

“Ask me no more.”

“ASK ME NO MORE.”

Ask me no more: the moon may draw the sea;
The cloud may stoop from heaven and take the shape,
With fold to fold, of mountain or of cape;
But, O too fond, when have I answer'd thee?
Ask me no more.

Ask me no more: what answer should I give?
I love not hollow cheek or faded eye:
Yet, O my friend, I will not have thee die!
Ask me no more, lest I should bid thee live;
Ask me no more.

Ask me no more: thy fate and mine are seal'd.
I strove against the stream, and all in vain:
Let the great river take me to the main.
No more, dear love, for at a touch I yield;
Ask me no more.

ASK ME NO MORE.

FLORENCE A. MARSHALL.

VOICE. *mezza voce.*

Ask me no more: the

PIANO. *mf*

moon may draw the sea; The cloud may stoop from

heav'n and take the shape, .. With

dim. *p*

cantabile.

p

Ped.

ASK ME NO MORE.

fold to fold, of moun - tain or of

p

cape; But O too fond, . . . when . . .

p *dim.*

. . . have I an - swer'd thee?

p *piu p* *L.H.* *dolce.*

Ped.

Ask me no more.

p *pp*

ASK ME NO MORE.

mp

Ask me no more: what

p

an - swer should I give? I love not hol - low

dim.

check or fa - ded eye: . . . Yet,

p

cres.

O my friend, I will not have thee

ASK ME NO MORE.

die! Ask me no more, . . . lest

dim. *molto.*

dim. *p*

I should bid thee live;

sotto voce. *dolce.*

L.H.

Ped.

Ask me no more.

p dim. *pp*

Ask me no more: thy fate and mine are

mf *p*

ASK ME NO MORE.

cres. *f* *mezza voce.*

seal'd : I strove a - gainst the stream and all in

marcato.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'seal'd', followed by quarter notes 'I', 'strove', 'a - gainst', 'the', 'stream', and 'and', and ends with a half note 'all in'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamic markings include *cres.* (crescendo), *f* (forte), and *mezza voce.* (half-voice). The tempo marking *marcato.* is placed at the end of the system.

cres. sempre.

vain : Let the great . . .

f *ff* *f*

Ped.

The second system continues the musical score. The vocal line has a half note rest for 'vain', followed by quarter notes 'Let', 'the', and 'great', and a dotted line for an ellipsis. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand. Dynamic markings include *cres. sempre.* (crescendo sempre), *f* (forte), *ff* (fortissimo), and *f* (forte). A *Ped.* (pedal) marking is present in the left hand.

riv - - - er take me to the main : No

sf *dim.*

con forza. *L.H.* *dim.*

Ped.

The third system of the score shows the vocal line with a half note 'riv', a dotted line, and a half note 'er', followed by quarter notes 'take', 'me', 'to', 'the', and a half note 'main', and a dotted line, and a half note 'No'. The piano accompaniment has a driving eighth-note pattern. Dynamic markings include *sf* (sforzando), *dim.* (diminuendo), *con forza.* (with force), *L.H.* (left hand), and *dim.* (diminuendo). A *Ped.* (pedal) marking is also present.

sempre

more, dear love, . . . for at a touch I

The fourth system features the vocal line with a half note 'more', quarter notes 'dear', 'love,', a dotted line, quarter notes 'for', 'at', 'a', 'touch', and a half note 'I'. The piano accompaniment continues with a consistent eighth-note accompaniment. The dynamic marking *sempre* (sempre) is placed above the vocal line.

ASK ME NO MORE.

yield;

8va
pp dolce.
p L.H. loco.
pp

sotto voce.
Ask me no more. . .

morendo.
ppp

