

# PAUL HINDEMITH

## TWO BALLADS

for high or medium voice and piano

- La Belle Dame sans Merci (John Keats) — d# - g  
Bal des Pendus (Jean-Arthur Rimbaud) — c - f#

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# La Belle Dame sans Merci

John Keats

Paul Hindemith  
1942

**Voice** *Pesante* (♩ = 52)

**Piano** *Pesante* (♩ = 52)

*f*

*mf* "O what can ail thee, knight-at-arms, A-lone and pale-ly loi-ter-ing? The *p*

*p* *mf* *p* *pp*

sedge is wither'd from the lake, And no birds sing.

*f* O what can ail thee, knight-at-arms, So hag-gard and so

*p* *f* *mf* *mf*

woe-be-gone? The squirrels granary is full, — And the harvest's

*f* *mf* *ff*

done. I see a lily on thy brow

*pp* *p*

(♩ = ♩)

With anguish moist and fever dew;

*rallentando*

And on thy cheek a fading rose Fast withereth too."

*f* *p*

*Agitato* (♩ = ca. 100) *mp*

"I met a lady in the meads, Full beau-ti-

*Agitato* (♩ = ca. 100)

*pp* *p*

ful—a faer - - y's— child, Her hair was long, her foot was

light, ——— And her eyes were wild. I

*mf* *mp* *p*

made a garland for her head And bracelets too, and fragrant zone; She

look'd at me as she did love, And made sweet moan.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics "look'd at me as she did love, And made sweet moan." The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a dynamic marking of *mf* (mezzo-forte).

*pp* I set her on my pac - - ing steed And noth - - ing

The second system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *pp* (pianissimo) dynamic marking and includes the lyrics "I set her on my pac - - ing steed And noth - - ing". The piano accompaniment also starts with a *pp* dynamic marking and includes a *cresc.* (crescendo) marking.

else saw all day long, For side - ways would she lean, and sing —

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "else saw all day long, For side - ways would she lean, and sing —". The piano accompaniment continues with various chordal and melodic textures.

A faer - - - y's song. She found me roots of rel-ish

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "A faer - - - y's song. She found me roots of rel-ish". The piano accompaniment features dynamic markings of *f* (forte) and *pp* (pianissimo), and includes a time signature change to 12/8.

*cresc.*

sweet, And hon - ey wild and man - na dew, And sure — in language strange she said,

*f* *mf*

'I love thee true!' — She

took — me to her elf - in grot, And there she — wept and sigh'd full

*p*

sore; — And there I shut her wild, wild eyes — With —

*p*

kiss - - es four. And there she lull-ed me asleep, And there I dream'd — Ah! —

*mf*

woe be - tide! The lat - est dream I ev - er dream'd — On the cold hill's

*pp* *cresc.*

side. I saw pale kings — and princ - es

*mf* *cresc.*

too, Pale war - - - riors, — death - pale — were they all; — Who

cried — 'La belle Dame sans — Mer.

*ff*

-ci — hath thee — in thrall!

*ff*

*ff*

*p* *pp*

I saw their starved — lips in the gloam — With hor - - rid

*p* *pp*

*mf*

warn - ing gap - - èd wide

*mf* *p* *rallentando*



*pp*

And I a-woke and found me here on the cold hills' side.

*rallentando*

*pp*

**Pesante** (♩ = 52)

*mf*

And this is why I

*f*

*mf*

*p*

*p*

so-journ here A-lone and pale-ly loi-ter-ing, Though the sedge is wither'd from the lake, and no

*pp*

*p*

birds sing."

*f*

*riten.*

*mf*

*p*

*8va*