

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.

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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 color 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?

Day, when my crown'd estate begun
 To pine in that reverse of doom,
 Which sicken'd every living bloom,
 And blurr'd the splendor 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 falls 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 is 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 odor 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 the 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.

Bass or Contralto.
(Transposed Key.)

112310

LORD TENNYSON.

LIZA LEHMANN.

Maestoso.

Moderato, piuttosto un poco mosso. (♩ = 84.) e marcato assai.

(♩ = 72.)

f
Con Ped.

*++ primo tempo.
piu f.*

*primo tempo.
sempre cresc.*
ritenuto.

† In this work the Pedal is not indicated except where special effects are desired.

13232 †† This passage each time to be more massive and cresc.

(broader)
cresc. ed allargando.
ff più lento.
 (broader.)

cambiando di carattere.
Piuosto mosso.
sf saccade.
molto rall.
un poco lento. (♩ = 72.)

(An ♩ to equal a ♩ of foregoing measure.)
Piu lento.
rall. e cresc. molto.

(♩ : 40.)

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

mf

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

dim. *mf*

3 *3*

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

cresc.

3 *3* *cresc.* *3*

grave And make them pipes — where-on to blow.

sempre cresc. *f*

3 *3* *sempre cresc.* *3* *f* L.H. 3

più dolce, ma non più lento.

I do but sing— be-cause I

Musical score for the first system. The vocal line is in treble clef with a key signature of one flat and a 7/8 time signature. The piano accompaniment is in bass clef, featuring triplets in both hands. A *dim.* marking is present in the piano part.

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

Musical score for the second system. The vocal line continues with a melodic phrase. The piano accompaniment continues with triplets and a *dim.* marking.

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

Musical score for the third system. The vocal line concludes with a final phrase. The piano accompaniment features triplets in the left hand, marked *L.H. 3*, and a *dolce.* marking.

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

pp *rall.* *pp piu lento.*

L.H. 3 *pp* *rall.*

brood is stol'n a - way.

pp *poco cresc.* *L.H. 3* *molto cresc.*

mf non p (broad)

I sing to him that rests be -

ff *mf*

mp sempre cresc. *cresc.*

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

mp sempre cresc. *cresc.*

sempre cresc. *ff rall.* *a tempo.*

grass - es of the grave And make them pipes where-on to blow.

sempre cresc. *rall. colla voce.*

ff *ff* *a tempo.*

sf

sf *fff* *p* *rall.*

accel.

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 piu mosso.

dim.

poco piu mosso.

(♩=108.)
a tempo, impetuoso
p poco accel.
 sor - row, O sor - - - row! O sorrow!
f
poco accel.
f
L.H.
ff

espressivo.
L.H.
sempre

rall.
 O sor - row! —
L.H.
piu appassionato.
rall.
scorzato

Più lento. (♩ = 104.)
dolce.

dolce, un poco rubato.

rall.

tranquillo assai.

(♩ = 58.)

Andante piuttosto ritenuto.

If Sleep and Death be tru - ly

p

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

7 *, pp*

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

rall. sempre dolce a tempo.

on; Un-con-scious of the slid - ing hour,

L.H. *rall. colla voce. sempre dolce. a tempo.*

poco cresc.

Bare of the bod-y, might it last, — And si-lent tra - ces of the

L.H. *poco cresc.*

† These four quarters strictly in time.

mf *p* *poco rall.* *poco a poco*

past Be all the col-or of the flow er. Un-con-scious

L.H. R.H. L.H. R.H.

p *poco a poco*

cresc. a tempo. *cresc.*

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

L.H.

cresc. a tempo *cresc.* L.H.

più cresc. *f*

last, And si - lent tra - ces of the past

L.H. L.H.

più cresc. *f*

accel. *sempre*

Be all the col - or of the flow -

L.H.

accel. *sempre*

dim. *poco rall. pp*

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

er.

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

colla voce.

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

colla voce.

rall. *ppp*

rall. *ppp*

(♩ = 120.)

Più tosto mosso.

ff marcato.

*un poco meno mosso dal
mf 3
Introduzione.*

Ris-est thou thus dim down, a -

dim.

mf

cresc.

gain, And howl-est, issu-ing 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 despair.

più cresc. 3

night, _____ With blasts that blow the pop - lar

più cresc. 3

white, _____ *f* And lash with storm the streaming

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

pane? _____ Ah! _____

un poco accel. 3 3 3 3

più marcato.
a tempo.

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

L.H.

più marcato.
a tempo.

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Day, when my crown'd es-tate be-gun To pine". The piano accompaniment includes a left-hand part labeled "L.H." and a right-hand part. The right-hand part features a triplet of eighth notes. The tempo markings are *più marcato.* and *a tempo.*

in that re-verse of doom,

The second system continues the musical score. The vocal line has the lyrics "in that re-verse of doom,". The piano accompaniment continues with the same texture as the first system, including the triplet in the right hand and the left hand accompaniment.

Which sick- en'd ev-ry liv-ing bloom,

cresc.

cresc.

The third system concludes the musical score on this page. The vocal line has the lyrics "Which sick- en'd ev-ry liv-ing bloom,". The piano accompaniment continues with the same texture. The tempo marking *cresc.* (crescendo) appears above the vocal line and below the piano accompaniment.

f *un*

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

poco accel. *con portamento.*

Ah!

poco accel. *LH*

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! —————

ff

And hide thy shame be-neath the ground.

L.H. ff

accel e sempre cresc.

Ah! Ah!

accel e sempre cresc.

poco rit., ff a tempo.

Ah!

L.H. rit. ff colla voce a tempo

f

Quasi lento, tranquillo un poco pesante.

(♩ = 108.)

mf *dim.*

This system shows the beginning of the piano accompaniment. The right hand starts with a half note chord, followed by a series of chords and moving lines. The left hand plays a steady bass line with chords. Dynamics include *mf* and *dim.*

non troppo lento.
p tranquillo. (♩ = 100.)

When on my bed the

rall. *p* *mf* *più lento.* *p* *a tempo.*

This system contains the vocal line and piano accompaniment. The vocal line begins with the lyrics "When on my bed the". The piano accompaniment features a *rall.* marking, followed by a dynamic shift from *p* to *mf* and a tempo change to *più lento.*, before returning to *p* and *a tempo.*

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

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "moon-light falls, I know that in thy place of rest By". The piano accompaniment features a triplet of eighth notes in the right hand.

that broad wa-ter of the west, There falls 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

f, *dim.*
cresc. *L.H.* *f* *dim.*

semplice.

o'er the num-ber of thy years.

far cantare la melodia pesante.

R.H.

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a melodic phrase. The piano accompaniment features a steady bass line and chords. A dynamic marking of *pp* is present. A large slur covers the piano accompaniment, with the instruction *far cantare la melodia pesante.* written above it. The right hand (R.H.) is indicated with a bracket and the letters 'R.H.'.

(♩ = 80.)

Più lento assai legato.

pp

cresc.

dim.

Detailed description: This system shows piano accompaniment on two staves. The key signature has three flats. The tempo is marked **Più lento assai legato.** The music is characterized by dense, sustained chords and a slow, flowing bass line. Dynamic markings include *pp* at the beginning, *cresc.* (crescendo) in the middle, and *dim.* (diminuendo) towards the end. Vertical lines with 'v' markings are present above the piano part.

un poco mosso.
pp come recit.

The mys-tic

sempre dim.

pp

Detailed description: This system continues the piano accompaniment on two staves. The key signature has two sharps (F-sharp, C-sharp). The music features sustained chords and a slow bass line. Dynamic markings include *sempre dim.* (sempre diminuendo) and *pp* (pianissimo). The system concludes with a final chord.

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

L.H. L.H. L.H.

like a ghost Thy tab - let glim-mers to the dawn.

pp subito dim. *ppp poco rall.*

subito dim. *ppp*

p (*freddo.*) *pp*

Piu mosso.

un poco ad lib.
mf *come escla-*

(♩=138.)

mf *Impetuoso.*

mf

I can - not

rubato.
mazione.

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

pp *poco accel.*

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

pp *poco accel.*

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

cresc.
a tempo.

cresc.
saccadé.
a tempo.

wrought, A gulf that ev - er shuts and

gapes, A hand that points, and

f

f

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

ff sf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'pall' followed by a dotted half note 'ed shapes'. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *ff* and *sf*. A fermata is placed over the vocal line in the second measure.

accel. thought. *rall.* Till all at

accel. *rall.*

Detailed description: This system contains measures 3 and 4. The vocal line has a fermata over 'thought.' and then 'Till all at'. The piano accompaniment includes a section marked *accel.* followed by a section marked *rall.*. The piano part features a series of chords and arpeggiated figures.

And^{te} ritenuto molto espress. : 58.

once be-yond the will I hear a wiz-ard - mu - sic

L > H.

p

Detailed description: This system contains measures 5, 6, and 7. It begins with the tempo and expression marking 'And^{te} ritenuto molto espress. : 58.'. The vocal line starts with 'once be-yond the will' and then 'I hear a wiz-ard - mu - sic'. The piano accompaniment is marked *p* and includes a section marked *L > H.*. The piano part features a series of chords and arpeggiated figures.

roll, ——— And thro' a lat — L.H. — tice on the soul L.H.

Looks thy fair face — and makes — L.H. —

poco accel. e dim.

p poco accel. e dim.

poco rall. *pp*

it still. ———

L.H.

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

Preludiando, un poco rubato.
poco più mosso
mf

R.H.
R.H. appassionato.

+ 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.

Musical score system 1, measures 1-3. The system includes a treble clef staff with a key signature of three flats and a common time signature. The piano part features chords and moving lines in both hands.

Performance markings: *con slancio*, *L.H.*, *L.H.*, *molto e poco a poco accel.*

Musical score system 2, measures 4-6. The piano part continues with dynamic and performance markings.

Performance markings: *L.H.*, *L.H.*, *sempre cresc. molto*, *ff*, *ff*

Musical score system 3, measures 7-10. The piano part concludes with various dynamics and performance markings.

Performance markings: *accet.*, *rall. espress.*, *al tempo I.*, *sempre dim.*, *p*, *rall.*, *ppp*

(Vocalist rise.)

Un poco mosso, quasi Allegretto.

(♩ = 132.)

mf *un poco ritenuto.* *mf a tempo.* *ppp riten-*

Red. * Red. *

uto. *piu f a tempo.* *cresc.* *pp* *pp*

*

cresc. *sempre cresc.* *f*

Un poco meno mosso.

(♩ = 100.) *dolce ma con espress, rapitata.*
mp (rapturous.)

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

Subito mp 7

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in G major (two flats) and 4/4 time, with lyrics: "Wild bird, whose war - ble, liq - uid sweet, Rings". The piano accompaniment is in the same key and time, featuring a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *mp* is present, along with the instruction *Subito mp* and a fermata over the first measure of the piano part.

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

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "E - - den thro' the bud - ded quicks,". The piano accompaniment continues with the same flowing eighth-note pattern. The key signature and time signature remain consistent with the previous system.

poco cresc.

O tell me where the sen - ses mix,

poco cresc.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line begins with the lyrics: "O tell me where the sen - ses mix,". The piano accompaniment continues with the same flowing eighth-note pattern. A dynamic marking of *poco cresc.* is placed above the vocal line and below the piano part. The key signature and time signature remain consistent.

♩ Very flowing.

più cresc.

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

più cresc.

accel.

where the pas - - - - - sions

accel. *f* *L.H.*

meet, Whence ra - - - - -

p

sotto voce.

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

p dolce.

spir - it in the dark'ning leaf And in the—

accel. e cresc. *con passione*

mid - most heart of _____ grief _____ Thy

accel. e cresc.

rall.

pas - sion clasps a se - cret joy:

rall.

rapturous.
mf primo tempo.

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

mf 7 *primo tempo.*

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

p

O tell me where the sen - ses mix,

p

più 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. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a long note, followed by a rest, and then a single note. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a series of chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in both parts. The word "sions" is written at the end of the vocal line.

Second system of musical notation. The vocal line continues with the word "meet." followed by a rest. The piano accompaniment features more complex rhythmic patterns and chords. A dynamic marking of *ff* is present. The system concludes with a double bar line.

Third system of musical notation. The vocal line has a rest. The piano accompaniment continues with intricate textures. A dynamic marking of *fff* (fortississimo) is present. The system ends with a double bar line.

mf to be held right on through the next four measures till it dies away

un poco più lento come in reveria.

L.H.
p dolce.

* *Due Pedali.* *

pp

Oh!

L.H.

* *Red.* * *Red. tenuit.*

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

tell me where the pas-sions meet!

colla voce. pp a tempo. rall.

* *Red.* * *Red.* * *Red.* *

+ This is not part of foregoing number.

Quasi adagio. (♩ = 54.)

lunga.

ff

Ped. *

Ped. *

mf molto legato, un poco meno lento dal introduzione.

mf molto legato.

(♩ = 58.)

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

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

un poco più mosso,
p

heart I muse and say: O heart, how

p un poco più mosso.

dim.

is it with thee now, That thou should'st fail from thy desire, Who

dim.

pp più mosso. *pp rall.*

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

dim. *pp più mosso.* *rall.*

low?

Tempo dal introduzione quasi adagio.

pp *f* *mf*

no. *

come prima. ma sempre cresc. e con ampiezza.

Some-thing it is which thou hast lost, Some pleasure from thine ear - ly

come prima

f *ff*

un poco più mosso.

years, Break, thou deep vase of chil - ling tears,

con slancio. *ff* *un poco più mosso.*

accel.

Break, thou deep vase of chil-ling tears, — Which grief hath shak - en

The first system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a 'sillo' marking in the bass line. The piano accompaniment consists of chords and moving lines in both hands.

a tempo.

in - to frost?

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *colla voce*, *mf*, *a tempo.*, *passionato.*, *ed un poco*, *ff*, *più*, and *mosso.*

The third system concludes the vocal and piano parts. The piano accompaniment includes dynamic markings: *fff*, *rall.*, and *f*. It also features a 'sillo' marking in the bass line.

Andante un poco mosso.

(♩ = 60.)

(Dreamily.)

dolce pp

poco accel.

pp dolcissimo.

p

♩

poco cresc.

più cresc.

poco più mosso.

rall.

Andante cantabile. (♩ = 60.)
quasi sempre a mezza voce.

pp cantabile dolcissimo.

Sweet after showers am-

pp dolcissimo.

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. 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 gorgeous gloom of'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

eve - - - - - ning. *espress dolce.* fan my

dolce.

The second system continues the vocal line with a long, sustained note for 'eve - - - - - ning.' followed by a quarter rest and then a half note 'fan my'. 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 fev - er from my cheek, and *cresc*

cresc.

The third system concludes the vocal line with 'brows. and blow The fev - er from my cheek, and'. The piano accompaniment features a more complex harmonic structure with some chromaticism. 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.

dim. rall. (es. chiamato.)

frame, till Doubt and Death. Ill to thren, let the fan-cy

dim. rall. f

accel.

p, *pp rall. e dim.*

fly

From
L. H. R. H.

poco accel.

pp *rall. colla voce.*

pp primo tempo.

belt to belt of crim - son seas On leagues of

pp primo tempo.

o - dor stream - ing far, _____

pp poco accel. *ppp*

To where — in yon - der ori - ent star. _____

pp poco accel. *ppp* *R. II.*

rall., *a tempo.* *pp*

A hun - dred spir - its whis -

colla voce. *a tempo* *pp*

mormorato. *ppp*

per "Peace"

poco accel. *colla voce.* *a tempo.* *ppp*

rall.

Quasi lento; maestoso. (♩ = 72.)

serioso.

Who loves not knowl-edge?

mf

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

mf *f*

vail;

(♩ = 80.)
Più mosso e cresc.

f sf saccadé

recit. *p ritenuto ad lib.*

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

L.H.
f
p ritenuto.

cresc.

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

accel. *f*

is she, cut from love and faith. But some wild Pallas from the

accel. *f secco.*

poco rall. (♩ = 72.)
come prima.
(broader again.)

brain of De - mons!

con slancio. *f pesante.*

sempre più f. *rall. e sempre cresc.*

Lento; maestoso assai. (♩ = 58.)

ff > *Very broad in effect.*

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

ff *Maestoso.*

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A fermata is placed over the vocal line at the end of the first measure. The piano part includes a triplet of eighth notes in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The piano accompaniment continues with chords and single notes. A fermata is placed over the vocal line at the end of the first measure. The piano part includes a triplet of eighth notes in the right hand.

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

primo tempo

The third system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The piano accompaniment continues with chords and single notes. A fermata is placed over the vocal line at the end of the first measure. The piano part includes a triplet of eighth notes in the right hand. The tempo marking *primo tempo* appears at the end of the system.

13232 † A shade faster (♩ = 63) but keep a very measured effect; the quarters to have an equal value exactly.

ff

Thine are the orbs of light and shade;

Thou mad-est life in man and brute; Thou mad-est Death; and

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

primo tempo.

un poco meno forte ma sempre con grandezza.

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

man, he knows not why, _____ He

4 con contrizione.

thinks he was not made to die:

4 No faster this time.

And thou hast made him; thou art just.

cresc.

Thou hast made

ff

sempre cresc. e accel.

ff

accel e sempre cresc.

him; Thou art just.

fff

f

fff

f

più accel, quasi il doppio e cresc.

+)
 (+) *più accel, quasi il doppio e cresc.*
 (♩ = 112.)

13232 ⁴ Nearly double time now till almost the end.

mf ma con espressione profonda.

Thou art just.

ff mf p poco accel.

(come campana.)
f p f p f p
rall. solenne
L. II

f p f p
dim. rall. pp ppp pppp
3

† Like a knell.
13282

The work may end here.

Epilogue.

(May be omitted.)

(♩ = 58.)
Dolcissimo, come in meditazione, sempre p

Sempre p

R. H.

Con due Ped.

R. H.

L. H. senza cresc.

vallò

A musical score for piano accompaniment. It consists of three systems of music. The first system shows a treble clef staff with a melodic line and a bass clef staff with chords. The second system is marked "L.H." and features a treble clef staff with a melodic line and a bass clef staff with chords. The third system continues the melodic and harmonic development. The key signature has one flat (B-flat), and the time signature is 4/4.

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

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

A musical score for piano accompaniment. It consists of two systems of music. The first system shows a treble clef staff with a melodic line and a bass clef staff with chords. The second system is marked "L.H." and features a treble clef staff with a melodic line and a bass clef staff with chords. The key signature has one flat (B-flat), and the time signature is 4/4. The dynamic marking is *pp*.

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

A musical score for piano accompaniment. It consists of two systems of music. The first system shows a treble clef staff with a melodic line and a bass clef staff with chords. The second system is marked "L.H." and features a treble clef staff with a melodic line and a bass clef staff with chords. The key signature has one flat (B-flat), and the time signature is 4/4. The dynamic marking is *p*. The word *colla voce.* is written below the bass staff.

(SPOKEN:) Yet Hope had nev - er lost her

dolcissimo rall.

L.H.

youth; Shedid but look thro' dimmer eyes;

L.H.

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

L.H.

accel.

felt so fix'd in truth.

piu accel. e cresc.

rall. e dim. dolce primo tempo

rall. e dim.

L.H.

sempre dim.

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

L.H.

R.H. PPP

L.H.

PP

PPPP

PPPP