

# He Had Met Her

Brian Mountford

Rehearsal

$\bullet = 112$

mf

mf

7

A

mf

10

f

f

13

B *lyrically*

mf

He had met her ear-ly in the spring as he was fly-ing down the

mf

Swal. 16

riv - er af - ter a big yel - low moth, and had been so at - tract -

Swal. 19 *poco rit.*

ed by her slen - der waist that he had stopped to talk to her.

Swal. 22 **C** *a tempo* *grandly* *senza misura*

"Shall I love you?" said the Swal-low, who liked to come to the point at once,

Swal. 26 **D** *a battuta* *nobly*

and the Reed made him a low bow. So he flew round and round her, touch - ing the

32 E

Swal. wat - er with his wings, and mak - ing sil - ver rip - ples.

36

*mp*

40

Swal. This was his court - ship, and it last - ed

42

Swal. all through the sum - - mer.

44 **F**

Swal. *gossiping*

"It is a ri - dic - u - lous at - tach - ment," twit - tered the oth - er Swal - lows,

*p*

46

Swal.

"she has no mon - ey, and far too man - y re - la - tions;"

49

Swal.

and in - deed, the riv - er was quite full of Reeds.

51

Swal.

Then, when the aut-umn came, they all flew a - way. \_\_\_\_\_

*mp*

54 *mf* **G**

Piano accompaniment for measures 54-57. The music features a complex rhythmic pattern with triplets and sixteenth notes in both hands. A dynamic marking of *mf* is present. A chord symbol **G** is indicated above the treble staff in measure 56.

58 Swal.

Af-ter they had gone — he felt lone - ly, and be -

Vocal and piano accompaniment for measures 58-61. The vocal line begins in measure 58 with the lyrics "Af-ter they had gone — he felt lone - ly, and be -". The piano accompaniment continues with the same rhythmic pattern as the previous system.

62 Swal.

gan to tire — of his la - dy-love.

Vocal and piano accompaniment for measures 62-65. The vocal line continues with the lyrics "gan to tire — of his la - dy-love." in measure 62. The piano accompaniment continues with the same rhythmic pattern.

66 Swal.

*complaining* "She has no con-ver-sa - tion," he said,

Vocal and piano accompaniment for measures 66-69. The vocal line begins in measure 66 with the lyrics "*complaining* 'She has no con-ver-sa - tion,' he said,". The piano accompaniment continues with the same rhythmic pattern.

70 *confidentially* *jealously*

Swal. "and I am a - fraid that she is a co - quette, for she is

74 *H*

Swal. al-ways flirt-ing — with the wind."

79 *lyrically*

Swal. And cer - tain-ly, when - ev - er the wind blew, the Reed made —

83 *I*

Swal. — the most grace - ful curt-sies.

87 *matter-of-fact*

Swal. "I ad - mit that she is do - mes -

91 *grandly*

Swal. tic, but I love trav - el - ling, —

96 *matter-of-fact* *grandly*

Swal. and my wife, con - se - quent - ly, — should love trav - el - ling —

101 *poco rit.* **J** *a tempo*

Swal. — al - so." — "Will you come a-way with me?"

107

Swal. *he said fi-nal-ly to her; but the Reed shook her head, —*

111

Swal. *she was so at-tached to her home. "You have been tri-pling with me,"*

**K** *senza misura* *angrily*

115

Swal. *he cried. "I am off to the Pyr-a-mids. Good - bye!" and he flew — a-way.*

*suddenly hesitant*