

BRINLEY RICHARDS'

PIANO-FORTE WORKS.

Absence (Nocturne).....	4	Kathleen Aroon.....	4
Agathe (When the Swallows).....	5	Kathleen Mavourneen.....	5
Albert Edward March.....	4	La Mia Letizia (Lombardi).....	5
Alexandra (Nocturne).....	4	Liquid Gem.....	4
Anna Lisle.....	4	Louise (Nocturne).....	4
Annie Laurie.....	5	Maraquita (Portuguese Love Song).....	3
Annie on the Banks of Dee.....	4	Marche Indienne.....	5
Ariol (Caprice a la Valse).....	5	Marie, Nocturne.....	4
Auld Lang Syne.....	5	My Lodgings are on the Cold Ground.....	5
Ave Sanctissima (Evening Song to Virgin).....	4	Nynheer Van Dunck (Bishop).....	5
Bells of Aberdovey.....	4	O Dear! what can the Matter be!.....	6
Bid me Discourse (Bishop).....	5	Off in the Silly Night.....	5
Blow, Gentle Gales (Bishop).....	4	O Luce di Quest'Anima (From "Linda").....	5
Blue Bells of Scotland.....	6	Picciola (Chant of the Captive).....	4
Bohem in "Les Vepres Siciliennes".....	6	Portuguese Hymn.....	7½
British Grenadiers.....	6	Robert Toi que J'aime (Robt. le Diable).....	5
By the Sad Sea Waves.....	4	Robin Adair.....	6
Campbells are comin'.....	4	Savoyard Melody (From Gounod's "Mireille").....	4
Cherry Ripe.....	5	Scots Wha hae.....	7½
Chime again, Beautiful Bells.....	4	Shadow Air (From "Le Pardon de Ploermel").....	5
Chough and Crow (Bishop).....	4	Sibyl, Nocturne.....	4
Christmas Chimes.....	4	Sing, Birdie, sing.....	4
Come into the Garden, Maud.....	5	Soldier's Chorus (Ranz).....	5
Cottage by the Sea.....	5	St. Patrick's Day.....	5
Conjus Animam (From Rossini's "Sabat Mater").....	5	Swiss Boy.....	5
Czardas Mazurka.....	5	Tell me my Heart (Bishop).....	6
Danish National Air.....	4	The Hundred Pipers.....	5
Darling Nelly Gray.....	4	The Last Rose of Summer.....	5
Dream of the Wanderer.....	4	The Monastery.....	4
Echo of Lucerne.....	5	The Pirate's Chorus.....	4
Echoes of Killarney.....	4	The Serenade (Schubert).....	5
Floating on the Wind.....	3	The Wanderer (Schubert).....	5
Fly not yet, and the Broom Girl.....	6	Those Evening Belts.....	4
God bless the Prince of Wales.....	5	Thou art so Near and yet so Far.....	5
God save the Queen.....	7	Vesper Hymn.....	6
Harp that once thro' Fara's Hall.....	6	Warblings at Dawn.....	5
Her Bright Smile.....	4	Warblings at Eve.....	3½
Home, Sweet Home.....	6	Warblings at Morn.....	4
I cannot sing the Old Songs.....	5	Warblings at Noon.....	4
I know a Bank.....	4	What are the Wild Waves saying?.....	7½
I'm leaving Thee in Sorrow, Annie.....	4	What Belts are Those!.....	4
Juanita (Spanish Song).....	3	Esmeralda Bolero.....	6
Evening.....	4	Far Away.....	4
Tired.....	3½	Yankee Doodle.....	5

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THOU ART SO NEAR AND YET SO FAR.

(REICHARDT.)

Transcriptions.

Arranged by BRINLEY RICHARDS.

Moderato.

p Ped. *cres.* *8va* *8va* *

f Ped. *p* *8va* *8va* *8va* *

cres.

8va *8va* *

p *Leggiero.* *Molto Presto.* *cres.* *f* Ped. *

21558

Gift of Harry Dichter

Dec. 22, 1948

THOU ART SO NEAR, AND YET SO FAR.

Con Grazia.

First system of the musical score. The right hand (treble clef) begins with a melodic line marked *dolce.* and *ten.*. The left hand (bass clef) provides harmonic accompaniment with chords and moving lines, marked with *Ped.* and *dim.* dynamics.

Second system of the musical score. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment includes a *cres.* (crescendo) and *f* (forte) dynamic marking.

Third system of the musical score. The right hand features a triplet of eighth notes. The left hand accompaniment includes a *ff* (fortissimo) dynamic marking and a *ral.* (rallentando) marking.

Fourth system of the musical score. The right hand includes a *Sra* (Soprano) line with a triplet of eighth notes. The left hand accompaniment includes *pp* (pianissimo) and *f* (forte) dynamic markings.

Fifth system of the musical score. The right hand includes a triplet of eighth notes. The left hand accompaniment includes *pp* (pianissimo) and *ff* (fortissimo) dynamic markings.

8va

dim.

Ral.

ff

Ped.

This system contains the first two staves of music. The upper staff is in treble clef and features a rapid sixteenth-note passage marked '8va' and 'dim.', followed by a 'Ral.' section and a 'ff' section. The lower staff is in bass clef and includes a 'Ped.' marking and an asterisk. The key signature has one flat and the time signature is 2/4.

8va

Ped.

dim.

This system contains the next two staves. The upper staff continues with the '8va' passage, marked with fingerings 1, 2, and 3. The lower staff includes a 'Ped.' marking and an asterisk. The key signature and time signature remain the same.

Piu Animato.

ff

marcato il basso.

This system contains the next two staves. The upper staff is marked 'Piu Animato.' and 'ff'. The lower staff is marked 'marcato il basso.' and includes fingerings 1, 2, and 3. The key signature and time signature remain the same.

8va

This system contains the next two staves. The upper staff features a '8va' passage with fingerings 1, 2, and 3. The lower staff includes an asterisk. The key signature and time signature remain the same.

ff

Ped.

This system contains the final two staves. The upper staff is marked 'ff'. The lower staff includes a 'Ped.' marking and an asterisk. The key signature and time signature remain the same.

pp
con espres. Ped. * Ped. * Ped. * riten.

Ped. * Ped. * cres. pp rall. 13 1

rall. Ped. * Ped. *

Ped. * Ped. * cres.

8va ff Ped. * Ped. * rall. * Ped. * 8va

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. An *accel.* marking is present in the right hand.

Second system of musical notation. The right hand features a complex, rapid passage with many beamed notes. A *Sra* marking is above the first measure, and a *Ped.* marking is in the left hand.

Third system of musical notation. The right hand has a series of chords. A *Sra* marking is above the first measure, and a *Sra!* marking is above the fourth measure. Dynamics include *p* and *pp*. The left hand has a simple accompaniment with a *L.H.* marking.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. A *Tempo primo.* marking is at the beginning. *Ped.* markings are in the left hand. The left hand has a simple accompaniment with a *L.H.* marking and some grace notes.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. *Ped.* markings are in the left hand. The left hand has a simple accompaniment with a *L.H.* marking and some grace notes.

Musical notation for the first system, featuring piano and bass staves. The piano staff contains a complex melodic line with slurs and ties, marked with *Ped.* and *cres.*. The bass staff provides harmonic support with chords and single notes, also marked with *Ped.* and *cres.*.

Musical notation for the second system. The piano staff begins with a forte (*f*) dynamic and includes a *ral.* (rallentando) marking towards the end. The bass staff is marked with *f* and *pp* (pianissimo). Pedal markings (*Ped.*) are present in both staves.

Musical notation for the third system, marked *a Tempo.* at the beginning. The piano staff features a series of chords and moving lines, with a *riten.* (ritardando) marking. The bass staff is marked with *Ped.* and *cres.*.

Musical notation for the fourth system, marked *a Tempo.* at the beginning. The piano staff shows a melodic line with a *f* (forte) dynamic. The bass staff is marked with *Ped.* and *cres.*.

Musical notation for the fifth system, marked *Sra* (Soprano) at the beginning. The piano staff contains a melodic line with a *acell.* (accelerando) marking. The bass staff is marked with *Ped.*.

8^{va} *Tempo primo.*
dolce. *Ped.* *L.H.*

Ped. *Ped.* *riten.* *a tempo.* *Ped.*

Ped. *Ped.* *f* *Ped.* *dim.* *rall.*

f a tempo. *Ped.* *pp* *R.H.* *L.H.* *pp* *cres.*

ff *R.H.* *L.H.* *rall.* *Ped.* *a tempo.* *8^{va}*

8va

a tempo.

ff

Ped.

8va

Ped.

8va

Ped.

8va

Ped.

ff

Ped.

accell.

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