



# IN MEMORIAM

*A SONG-CYCLE  
for a Solo Voice.  
Baritone (or Mezzo-Soprano)  
Bass (or Contralto)  
with pianoforte accompt.*

The words selected from the poem by  
**LORD TENNYSON,**  
Music by  
**LIZA LEHMANN.**

THE JOHN CHURCH COMPANY  
CINCINNATI - CHICAGO -  
NEW YORK - LEIPZIG -  
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- LONDON -

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# In Memoriam.



I sing to him that rests below,  
And, since the grasses round me wave,  
I take the grasses of the grave,  
And make them pipes whereon to blow.



I do but sing because I must,  
And pipe but as the linnets sing;  
And one is glad; her note is gay,  
For now her little ones have ranged;  
And one is sad; her note is changed,  
Because her brood is stol'n away.

O Sorrow, wilt thou live with me  
No casual mistress, but a wife,  
My bosom-friend and half of life.  
O Sorrow!

If Sleep and Death be truly one,  
And every spirit's folded bloom  
Thro' all its interval gloom  
In some long trance should slumber on;

Unconscious of the sliding hour,  
Bare of the body, might it last,  
And silent traces of the past  
Be all the colour of the flower.

Risest thou thus, dim dawn, again,  
And howlest, issuing out of night,  
With blasts that blow the poplar white,  
And lash with storm the streaming pane?

11/15/45  
GIFT of Edward Van Hout

Day, when my crown'd estate begun  
 To pine in that reverse of doom,  
 Which sicken'd every living bloom,  
 And blurr'd the splendour of the sun;  
 \* \* \* \* \*  
 Lift as thou may'st thy burthen'd brows  
 Thro' clouds that drench the morning star,  
 And whirl the ungarner'd sheaf afar,  
 And sow the sky with flying boughs,  
  
 And up thy vault with roaring sound  
 Climb thy thick noon, disastrous day;  
 Touch thy dull goal of joyless gray,  
 And hide thy shame beneath the ground.

---

When on my bed the moonlight falls,  
 I know that in thy place of rest  
 By that broad water of the west,  
 There comes a glory on the walls:

Thy marble bright in dark appears,  
 As slowly steals a silver flame  
 Along the letters of thy name,  
 And o'er the number of thy years.

The mystic glory swims away;  
 From off my bed the moonlight dies;  
 And closing eaves of wearied eyes  
 I sleep till dusk is dipt in gray:

And then I know the mist is drawn  
 A lucid veil from coast to coast;  
 And in the dark church like a ghost  
 Thy tablet glimmers to the dawn.

---

I cannot see the features right,  
 When on the gloom I strive to paint  
 The face I know; the hues are faint  
 And mix with hollow masks of night;

Cloud-towers by ghostly masons wrought,  
 A gulf that ever shuts and gapes,  
 A hand that points, and palléd shapes  
 In shadowy thoroughfares of thought.

\* \* \* \* \*

Till all at once beyond the will  
 I hear a wizard-music roll,  
 And thro' a lattice on the soul  
 Looks thy fair face and makes it still.

---

Wild bird, whose warble, liquid sweet,  
 Rings Eden thro' the budded quicks,  
 O tell me where the senses mix,  
 O tell me where the passions meet,

Whence radiate: fierce extremes employ  
 Thy spirits in the darkening leaf  
 And in the midmost heart of grief  
 Thy passion clasps a secret joy:

---

To Sleep I give my powers away;  
 My will is bondsman to the dark;  
 I sit within a helmless bark,  
 And with my heart I muse and say:

O heart, how fares it with thee now,  
 That thou should'st fail from thy desire,  
 Who scarcely darest to enquire,  
 "What is it makes me beat so low?"

Something it is which thou hast lost,  
 Some pleasure from thine early years,  
 Break, thou deep vase of chilling tears,  
 That grief hath shaken into frost!

---

Sweet after showers, ambrosial air,  
 That rollest from the gorgeous gloom  
 Of evening - \* \* \* \* \*

- - - - - fan my brows and blow

The fever from my cheek, and sigh  
 The full new life that feeds thy breath  
 Throughout my frame, till Doubt and Death,  
 Ill brethren, let the fancy fly

From belt to belt of crimson seas,  
 On leagues of odour streaming far,  
 To where in yonder orient star  
 A hundred spirits whisper: "Peace!"

---

Who loves not Knowledge? who shall rail  
Against her beauty?

\* \* \* \* \*

- - - - Let her work prevail.  
But on her fore-head sits a fire:

\* \* \* \* \*

Half grown as yet, a child, and vain—  
She cannot fight the fear of Death.  
What is she, cut from love and faith,  
But some wild Pallas from the brain  
of Demons?

Strong Son of God, immortal Love,  
Whom we, that have not seen thy face,  
By faith, and faith alone, embrace,  
Believing where we cannot prove;

Thine are these orbs of light and shade;  
Thou madest Life in man and brute;  
Thou madest Death; and lo, thy foot  
Is on the skull which thou hast made.

Thou wilt not leave us in the dust:  
Thou madest man, he knows not why,  
He thinks he was not made to die;  
And thou hast made him: thou art just.

**Epilogue.** (*Spoken.*)

Whatever I have said or sung,  
Some bitter notes my harp would give,  
Yea, tho' there often seem'd to live  
A contradiction on the tongue.

Yet Hope had never lost her youth;  
She did but look through dimmer eyes;  
Or Love but play'd with gracious lies,  
Because he felt so fix'd in truth.



# In Memoriam.

Baritone or Mezzo-Soprano.  
(Original Key.)

LORD TENNYSON.

LIZA LEHMANN.

**Maestoso.**

*Moderato, piuttosto un poco mosso, e marcato assai.*

(♩ = 84.)  
*f*  
*un poco ritenuto.*  
*Con Ped.*  
 +

++ primo tempo  
 più *f.*  
*un poco*

primo tempo  
 sempre cresc. e più marcato.  
*ritenuto.*  
*un poco ritenuto.*

+ In this work the Pedal is not indicated except where special effects are desired.  
 ++ This passage each time to be more massive and cresc.

First system of musical notation. It consists of a grand staff with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features complex textures with triplets and slurs. Performance markings include *cresc.* and *ed allargando.* in the middle, and *ff più lento. (broader)* at the end.

Second system of musical notation, continuing the grand staff from the first system. It features similar complex textures with triplets and slurs.

Third system of musical notation. It begins with the instruction *cambiando di carattere.* followed by *Piuttosto mosso.* and a tempo marking of  $\text{♩} = 80$ . The music is marked *ff saccadé.* and *molto rall.* towards the end of the system, which concludes with *un poco lento.* and a tempo marking of  $\text{♩} = 72$ .

Fourth system of musical notation. It starts with a tempo change to  $\frac{3}{4}$  time, marked *ff*. The music is marked *rall. e cresc. molto.* and *7 Più lento.* The system ends with a tempo change to  $\frac{2}{4}$  time. A note at the end of the system is annotated with *(An  $\text{♩}$  to equal a  $\text{♩}$  of foregoing measure.)*

(♩ = 40)

Lento (grave.) *L'accompagnamento un poco pesante.*  
*assai sostenuto*

I sing to him that rests be - low, And since the

The first system features a vocal line in treble clef with lyrics "I sing to him that rests be - low, And since the". The piano accompaniment is in G major and 3/4 time, consisting of a right-hand part with chords and triplets, and a left-hand part with chords and triplets. Dynamics include *mf* and *dim.*. The tempo is marked *Lento (grave.)* and the accompaniment is *un poco pesante* and *assai sostenuto*.

grass - es round me wave, I take the grass - es of the

The second system continues the vocal line with lyrics "grass - es round me wave, I take the grass - es of the". The piano accompaniment continues with similar textures. Dynamics include *cresc.*. The tempo remains *Lento (grave.)*.

grave And make them pipes where-on to blow.

The third system concludes the vocal line with lyrics "grave And make them pipes where-on to blow.". The piano accompaniment features a more active texture with triplets and chords. Dynamics include *sempre cresc.* and *f*. The tempo remains *Lento (grave.)*.

*sf* *più dolce, ma non più lento.*

I do but sing be-cause I

*sf* *dim.* *più dolce.*

must, And pipe but as the lin - nets sing; And one is

*poco cresc.*

glad; her note is gay, For now her lit - tle ones have

*L.H. p* *L.H. dolce*

ranged; And one is sad; her note is changed, Be-cause her

*pp* *rall.* *pp più lento.*

L.H. *pp* *rall.*

brood is stoln a - way.

*pp* *poco cresc.* L.H. *molto cresc.*

*mf non p. (broad)*

I sing to him that rests be -

*ff* *mf*

*m. p. e sempre crescendo*

low, And, since the grass - - es round me wave, I take the

The first system features a vocal line in treble clef and a piano accompaniment in G major with a treble and bass clef. The piano part consists of triplet chords in the right hand and triplet eighth notes in the left hand. The tempo and dynamics are marked *m. p. e sempre crescendo*.

*cresc.*

*, sempre cresc.*

*, ff rall.*

*a tempo*

grass - es of the grave Andmakethem pipes where-on to blow.

The second system continues the vocal and piano parts. The piano accompaniment features triplet chords and eighth notes. Dynamic markings include *cresc.*, *sempre cresc.*, *ff rall.*, and *colla voce*. The tempo is marked *a tempo*.

*cresc.*

*sempre cresc.*

*ff rall.*

*colla voce*

*a tempo*

*sf*

The third system shows the piano accompaniment with a *sf* (sforzando) marking. It includes triplet chords and a melodic line in the right hand. The piano part has triplet eighth notes. Dynamic markings include *fff* and *p*. The tempo is marked *rall.* (rallentando).

*espressivo.*  
*mf*

**Un poco mosso. Impetuoso.**

O,

sor - row wilt thou live with me, No cas - ual mis - tress, but a

wife, My bosom - friend, and half of life: O. sor - row! O.

*poco più mosso.*  
*dim.*

*p poco accel.* *f a tempo, impetuoso.*

sor - row, O, sor - - - row! O, sor-row!

*accel.* *f* *L.H.* *ff*

*espressivo.*

*L.H.* *sempre*

*rall.*

O, sor - row!

*più appassionato.* *rall.*



**Più lento.** (♩ = 104.)  
*dolce.*

*un poco rubato.*

*rall.*

*tranquillo assai.*

(♩ = 58.)

**Andante piuttosto ritenuto.**

If Sleep and Death be tru - ly

*p*

one, ——— And ev - 'ry spir - its fold - ed bloom. ——— Thro' all its

in - ter - vi - tal gloom \_\_\_\_\_ In some long trance should slum - ber

*pp*

*rall.* *sempre. p* *a tempo.*

on; Un-con-scious of the slid - ing hour, *L.H.*

*rall.* *colla voce.* *a tempo.*

*L.H.* *L.H.*

*poco cresc.* *p*

Bare of the bod-y, might it last, *L.H.* And si-lent tra-ces of the

*poco cresc.* *p*

*L.H.* *L.H.*

4 These four quarters strictly in time.

*poco rall.* *p poco a poco*

past *L.H.* Be all the col-or of the flow-er. Un-con-scious *R.H.*

*L.H.* *R.H.* *p poco a poco*

*cresc. a tempo.*

of the slid - ing hour, *L.H.* Bare of the bod-y, might it

*cresc.* *L.H.*

*piu cresc.*

last, And si-lent tra-ces of the past *L.H.*

*L.H.* *piu cresc.* *f.* *L.H.*

Be all the col - or of the flow -

*accel.* *sempre*

*L.H.*

*dim.* *poco rall.* *pp*

*R.H.* *L.H.* *R.H.* er.

*dim.* *poco rall. colla voce.* *pp* *a tempo.*

*rall.* *ppp*

(♩ = 120.)

**Piùtosto mosso, quasi allegro.**

*ff marcato.*

*un poco meno mosso dal  
Introduzione.*

*mf*

Ris-est thou thus, dim dawn, a -

*dim.*

*mf*

*cresc.*

gain, And howl-est is-suing out of

*cresc.*

† The first verse *mf*, with contained horror; the second verse *f*, more marked; the third, almost under one's breath, expressing unavailing grief; the fourth, bursting out *ff*, with passionate de-pair.

*più cresc.*

night, \_\_\_\_\_ With blasts that blow the pop - lar

*più cresc.*

white, \_\_\_\_\_ *f* And lash with storm the streaming

*un poco accel. (wailing)* *con portamento*

pane? \_\_\_\_\_ Ah!

*un poco accel.*

*piu marcato*  
*a tempo*

Day, when my crown'd es-tate be-gun To pine

L.H.

*a tempo*

in that re-verse of doom,

*cresc.*

Which sicken'd ev-'ry liv-ing bloom,

*cresc.*

*f* *un poco*

And blurr'd the splen-dor of the sun;

*un poco*

*accel.* *con portamento.*

Ah!

*accel.* *L.H.*

**Quasi sotto voce.**  
*meno f a tempo.*

Lift as thou may'st thy bur - then'd brows \_\_\_\_\_ Thro'

*a tempo. meno. f*



clouds that drench the morn - ing star, \_\_\_\_\_ And



whirl the un-gar-ner'd sheaf a - far, \_\_\_\_\_ And



sow the sky with fly - ing boughs, \_\_\_\_\_ Ah! \_\_\_\_\_

*un poco accel.*



Un poco più lento e sempre più mar-

*sf* *ff* *3*

And up thy vault with roar-ing sound

*ff* *più lento e più marcato.*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a dynamic marking of *sf* and a half note G4. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A *ff* dynamic marking appears in the piano part. The system concludes with a *3* (triple) marking over the vocal line.

cato e cresc.

Climb thy thick noon, dis - as - trous day;

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note G4. The piano accompaniment maintains its rhythmic pattern. The system concludes with a *3* (triple) marking over the vocal line.

Touch thy dull goal of joy - less gray,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a half note G4. The piano accompaniment maintains its rhythmic pattern. The system concludes with a *3* (triple) marking over the vocal line.

*ss* *accel.*

And hide thy shame be-neath the ground.

*L.H.* *accel.*

*sempre cresc.*

Ah! Ah!

*sempre cresc.*

*poco rit. ff a tempo*

Ah!

*L.H. colla voce. a tempo.* *sf*

Quasi lento, tranquillo un poco pesante.

(♩ = 108.)

*mf* *dim.*

(♩ = 100.)  
*non troppo lento.*

*p*

When on my bed the

*rall.*

*p* *mf* *più lento.* *p* *a tempo.*

moon-light falls, I know that in thy place of rest By

that broad wa-ter of the west, There comes a glo-ry on the walls: Thy

mar-ble bright in dark ap-pears, As slow-ly steals a sil-ver

flame A-long the let-ters of thy name. And

*semplice.*

o'er the num-ber of thy years.

*far cantare la melodia pesante.*

R.H.

**Più lento.** (♩ = 80.)

*pp*

*dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*come recit.*  
*un poco mosso,*  
*pp*

The mys-tic

*sempre dim.*

*pp*

*Red. ten.*

*non lento.* *poco rall.* *rall.*

glo - ry swims a - way; From off my bed the moon-light dies; And

*assai legato.* *sempre dim.*

clos - ing eaves of wea - ried eyes I sleep till dusk is dipt in

*sempre dim.*

*come prima.*

*pp*

gray: ————— And then I know the

*PPP come Introduzione.* *pp*

4 Glide into the change of harmony.

*poco accel.*

mist is drawn A lu-cid veil from coast to coast; And in the dark church

*L.H. L.H. L.H.*

*poco accel. colla voce.*

*pp subito dim.*

like a ghost Thy tab - let glimmers to the dawn.

*ppp poco rall.*

*subito dim. ppp*

*P (freddo.)*

*pp*



**Più mosso.** (♩ = 138.)

*un poco ad lib,  
rubato, come escla-*

*mf* I can - not

*mf*

*Impetuoso.*

*mf*

*mazione.*

see the fea - tures right, When on the gloom I strive to paint The face I

*mf*

*Impetuoso.*

*mf*

*pp*

*poco accel.*

know; the hues are faint And mix with hol - low masks of

*pp*

*poco accel.*

416079

*a tempo.*  
*cresc.*

night ; Cloud tow'rs by ghost - ly ma - sons

*cresc.*  
*saccadé.*  
*a tempo.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'night ;' followed by a quarter rest, then a half note 'Cloud' and a quarter note 'tow'rs'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Performance markings include 'cresc.' and 'saccadé. a tempo.' with accents over the piano notes.

wrought, A gulf that ev - er shuts and

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'wrought,' followed by a quarter rest, then a half note 'A' and a quarter note 'gulf'. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to two flats (B-flat and E-flat) at the start of this system.

gapes, A hand that points, and

*f*

Detailed description: This system contains the final two measures. The vocal line has a half note 'gapes,' followed by a quarter rest, then a half note 'A' and a quarter note 'hand'. The piano accompaniment continues with the eighth-note bass line. A dynamic marking of '*f*' is present in the piano part.

pall - - ed shapes In shad-ow-y thor-ough-fares of

*ff*

*accel.* thought. *p rall.* Till all at

*accel.* *rall. p*

**And<sup>te</sup> ritenuto molto espress.**  $\text{♩} = 58$ ,  
once be-yond the will I hear a wiz-ard - mu - sic

*L.H.*

roll, And thro' a lat - tice on the soul,

*L.H.* *L.H.*

Looks thy fair face and makes.

*poco accel. e dim.* *L.H.* *poco accel. e dim.*

it still.

*poco rall. pp* *L.H.* *poco rall. colla voce.* *a tempo.* *rall.*

Musical score for the first system. The vocal line (top staff) begins with a whole note rest, followed by a half note rest, and then a quarter note. The piano accompaniment (middle and bottom staves) starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The tempo is marked "Preludiando, un poco rubato." and the dynamic is "mf".

Musical score for the second system. The vocal line (top staff) continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment (middle and bottom staves) continues with a half note chord, followed by a quarter note chord, and then a half note chord. The tempo is marked "R.H. appassionato."

Musical score for the third system. The vocal line (top staff) continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment (middle and bottom staves) continues with a half note chord, followed by a quarter note chord, and then a half note chord.

† If a short pause is desired make the interruption here. The vocalist could sit down and remain seated till the commencement of Introduction to next number, page 37.

con slancio. L.H. L.H.  
 molto e poco a poco accel.

This system shows the first three measures of a piano piece. The right hand has a melodic line with a slur over the first two measures. The left hand plays a rhythmic accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4.

L.H. L.H.  
 sempre cresc. molto.

This system contains measures 4-6. The right hand continues the melodic line, and the left hand's accompaniment becomes more complex with some chords. The dynamic marking 'sempre cresc. molto.' indicates a continuous increase in volume.

accel. rall. espress. al tempo I. sempre dim.  
 p rall. ppp

This system covers measures 7-10. It features a section of sixteenth-note chords in the right hand marked 'accel.'. This is followed by a section of quarter notes in the right hand marked 'rall. espress.' and 'al tempo I.'. The piece concludes with a final chord marked 'sempre dim.' and 'ppp'.

(Vocalist rise)

Musical score system 1. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *mf*, *pp*, *p un poco ritenuto.*, *mf a tempo.*, and *pp*. There are also performance instructions like *tr* and *acc.* and a tempo marking *(♩ = 132)*.

Musical score system 2. It continues the vocal and piano parts. The piano part includes dynamic markings *più f*, *cresc.*, *pp*, and *pp*. It also features *tr* markings and a *rit.* instruction.

Musical score system 3. It continues the vocal and piano parts. The piano part includes dynamic markings *cresc.*, *sempre cresc.*, and *f*. It also features *tr* markings.

## Un poco meno mosso.

(♩ = 100.) (rapturous.)

Wild bird, whose war - ble, liq - uid sweet, Rings

*mp*

*subito mp* 7/4

E - den thro' the bud - ded quicks,

*poco cresc.*

O tell me where the sen - ses mix,

*poco cresc.*

7/4 Very evenly flowing—harp-like.



*piu cresc.*

O tell me where the pas - sions meet ——— O tell me

*piu cresc.*

*accel.* *ff*

where the pas - signs

*accel.* *L.H.*

*a tempo.*

meet, Whence ra -

*a tempo.*

*poco rall.*                      *a tempo.*    *sotto voce.*

- di - ate:                      fierce ex - tremes em - ploy Thy

*colla voce.*                      *p a tempo.*

spir - it in the darkning leaf,                      And in the—

*accel.*                      *con passione.*

mid - most heart of — grief — — — — — Thy

*accel.*

pas - sion clasps a se - cret joy: *rall.*

*mf primo tempo (rapturous)*  
 Wild - bird, whose war - ble, liq - uid sweet, Rings

E - - den thro' the bud - ded quicks.

*p*

O tell me where the sen- - ses mix,

*p*

*cresc.*

O tell me where the pas - sions meet, — O tell me

*cresc.*

*sempre più cresc. e accel.*

where the pas - - - - -

*accel. e sempre più cresc.*

First system of musical notation. The vocal line (top staff) begins with a long note marked *ff*. The piano accompaniment (middle and bottom staves) features a complex texture with many beamed notes and rests. The word "sions" is written below the vocal line.

Second system of musical notation. The vocal line (top staff) has a note marked "meet.". The piano accompaniment (middle and bottom staves) continues with intricate patterns, including a prominent arpeggiated figure in the right hand.

Third system of musical notation. The piano accompaniment (middle and bottom staves) features a complex texture with many beamed notes and rests. The word "L.H." is written above the right-hand staff. A dynamic marking *ff* is present in the left hand.

*ff* to be held right on throughout the next four measures till it dies away.

*un poco più lento come in reveria.*

L.H. *p dolce*

\* *Due Pedali*

\* *Ped.*

*pp*

Oh!

\* *Ped.*

\* *Ped. tenuti*

*poco accel. sempre pp poco rit. a tempo rall.*

tell me where the pas-sions meet.

*colla voce pp a tempo rall.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

+ This is not part of foregoing number.  
13231

Quasi adagio. (♩ = 54.)

larga. *ff*

\*  
 The piano introduction consists of a single melodic line in the right hand and a complex accompaniment in the left hand. The right hand features a long, sustained note with a fermata. The left hand has a rhythmic pattern of eighth notes and sixteenth notes, with some chords. The tempo is marked 'Quasi adagio' with a quarter note equal to 54 beats per minute. The dynamics are 'larga.' and 'ff'.

*mf molto legato, un poco meno lento dal introduzione.*

To sleep I give my pow'rs a - way; My will is bonds-man to the

*mf molto legato.*

The vocal line begins with a melodic phrase in the right hand, accompanied by a piano accompaniment in the left hand. The tempo is marked 'mf molto legato, un poco meno lento dal introduzione.' The dynamics are 'mf molto legato.'

dark; I sit with - in a helm - less bark. And with my

The vocal line continues with a melodic phrase in the right hand, accompanied by a piano accompaniment in the left hand. The tempo and dynamics remain the same as in the previous system.

*un poco più mosso.*

heart I muse and say: O heart, how

*p un poco più mosso.*

*dim.*

fares it with thee now, That thou should'st fail from thy de - sire, Who

*pp > più mosso.* , *rall.*

scarce - ly dar - est to en - quire, "What is it makes me beat so

*dim.* *pp più mosso.* *rall.*



low?<sup>n</sup>

*pp*

**Tempo dal introduzione.**

*f mf*

\*

*se sempre cresc. e con ampiezza.*

Some-thing it is which thou hast lost      Some pleas-ure from thine ear-ly

*ff*

*ff un poco più mosso.*

years,      Break. thou deep vase of chill-ing tears,

*con slancio.*      *un poco più mosso*

*accel.*

Break, thou deep vase of chill-ing tears, — Which grief has shak - en

*a tempo.*

in - to frost.

*a tempo.*

*colla voce. mf*

*appassionato ed un poco più mosso. ff*

*fff rall.*

*sf*

Andante, un poco mosso. (♩ = 60.)

(Dreamily.)

*dolce. pp*

*poco accel.*

*ppp dolcissimo.*

Con Due Ped. tenui. \*

*poco più mosso*

*poco cresc.*

*più cresc. rall.*

Andante cantabile.  
quasi sempre a mezza voce.

*pp cantabile dolcissimo.*

(♩ = 60.)

Sweet af-ter-show'rs. am-

*pp dolcissimo.*

† This entire passage very piano; the *crescendi* indicated being only comparative, and very slight.

bro - sial air, That roll - est from the gor-geous gloom of

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'bro - sial air,' followed by a quarter rest, then a half note 'That roll - est' with a fermata, and finally a half note 'from the gor-geous gloom of' with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

eve - - - - - ning. fan my

*espress dolce.*

*dolce.*

The second system continues the vocal line with a half note 'eve - - - - - ning.' followed by a quarter rest, then a half note 'fan my' with a fermata. The piano accompaniment continues with similar rhythmic patterns. Performance markings include *espress dolce.* above the vocal line and *dolce.* above the piano accompaniment.

brows\_\_\_\_\_ and blow The fe-ver from my cheek,\_\_\_\_\_ and

*cresc.*

*cresc.*

The third system continues the vocal line with a half note 'brows\_\_\_\_\_ and blow' followed by a quarter rest, then a half note 'The fe-ver from my cheek,\_\_\_\_\_ and' with a fermata. The piano accompaniment continues with similar rhythmic patterns. Performance markings include *cresc.* above the vocal line and *cresc.* above the piano accompaniment.

*poco accel. e poco cresc.*

sigh The full new life that feeds thy breath Throughout my

*poco accel. e poco cresc.*

*f esclamato*

frame, till Doubt and Death Ill brethren, let the fan-cy

*dim. rall. f*

*accel.**p**pp rall. colla voce.*

fly

*poco accel.*

L.H. L.H. *pp R.H. rall. colla voce.*

From  
L.H. R.H.

*pp primo tempo.*

belt to belt of crim - son seas, On leagues of

*pp primo tempo.*

o - dor stream - ing far,

*pp poco accel.*

To where in yon - der ori - ent star

*pp poco accel.*

*ppp*

*R.H.*

3

*rall.* *a tempo.* *pp*

A hun - dred spir - its whis -

*colla voce.* *a tempo.* *pp*

*mormorato.*  
*ppp*

-per: "Peace"

*R.H.* *3* *ppp*  
*colla voce.* *a tempo.*

*8* *rall.*

Quasi lento; maestoso. (♩ = 72.)

*serioso.*

Who loves not knowl-edge?

*mf*

3

3

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The tempo is marked 'Quasi lento; maestoso' with a quarter note equal to 72 beats per minute. The mood is 'serioso'. The lyrics are 'Who loves not knowl-edge?'. The piano part includes a mezzo-forte (*mf*) dynamic and triplet markings (3).

Who shall rail a-gainst her beau-ty? Let her work pre-

3

3

This system contains the second system of music. The vocal line continues with the lyrics 'Who shall rail a-gainst her beau-ty? Let her work pre-'. The piano accompaniment continues with triplet markings (3).

vail;

*Più mosso e cresc.*  
(♩ = 80.)

*f sf*

This system contains the third system of music. The vocal line begins with the word 'vail;'. The tempo changes to 'Più mosso e cresc.' with a quarter note equal to 80 beats per minute. The piano accompaniment features a forte (*f*) and sforzando (*sf*) dynamic. The system concludes with a series of upward-pointing accents (v) over the piano notes.



*recit.*

But on her fore-head sits a fire: Half grown as yet, a child, and

*L.H.*

*p ritenuto ad lib.*

*p ritenuto.*

vain, She can - not fight the fear of Death: What

*cresc.*

is she, cut from love and faith, But some wild Pal - las from the

*accel.*

*f*

*accel.*

*f secco*

Oppure:

De - mons?  
*poco rall.*

*come prima.*

brain of De - mons? (♩ = 72.)

*con slancio.*

*f pesante.*

Detailed description: This system contains the first system of music. It features a vocal line at the top with lyrics "brain of De - mons?". Below it is a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The piano part includes a tempo marking "poco rall." and a dynamic marking "f pesante." with a triplet of eighth notes. A tempo indicator "(♩ = 72.)" is placed above the vocal line. The key signature has two flats (B-flat and E-flat).

Detailed description: This system contains the second system of music, primarily piano accompaniment. It consists of three staves (treble, middle, and bass clefs). The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature remains two flats.

*sempre più f*

*rall. e sempre cresc.*

Detailed description: This system contains the third system of music, primarily piano accompaniment. It consists of three staves (treble, middle, and bass clefs). The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature changes to one flat (B-flat). The system includes dynamic markings "sempre più f" and "rall. e sempre cresc.".

**Lento, maestoso assai.** (♩ : 58.)

(very broad in effect.)

Strong Son of God, im - mor - tal Love,

*maestoso.*

Whom we, that have not seen thy face, By faith and faith a -

lone, em - brace, — Be - liev - ing where we can - not prove;

*primo tempo*

† A shade faster (♩ : 63) but keeping a very measured effect. The quarters to have an equal value exactly.

*ff*

Thine are these orbs of light and shade;

*ff*

Thou madest life in man and brute;      Thou madest Death; and

lo, thy foot— Is on the skull which thou hast made.

*primo tempo*

† The same effect as in first verse.

*un poco meno ff ma sempre con grandezza.*

Thou wilt not leave us in the dust: ————— Thou mad - est

*un poco meno f*

man he knows not why. ————— He

*+ con concisione.*

thinks he was not made to die:

*+ No faster this time.*

And thou hast made him; thou art just.

*ff cresc. poco accel.*

Thou hast made

*fff f* (♩ = 112.) *molto accel. e sempre cresc.*

— him, Thou art just.

⊕ Almost double time now till nearly the end.

*con espressione profonda.*

Thou art just.

*mf* *p*

*ff* *mf* *p poco accel.*

*(come campana)*

*(♩ = 100)*

*ff* *p* *ff* *p* *ff* *p* *ff* *p*

*L.H.* *L.H.* *L.H.*

*poco rall. solenne.*

*ff* *f* *dim.* *p* *pp* *ppp*

*3*

† Like a knell.

*(The work may end here.)*

# Epilogue.

(May be omitted.)

*Dolcissimo, come in meditazione.* (♩ = 58.)

*sempre p*

*R.H.*

*Con Due Ped.*

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing rests. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The tempo and mood are indicated as 'Dolcissimo, come in meditazione' with a quarter note equal to 58 beats. The dynamics are marked 'sempre p' (piano) and 'Con Due Ped.' (with two pedals). The right-hand part is labeled 'R.H.' and features a melodic line with some grace notes. The left-hand part provides harmonic support with chords and some melodic fragments.

*R.H.*

The second system continues the musical score with three staves. The vocal line remains with rests. The right-hand piano part continues its melodic development, and the left-hand part provides accompaniment. The 'R.H.' label is present above the right-hand staff.

*L.H. senza cresc.*

The third system concludes the musical score with three staves. The vocal line remains with rests. The right-hand piano part continues its melodic line, and the left-hand part provides accompaniment. The 'L.H. senza cresc.' label is present above the left-hand staff, indicating that the left hand should play without crescendo.



The first system of music is a piano accompaniment. It features a treble clef and a key signature of one flat (B-flat). The right hand plays a series of chords and arpeggiated figures, while the left hand plays a more rhythmic accompaniment. The piece concludes with a final chord in the right hand and a fermata in the left hand.

SPOKEN: (*slow and measured*) *Calmly, as in meditation.*

Whatever I have said or sung,                      Some bitter notes my harp would give,

*L.H.*

*pp*

The second system of music is a piano accompaniment for the first line of spoken text. It features a treble clef and a key signature of one flat. The right hand plays a series of chords, and the left hand plays a more rhythmic accompaniment. The piece concludes with a final chord in the right hand and a fermata in the left hand.

Yea, tho' there seemed to live A contradiction on the tongue.

*L.H.*

*colla voce.*

The third system of music is a piano accompaniment for the second line of spoken text. It features a treble clef and a key signature of one flat. The right hand plays a series of chords, and the left hand plays a more rhythmic accompaniment. The piece concludes with a final chord in the right hand and a fermata in the left hand.

(These notes indicate rhythm only, not pitch.)

(SPOKEN) Yet Hope had nev-er lost her

*L.H.*

*dolcissimo. rall.* *far cantare la melodia.*

youth; She did but look thro' dimmer eyes;

*L.H.*

Or Love but play'd with gra-cious lies, Be-cause he

*L.H.*

*accel.*

felt so fix'd in truth.

*sempre accel. e cresc.*

*f*

*colla voce. dim.*

*primo tempo.*

*p dolce*

*rall. e dim.*

*L.H.*

*sempre dim.*

(♩ = 54.) *lento. sempre rall. morendo.*

*L.H.*

*pp*

*L.H.*

*R.H.*

*L.H.*

*ppp*

*pppp*