

POEMS AND SONGS

BY

ALFRED TENNYSON

MUSIC BY

EDWARD LEAR

ARRANGED BY

DR. J. RIMBAULT



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HARVARD UNIVERSITY

Edward Lear

London. 1871

POEMS AND SONGS,

BY

Alfred Tennyson,

SET TO MUSIC, AND INSCRIBED TO

Mrs Alfred Tennyson,

By

EDWARD LEAR.

N^o. 1,

EDWARD GRAY.

Ent. Sta. Hall.

Price 2s.

L O N D O N.

Published for the Composer by
CRAMER, BEALE & C^o
201, Regent Street. & 67, Conduit Street.

*2009-1318

DRS: partial

EDWARD GRAY.

ANDANTE.

mf *p* *rall:*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady accompaniment. The tempo is marked *ANDANTE*. Dynamics include *mf* (mezzo-forte) and *p* (piano), with a *rall:* (rallentando) marking at the end.

Sweet Emma Moreland of yon...der town Met me walking on

p

The first system of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are "Sweet Emma Moreland of yon...der town Met me walking on". The piano part begins with a *p* (piano) dynamic.

yon.... der way. "And have you lost your heart?" she said;

cres:

The second system continues the song with the lyrics "yon.... der way. 'And have you lost your heart?' she said;". The piano accompaniment includes a *cres:* (crescendo) marking.

"And are you married yet, Ed...ward Gray?" Sweet Emma Moreland

The third system concludes the song with the lyrics "'And are you married yet, Ed...ward Gray?' Sweet Emma Moreland". The piano accompaniment features a long, sustained chord at the end of the system.

spoke to me: Bit..ter....ly weeping I turnd a...way:

" Sweet Emma More...land, love no more Can touch the heart of

Ed.....ward Gray. "El...len A....dair she

p colla voce. *mf* *p*

lov'd me well, A...gainst her father's and mo...ther's will: To

day I sat for an hour and wept, By El...len's

cres:

grave, on the win...dy hill. "Shy she was, and

I thought her cold; Thought her proud, and fled o...ver the

sea; Fill'd I was with fol...ly and spite, When

El...len A.....dair was dy....ing for me. When El...len A...

dair..... was dy.....ing for me.

rall: espress:

f *p* *colla voce.* *mf* *calando,*

“Cruel, cruel the words I said!
Cruelly came they back to day:
You're too slight and fickle, I said,
'To trouble the heart of Edward Gray?

“There I put my face in the grass —
Whisper'd, Listen to my despair:
I repent me of all I did:
Speak a little, Ellen Adair!”

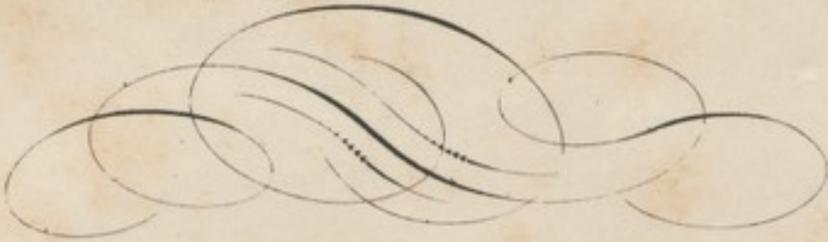
“Then I took a pencil, and wrote
On the mossy stone, as I lay,
Here lies the body of Ellen Adair;
And here the heart of Edward Gray!”

“Love may come, and love may go,
And fly, like a bird, from tree to tree:
But I will love no more, no more,
Till Ellen Adair come back to me.

“Bitterly wept I over the stone:
Bitterly weeping I turn'd away:
There lies the body of Ellen Adair!
And there the heart of Edward Gray!”

Edward Lear. Savre no.

1841



POEMS AND SONGS,

By

ALFRED TENNYSON,

Set to Music, and Inscribed to

M^{rs} Alfred Tennyson,

BY

EDWARD LEAR.

No. 2.

A FAREWELL.

Ent. Sta. Hall.

Price 2^s /

LONDON,

Published for the Composer by

CRAMER, BEALE & C^o

20, Regent Street. & 67, Conduit Street.

A FAREWELL.

ALLEGRETTO

8^{va}

pp *p* *f*

The piano introduction consists of two staves. The right hand features a melodic line with a trill-like figure and a dynamic marking of *pp* (pianissimo). The left hand provides a harmonic accompaniment with a dynamic marking of *p* (piano). The tempo is marked *ALLEGRETTO*. An *8^{va}* (octave up) marking is placed above the first few notes of the right hand.

Flow down, cold ri...vulet, to the sea, thy tri bute wave de...

p

The first system of the vocal setting shows the vocal line and piano accompaniment. The vocal line begins with the lyrics "Flow down, cold rivulet, to the sea, thy tribute wave de...". The piano accompaniment continues with a dynamic marking of *p* (piano).

li...ver: No more by thee my steps shall be, for

pp

The second system continues the vocal setting. The vocal line begins with the lyrics "li...ver: No more by thee my steps shall be, for". The piano accompaniment features a dynamic marking of *pp* (pianissimo).

e...ver and for e...ver. Flow, softly flow, by

The third system concludes the vocal setting. The vocal line begins with the lyrics "e...ver and for e...ver. Flow, softly flow, by". The piano accompaniment continues with a dynamic marking of *pp* (pianissimo).

lawn and lea, A ri...ver let them a ri...ver:

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major) and a piano accompaniment in grand staff. The piano part consists of a flowing sixteenth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. A *pp* dynamic marking is present in the piano part.

No where by thee my steps shall be, for e...ver and for

The second system continues the vocal line and piano accompaniment. The piano part maintains the sixteenth-note accompaniment. A *mf* dynamic marking is present in the piano part.

e...ver. No where by thee my steps shall be, for

The third system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking and a *cres:* (crescendo) marking.

e...ver and for e...ver. gva

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a *rall:* (rallentando) marking, a *colla voce.* marking, and dynamic markings of *p*, *pp*, *p*, and *f*.

But here will sigh thine al...der tree. and

here thine as.....pen shi ver; And here by thee will

hum the bee, for e.....ver and for e.....ver. A

thou.....sand suns will stream on thee, a thou....sand moons will

6989

qui ver; But not by thee my steps shall be,

for e...ver and for e....ver. But not by thee my

steps shall be, for e.....ver and for e.....ver. 8^{va}

8^{va}

6989

Edward Lear, 1871
Sanremo

POEMS AND SONGS,

BY

ALFRED TENNYSON,

Set to Music, and Inscribed to

Mrs Alfred Tennyson,

By

EDWARD LEAR.

N^o. 3,

“TEARS, IDLE TEARS”

Ent. Sta. Hall.

Price 2^s / 6

L O N D O N,

Published for the Composer, by

CRAMER, BEALE & C^o

201, Regent Street. & 67, Conduit Street.

TEARS, IDLE TEARS.

LARGHETTO.

VOICE

PIANO FORTE.

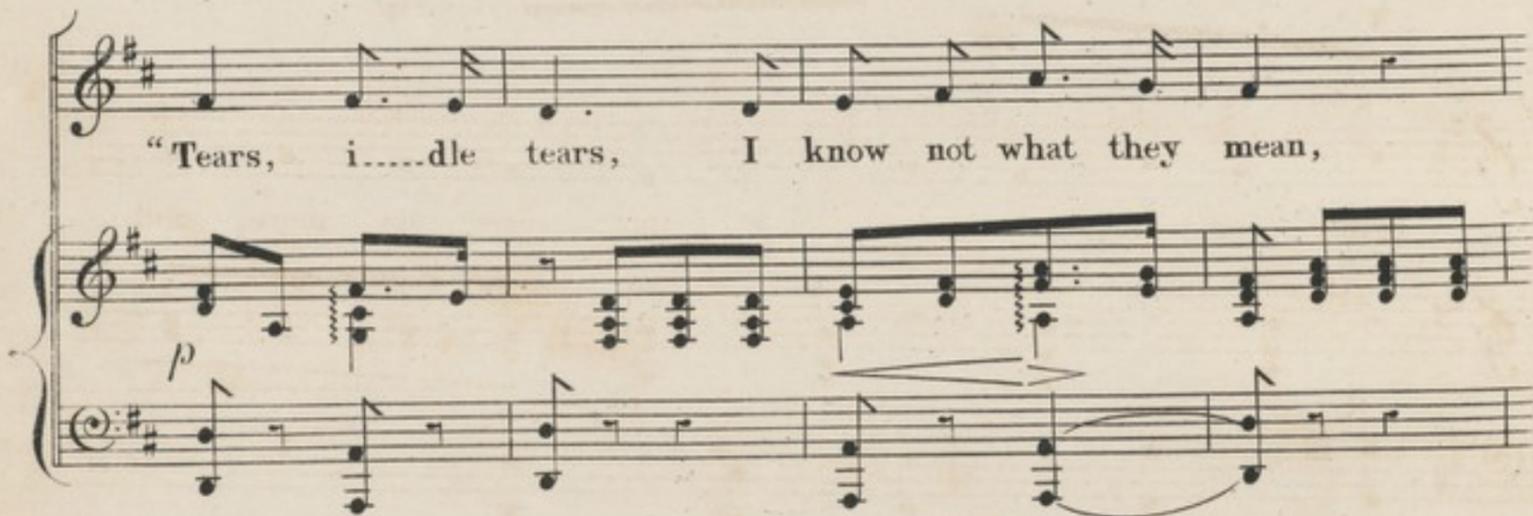
p *espress:*

rall:

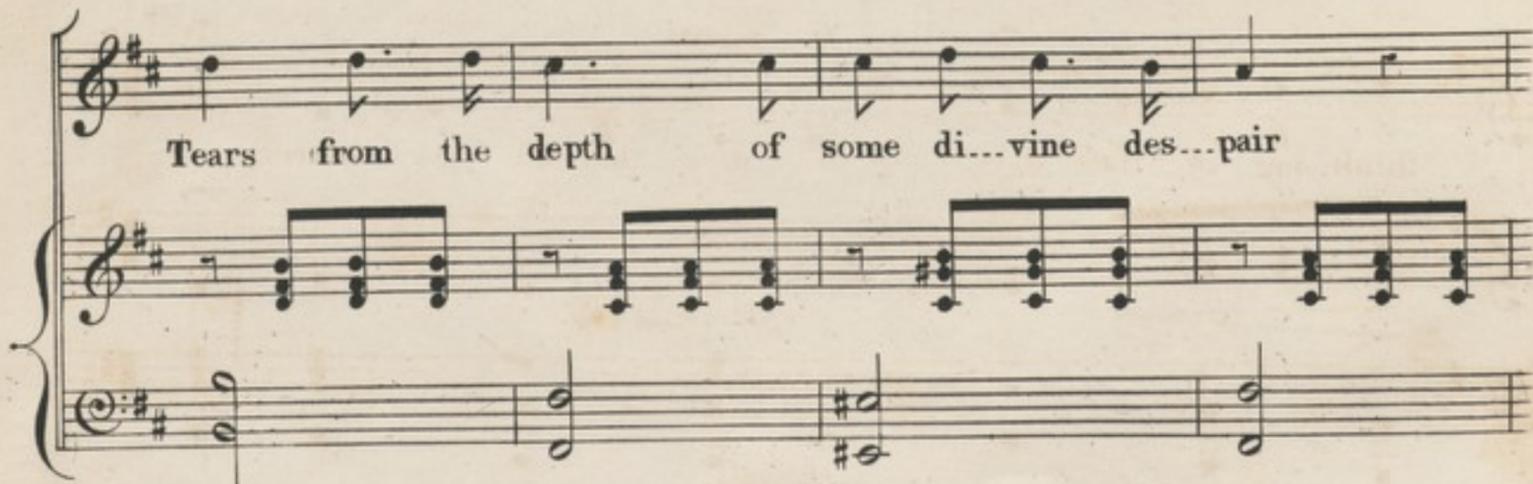


"Tears, i.....dle tears, I know not what they mean,

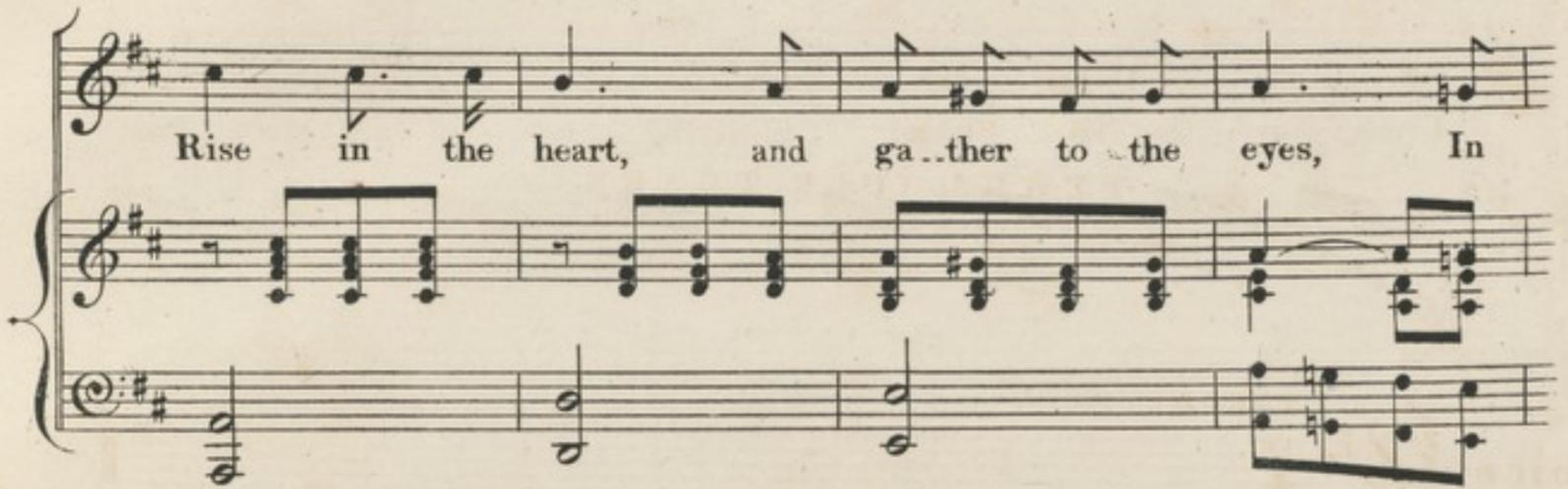
p



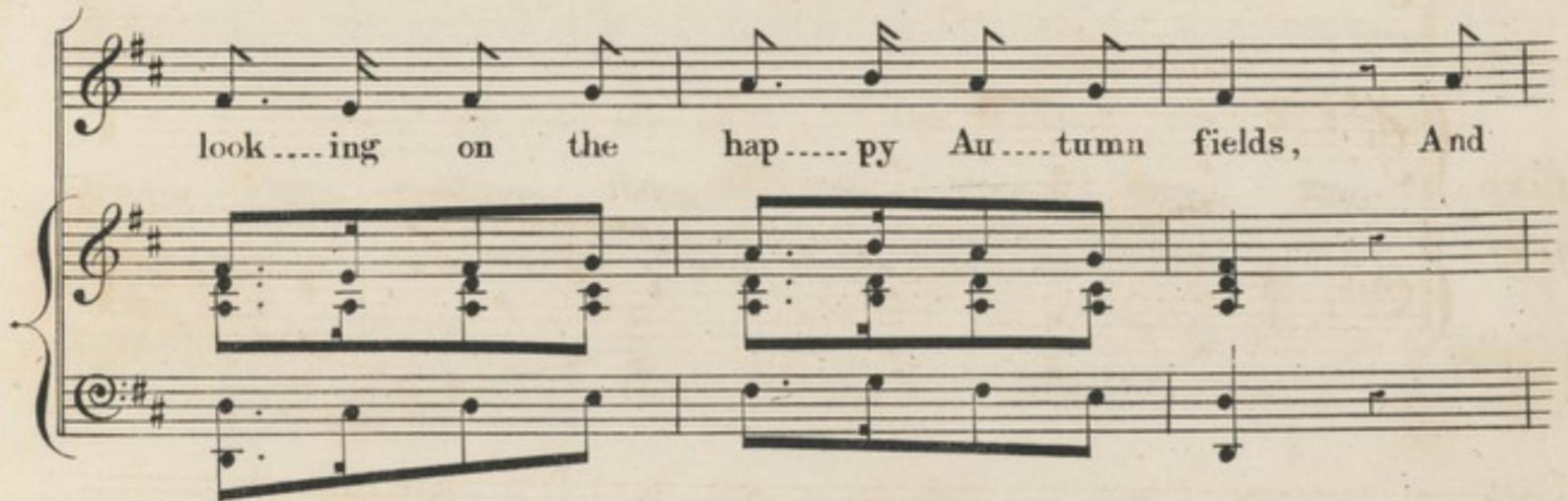
Tears from the depth of some di...vine des...pair



Rise in the heart, and gather to the eyes, In



look...ing on the hap...py Au...tumn fields, And

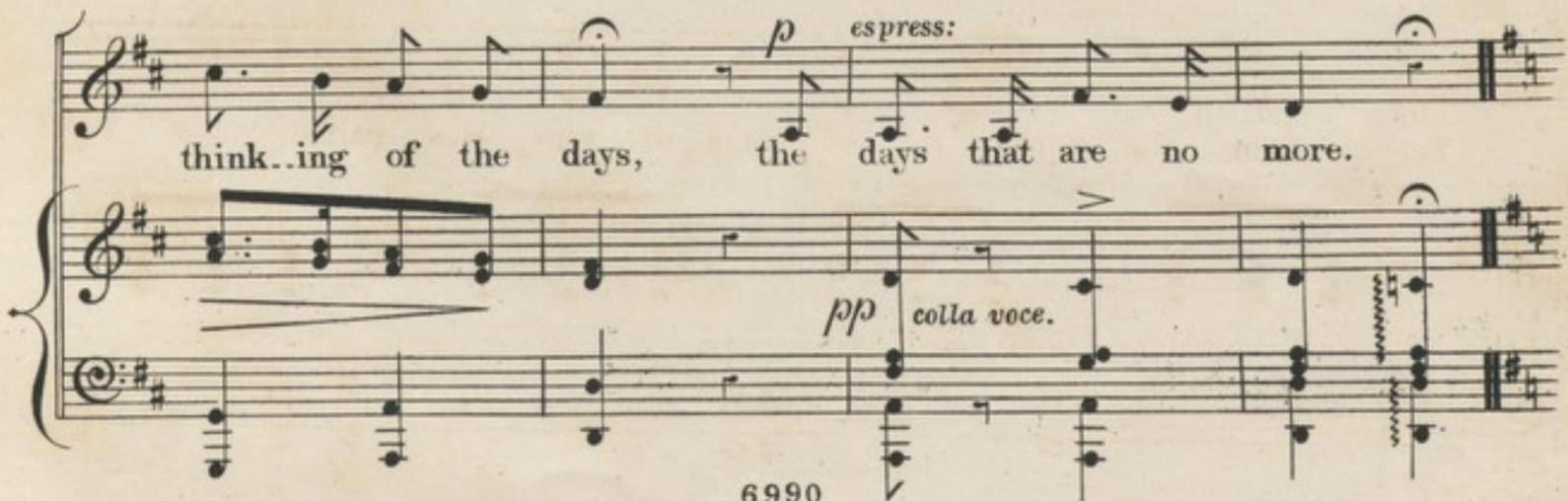


think...ing of the days that are no more, and



think...ing of the days, *p* *espress:* the days that are no more.

pp *colla voce.*



Allegretto.

Fresh as the first beam glittering on a sail, That

brings our friends up from the un...der.... world,

Sad as the last which red...dens o...ver one That

sinks with all we love, with all we love below the verge; So

colla voce.

sad, so fresh, the days that are no more, So

sad, so fresh, the days that are no more.

“Ah, sad and strange as in dark summer dawns
 The earliest pipe of half-awaken'd birds
 To dying ears, when unto dying eyes
 The casement slowly grows a glimmering square;
 So sad, so strange, the days that are no more.

“Dear as remember'd kisses after death,
 And sweet as those by hopeless fancy feign'd
 On lips that are for others; deep as love,
 Deep as first love, and wild with all-regret;
 O Death in Life, the days that are no more.”

Edward Lear. 1871

Sanremo

POEMS AND SONGS,

BY

Alfred Tennyson,

SET TO MUSIC, AND INSCRIBED TO

M^{rs} Alfred Tennyson,

By

EDWARD LEAR.

N^o 4.

"SWEET AND LOW, SWEET AND LOW."

Ent. Sta. Hall.

Price 2/-

LONDON.

Published for the Composer by

CRAMER, BEALE & C^o

201, Regent Street, & 67, Conduit Street.

SWEET AND LOW, SWEET AND LOW.

SLOW.

p

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked 'SLOW.' and 'p' (piano). It features a series of chords and melodic fragments in both hands, with some notes beamed together.

Sweet and low, sweet and low, Wind of the west..ern sea,

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "Sweet and low, sweet and low, Wind of the west..ern sea,". The piano part continues with chords and some melodic movement.

Low, low, breathe and blow, Wind of the west...ern sea!

The third system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "Low, low, breathe and blow, Wind of the west...ern sea!". The piano part continues with chords and some melodic movement.

wind of the west_ern sea! O...ver the roll...ing wa_ters go,

The fourth system contains the third line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "wind of the west_ern sea! O...ver the roll...ing wa_ters go,". The piano part continues with chords and some melodic movement. The dynamic marking 'mf' (mezzo-forte) appears in the piano part.

p
Come from the dy...ing moon, and blow, Blow him a gain to me;

pp
blow him a gain to me; While my lit..tle one, while my pretty one,

ad lib:
sleeps..... While my lit..tle one, while my pretty one,

pp *colla voce.*

sleeps

rall: e diminuendo:

cl/cl

Sleep and rest, sleep and rest, Father will come to thee soon;

Rest, rest, on Mother's breast, Father will come to thee soon,

Father will come to thee soon; Father will come to his

babe in the nest, Silver sails all out of the west

p Un-der the sil...ver moon, *pp* under the sil....ver moon;

Sleep, my lit...tle one, sleep, my pret.ty one, sleep.....

ad lib: Sleep, my lit...tle one, sleep, my pretty one, sleep.....

colla voce. *pp*

rall: e diminuendo.

Edward Lear. 1871
Sanremo

HOME THEY BROUGHT HER WARRIOR DEAD,

No. 5, of

SONGS AND POEMS,

BY

Alfred Tennyson,

SET TO MUSIC & INSCRIBED TO

MRS ALFRED TENNYSON,

BY

EDWARD LEAR.

Nº 1, EDWARD GRAY (SWEET EMMA MORLAND OF YONDER TOWN)

2, A FAREWELL (FLOW DOWN, COLD RIVULET)

3, TEARS, IDLE TEARS

4, SWEET & LOW, WIND OF THE WESTERN SEA

Nº 5, HOME THEY BROUGHT HER WARRIOR DEAD

6, AS THROUGH THE LAND AT EVE WE WENT

7, COME NOT WHEN I AM DEAD

8, O LET THE SOLID GROUND NOT FAIL

Nº 9, THE TIME DRAWS NEAR (IN MEMORIAM)

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EDWARD LEAR

THE
MUSIC
OF
EDWARD LEAR

BY
EDWARD LEAR

"HOME THEY BROUGHT HER WARRIOR DEAD."

Words by
A. TENNYSON.

Music by
EDWARD LEAR.

SLOW AND WITH GREAT EXPRESSION.

VOICE.

Home they brought her warrior dead:

PIANO - FORTE.

She nor swoon'd, nor ut - ter'd cry, All her mai - dens,

watching, said, 'She must weep or she will die,'

The musical score is written in G major (one sharp) and common time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff with treble and bass clefs. The first system begins with the tempo instruction 'SLOW AND WITH GREAT EXPRESSION.' The lyrics are: 'Home they brought her warrior dead:'. The second system continues the lyrics: 'She nor swoon'd, nor ut - ter'd cry, All her mai - dens,'. The third system concludes the lyrics: 'watching, said, 'She must weep or she will die,''. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line. There are some triplets in the piano part, particularly in the third system.

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'She must weep or she will die! Then they prais'd him,

soft and low, Call'd him wor--thy to be lov'd —,

Tru-est friend and no-blest foe, Yet she nei-ther

spoke nor mov'd, Yet she nei-ther spoke nor mov'd.

Lento.

p *Dim.*

mf accel: Stole a maiden from her place, *rall:* Light-ly to the warrior stept,

mf *accel:* *p* *rall:*

à tempo. Drew the face-cloth from the face, Yet she nei - ther

à tempo. *f* *p*

mov'd nor wept, Yet she nei - ther mov'd nor wept.

f

Rose a nurse of nine - ty years, Set his child up-on her knee—

mf *p*

AGITATO.

Like sum-mer tem-pest came her tears—

LENTO.

'Sweet my child I live for

thee! Sweet my child I

live, I live for thee!

Edward Lear, 1871
Surrems

AS THROUGH THE LAND AT EVE WE WENT,

No. 6, of

SONGS AND POEMS,

BY

Alfred Tennyson,

SET TO MUSIC & INSCRIBED TO

MRS ALFRED TENNYSON,

BY

EDWARD LEAR.

- | | |
|---|--|
| Nº 1, EDWARD GRAY (SWEET EMMA MORLAND OF YONDER TOWN) | Nº 5, HOME THEY BROUGHT HER WARRIOR DEAD |
| 2, A FAREWELL (FLOW DOWN, COLD RIVULET) | 6, AS THROUGH THE LAND AT EVE WE WENT |
| 3, TEARS, IDLE TEARS | 7, COME NOT WHEN I AM DEAD |
| 4, SWEET & LOW, WIND OF THE WESTERN SEA | 8, O LET THE SOLID GROUND NOT FAIL |
| Nº 9, THE TIME DRAWS NEAR (IN MEMORIAM) | |

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201, Regent Street, & 67 Conduit Street

THE UNIVERSITY OF CHICAGO
MUSEUM OF ART AND ARCHITECTURE
ALFRED TENNYSON
POEMS AND SONGS
BY EDWARD LEAR
LONDON: CRAMER, BEALE & CHAPPELL, 1853-1860.

"AS THROUGH THE LAND."

Words by
A. TENNYSON.

Music by
EDWARD LEAR.

ALLEGRETTO.

VOICE.

PIANO-FORTE.

As through the land at

eve we went, And pluck'd the rip-en'd ears,

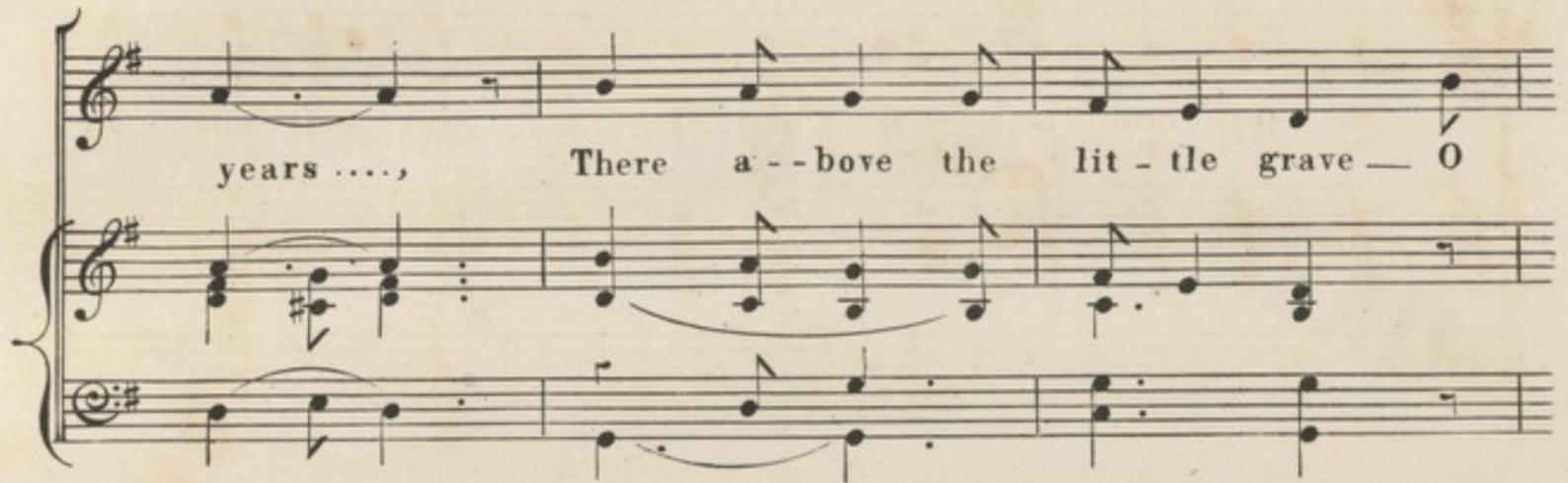
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We fell out, my wife and I, O we fell out I
know not why, And kiss'd a - gain with tears..... And
kiss'd a - - - gain with tears. For
when we came where lies the child We lost in o - - ther

p *mf* *p* *p Dolce.*

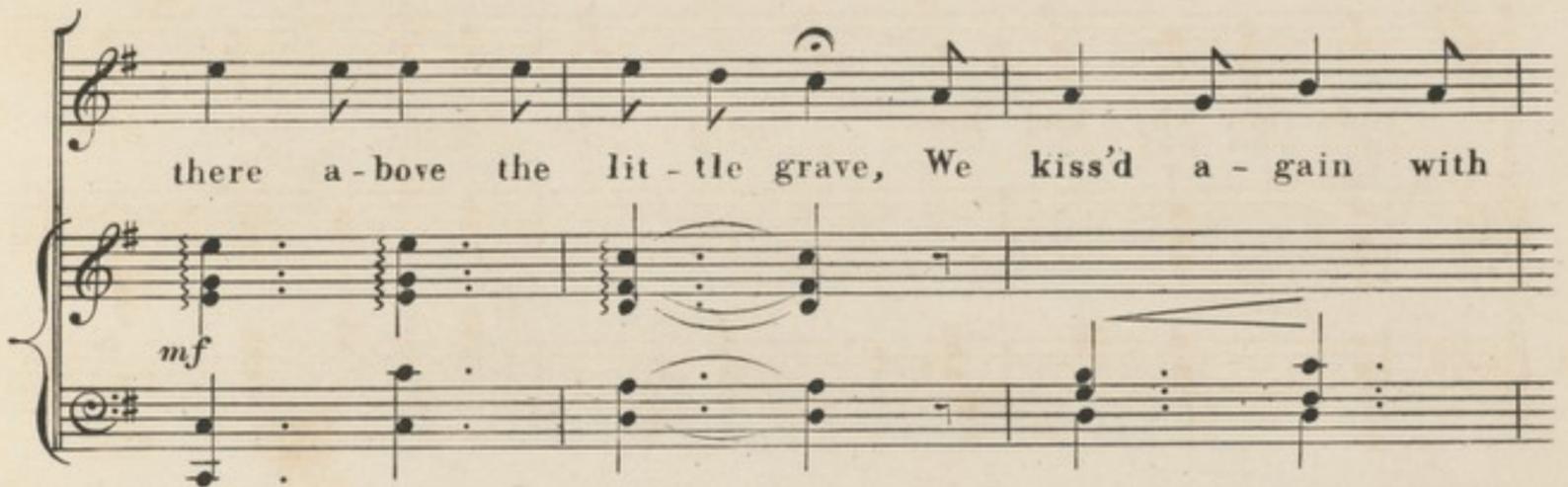
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years, There a - -bove the lit - tle grave — 0



there a -bove the lit - tle grave, We kiss'd a - gain with

mf



tears,, We kiss'd a - -gain with tears.

p



p

ppp rall:



COPIED FROM THE ORIGINAL
BY THE AUTHOR
IN THE YEAR 1853

Edward Lear:

Sauremo 1871

COME NOT, WHEN I AM DEAD,

No. 7, of

SONGS AND POEMS,

BY

Alfred Tennyson,

SET TO MUSIC & INSCRIBED TO

MRS. ALFRED TENNYSON,

BY

EDWARD LEAR.

- | | |
|---|--|
| Nº 1, EDWARD GRAY (SWEET EMMA MORLAND OF YONDER TOWN) | Nº 5, HOME THEY BROUGHT HER WARRIOR DEAD |
| 2, A FAREWELL (FLOW DOWN, COLD RIVULET) | 6, AS THROUGH THE LAND AT EVE WE WENT |
| 3, TEARS, IDLE TEARS | 7, COME NOT WHEN I AM DEAD |
| 4, SWEET & LOW, WIND OF THE WESTERN SEA | 8, O LET THE SOLID GROUND NOT FAIL |
| Nº 9, THE TIME DRAWS NEAR (IN MEMORIAM) | |

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LONDON,
CRAMER, BEALE & CHAPPELL,
201, Regent Street, & 67 Conduit Street

COME NOT WHEN I AM DEAD

SOME DAY I SHALL

RETURN TO YOU

AND I SHALL

BE WITH YOU

AND I SHALL

BE WITH YOU

AND I SHALL

BE WITH YOU

"COME NOT WHEN I AM DEAD."

Words by
A. TENNYSON.

Music by
EDWARD LEAR.

ANDANTE ESPRESSIVO.

VOICE

PIANO FORTE

p *rall:* *pp* *p*

Come not, when I am

dead, To drop thy fool-ish tears up - - on my grave, To

Cres. *f* *rall:*

à tempo.

trample round my fal - - len head, And vex th'un-happy

à tempo. *Cres.*

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'ANDANTE ESPRESSIVO'. The piano part begins with a piano (*p*) dynamic, followed by a *rall:* (rallentando) section with a *pp* (pianissimo) dynamic, and then returns to *p*. The piano part features intricate arpeggiated figures and chordal textures. The voice part has a melodic line with some grace notes. The lyrics are: 'Come not, when I am dead, To drop thy fool-ish tears up - - on my grave, To trample round my fal - - len head, And vex th'un-happy'. The piano part includes markings for *Cres.* (crescendo), *f* (forte), and *rall:*. The tempo changes to *à tempo.* for the final section.

dust thou wouldst not save. There let the

wind sweep and the plo-ver cry,

and the plo-ver cry, But

Più Lento.
 thou, go by, go by.

Child, if it were thine er-ror or thy crime I care no longer,

p *Cres.*

being all un-blest: Wed whom thou wilt, but

rall: *à tempo.* *p* *3*

I am sick of Time, And I de-sire to

Dim. *Dim.*

rest. Pass on, weak heart, and

p

leave me where I lie, and leave me where I

p *f* *gva*

lie: Go by,

gva *f*

Più Lento.
go by, go by.

pp *coll voce.*

pp *rall: e dim:*

*Edward Lear 1891
Lawrence*

O LET THE SOLID GROUND NOT FAIL,

No. 8, of

SONGS AND POEMS,

BY

Alfred Tennyson,

SET TO MUSIC & INSCRIBED TO

MRS ALFRED TENNYSON,

BY

EDWARD LEAR.

- | | |
|---|--|
| Nº 1, EDWARD GRAY (SWEET EMMA MORLAND OF YONDER TOWN) | Nº 5, HOME THEY BROUGHT HER WARRIOR DEAD |
| 2, A FAREWELL (FLOW DOWN, COLD RIVULET) | 6, AS THROUGH THE LAND AT EVE WE WENT |
| 3, TEARS, IDLE TEARS | 7, COME NOT WHEN I AM DEAD |
| 4, SWEET & LOW, WIND OF THE WESTERN SEA | 8, O LET THE SOLID GROUND NOT FAIL |
| Nº 9, THE TIME DRAWS NEAR (IN MEMORIAM) | |

Ent. Sta. Hall.

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201, Regent Street, & 67 Conduit Street

"O LET THE SOLID GROUND."

Words by
A. TENNYSON.

Music by
EDWARD LEAR.

MAESTOSO

VOICE.

PIANO-FORTE.

f

O let the so - lid ground Not fail beneath my

mf

feet Be - fore my life has found What

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some have found so sweet; O let the so - lid

ground Not fail beneath my feet Be - -

fore my life has found What some have found so

sweet; Then let come what come may, What

mat-ter if I go mad, I shall have had my

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "mat-ter if I go mad, I shall have had my". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

day, I shall have had my

The second system continues the vocal line with the lyrics "day, I shall have had my". The piano accompaniment features a dynamic marking of *f* (forte) and includes a complex, flowing melodic line in the right hand.

day.

The third system shows the vocal line ending with "day." and a full rest. The piano accompaniment continues with a dynamic marking of *mf* and includes a section marked *marcato.* (marcato) with a dynamic marking of *f* (forte).

Let the sweet heav'ns en - - - dure Not

The fourth system begins with the vocal line lyrics "Let the sweet heav'ns en - - - dure Not". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

close and darken a -- bove me Be -- fore I am quite quite

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter note on G4, followed by a quarter note on A4, and then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is placed above the piano part.

sure That there is none to love me;

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note on G4, then a quarter note on A4, and a quarter note on B4. The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

Let the sweet heav'ns en - dure Not close and darken a-bove me Be -

The third system shows the vocal line starting with a quarter note on G4, followed by a quarter note on A4, and then a series of eighth notes. The piano accompaniment has dynamic markings of *mf* in the right hand and *p* in the left hand.

fore I am quite quite sure That there is none to

The fourth system concludes the vocal line with a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4. The piano accompaniment continues with chords and a bass line.

love me, Then let come what come may To a life that has been so

f marcato. *p*

sad, I shall have had my day,

mf

I shall have had my day.

mf

ff

Edward Lear.

Sanremo. 1871

THE TIME DRAWS NEAR,
(In Memoriam)

N^o 9, of

SONGS AND POEMS,

BY

Alfred Tennyson,

SET TO MUSIC & INSCRIBED TO

M^{RS} ALFRED TENNYSON,

BY

EDWARD LEAR.

- | | |
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| 2, A FAREWELL (FLOW DOWN, COLD RIVULET) | 6, AS THROUGH THE LAND AT EVE WE WENT |
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- N^o 9, THE TIME DRAWS NEAR (IN MEMORIAM)

Ent. Sta. Hall.

Price 2^s/-

LONDON,
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THE TIME FOR US

DO NOT

LET US

BE

FORGOTTEN

AND

DISMEMBERED

AND

DISMEMBERED

THE TIME DRAWS NEAR THE BIRTH OF CHRIST.

Words from
"IN MEMORIAM."

Music by
EDWARD LEAR.

ANDANTE MODERATO.

VOICE.

PIANO-FORTE.

ten: *rall: e dim:* *p*

The
time draws near the birth of Christ, The
moon is hid, the night is still,
A sin-gle church be - - - low the hill Is

Harvard University - Houghton Library / Lear, Edward, 1812-1888. Poems and songs by Alfred Tennyson / set to music, and inscribed to Mrs. Alfred Tennyson by Edward Lear. London: Cramer, Beale & Chappell, 1853-1860. Typ 805L.53. Houghton Library, Harvard University, Cambridge, Mass.

peal - ing, fold - - - ed in the mist

rall:

rall: *a tempo.*

A

Cres. *f Ped:*

sin - - gle peal of bells be - low, That

p

wa - - kens at this hour of rest

A single mur - - mur in the breast, That
 these are not the bells I know.
 Like
 stran - gers' voi - - ces here they sound, In

rall:
rall: *a tempo.*
Cres. *f Ped:*
mf *f* *mf* *f*

lands where not one mem - - ry strays,

Nor landmark breathes of o - - - ther days,

But all is new un - - hal - - - low'd ground.

rall:

f colla voce.

Ped:

Cres.

ff

fff

Ped:

Edward Lear. Sawrens.
1871

TURN, FORTUNE, TURN THY WHEEL,
No. 10, of

SONGS AND POEMS,

BY

Alfred Tennyson,

SET TO MUSIC & INSCRIBED TO

MRS. ALFRED TENNYSON,

BY

EDWARD LEAR.

- | | |
|---|--|
| Nº 1, EDWARD GRAY (SWEET EMMA MORLAND OF YONDER TOWN) | Nº 5, HOME THEY BROUGHT HER WARRIOR DEAD |
| 2, A FAREWELL (FLOW DOWN, COLD RIVULET) | 6, AS THROUGH THE LAND AT EVE WE WENT |
| 3, TEARS, IDLE TEARS | 7, COME NOT WHEN I AM DEAD |
| 4, SWEET & LOW, WIND OF THE WESTERN SEA | 8, O LET THE SOLID GROUND NOT FAIL |
| Nº 9, THE TIME DRAWS NEAR (IN MEMORIAM) | |

Ent. Sta. Hall.

Price 2^s/₆

LONDON,
CRAMER, BEALE & CHAPPELL,
20, Regent Street, & 67 Conduit Street

TURN FORTUNE TURN THY WHEEL.

WRITTEN BY
ALFRED TENNISON Esq

MUSIC BY
EDWARD LEAR.

ALLEGRO.

VOICE.

PIANO

FORTE.

Rall:

Turn Fortune turn thy wheel and

lower the proud, Turn thy wild wheel through sunshine storm and cloud;

Thy wheel and thee we nei...ther love nor

hate, Thy wheel and thee we nei...ther love nor

hate thy wheel and thee we nei...ther love nor

hate thy wheel and thee we nei...ther love nor

Rall:

Colla voce.

hate

p a Tempo. *Cres* *Dim.*

Rall: Turn, For.tune, turn thy wheel with

p

smile or frown; With that wild wheel we go not up or down;

Our hoard is little.... but our hearts are great

our hoard is lit.tle but our hearts are great

our hoard is lit.tle,.... but our hearts are great,....

our hoard is lit.tle,.... but our hearts are great.

Rall:

Colla voce. *p a Tempo.*

Rall:

Cres *Dim.*

Smile and we smile, the lords of ma...ny lands, Frown and we

smile, the lords of our own hands; For man is man and

mas.ter of his fate for man is man and mas.ter of his

fate, for man is man and mas.ter of his fate

Rall:

for man is man and mas-ter of his fate

Colla voce. *p a Tempo.*

Rall:

Cres *Dim.*

Turn, turn thy wheel a..bove the star-ing crowd, Thy wheel and

p

thou are shadows in the cloud Thy wheel and thee we

nei.ther love nor hate thy wheel and thee.... we nei.ther love nor

hate thy wheel and thee we neither love nor hate

thy wheel and thee.... we nei.ther love nor hate .

ad lib.

Colla voce. *p a Tempo.*

Rall.

Cres *Dim.*

Harvard University - Houghton Library / Lear, Edward, 1812-1888. Poems and songs by Alfred Tennyson / set to music, and inscribed to Mrs. Alfred Tennyson by Edward Lear. London : Cramer, Beale & Chappell, 1853-1860. Typ 805L.53. Houghton Library, Harvard University, Cambridge, Mass.

Edward Lear
Sanremo 1891

THE SONG OF LOVE & DEATH,

No. II, of

SONGS AND POEMS,

BY

Alfred Tennyson,

SET TO MUSIC & INSCRIBED TO

MRS. ALFRED TENNYSON,

BY

EDWARD LEAR.

Nº 1, EDWARD GRAY (SWEET EMMA MORLAND OF YONDER TOWN)

2, A FAREWELL (FLOW DOWN, COLD RIVULET)

3, TEARS, IDLE TEARS

4, SWEET & LOW, WIND OF THE WESTERN SEA

Nº 5, HOME THEY BROUGHT HER WARRIOR DEAD

6, AS THROUGH THE LAND AT EVE WE WENT

7, COME NOT WHEN I AM DEAD

8, O LET THE SOLID GROUND NOT FAIL

Nº 9, THE TIME DRAWS NEAR (IN MEMORIAM)

Ent. Stu. Hall.

Price 2s/-

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CRAMER, BEALE & CHAPPELL,

201, Regent Street, & 67 Conduit Street

THE SONG OF LOVE AND DEATH.

WRITTEN BY
ALFRED TENNISON Esq:

MUSIC BY
EDWARD LEAR.

LARGHETTO.

VOICE.

PIANO

FORTE.

The first system of the musical score. It features a voice line on a single staff and a piano/forte accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'LARGHETTO'. The piano part begins with a *pp* (pianissimo) dynamic and includes a *Rall:* (rallentando) marking. The voice line contains several rests.

Sweet is true love tho' giv'n in vain, in vain;..... And

The second system of the musical score. The voice line contains the lyrics 'Sweet is true love tho' giv'n in vain, in vain;..... And'. The piano/forte accompaniment continues with a *p* (piano) dynamic.

sweet is Death who puts an end to pain..... I

The third system of the musical score. The voice line contains the lyrics 'sweet is Death who puts an end to pain..... I'. The piano/forte accompaniment continues with a *p* (piano) dynamic.

know not which is sweeter, No, not

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics "know not which is sweeter, No, not" are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a steady bass line.

I,..... I know not which is sweeter.

The second system continues the vocal line with the lyrics "I,..... I know not which is sweeter." The piano accompaniment provides harmonic support with chords and a consistent bass line.

No, not I.....

The third system shows the vocal line with the lyrics "No, not I.....". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) towards the end of the system.

Love art thou sweet? then bit...ter death must be..... Love

The fourth system concludes the page with the lyrics "Love art thou sweet? then bit...ter death must be..... Love". The piano accompaniment features a more active bass line in the final measures.

thou art bit...ter sweet is death to me O

Love, if death be sweeter, let me

die, O Love if death be sweeter,

Dim.
let me die
Colla voce. *pp*

Sweet love, that seems not made to fade a.....way,..... Sweet death, that

p

seems to make us loveless clay..... I know not what is sweeter

p

No, not I,..... I know not what is sweeter

No, not I.....

pp

I fain would fol..low love If that could be I

mf

needs must fol...low death who calls, who calls for me

Agitato.
Call and I follow, I follow, I follow, I

p *Cres*

fol..low Let me die

ff *fff*
Ped.

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately ten staves of music, each with lyrics written below it. The handwriting is in dark ink and is somewhat faded. The lyrics are written in a cursive script. The musical notation includes notes, rests, and bar lines. The page is framed by a dark border, likely the book's cover or binding.

Edward Lear. 1871.

Sanremo.

TOO LATE, TOO LATE,
No. 12, of

SONGS AND POEMS,

BY

Alfred Tennyson,

SET TO MUSIC & INSCRIBED TO

MRS ALFRED TENNYSON,

BY

EDWARD LEAR.

- | | |
|---|--|
| Nº 1, EDWARD GRAY (SWEET EMMA MORLAND OF YONDER TOWN) | Nº 5, HOME THEY BROUGHT HER WARRIOR DEAD |
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TOO LATE, TOO LATE.

WRITTEN BY
ALFRED TENNISON Esq.

MUSIC BY
EDWARD LEAR.

VOICE. *ANDANTE.*

PIANO-FORTE.

p *pp* *Rall: e Dim.*

The first system of music features a voice line with a treble clef and a common time signature (C). The tempo is marked 'ANDANTE'. The piano-forte accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part begins with a piano (*p*) dynamic and includes a section marked 'Rall: e Dim.' (Ritardando e Diminuendo) with a piano-piano (*pp*) dynamic.

Late, late, so late! And dark the night and

p *Cres*

The second system continues the vocal line with the lyrics 'Late, late, so late! And dark the night and'. The piano-forte accompaniment continues with a piano (*p*) dynamic and includes a crescendo (*Cres*) marking.

chill! Late, late, so late! but we can en..ter still, but

p *f*

The third system continues the vocal line with the lyrics 'chill! Late, late, so late! but we can en..ter still, but'. The piano-forte accompaniment continues with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking.

we can en.....ter still, but we can

CHORUS * *Slow and Expressive.*

en.....ter still Too late, too late! ye

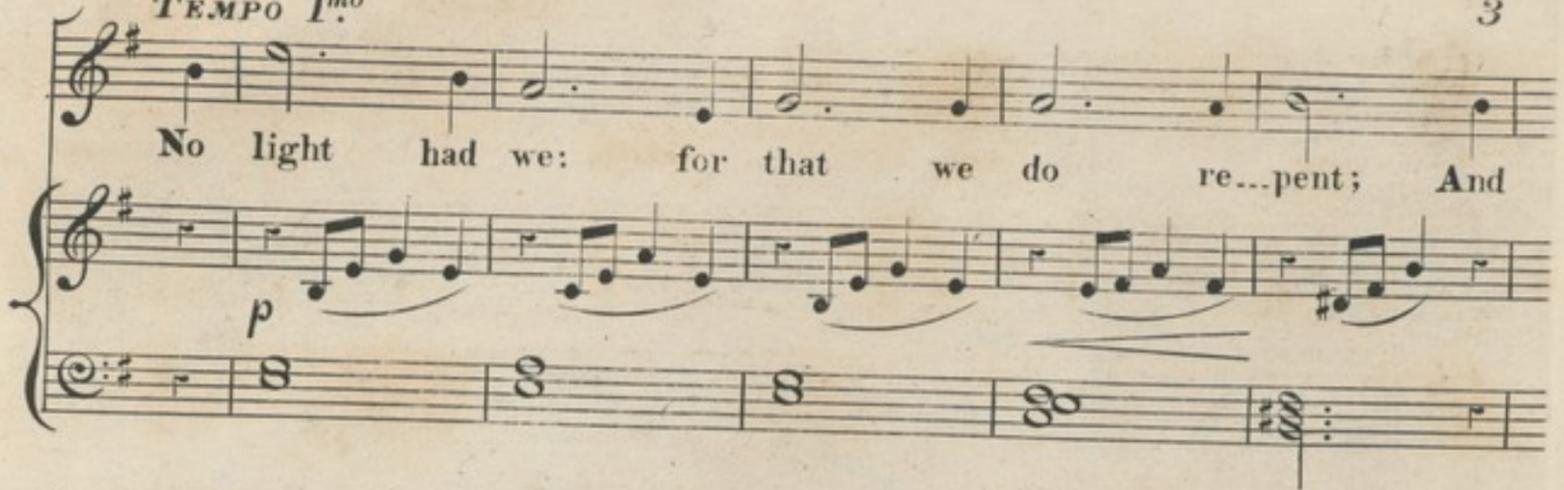
can.....not en...ter now, ye can...not en...ter now, ye

Rall: can.....not en...ter now.

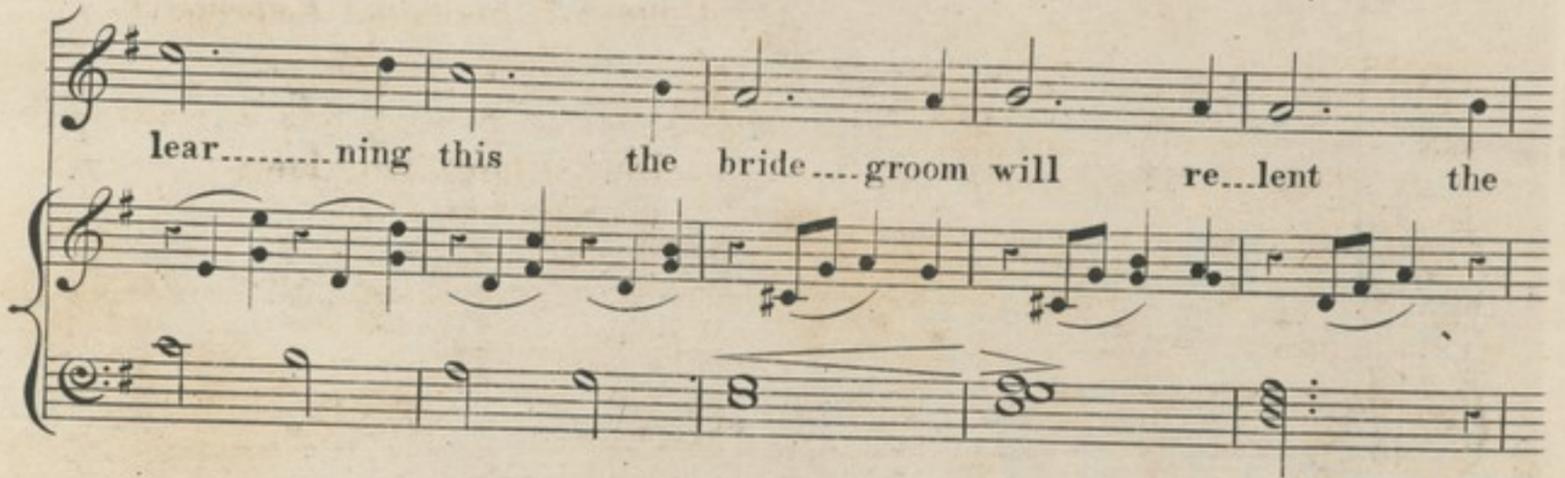
TEMPO 1^{mo}

3

No light had we: for that we do re...pent; And



lear.....ning this the bride....groom will re...lent the

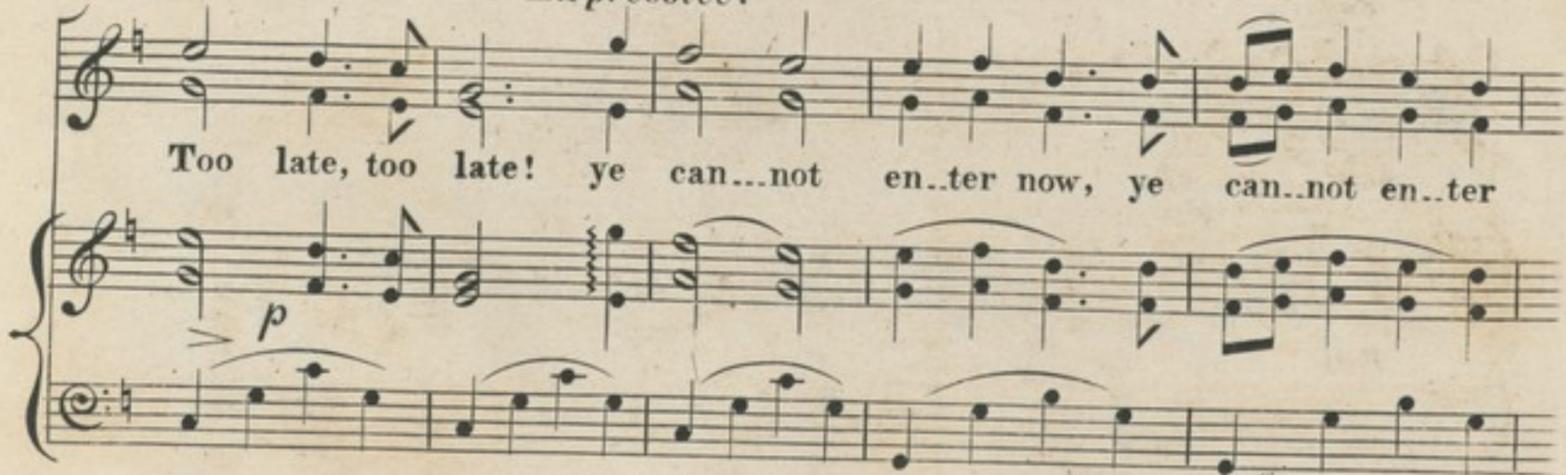


bride...groom will re...lent, the bride..groom will re.....lent.



CHORUS. *Slow and Expressive.*

Too late, too late! ye can...not en..ter now, ye can..not en..ter



A. 1324

Rall:

now, ye can...not en...ter now

Rall: *Cres*

Andante Agitato.

No light so late! and dark and chill the

f *Dim.* *p* *Cres*

night O let us in, that we may find the light! that

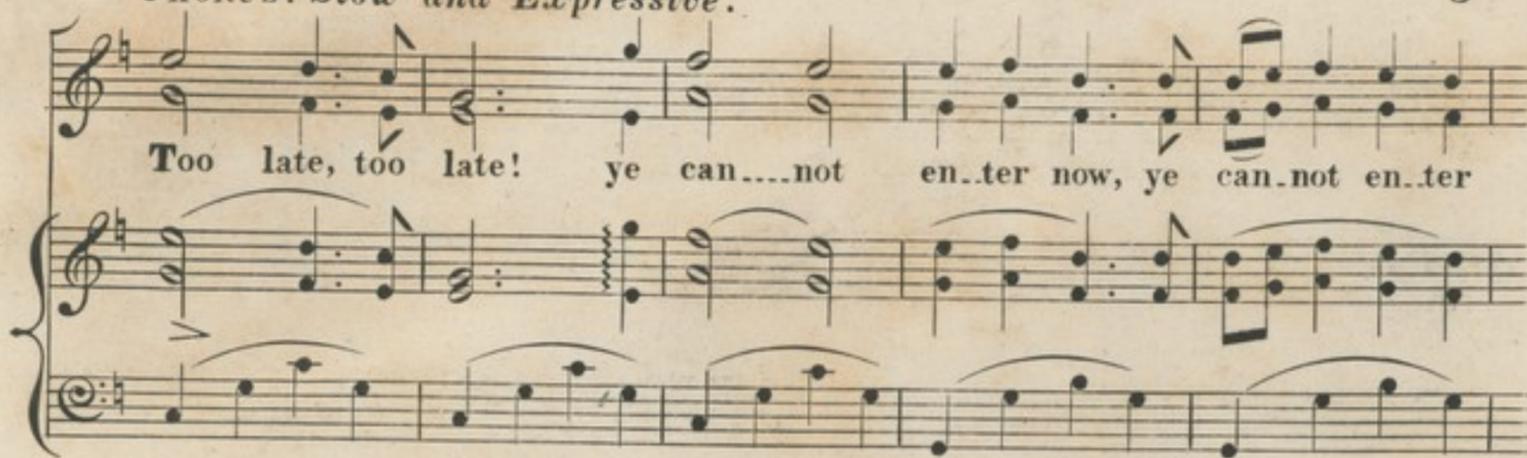
mf

we may find the light, that we may find the light

p

CHORUS. *Slow and Expressive.*

Too late, too late! ye can...not en..ter now, ye can..not en..ter



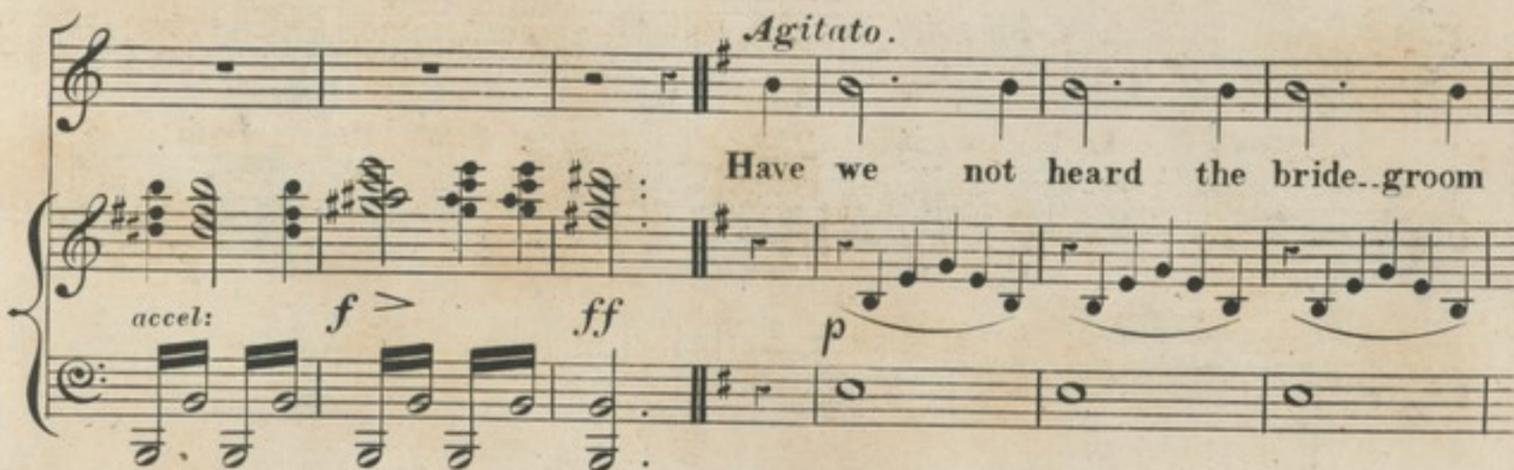
Rall:
now, ye can...not en..ter now.

Rall: *Cres*

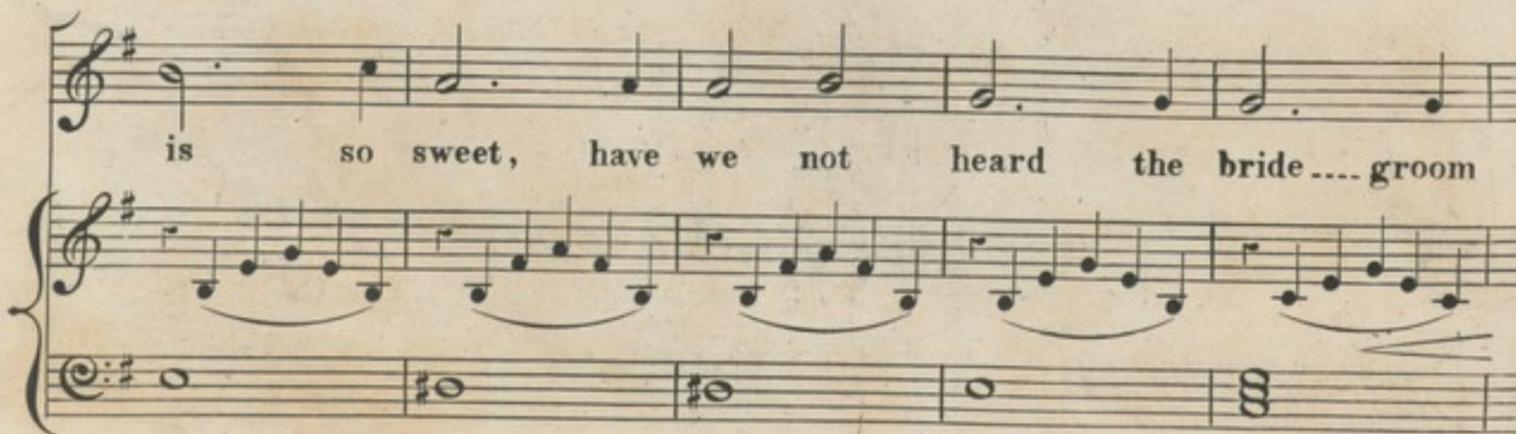


Agitato.
Have we not heard the bride..groom

accel: *f* *ff* *p*



is so sweet, have we not heard the bride....groom



is so sweet O let us in, tho' late to kiss his



feet, O let us in, O let us in,



O let us in to kiss his feet to



kiss his feet.

Cres
accel:
ff



CHORUS. *Slow and Expression.*

Too late, too late! ye can.....not en..ter now, ye

ff

can...not en....ter now, ye can.....not en....ter

Rall:

now ye can.....not en.....ter now, ye

can.....not en.....ter now.

Rall:

Lento.

pp

f Typ 805L.53

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