

Alfred Tennyson 7. Home they brought her warrior dead

A Cycle of Songs, Op.68

Charles Villiers Stanford

**Alla marcia funebre**

Soprano  
Alto  
Tenor  
Bass  
Piano *pesante* *p*

5 *mf*

Home they  
Home they  
Home they  
Home they

brought her war - rior dead. She nor swoon'd, nor ut-ter'd cry:

brought her war - rior dead. She nor swoon'd, nor ut-ter'd cry:

brought her war - rior dead. She nor swoon'd, nor ut-ter'd cry:

brought her war - rior dead. She nor swoon'd, nor ut-ter'd cry:

11

All her mai-dens, watch-ing, said, 'She must weep or she will die.'

All her mai-dens, watch-ing, said, 'She must weep or she will die.'

16

Musical score for measures 16-17. Measures 16-17 are empty staves. Measure 18 contains piano accompaniment for the first system.

17

Musical score for measures 17-20. Includes vocal lines with lyrics and piano accompaniment.

*p* Then they praised him, soft and low, *cresc.* Called him wor - thy

*p* Then they praised him, soft and low, *cresc.* Called him wor - thy

*p* Then they praised him, soft and low, *cresc.* Called him wor - thy

*p* Then they praised him, soft and low, *cresc.* Called him wor - thy

*pp*

to beloved, Tru-est friend and no-blest foe; Yet shenei - ther spoke nor

to beloved, Tru-est friend and no-blest foe; Yet shenei - ther spoke nor

to beloved, Tru-est friend and no-blest foe; Yet shenei - ther spoke nor

to beloved, Tru-est friend and no-blest foe; Yet shenei - ther spoke nor

*poco cresc.* *pp*

Stole a maid - den from her place,

Stole a maid - den from her place,

Stole a maid - den from her place,

Stole a maid - den from her place,

*pp* *pp* *pp* *pp*

moved. moved.

33

Light-ly to the war-riorstept, Took the face - cloth from the face; Yet shenei - ther

Light-ly to the war-riorstept, Took the face - cloth from the face; Yet shenei - ther

Light-ly to the war-riorstept, Took the face - cloth from the face; Yet shenei - ther

Light-ly to the war-riorstept, Took the face - cloth from the face; Yet shenei - ther

*pp*

38

moved nor wept. Rose a

moved nor wept. Rose a

moved nor wept. Rose a

moved nor wept. Rose a

*p*

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

**Più mosso**

*f*  
 Like sum - mer tem - pest came her  
*f*  
 Like sum - mer tem - pest came her  
*f*  
 Like sum - mer tem - pest came her  
*f*  
 Like sum - mer tem - pest came her

**Più mosso** (♩ = 88)

55

The image shows a musical score for page 55, featuring four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are arranged in four staves, each with the word "tears" written below the first measure. The piano accompaniment is shown in two staves (treble and bass clef) with a forte (*ff*) dynamic marking. The score is divided into two measures. The first measure contains a long, sweeping melodic line for the vocalists, starting on a whole note and extending across the bar line. The piano accompaniment in the first measure consists of a descending eighth-note line in the bass clef and a series of chords in the treble clef. The second measure continues the vocal melody with a whole note and features a more active piano accompaniment with eighth-note patterns in both staves.

“Sweet my child, I live

“Sweet my child, I live

“Sweet my child, I live

“Sweet my child, I live

*rall.* for

for

for

for

*rall.*

63 **Tempo I**

thee.”  
thee.”  
thee.”  
thee.”

Four vocal staves (Soprano, Alto, Tenor, Bass) showing the lyrics "thee." in each part. The notes are whole notes on a half rest.

*f*  
*pesante*

Piano accompaniment for measures 63-67. The right hand features a melodic line with chords, and the left hand provides a harmonic accompaniment. The tempo is marked *f* and *pesante*.

68

Four vocal staves for measure 68, all containing whole notes on a half rest.

Piano accompaniment for measure 68, showing a single chord in both hands.

69

Four vocal staves for measure 69, all containing whole notes on a half rest.

Piano accompaniment for measure 69, showing a single chord in both hands.