrath by his meek-ness, And by his health sick-ness, Is

driv-en a - way From our im - mor-tal

day.

6. 'And now be-side thee, bleat-ing lamb, I can lie down and sleep, Or think on

him who bore thy name, Graze af-ter thee and weep. For

washed in life's riv - er, My bright mane for ev - er Shall

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The vocal line consists of quarter and eighth notes with lyrics: "washed in life's riv - er, My bright mane for ev - er Shall". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

shine like the gold, As I guard o' - er the

The second system continues the musical score. The vocal line has lyrics: "shine like the gold, As I guard o' - er the". The piano accompaniment continues with similar harmonic structures, supporting the vocal melody.

fold:

The third system shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest. The piano part features a series of chords in the right hand and sustained notes in the left hand, with the instruction "fold:" written above the first measure.

The Garden of Love

(from Songs of Experience)

I went to the Garden of Love,
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

And the gates of this chapel were shut,
And 'Thou shalt not' writ over the door;
So I turned to the Garden of Love,
That so many sweet flowers bore.

And I saw it was filled with graves,
And tomb-stones where flowers should be,
And priests in black gowns were walking their rounds,
And binding with briars my joys and desires.

Nurse's Song

(from Songs of Innocence)

When the voices of children are heard on the green
And laughing is heard on the hill,
My heart is at rest within my breast
And everything else is still.

'Then come home my children: the sun is gone down
And the dews of night arise.
Come, come leave off play and let us away,
Till the morning appears in the skies.'

'No, no let us play, for it is yet day
And we cannot go to sleep.
Besides, in the sky the little birds fly,
And the hills are all covered with sheep.'

'Well, well go and play till the light fades away,
And then go home to bed.'
The little ones leaped and shouted and laughed
And all the hills echoed.

The Angel

(from Songs of Experience)

I dreamt a dream! – What can it mean! –
And that I was a maiden queen,
Guarded by an angel mild.
Witless woe was ne'er beguiled!

And I wept both night and day,
And he wiped my tears away,
And I wept both day and night,
And hid from him my heart's delight.

So he took his wings and fled;
Then the morn blushed rosy red.
I dried my tears, and armed my fear
With ten thousand shields and spears.

Soon my angel came again.
I was armed; he came in vain,
For the time of youth was fled,
And grey hairs were on my head.

Song

(from Poetical Sketches)

How sweet I roam'd from field to field
 And tasted all the summer's pride,
Till I the prince of love beheld,
 Who in the sunny beams did glide!

He shew'd me lilies for my hair,
 And blushing roses for my brow;
He led me through his gardens fair,
 Where all his golden pleasures grow.

With sweet May dews my wings were wet,
 And Phoebus fir'd my vocal rage;
He caught me in his silken net,
 And shut me in his golden cage.

He loves to sit and hear me sing,
 Then, laughing, sports and plays with me;
Then stretches out my golden wing,
 And mocks my loss of liberty.

The Smile

(from the Pickering Manuscript)

There is a Smile of Love,
And there is a Smile of Deceit,
And there is a Smile of Smiles
In which these two Smiles meet.

And there is a Frown of Hate,
And there is a Frown of Disdain,
And there is a Frown of Frowns
Which you strive to forget in vain,

For it sticks in the Heart's deep Core
And it sticks in the deep Back Bone;
And no Smile that ever was smil'd,
But only one Smile alone,

That betwixt the Cradle and Grave
It only once Smil'd can be;
But, when it once is Smil'd,
There's an end to all Misery.

The Fly

(from Songs of Experience)

Little fly,
Thy summer's play
My thoughtless hand
Has brushed away.

Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance
And drink and sing,
Till some blind hand
Shall brush my wing.

If thought is life
And strength and breath,
And the want
Of thought is death,

Then am I
A happy fly,
If I live,
Or if I die.

The Echoing Green

(from Songs of Innocence)

The sun does arise,
And make happy the skies.
The merry bells ring
To welcome the spring.
The skylark and thrush,
The birds of the bush,
Sing louder around,
To the bells' cheerful sound,
While our sports shall be seen
On the echoing green.

Old John with white hair
Does laugh away care,
Sitting under the oak,
Among the old folk.
They laugh at our play,
And soon they all say:
'Such, such were the joys
When we all, girls and boys,
In our youth-time were seen
On the echoing green.'

Till the little ones weary
No more can be merry;
The sun does descend,
And our sports have an end.
Round the laps of their mothers
Many sisters and brothers,
Like birds in their nest,
Are ready for rest;
And sport no more seen
On the darkening green.

Mad Song

(from Poetical Sketches)

The wild winds weep,
 And the night is a-cold;
Come hither, Sleep,
 And my griefs infold:
But lo! the morning peeps
 Over the eastern steeps,
And the rustling birds of dawn
The earth do scorn.

Lo! to the vault
 Of paved heaven
With sorrow fraught
 My notes are driven:
They strike the ear of night,
 Make weep the eyes of day;
They make mad the roaring winds,
 And with tempests play.

Like a fiend in a cloud,
 With howling woe,
After night I do croud,
 And with night will go;
I turn my back to the east,
From whence comforts have increas'd;
For light doth seize my brain
With frantic pain.

The Land of Dreams

(from the Pickering Manuscript)

Awake, awake, my little Boy!
Thou wast thy Mother's only joy;
Why dost thou weep in thy gentle sleep?
Awake! thy Father does thee keep.

"O, what Land is the Land of Dreams?
"What are its Mountains & what are its Streams?
"O Father, I saw my Mother there,
"Among the Lillies by waters fair.

"Among the Lambs, clothed in white,
"She walk'd with her Thomas in sweet delight.
"I wept for joy, like a dove I mourn;
"O! when shall I again return?"

Dear Child, I also by pleasant Streams
Have wander'd all Night in the Land of Dreams;
But tho' calm & warm the waters wide,
I could not get to the other side.

"Father, O Father! what do we here
"In this Land of unbelief & fear?
"The Land of Dreams is better far,
"Above the light of the Morning Star."

Song

(from Poetical Sketches)

My silks and fine array,
 My smiles and languish'd air,
By love are driv'n away;
 And mournful lean Despair
Brings me yew to deck my grave:
Such end true lovers have.

His face is fair as heav'n,
 When springing buds unfold;
O why to him was't giv'n,
 Whose heart is wintry cold?
His breast is love's all worship'd tomb,
Where all love's pilgrims come.

Bring me an axe and a spade,
 Bring me a winding sheet;
When I my grave have made,
 Let winds and tempests beat:
Then down I'll lie, as cold as clay.
True love doth pass away!

Nurse's Song

(from Songs of Experience)

When the voices of children are heard on the green
And whisperings are in the dale,
The days of my youth rise fresh in my mind,
My face turns green and pale.

Then come home, my children, the sun is gone down,
And the dews of night arise;
Your spring and your day are wasted in play,
And your winter and night in disguise.

Night

(from Songs of Innocence)

The sun descending in the west,
The evening star does shine.
The birds are silent in their nest,
And I must seek for mine.
The moon, like a flower
In heaven's high bower,
With silent delight
Sits and smiles on the night.

Farewell green fields and happy groves,
Where flocks have took delight;
Where lambs have nibbled, silent moves
The feet of angels bright.
Unseen they pour blessing,
And joy without ceasing,
On each bud and blossom,
And each sleeping bosom.

They look in every thoughtless nest,
Where birds are covered warm;
They visit caves of every beast,
To keep them all from harm.
If they see any weeping
That should have been sleeping,
They pour sleep on their head
And sit down by their bed.

When wolves and tigers howl for prey
They pitying stand and weep,
Seeking to drive their thirst away,
And keep them from the sheep.
But if they rush dreadful,
The angels most heedful,
Receive each mild spirit,
New worlds to inherit.

And there the lion's ruddy eyes
Shall flow with tears of gold,
And pitying the tender cries
And walking round the fold,
Saying: 'Wrath by his meekness,
And by his health sickness,
Is driven away
From our immortal day.

'And now beside thee, bleating lamb,
I can lie down and sleep,
Or think on him who bore thy name,
Graze after thee and weep.
For washed in life's river,
My bright mane for ever
Shall shine like the gold,
As I guard o'er the fold.'