

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 intervital 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?

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 the musical score. It features a treble and bass staff. The treble staff contains a series of chords, many of which are marked with a '3' indicating a triplet. The bass staff has a steady eighth-note accompaniment. Performance markings include *cresc.* and *ed allargando.* in the middle, and *ff più lento. (broader.)* at the end.

Second system of the musical score. It continues the musical material from the first system, with similar chordal textures and triplet markings in the treble staff.

Third system of the musical score. It begins with the instruction *cambiando di carattere.* followed by *Piuttosto mosso.* and a tempo marking of $(\text{♩} = 80)$. The music features a more rhythmic, accented style. The bass staff has a prominent eighth-note line. Performance markings include *sf saccadé.* and *molto rall.* towards the end of the system.

Fourth system of the musical score. It starts with a tempo change to *un poco lento.* with a marking of $(\text{♩} = 72.)$. The music becomes more spacious. A note is marked *ff*. A bracket indicates a measure reduction: *(An ♩ to equal a ♩ of foregoing measure.)*. The system concludes with *rall. e cresc. molto.* and *7 Più lento.*

(♩ = 40.)

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

mf

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

dim.

cresc.

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

cresc.

sempre cresc.

grave And make them pipes where-on to blow.

f

sempre cresc.

L.H.

più dolce, ma non più lento.

I do but sing — be-cause I

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. 3* *dolce*

ranged; And one is sad; her note is changed, Be-cause her
 brood is stol'n a - way.

pp *rall.* *pp più lento.*
pp *rall.*

L.H. 3

brood is stol'n a - way.

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

I sing to him that rests be -

mf non p. (broad)
ff *mf*

L.H. 3

m. p. e sempre crescendo

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

m. p. e sempre crescendo

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

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

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

sf

fff *acc.* *p rall.*

espressivo.

mf

Un poco mosso. Impetuoso.

O,

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

poco più mosso.

dim.

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

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.)

If Sleep and Death be tru - ly

Andante piuttosto ritenuto.

p

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

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

pp

pp

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

sempre. p *a tempo.*

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

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

poco cresc. *p*

poco cresc. *p*

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.*

p poco a poco

cresc. a tempo.

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

cresc.

L.H.

più cresc. *f*

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

L.H. *più cresc.* *L.H.*

Be all the col - or of the flow -

accel. *sempre*

L.H.

accel. *sempre*

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.*

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 despair.

più cresc.

night, _____ With blasts that blow the pop - lar

più cresc.

white, _____ And lash with storm the streaming

f

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

in that re-verse of doom,

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

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 -

And up thy vault with roar-ing sound_____

ff *più lento e più marcato.*

cato e cresc.

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

Touch thy dull goal of joy - less gray,

ff *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

3

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.>

*come recit.
un poco mosso,
pp*

The mys-tic

sempre dim.

pp

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

come prima. *pp*

gray: — And then I know the

ppp *come Introduzione.* *pp*

+ 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. *ppp poco rall.*

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

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

,pp

poco accel.

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

pp *poco accel.*

a tempo.
cresc.

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

cresc.

sar cadé.
a tempo.

wrought, A gulf that ev - er shuts and

gapes, A hand that points, and

f

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

ff

accel. *p rall.*

thought. Till all at

accel. *rall. p*

And^{te} ritenuto molto espress. (♩=58.)

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

L.H. *p*

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.*

Preludiando, un poco rubato.

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.

con slancio.

L.H.

L.H.

molto e poco a poco accel.

This system contains the first system of a musical score. It features a grand staff with a treble clef and a bass clef. The key signature has two flats. The first measure is marked 'con slancio.' and the second measure is marked 'L.H.'. The third measure is marked 'L.H.' and the fourth measure is marked 'molto e poco a poco accel.'. The music consists of chords and single notes, with some measures containing multiple notes.

L.H.

L.H.

sempre cresc. molto.

This system contains the second system of a musical score. It features a grand staff with a treble clef and a bass clef. The key signature has two flats. The first measure is marked 'L.H.' and the second measure is marked 'L.H.'. The third measure is marked 'sempre cresc. molto.'. The music consists of chords and single notes, with some measures containing multiple notes.

accel.

rall. espress.
al tempo I.

sempre dim.

p

rall.

ppp

This system contains the third system of a musical score. It features a grand staff with a treble clef and a bass clef. The key signature has two flats. The first measure is marked 'accel.'. The second measure is marked 'rall. espress. al tempo I.'. The third measure is marked 'sempre dim.'. The fourth measure is marked 'p'. The fifth measure is marked 'rall.'. The sixth measure is marked 'ppp'. The music consists of chords and single notes, with some measures containing multiple notes.

(Vocalist rise)

(♩ = 132.)

mf

p un poco ritenuto.

mf a tempo.

pp

p più. f

cresc.

pp

pp

cresc.

sempre cresc.

f

Un poco meno mosso.(♩ = 100.) (*rapturous.*)

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

mp

subito mp ♩^+

E - den thro' the bud - ded quicks,

poco cresc.

O tell me where the sen - ses mix,

poco cresc.

♩^+ Very evenly flowing—harplike.

più cresc.

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

più cresc.

accel. *ff*

where the pas - - - - sions

accel. *L.H.*

a tempo.

meet, Whence ra - - - -

a tempo. 8

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

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

colla voce. *p a tempo.*

spir - it in the dark'ning 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.

ff

- sions

meet.

ff

fff

5

7

L.H.

And 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*

pp

Oh!

** 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*

Quasi adagio.(♩ = 54.)

[illegible]

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.

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

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?"

Tempo dal introduzione.

fp *f* *mf*

f *e sempre cresc. e con ampiezza.*

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

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.

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. tenuti.

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

eve - - - - - ning. fan my

espress dolce.

dolce.

brows_____ and blow The fe-ver from my cheek,_____ and

cresc.

cresc.

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 From L.H. R.H.

poco accel.

L.H.

pp R.H. 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.H.*

rall. , *a tempo.* *pp*

A hun - dred spir - its whis -

colla voce. *a tempo.* *pp*

mormorato. *ppp*

- per: "Peace?"

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

rall.

8

Quasi lento; maestoso. (♩ = 72.)

serioso.

Who loves not knowl-edge?

Whoshall rail a-gainst her beau-ty? Let her work pre-

vail;

Più mosso e cresc.
(♩ = 80.)

f sf

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 Pal - las from the

accel. *f secco*

Oppure:

De - mons?

*poco rall.**come prima.*

brain of De - mons?

(♩ = 72.)

*con slancio.**f.
pesante.**sempre più f**rall. e sempre cresc.*

Lento, maestoso assai. (♩ = 58.)

(very broad in effect.)

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

ff **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 convizione.

thinks he was not made to die;

† No faster this time.

And thou hast made him; thou art just.

Thou hast made.

ff cresc. poco accel.

him, Thou art just.

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

✚ Almost double time now till nearly the end.

con espressione profonda.

Thou art just.

mf *p*

ff *mf* *p poco accel.*

(come campana.)

$\text{♩} = 100$

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

poco rall. solenne. *L.H.*

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

+ Like a knell.

18231

(The work may end here)

Epilogue.

(May be omitted.)

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

sempre p

Con Due Ped.

R.H.

R.H.

L.H. senza cresc.

First system of music. The piano part features a complex texture with multiple voices. The left hand (L.H.) is indicated. The music is in G major, with a key signature of one sharp (F#). The tempo and mood are indicated as *(slow and measured) Calmly, as in meditation.*

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

Second system of music. The vocal line is in G major. The piano accompaniment is marked *pp* (pianissimo). The left hand (L.H.) is indicated. The tempo and mood are indicated as *(slow and measured) Calmly, as in meditation.*

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

Third system of music. The vocal line is in G major. The piano accompaniment is marked *p* (piano). The left hand (L.H.) is indicated. The tempo and mood are indicated as *(slow and measured) Calmly, as in meditation.*

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

colla voce.

(These notes indicate rhythm only, not pitch.)

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

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

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.

primo tempo.

colla voce. dim.

p dolce

rall. e dim.

L.H.

sempre dim.

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

L.H.

8

L.H.

R.H.

L.H.

pp

ppp

pppp