



# "GUINEVERE!"

LIONEL H. LEWIN.

ARTHUR S. SULLIVAN.

*MODERATO.* *mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes. The tempo is marked 'MODERATO' and the dynamic is 'mf'.

There was

The first line of lyrics is 'There was'. The vocal line begins with a rest, followed by the words. The piano accompaniment continues with chords and moving lines. Dynamics include 'dim.' and 'p'.

deep calm shade in the clois-ter, Tho' the burn-ing sun was high, But

The second line of lyrics is 'deep calm shade in the clois-ter, Tho' the burn-ing sun was high, But'. The vocal line continues with the melody. The piano accompaniment supports the vocal line with chords and moving lines.

no peace there to her des-pair, But e-ver a mournful cry, a mournful

The third line of lyrics is 'no peace there to her des-pair, But e-ver a mournful cry, a mournful'. The vocal line concludes with a final note. The piano accompaniment ends with a final chord. Dynamics include 'cres.', 'f', and 'dim.'.

Also published in D. An Edition in Eb (Original key) of the above is published. C. & Co. 6510.

*con espress.*

cry, — “Ah, me! my love, that cloud . . . . less

Ped: \* Ped: \* Ped: \*

love, Not less sweet for its bit . . . . . ter stain, Is it

*cresc.*

*cresc.*

Ped: \*

*dim*

fair that a love so pleasant prove, On-ly to end in pain?"

*dim.* *mf*

There was hol - low roll of thun - der, And

rifts in ma - ny a cloud, And still to her heart as she

*cresc.*

walk'd a - - part, She mur - - mur'd half a - - loud, half a - -

*f* *dim.*

*con espress.*

- loud "Ah, me! that hour, that

Ped: \* Ped: \*

dark..... wild hour When hand held hand in a

Ped: \* Ped: \*

last long strain, And my true knight went

*f* *f*

forth from my sight, Ne - ver to come a - gain!"

*f*

*un poco piu vivo* There was

*p*

rain with cease . . . less splash . . . ing, From a

sul . . . len low . . . er . ing sky, And

*cres. molto*  
 who can know what an ut . . . . . ter woe Wrung

*ff appassionata*  
 out her pas . sion . ate cry - " Ah, me ! these

Ped: \*

tears, these blind - - - - - ing tears,

Ped: \* Ped: \* Ped: \*

Use - less now tho' they fall like rain, From a

*sempre con passione*

heart that breaks thro' the lan - guid years, With a love that is all in

*riten.* *sempre f*

*riten.* *sempre f*

vain!"

*dim.* *p*

Ped: \*

*p* più tranquillo

There was snow in the moonlight gleaming, Pure white in the

Ped: \* Ped: \* Ped: \*

*sosten. riten.*

clois - ter gray, And no sound there but a whisper'd pray'r as her spi. rit passd a -

*riten.*

*calando*

*Andante con espress.*

- way, Her spirit passd a - way, Ah, me! one

*Andante con espress. p* L.H. > Ped: \*

dirge,

one sweet ..... low dirge

Ped: \* Ped: \*

White-robed nuns in the moon . . . . . lit fane, For her

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a melodic phrase: "White-robed nuns in the moon . . . . . lit fane, For her". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

eyes will wake and her heart will ache . . . . . Ne . - ver on earth a .

*poco riten.*

*colla voce*

The second system continues the vocal line with the lyrics "eyes will wake and her heart will ache . . . . . Ne . - ver on earth a .". The tempo is marked *poco riten.* (poco ritardando). The piano accompaniment features a more static texture with block chords and a few moving lines. A marking of *colla voce* is placed above the piano part.

*a tempo*

- gain, Ne . - ver on earth a . gain, Ne . - ver on earth a .

*a tempo*

The third system begins with the tempo marking *a tempo*. The vocal line continues with the lyrics "- gain, Ne . - ver on earth a . gain, Ne . - ver on earth a .". The piano accompaniment returns to a more active texture with sixteenth-note patterns. A dynamic marking of *p* is present.

- gain!

The fourth system concludes the piece with the vocal line ending on "- gain!". The piano accompaniment features a final melodic flourish in the right hand and a sustained chord in the left hand. The system ends with a double bar line and repeat dots.

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