



# The Despairing Lover

A. Wellesley Batson  
(1852-1917)

# The Despairing Lover

A. Wellesley Batson

Allegretto con moto ♩ = 100

S *mf* Dis - tract - ed with care For Phyl - lis the fair, Since noth - ing could move her, could

A *mf* Dis - tract - ed, For Phyl - lis the fair, Since noth - ing could

T *mf* Dis - tract - ed with care For Phyl - lis, Since noth - ing could move her, could

B *mf* Dis - tract - ed with care, Since noth - ing could

S <sup>4</sup> *dim.* move her, Poor Da - mon, her lov - er, poor Da - mon, her lov - er, Re -

A *dim.* move her, Poor Da - mon, her lov - er, Re -

T *dim.* move her, Poor Da - mon, her lov - er, Re -

B *dim.* move her, Poor Da - mon, her lov - er, Re -

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3

7

S solves, re - solves in de - spair No lon - ger to lan - guish, Nor

A solves in de - spair No lon - ger to lan - guish, Nor

T solves in de - spair No lon - ger to lan - guish, Nor

B solves in de - spair No lon - ger to

10

S bear so much an - guish, But, mad with his love, To a

A bear so much an - guish, But, mad with his love, To a

T bear so much an - guish, But, mad with his love, To a

B lan - - - guish, But, mad with his love, To a

12

S prec - i - pice goes, Where a

A prec - i - pice goes, Where a

T prec - i - pice goes, to a prec - i - pice goes, Where a

B prec - i - pice goes, to a prec - i - pice goes, Where a

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S leap from a - bove Would soon fin - ish his woes.

A leap from a - bove Would soon fin - ish his woes.

T leap from a - bove Would soon fin - ish his woes.

B leap from a - bove Would soon fin - ish his woes.

17 *mf*

S When in rage he came there, Be - hold - ing how steep The

A When in rage, Be - hold - ing how steep The

T When in rage he came there, Be - hold - - - ing how

B *mf* When in rage, Be - hold - - - ing the

20

S sides did ap - pear, And the bot - tom how deep, His tor - ments pro - ject - ing, his

A sides did ap - pear, His tor - ments pro -

T steep The sides did ap - pear, His tor - ments pro -

B bot - tom how deep, His tor - ments pro -

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23

S tor - ments pro - ject - ing, And sad - ly re - flect - ing That a

A ject - ing, And sad - ly re - flect - ing A

T ject - ing, And sad - ly re - flect - ing A

B ject - ing, And sad - ly re - flect - ing A

26

S lov - er for - sak - en A new love may get, But a neck when once brok - en Can

A lov - er for - sak - en A new love may get, But a neck once brok - en Can

T lov - er for - sak - en A new love may get, But a neck once brok - en Can

B lov - er for - sak - en A new love may get, But a neck once brok - en Can

29

S nev - er be set, And, *f* *Slower*

A nev - er be set, And, *f* *Slower*

T nev - er be set, can nev - er be set, And, *f* *Slower*

B nev - er be set, can nev - er be set, And, *f* *Slower*

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S that he could die When - ev - er he would, Where - as he could live But as

A that he could die When - ev - er he would, Where - as he could live But as

T that he could die When - ev - er he would, Where - as he could live But as

B that he could die When - ev - er he would, Where - as he could live But as

34 *rall.* *mf* *Tempo 1mo.*

S long as he could, How griev - ous so - ev - er The

A *rall.* *mf* *Tempo 1mo.* long as he could, How griev - - - ous The

T *rall.* *mf* *Tempo 1mo.* long as he could, How griev - ous so - ev - er The

B *rall.* *mf* *Tempo 1mo.* long as he could, How griev - - - ous the

36

S tor - ment might grow, He scorn'd to en - deav - our To

A tor - ment might grow, He scorn'd to en - deav - our To

T tor - ment might grow, He scorn'd to en - deav - our To

B tor - - - ment, He scorn'd to

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38 *Slower*

S fin - ish it so, But, bold, un - con - cern'd At thoughts of the pain, He

A fin - ish it so, But, bold, un - con - cern'd At thoughts of the pain, He

T fin - ish it so, But, bold, un - con - cern'd At thoughts of the pain, He

B fin - ish it so, But, bold, un - con - cern'd At thoughts of the pain, He

41 *rall.*

S calm - ly re - turn'd To his cot - tage a - gain.

A calm - ly re - turn'd To his cot - tage a - gain.

T calm - ly re - turn'd To his cot - tage a - gain.

B calm - ly re - turn'd To his cot - tage a - gain.

Novello, Ewer and Co.  
(1892)

**Rev. Arthur Wellesley Batson** (1852-1917) studied at Oxford and Cuddesdon Theological College earning degrees in music and theology. He became deacon in 1881 and priest in 1882. He was Curate of Whitbourne, 1881-82; Precentor at St. Anne's, Soho, 1882-86; and Rector of Ringstead, 1888-1902. His compositions include a sacred cantata, "The Vineyard"; music to Fletcher's pastoral, "The Faithful shepherdess"; and a comic operetta, "The burglar and the bishop." He also published anthems, services, madrigals, songs, and part-songs. He seems to have been an artist, exhibiting a landscape at the Grosvenor Gallery in 1890, and he corresponded with American painter James Whistler. A descendent of the Duke of Buckingham, in 1906 he announced he would become "King of Lundy" (a large island off the coast of Devon) but abandoned the purchase of the island in 1907.

Distracted with care  
For Phyllis the fair,  
Since nothing could move her,  
Poor Damon, her lover,  
Resolves in despair  
No longer to languish,  
Nor bear so much anguish,  
But, mad with his love,  
To a precipice goes,  
Where a leap from above  
Would soon finish his woes.

When in rage he came there,  
Beholding how steep  
The sides did appear,  
And the bottom how deep,  
His torments projecting,  
And sadly reflecting  
That a lover forsaken  
A new love may get,  
But a neck when once broken  
Can never be set,  
And, that he could die  
Whenever he would,  
Whereas he could live  
But as long as he could,  
How grievous soever  
The torment might grow,  
He scorned to endeavour  
To finish it so,  
But, bold, unconcerned  
At thoughts of the pain,  
He calmly returned  
To his cottage again.

William Walsh (1662-1708)

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