

for John Mitchinson

OLD LOVE'S DOMAIN

Opus 29

A CYCLE OF FIVE SONGS

FOR HIGH VOICE AND PIANO

**Words by
THOMAS HARDY**

**Music by
ANDREW DOWNES**

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ANDREW DOWNES: OLD LOVE'S DOMAIN Opus 29 (1983)

Duration 21'

A setting of 5 Thomas Hardy poems for tenor or soprano and piano.

These songs were commissioned by John Mitchinson and first performed on BBC Radio 3 in 1985 with subsequent performances on radio and in the Adrian Boult Hall, Birmingham. At each performance John Mitchinson was accompanied by Michael Pollock.

The songs have since been performed on numerous occasions by Paula Downes: notably at the Candili Singing Course in Greece, accompanied by Verene Rimlinger; in St John's Church, Hagley, accompanied by Anna Downes; in the Chapel of Trinity College, Cambridge, accompanied by Mark Williams; in the Bateman Auditorium of Gonville & Caius College, Cambridge, and in the Master's Lodge of Trinity College, Cambridge, accompanied by Andrew Tortise; in the Fitzwilliam Museum, Cambridge, and in Birmingham Cathedral, accompanied by David Trippett; and on CD recorded in July 2000, accompanied by David Trippett.

The poems lament the death of a loved one. The cycle takes its title from a line in the fourth poem.

The poems are:

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THE TEXTS
by Thomas Hardy ---

1. The Division

Rain on the windows, creaking doors,
With blasts that besom the green,
And I am here, and you are there,
And a hundred miles between!

O were it but the weather, Dear,
O were it but the miles
That summed up all our severance,
There might be room for smiles.

But that thwart thing betwixt us twain,
Which nothing cleaves nor clears,
Is more than distance, Dear, or rain,
And longer than the years!

1893

2. Something Tapped

Something tapped on the pane of my room
When there was never a trace
Of wind or rain, and I saw in the gloom
My weary Beloved's face.

'O I am tired of waiting,' she said,
'Night, morn, noon, afternoon;
So cold it is in my lonely bed,
And I thought you would join me soon!'

I rose and neared the window-glass,
But vanished thence had she:
Only a pallid moth, alas,
Tapped at the pane for me.

August 1913

3. Where the Picnic Was

Where we made the fire
In the Summer time
Of branch and briar
On the hill to the sea,
I slowly climb
Through winter mire,
And scan and trace
The forsaken place
Quite readily.

Now a cold wind blows,
And the grass is gray,
But the spot still shows
As a burnt circle - aye,
And stick-ends, charred,
Still strew the sward
Whereon I stand,
Last relic of the band
Who came that day!

Yes, I am here
Just as last year,
And the sea breathes brine
From its strange straight line
Up hither, the same
As when we four came.
- But two have wandered far
From this grassy rise
Into urban roar
Where no picnics are,
And one has shut her eyes
For evermore

4. At Castle Boterel

As I drive to the junction of lane and highway,
And the drizzle bedrenches the waggonette,
I look behind at the fading byway,
And see on its slope, now glistening wet,
Distinctly yet

Myself and a girlish form benighted
In dry March weather. We climb the road
Beside a chaise. We had just alighted
To ease the sturdy pony's load
When he sighed and slowed.

What we did as we climbed, and what we talked of
Matters not much, nor to what it led, -
Something that life will not be balked of
Without rude reason till hope is dead,
And feeling fled.

It filled but a minute. But was there ever
A time of such quality, since or before,
In that hill's story? To one mind never,
Though it has been climbed, foot-swift, foot-sore,
By thousands more.

Primaeval rocks form the road's steep border,
And much have they faced there, first and last,
Of the transitory in Earth's long order;
But what they record in colour and cast
Is - that we two passed.

And to me, through Time's unflinching rigour,
In mindless rote, has ruled from sight
The substance now, one phantom figure
Remains on the slope, as when that night
Saw us alight.

I look and see it there, shrinking, shrinking,
I look back at it amid the rain
For the very last time; for my sand is sinking,
And I shall traverse old love's domain
Never again.

March 1913

5. The Curtains Now Are Drawn

I
The curtains now are drawn,
And the spindrift strikes the glass,
Blown up the jagged pass
By the surly salt sou'-west,
And the sneering glare is gone
Behind the yonder crest,
While she sings to me:
'O the dream that thou art my Love, be it thine,
And the dream that I am thy Love, be it mine,
And death may come, but loving is divine.'

II
I stand here in the rain,
With its smite upon her stone,
And the grasses that have grown
Over women, children, men,
And their texts that 'Life is vain';
But I hear the notes as when
Once she sang to me:
'O the dream that thou art my Love, be it thine,
And the dream that I am thy Love, be it mine,
And death may come, but loving is divine'

1913

1. The Division

Words by Thomas Hardy

Music by ANDREW DOWNES

Moderato con moto [♩ = 60 approx]

TENOR

PIANO

p *pp*

mp

RAIN ON THE WIN DOWS,

f

CREA KING DOORS, WITH BLASTS THAT BE-SOM THE

f *mf* [LIFT FINGERS]

-1- PED →

Appassionato con moto
mp CRESC. Poco A Poco

f

GREEN, AND I AM HERE, AND YOU ARE

mf

(PED)

A tempo

THERE, AND A HUN - DRED MILES BE -

Poco meno mosso
Molto legato

TWEEN

mp

p

mp

2
4

2
4

2
4

mp

WERE IT BUT THE WEA - THER, DEAR, O WERE IT BUT THE

The first system of the handwritten musical score consists of three measures. The vocal line is written on a single treble clef staff with a key signature of two flats (Bb and Eb) and a common time signature. The lyrics are "WERE IT BUT THE WEA - THER, DEAR, O WERE IT BUT THE". The piano accompaniment is written on two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features chords and moving lines, while the left hand has a bass line with some grace notes. A dynamic marking "p" is present in the first measure of the piano part.

MILES THAT SUMMED UP ALL OUR SEV - ER - ANCE, THERE

The second system of the handwritten musical score consists of three measures. The vocal line continues with the lyrics "MILES THAT SUMMED UP ALL OUR SEV - ER - ANCE, THERE". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

MIGHT BE ROOM FOR SMILES

The third system of the handwritten musical score consists of three measures. The vocal line concludes with the lyrics "MIGHT BE ROOM FOR SMILES". The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

A tempo

Molto legato

f

Handwritten musical score for the first system. The vocal line is in treble clef with a 4/4 time signature. The lyrics are "BUT THAT THAWRT". The piano accompaniment consists of two staves. The left hand has a 3/4 time signature and features a triplet of eighth notes. The right hand has a 4/4 time signature and features a triplet of eighth notes. Dynamics include "subito mf" and "p".

f

Handwritten musical score for the second system. The vocal line is in treble clef with a 3/2 time signature. The lyrics are "THING BE-TWIXT US TWIN, WHICH NOTH-ING CLEAVES OR". The piano accompaniment consists of two staves. The left hand has a 3/2 time signature and features a triplet of eighth notes. The right hand has a 3/2 time signature and features a triplet of eighth notes. Dynamics include "pp".

(f)

Handwritten musical score for the third system. The vocal line is in treble clef with a 3/2 time signature. The lyrics are "CLEARS, IS MORE THAN DIS-TANCE, DEAR, OR". The piano accompaniment consists of two staves. The left hand has a 3/2 time signature and features a triplet of eighth notes. The right hand has a 3/2 time signature and features a triplet of eighth notes. Dynamics include "(pp)".

RAIN, AND LONGER THAN THE YEARS

(pp)

The image shows a handwritten musical score. The top staff is a vocal line in 4/2 time, with lyrics "RAIN, AND LONGER THAN THE YEARS". The melody consists of quarter notes on a descending scale: G4, F4, E4, D4, C4, followed by a half note G4. The piano accompaniment is in the same 4/2 time and key signature (one flat). The right hand starts with a piano dynamic marking "(pp)" and plays a series of chords. The left hand plays a simple bass line. A large blue watermark "Preview File Only" is oriented diagonally across the lower half of the page.

2. Something Tapped

Andante ($\text{♩} = 63 \text{ approx.}$) - poco animato

mp

TENOR

SOME-THING TAPPED ON THE PANE OF MY ROOM WHEN THERE WAS NEVER A TRACE OF WIND OR RAIN,

PIANO

Piu legato

P

mf

AND I SAW IN THE GLOOM MY WEAR-Y BE-LOY-ED'S FACE

mf

P

Meno mosso ($\text{♩} = 52 \text{ approx.}$)

Molto legato

mp tenderly

O I AM TIRED OF

P

PED [ALLOW ALL NOTES TO VIBRATE FREELY]

(mp) ³

WAI-TING, SHE SAID, "TIRED OF WAI-TING

(P)

(PED)

(mp)

NIGHT, MORN, NOON, AF-TER - NOON SO

(P)

(PED)

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COLD IT IS IN MY LONELY BED, AND I

LIFT FINGERS

(mp)

(PED)

(mp)

THOUGHT ————— YOU WOULD JOIN ME SOON! YOU WOULD

P

(PED)

JOIN ————— ME SOON ————— I

TEMPO I
mp

PP

(PED)

(mp)

ROSE AND NEARED THE WINDOW GLASS, BUT VANISHED THENCE HAD SHE :

(mp)

(mp)

Legato

ON - LY A PALLID MOTH, AL-AS, TAPPED AT THE PANE FOR

p

ME

pp

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3. Where the Picnic Was

Moderato (♩ = 76-80 approx.)

TENOR

PIANO

WHERE WE MADE THE

mp

p

pp

FIRE IN THE SUMMER TIME OF

(pp)

BRANCH AND BRIAR ON THE HILL TO THE SEA

f

mp

f

I SLOW-LY CLIMB THROUGH WIN-TER

mp

f

p

MIRE AND SCAN AND TRACE THE FOR-

pp

SA - KEN PLACE QUITE READ - I - LY

mf

appassionato

NOW A COLD WIND BLOWS

f
p.

f LIFT FINGERS

PED → ALLOW NOTES TO SUSTAIN FREELY

AND THE GRASS IS GRAY

f

(PED)

mf

mf Poco misterioso

Musical score for the first system. The vocal line is in treble clef, starting in 3/2 time and changing to 4/4. The lyrics are "BUT THE SPOT STILL SHOWS AS A BURNT CIR-CLE". The piano accompaniment is in grand staff, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *mp* is present. A performance instruction "LIFT FINGERS" is written above the piano part.

PED → ALLOW NOTES TO SUSTAIN FREELY

Musical score for the second system. The vocal line continues with the lyrics "AVE AND STICK ENDS, CHARRED (Cantabile)". The piano accompaniment features a *pp* dynamic marking and includes a *Cantabile* instruction. The piano part consists of chords and arpeggiated figures.

(PED) → ALLOW NOTES TO SUSTAIN FREELY

Musical score for the third system. The vocal line continues with the lyrics "STILL STREW THE SWORD WHERE ON I". The piano accompaniment features a *pp* dynamic marking and consists of arpeggiated chords.

(PED) →

(mp)

STAND LAST RE - LIC OF THE

(PED) →

(mp) Poco Rit ---

BAND WHO CAME THAT DAY

(PED) →

Poco meno Mosso
mp

YES I AM HERE

(PED) ↑

JUST AS LAST YEAR AND THE SEA BREATHE

mp

BRINE FROM ITS STRANGEST STRAIGHT LINE

mp

p

UP HITHER, THE SAME AS WHEN WE FOUR

Poco Più Mosso

mp

mf

mf

f

f ANIMATO

CAME ———— - BUT TWO HAVE WANDERED FAR FROM THIS

(f)

Poco Rit. ————

GRASS - Y RISE IN - TO UR - BAN ROAR WHERE NO PIC - NICS

MENO MOSO

CALM

mp

mp

ARE ———— , AND ONE - HAS SHUT HER

Legato

mp

Handwritten musical score for the phrase "EYES FOR EV-ER - MORE". The score is written on two systems of staves. The first system consists of a single treble clef staff with a 3/2 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "EYES FOR EV-ER - MORE" are written below the notes. The second system consists of two staves: a treble clef staff and a bass clef staff, both with a 3/2 time signature. The treble staff contains a whole rest in the first measure, followed by a half note chord (F4, A4) in the second measure, a half note chord (G4, B4) in the third measure, and a half note chord (A4, C5) in the fourth measure. The bass staff contains a whole rest in the first measure, followed by a half note chord (F4, A4) in the second measure, a half note chord (G4, B4) in the third measure, and a half note chord (A4, C5) in the fourth measure. Dynamic markings include *mp* (mezzo-piano) under the second measure, *p* (piano) under the third measure, and *pp* (pianissimo) under the fourth measure. The score concludes with a double bar line.

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Words by Thomas Hardy

4. At Castle Boterel

Music by ANDREW DOWNES

Moderato (♩. = 63-66 approx)

TENOR

PIANO

Softly

P

mp

(P)

(mp)

mp

TEN.

R.H.

L.H.

PED

R.H.

L.H.

PED

mp

R.H. *(P)*

L.H. *P*

ETTE, I LOOK BE-HIND AT THE FA-DING

PED

BY-WAY, AND SEE ON ITS SLOPE, NOW

PED

2 *2* Poco Rit A TEMPO

GLISTENING WET, DIS-TINCT-LY YET

PP

P

mp WITH TENDERNESS

MY - SELF AND A GIR - LISH FORM BE -

(pp)

(p)

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest followed by a quarter note G4, then quarter notes A4, B4, and C5. The piano accompaniment features a right hand with a series of chords (F major, C major, F major, C major) and a left hand with a simple bass line. Dynamics are marked as (pp) for piano and (p) for mezzo-piano.

NIGH - TED IN

(pp)

(p)

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, then quarter notes A4, B4, and C5. The piano accompaniment continues with similar chords and bass line. Dynamics are marked as (pp) for piano and (p) for mezzo-piano.

DRY MARCH WEA - THER

(p)

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, then quarter notes A4, B4, and C5. The piano accompaniment concludes with a final chord and a bass line. Dynamics are marked as (p) for mezzo-piano. There are some handwritten annotations like '2/4' and 'P' near the end of the system.

mp

WE CLIMB THE ROAD BE-SIDE A CHAISE ——— WE HAD JUST AL —

Poco Meno Mosso

-IGH-TED TO EASE THE STUR-DY PON-Y'S LOAD WHEN HE

SIGHED ——— AND SLOWED ——— WHAT WE

PP LIFT FINGERS

PED

f ATEMPO

4/4 3 DID AS WE CLIMBED, AND WHAT WE TALKED OF

f

mp p MATTERS NOT MUCH, NOR TO WHAT IT LED,

pp

mf P

SOME-THING THAT LIFE WILL NOT BE BALKED OF WITH-OUT RUDE

REASON TILL HOPE IS DEAD

P ————— *PP* MOLTO LEGATO

AND FEE-LING FLED

pp

This system contains two staves. The top staff is a vocal line in 3/2 time, with lyrics "AND FEE-LING" and "FLED". It features a fermata over the first measure and a slur over the second. The bottom staff is a piano accompaniment in 3/2 time, with a piano dynamic marking *pp*. It includes chords and a melodic line in the right hand.

Poco Rit. Poco Più Mosso

mp

IT FILLED BUT A MIN-UTE. BUT WAS THERE

ppp

This system contains two staves. The top staff is a vocal line in 4/4 time, with lyrics "IT FILLED BUT A MIN-UTE. BUT WAS THERE". It includes a tempo change from "Poco Rit." to "Poco Più Mosso" and a mezzo-piano dynamic marking *mp*. The bottom staff is a piano accompaniment in 4/4 time, with a pianissimo dynamic marking *ppp*. It includes chords and a melodic line in the right hand.

TEMPO 1 (♩ = ♩.)

f

BY THOU - SANDS MORE

mp *P*

mp

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is divided into two measures by a double bar line. The first measure is in 4/4 time, and the second measure is in 6/8 time. Dynamics include *f* for the vocal line, *mp* for the piano accompaniment, and *P* for the vocal line in the second measure.

P

(mp)

This system contains the piano accompaniment for the second system, consisting of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is divided into two measures by a double bar line. The first measure is in 4/4 time, and the second measure is in 6/8 time. Dynamics include *P* for the piano accompaniment and *(mp)* for the vocal line in the second measure.

R.H.

L.H.

PED →

This system contains the piano accompaniment for the third system, consisting of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is divided into two measures by a double bar line. The first measure is in 4/4 time, and the second measure is in 6/8 time. Dynamics include *y* for the piano accompaniment. A pedal instruction "PED" with an arrow pointing to the right is located at the bottom of the system.

mf

PRIM AE VAL ROCKS FORM THE

R.H.

(P)

L.H.

(PED)

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(mf)

ROADS STEEP BOR DER , AND

R.H.

L.H.

(PED)

MUCH HAVE THEY FACED THERE, FIRST AND LAST,

mf LEGATO

mp

OF THE TRANS- TO-RY IN EARTH'S LONG

mp *pp*

p

p

OR- DER; BUT WHAT THEY RE-CORD IN

ppp

- 29 -

Poco Rit

2 2

COL-OUR AND CAST IS — THAT WE TWO

This system contains a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line has two measures with a '2' above the first and second notes. The lyrics are 'COL-OUR AND CAST IS — THAT WE TWO'. The piano accompaniment consists of a few notes in the right hand and rests in the left hand.

A TEMPO Poco Rit

f PASSED

P (Sempre) (LEG.)

mf (L.H. only diminuendo)

PED (allow all notes to sustain freely)

This system features a vocal line and piano accompaniment. The vocal line starts with a forte (f) dynamic and the word 'PASSED'. The piano accompaniment includes a 'P (Sempre) (LEG.)' marking. A 'mf (L.H. only diminuendo)' instruction is written below the piano part. A long arrow labeled 'PED (allow all notes to sustain freely)' spans the bottom of the system.

(♩. = ♩) A little slower mp

AND TO ME, THOUGH TIME'S UN-FLIN-CHING

(P) P RELEASE FINGERS

PP

PED

This system includes a tempo change to 'A little slower' with a mezzo-piano (mp) dynamic. The vocal line has lyrics 'AND TO ME, THOUGH TIME'S UN-FLIN-CHING'. The piano accompaniment includes a '(P) P RELEASE FINGERS' instruction and a 'PP' dynamic marking. A 'PED' instruction with an upward arrow is at the bottom.

RIG - OUR — , IN MIND - LESS

P (LIFT FINGERS)

PED →

ROTE — , HAS RULED FROM SIGHT THE SUBSTANCE NOW — , ONE PHAN - TOM

WARMLY
mp

(PED) ↑

FIG - URE RE - MAINS ON THE SLOPE — , AS WHEN THAT

pp

7

NIGHT SAW US AL — IGH — I

Molto legato

PP

7

PP

7

LOOK AND SEE IF THERE, SHRIN — KING, SHRIN — KING, I

(PP)

(7)

LOOK BACK AT IT AM — ID THE RAIN

(PP)

(P)

FOR THE VE-RY LAST TIME

f

FOR MY SAND IS SIN-KING, AND I SHALL TRAV-

f

-ERSE OLD LOVES DO - MAIN NE-VER A - GAIN

Handwritten musical notation on a three-staff system. The top staff is empty. The middle and bottom staves contain notes and chords. The middle staff has a treble clef, a key signature of two flats (Bb, Eb), and a dynamic marking '(f)'. The bottom staff has a bass clef and a dynamic marking '(f)'. The notation includes quarter notes, eighth notes, and chords. A double bar line is present at the end of the system.

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5. The Curtains Now Are Drawn

Words by Thomas Hardy

Music by
ANDREW DOWNES

Andante (♩ = 60 approx)
Hauntingly

TENOR

PIANO

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THE CUR-TAINS NOW ARE

R.H.

L.H.

PED

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: DRAWN —, AND THE SPIN — DRIFT STRIKES — THE

The system includes a vocal line with lyrics and a piano accompaniment with R.H. (Right Hand) and L.H. (Left Hand) staves. The piano part includes a *pp* dynamic marking and a *PED* (pedal) instruction. A blue watermark "Preview File Only" is visible across the score.

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: GLASS —, BLOWN UP THE JAGG — ED

The system includes a vocal line with lyrics and a piano accompaniment with R.H. (Right Hand) and L.H. (Left Hand) staves. The piano part includes a *mp* dynamic marking and a *PED* (pedal) instruction. A blue watermark "Preview File Only" is visible across the score.

(PED) ↑

f
mp.
 PASS BY THE SUR—LY SALT SOU—

R.H.

L.H.

mf **f**

PED (ALLOW ALL NOTES TO VIBRATE FREELY)

f
#p.
 —WEST

R.H.

L.H.

mf

(PED)

37

mp

AND THE SNEE — RING GLARE IS

R.H.

L.H.

(PED)

GONE — BE — HIND THE YON — DER CREST

Poco Rit

A TEMPO

WHILE SHE SINGS TO ME

Lightly

PP LIFT FINGERS

PED (ALLOW PEDAL TO SUSTAIN NOTES)

Ethereal
mp

O THE DREAM

(PP)

(PED)

(mp)

THAT THOU ART MY LOVE

(PP)

(PED)

P

BE — IT — THINE —

(*pp*)

(PED)

(*mp*)

AND THE DREAM — THAT I — AM — THY

(*pp*)

(PED)

P ————— *pp*

LOVE — BE — IT — MINE

(*pp*)

ppp

(PED)

↑ PED

mp

AND DEATH MAY COME, BUT

A musical staff in treble clef with a key signature of one flat (B-flat). The lyrics "AND DEATH MAY COME, BUT" are written below the staff. The notes are: a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

(PPP)

A grand staff (treble and bass clefs) with a key signature of one flat. The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

(PED)

A single staff with a long horizontal line and an arrow pointing to the right, indicating a sustained pedal point.

An empty musical staff with a key signature of one flat.

LO - VING IS DI - VINE BUT

A musical staff in treble clef with a key signature of one flat. The lyrics "LO - VING IS DI - VINE BUT" are written below the staff. The notes are: a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a whole rest, and a quarter note G4.

A grand staff with a key signature of one flat. The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

(PED)

A single staff with a long horizontal line and an arrow pointing to the right, indicating a sustained pedal point.

An empty musical staff with a key signature of one flat.

Poco Rit ... A TEMPO

LO - VING IS DI - VINE

PPP

Detailed description: This system contains the first two staves of the score. The top staff is a vocal line in G major with lyrics 'LO - VING IS DI - VINE'. The piano accompaniment is in the right hand, featuring a complex texture with many beamed sixteenth notes and grace notes. The left hand has a simpler accompaniment. A 'PPP' dynamic marking is present in the piano part.

(PED) → ↑ PED →

Detailed description: A single staff containing a pedal line. It starts with '(PED)', followed by an arrow pointing right. An upward-pointing arrow is placed above the staff, followed by 'PED' and another arrow pointing right.

A TEMPO mp

I STAND HERE IN THE

mp

Detailed description: This system contains the third and fourth staves. The vocal line continues with 'I STAND HERE IN THE'. The piano accompaniment features a prominent bass line in the left hand. A 'mp' dynamic marking is present. A large blue watermark 'Preview File Only' is overlaid diagonally across the system.

(PED) → ↑

Detailed description: A single staff containing a pedal line. It starts with '(PED)', followed by an arrow pointing right. An upward-pointing arrow is placed above the staff.

RAIN , WITH ITS SMITE UP - ON HER STONE , AND THE

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with 'RAIN , WITH ITS SMITE UP - ON HER STONE , AND THE'. The piano accompaniment continues with a similar texture to the previous systems.

mp p

GRASS - ES THAT HAVE GROWN O - VER WOMEN, CHIL - DREN, MEN

ff PocoRIT... ATEMPO

AND THEIR TEXTS THAT LIFE IS VAIN

mp

BUT I HEAR THE NOTES AS WHEN ONCE SHE SANG TO

ME

PP (LIFT FINGERS)

[Ethereal]

mp

O THE DREAM THAT THOU ART MY

(PP)

(PED)

LOVE BE IT THINE

(PP)

(PED)

mp

AND THE DREAM

(pp)

(PED)

THAT I AM THY LOVE

(pp)

(PED)

p ————— pp

mp

BE IT MINE AND

ppp

pp

(PED)

↑ PED

(mp)

DEATH MAY COME, BUT LOV-ING IS DI-VINE

(pp)

(PED)

FORCIBIT A TEMPO

P PP

BUT LOV-ING IS DI-VINE

(pp) PPP

(PED) ↑ PED

Rit-----

Completed Hagley 30th August 1983

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LYNWOOD MUSIC

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