



C.S.R.

Edward Gray.

EDWARD GRAY.

Sweet Emma Moreland of yonder town
Met me walking on yonder way,
“And have you lost your heart?” she said;
“And are you married yet, Edward Gray?”

Sweet Emma Moreland spoke to me;
Bitterly weeping I turn'd away:
“Sweet Emma Moreland, love no more
Can touch the heart of Edward Gray.

“Ellen Adair she loved me well,
Against her father's and mother's will:
To-day I sat for an hour and wept
By Ellen's grave on the windy hill.

“Shy she was, and I thought her cold;
Thought her proud, and fled over the sea;
Fill'd I was with folly and spite,
When Ellen Adair was dying for me.

“Cruel, cruel the words I said!
Cruelly came they back to-day:
‘You're too slight and fickle,’ I said,
‘To trouble the heart of Edward Gray.’

“There I put my face in the grass,
Whisper'd ‘Listen to my despair:
I repent me of all I did.
Speak a little, Ellen Adair!’

“Then I took a pencil and wrote
On the mossy stone, as I lay,
‘Here lies the body of Ellen Adair,
And here the heart of Edward Gray!’

“Love may come and love may go,
And fly, like a bird, from tree to tree;
But I will love no more, no more,
Till Ellen Adair come back to me.

“Bitterly wept I over the stone;
Bitterly weeping I turn'd away:
There lies the body of Ellen Adair!
And there the heart of Edward Gray!’

EDWARD GRAY.

ARTHUR SULLIVAN.

Moderato.

VOICE.

PIANO.

mf

Sweet Em - ma More - land of yon - der town Met me walk - ing on yon - der way, "And

p

have you lost your heart?" she said: "And are you mar - ried yet, Ed - ward Gray?"

f

EDWARD GRAY.

Sweet Em - ma More - land spoke to me: Bit - ter - ly weep - ing I turn'd a - way:

p

This system contains the first line of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a dynamic marking of *p* (piano).

Tranquillo.
"Sweet Em - ma More - land, love, no more Can touch the heart of Ed - ward Gray.
Tranquillo.

This system contains the second line of the song. The tempo is marked *Tranquillo*. The vocal line continues in treble clef. The piano accompaniment continues in two staves, maintaining the *Tranquillo* tempo.

mf

This system contains the piano accompaniment for the third line of the song. The right hand is in treble clef and the left hand is in bass clef. The dynamic marking is *mf* (mezzo-forte).

El - len A - dair she lov'd me well, A - gainst her fa - ther's and mo - ther's will: To -

p

This system contains the fourth line of the song. The vocal line is in treble clef and ends with a dynamic marking of *f* (forte). The piano accompaniment continues in two staves, starting with a dynamic marking of *p* (piano).

EDWARD GRAY.

- day I sat for an hour and wept, By El - len's grave, on the wind - y hill.

f

Shy she was, and I thought her cold; Thought her proud, and fled o - ver the sea;

p

Tranquillo.

Fill'd I was with fol - ly and spite, When El - len A - dair . . was dy - ing for me.

Tranquillo.

mf Con energia.

Cru - el, cru - el the words I said! Cru - el-ly came they back to-day:

Con energia.

mf

EDWARD GRAY.

'You're too 'sight and fic - kle,' I said, 'To trou - ble the heart of

f

con passione. un poco accel^o.
Ed - ward Gray.' There I put my face in the grass—
con passione. un poco accel^o.
ff

Whis - per'd, 'Lis - ten to my des - pair: I re - pent me of

sempre f

all I did. Speak a lit - tle, speak a lit - tle,

EDWARD GRAY.

ff El - len A - dair! ' Then I took a pen - cil, and wrote On the

p *più tranquillo.*

sf *p*

moss - y stone, as I lay, ' Here lies the bo - dy of El - len A - dair; And

Un poco più lento.

Un poco più lento.

p

here the heart of Ed - ward Gray! ' Love may come, and love may go, And

sempre tranquillo.

sempre tranquillo.

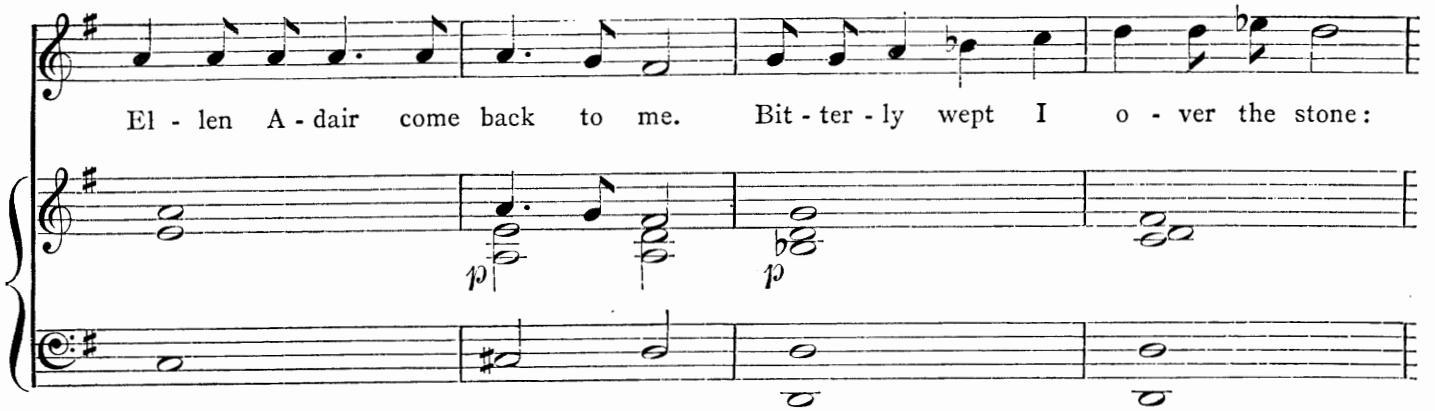
p

fly, like a bird, from tree to tree: But I will love no more, no more, Till

più f *dim.*

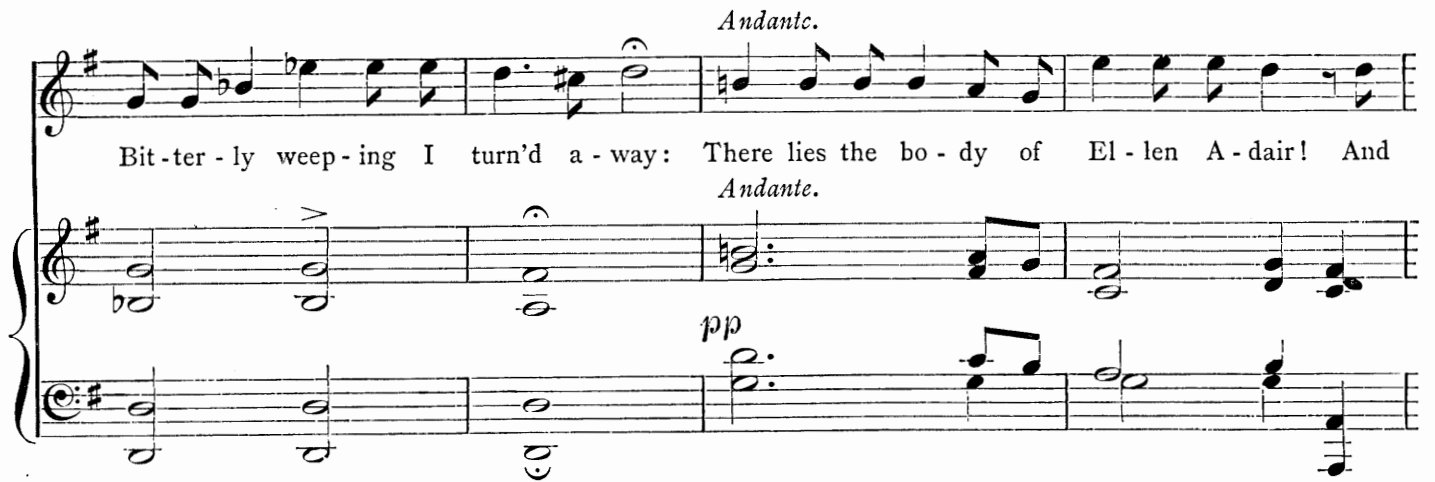
EDWARD GRAY.

El - len A - dair come back to me. Bit - ter - ly wept I o - ver the stone:



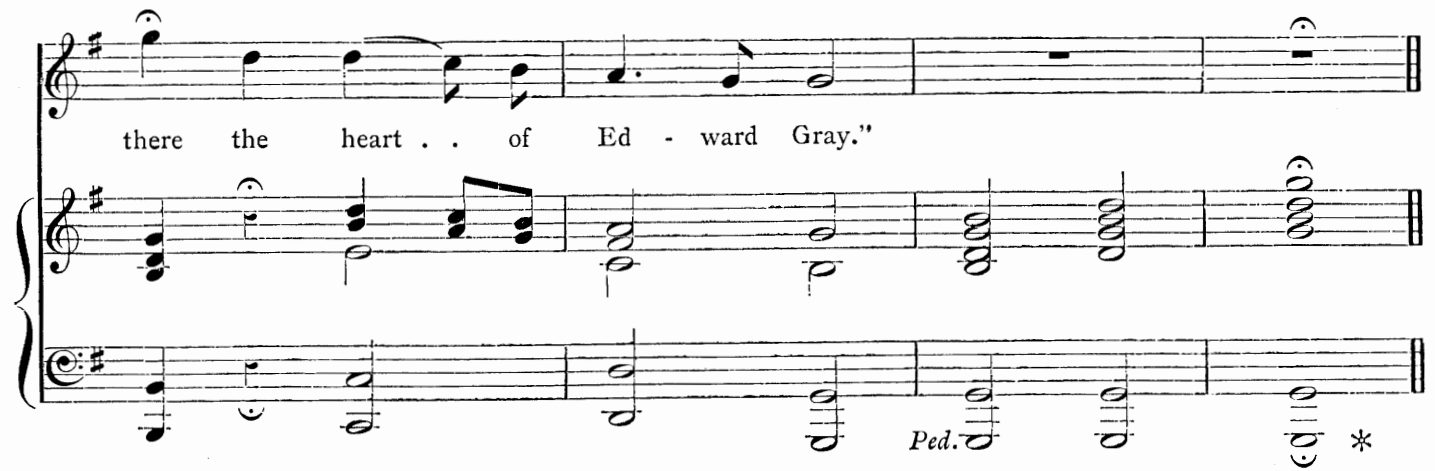
The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a treble clef and contains the lyrics "El - len A - dair come back to me. Bit - ter - ly wept I o - ver the stone:". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings such as *p* and *cl*.

Andante.
Bit - ter - ly weep - ing I turn'd a - way: There lies the bo - dy of El - len A - dair! And
Andante.



The second system continues the musical score with the same vocal line and piano accompaniment. It begins with the tempo marking *Andante.* and contains the lyrics "Bit - ter - ly weep - ing I turn'd a - way: There lies the bo - dy of El - len A - dair! And". The piano accompaniment includes a *pp* dynamic marking and a *v* (crescendo) marking.

there the heart . . of Ed - ward Gray."



The third system concludes the musical score with the lyrics "there the heart . . of Ed - ward Gray." The piano accompaniment features a *Ped.* (pedal) marking and ends with a double bar line and an asterisk (*).

