

The Oval Portrait

a semi-opera

*for baritone solo, voices
and instrumental ensemble*

by

Edward Lambert

text adapted by the composer from the short story by
Edgar Allan Poe

The Narrator: *baritone solo*

The Book: *voices SATB*

Instruments

Clarinet (in Bb)

Bass-clarinet (in Bb)

Viola

Cello

Piano

Duration: 22 minutes

The score is notated in C

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♩ = 54

The Narrator

Narrator

The

pp

8va

Red.

Detailed description: This block contains the first musical system. The vocal line is in bass clef, 4/4 time, with a key signature of one flat. It begins with a whole rest for four measures, followed by a half note G4 and a quarter note B4. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The piano part is marked *pp* and includes an *8va* marking above the treble clef. The first measure of the piano part has a *Red.* marking below the bass clef.

6

Nar.

cha-teau in-to which I had ven-tured was a pile of com-min-gled gloom and gran-deur which to all ap-pea-

8va

Detailed description: This block contains the second musical system. The vocal line continues with a half note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. The piano accompaniment continues with chords and a bass line. The piano part has an *8va* marking above the treble clef.

Nar.

- rance had been late - ly a - ban - doned.

8va

Detailed description: This block contains the third musical system. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. The piano accompaniment continues with chords and a bass line. The piano part has an *8va* marking above the treble clef.

12

Nar.

I found my - self in a re-mote tur-ret ___ of the buil - ding, whose de-co-ra-tions were rich, yet

(8va)

Nar.

ta-tered and an-tique. Its walls, ___ its ___ walls were be - decked ___ with a

(8va)

Nar.

great ___ num-ber ___ of mo-dern pain-tings, a great ___ num-ber ___ of mo-dern pain-tings in rich gol -

(8va)

Nar.

- den frames, to the con-tem-pla-tion of which the light of a tall can-de-la-brunal-owed me to re-

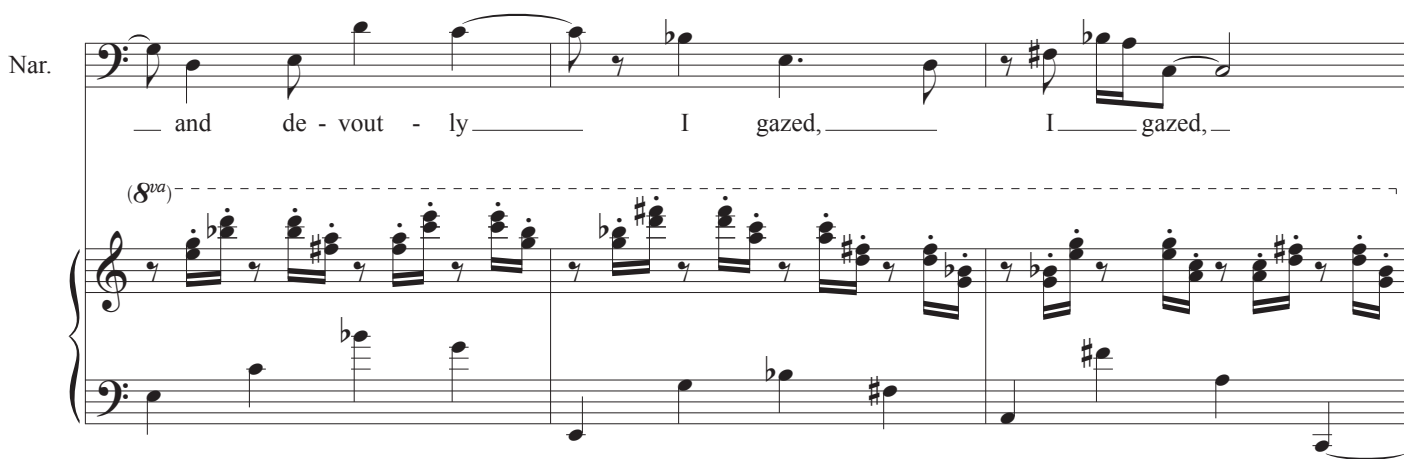
(8va)

25

Nar.  *sign my-self.* _____
(8^{va})

29

Nar.  _____
Long and de - vout - ly, long _____
(8^{va})

Nar.  _____
_____ and de - vout - ly _____ I gazed, _____ I gazed, _____
(8^{va})

36

Nar.  _____
I gazed _____
mf

The first system of piano accompaniment consists of two staves. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with occasional melodic fragments.

The second system of piano accompaniment continues the intricate texture from the first system, with the right hand maintaining its dense harmonic structure and the left hand providing harmonic support.

44

Nar. un-til I sud-den-ly glanced in vi-vid light, — I sud-den-ly glanced in vi-vid light a

The third system includes a vocal line (Nar.) with triplet markings over the notes. The piano accompaniment continues with a similar texture, featuring a steady bass line and a more active right hand.

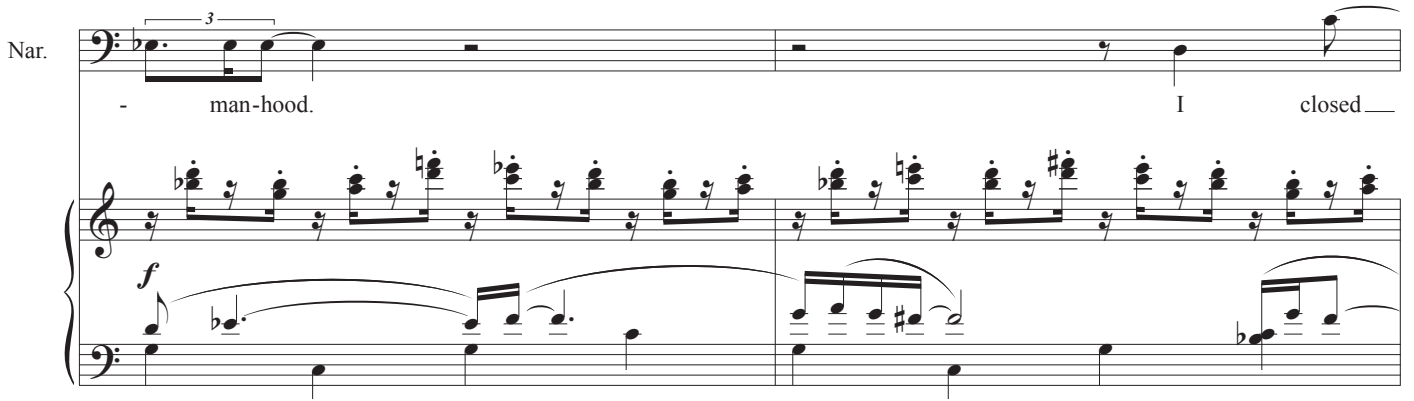
Nar. por - - - - - trait of a

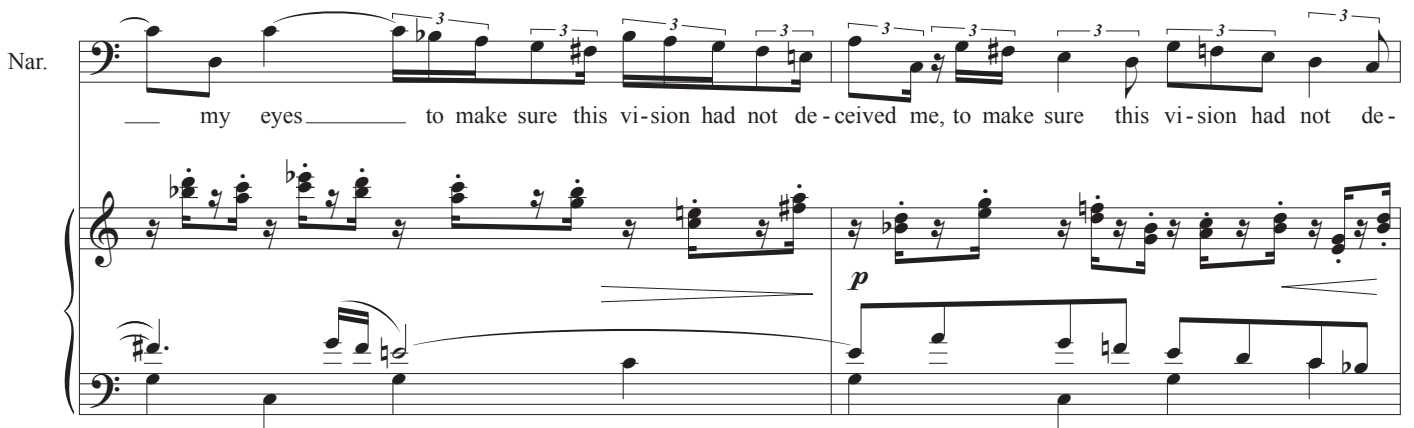
The fourth system features a vocal line with triplet markings and a piano accompaniment that maintains the established harmonic and rhythmic patterns.

Nar. young girl — just ri - pening in - to wo - - -

The fifth system concludes the page with a vocal line and piano accompaniment. The piano part features a more active right hand with frequent chord changes and a steady bass line.

51

Nar.  - man-hood. I closed —

Nar.  — my eyes — to make sure this vi-sion had not de-ceived me, to make sure this vi-sion had not de-

 56 

Nar.  ceived me. In a few mo-ments I a - gain looked up. —

Nar.  That I now saw a-right I

Nar. 65

could not and would not doubt, _____ as a thing of art, _____ a thing of art, _____

Nar.

_____ a-dorned in a rich-ly gil-ded o-val

Nar. 74

frame, _____ no-thing,

Nar.

no-thing, _____ no-thing _____ could be more won-der-ful _____ than the

81

Nar. 

Nar. 

Nar. 

92

Nar. 

Nar.

mor - tal beau - ty of the coun - te-nance which had so

97

Nar.

ve - he-ment-ly moved me. I had found the spell of the

Nar.

pic - ture in an ab - solute, an ab - so-lute life -

102

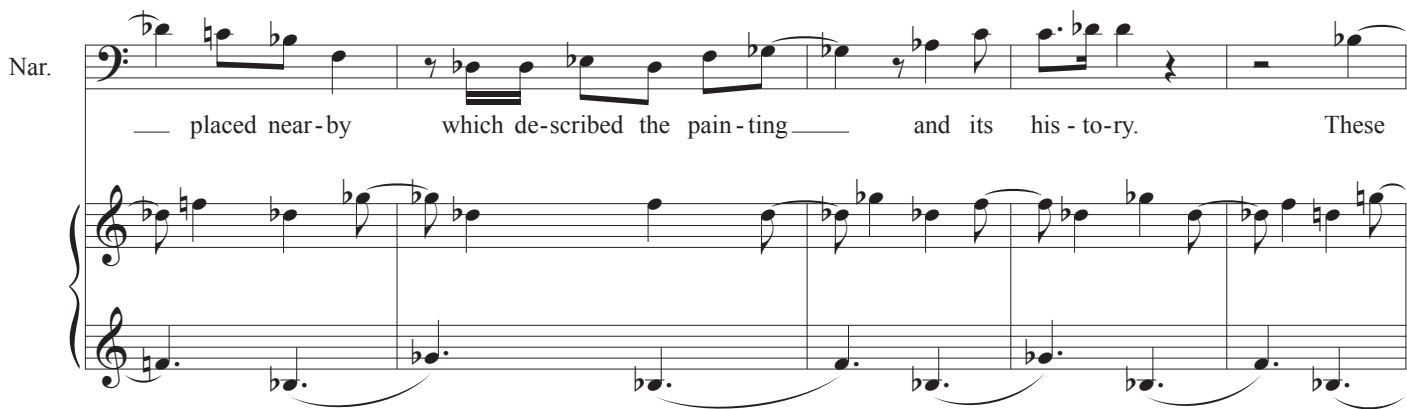
Nar.

- like-ness of ex - pres - sion, a life-like-ness of ex -

Nar.  *pres - sion, which, at first start - ling, fi - nal-ly con -*

Nar.  *foun-ded, sub-dued and ap-palled me.*

107 $\text{♩} = 72$
Nar.  *With deep _____ and re - verent awe I pe-rused a small vo - lume*

Nar.  *_____ placed near-by which de-scribed the pain-ting _____ and its his - to-ry. These*

122 *slower*

Nar. are the words I read: _____

S _____

A _____

T _____

B _____

The Book

S She was a mai - den

A She was a

T _____

B _____

130

S _____ of ra - rest beau-ty, _____ of ra - rest, _____ of ra - rest

A mai - den _____ of ra - rest beau - ty, _____ of ra - rest beau -

T _____ She was a mai - den _____ of ra - rest beau - ty,

B _____ She was a mai - den _____ of ra - rest beau -

S
beau - ty, a mai - den of ra - rest beau - ty, not more

A
- - - ty, a mai - den of ra - rest beau - ty,

T
she was a mai - den, a mai - den of ra - rest

B
ty, she was a mai - den of

Piano accompaniment with changing time signatures: 8/8, 6/8, 9/8, 3/4.

140

S
love - - - ly than full of

A
not more love - - - ly than

T
beau - ty, not more love - - - ly than full of

B
ra - rest beau - - - ty,

Piano accompaniment with triplets and a *pp* dynamic marking.

146

S joy, not more love -

A full of joy, not more love -

T joy, a mai - den of ra - rest beau - ty

B a mai - den of ra - rest beau - ty, a

S - - - ly than full of

A - - - ly than full of

T not more love - - - ly than full of

B mai - den of ra - rst beau - ty, not more love -

155

$\text{♩} = 84$

S
joy, full of joy, of joy.

A
joy, than full of joy, full of joy.

T
joy. full of joy, of joy.

B
- ly, not more love-ly than full of joy, full of joy.

ly, not more love-ly than full of joy, full of joy.

S
E vil was the hour when she saw and loved e -

A
E vil was the hour when she saw and loved e -

T
E-vil was the hour when she saw and loved e -

B
E - vil was the hour when she saw and loved e -

162

S
- vil was the hour when she saw and loved — and wed - ded, saw and loved —

A
- vil was the hour when she saw and loved and wed - ded, saw and loved —

T
- vil was the hour when she saw and loved — and wed - ded, saw and loved —

B
- vil was the hour when she saw and loved — and wed - ded, saw and loved —

S
— and — wed - ded the pain - ter, the pain - ter.

A
— and — wed - ded the pain - ter, the pain - ter.

T
— and — wed - ded the pain - ter, the pain - ter.

B
— and — wed - ded the pain - ter, the pain - ter.

168

S He pas-sio-nate, wild and moo - dy, pas-sio-nate wild and moo - dy, he

A He pas-sio-nate, wild and moo - dy, pas-sio-nate wild and moo - dy, he

T He pas-sio-nate, wild and moo - dy, pas-sio-nate wild and moo - dy, he

B He pas-sio-nate, wild and moo - dy, pas-sio-nate wild and moo - dy, he

175

♩ = 63

S pas-sio-nate, wild and moo - dy, ha-ving al - rea-dy a bride in his Art;

A pas-sio-nate, wild and moo - dy, ha-ving al - rea-dy a bride in his Art;

T pas-sio-nate, wild and moo - dy, ha-ving al - rea-dy a bride in his Art;

B pas-sio-nate, wild and moo - dy, ha-ving al - rea-dy a bride in his Art;

S
she, all light

A
she, all light and

T
she, all light and smiles,

B
she, all light and smiles, light and

Piano accompaniment with treble and bass staves.

S
and smiles, lo

A
smiles, light and smiles, lo

T
light and smiles, lo v-ing and che-ri-shing all

B
smiles, she all light and smiles, lo

Piano accompaniment with treble and bass staves.

182

S
- - - - - ving and che - - - - - ri-shing

A
- - - - - ving and che - - - - - ri-shing all _____ things, _____

T
things, lo - - - - - ving, che - - - - - ri-shing all _____

B
- - - - - ving and che - - - - - ri-shing all _____ things, _____

Piano accompaniment: Treble and Bass clefs, 6/8, 9/8, 2/4, 3/4 time signatures. Includes triplet markings.

S
all _____ things, all

A
che - - - - - ri - shing all _____ things.

T
things, all things.

B
che - - - - - ri - shing all _____ things.

Piano accompaniment: Treble and Bass clefs, 3/4 time signature. Includes triplet markings.

187

S
things.
A
T
B

197 $\text{♩} = 54$

202 $\text{♩} = 72$

S
A
T
B

The ar - tist soon spoke, spoke,
The ar - tist soon spoke, spoke,
The ar - tist soon spoke, spoke,
The ar - tist soon spoke, spoke,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "The ar - tist" in the second measure and "soon spoke, spoke," in the third measure. The piano accompaniment features a complex rhythmic pattern of sixteenth notes with slurs and accents, including sixteenth-note triplets and sixteenth-note sextuplets.

S
A
T
B

spoke of his— de-sire to por - tray his, to por - tray his young bride;
spoke of his— de-sire to por - tray his, to por - tray his young bride;
spoke of his— de-sire to por - tray his, to por - tray his young bride;
spoke of his— de-sire to por - tray his, to por - tray his young bride;

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal parts enter with the lyrics "spoke of his— de-sire" in the first measure and "to por - tray his, to por - tray his young bride;" in the second measure. The piano accompaniment continues with similar rhythmic patterns, including sixteenth-note triplets and sextuplets.

209

S He, the pain - ter spoke of his de - sire to por -

A He, the pain - ter spoke of his de - sire to por -

T He, the pain - ter spoke of his de - sire to por -

B He, the pain - ter spoke of his de - sire to por -

S tray his young bride; she was hum - ble,

A tray his young bride; she was hum - ble,

T tray his young bride; she was hum - ble,

B tray his young bride; she was hum - ble,

217

S hum - ble and o - be - di - ent,

A hum - ble and o - be - di - ent,

T hum - ble and o - be - di - ent,

B hum - ble and o - be - di - ent,

219

S and sat meek -

A and sat meek -

T and sat meek -

B and sat meek -

S ly for ma - ny weeks in the dark tur - ret -

A ly for ma - ny weeks in the dark tur - ret -

T ly for ma - ny weeks in the dark tur - ret -

B ly for ma - ny weeks in the dark tur - ret -

The first system of the musical score consists of five staves. The top four staves are for the vocalists: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff contains a vocal line with lyrics underneath. The lyrics for all parts are: "ly for ma - ny weeks in the dark tur - ret -". The piano accompaniment is shown on the bottom two staves, with a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The vocal lines are mostly quarter and eighth notes, with some rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

S cham - ber while he would not see that the light in _

A cham - ber while he would not see that the light in _

T cham - ber while he would not see that the light in _

B cham - ber while he would not see that the light in _

The second system of the musical score consists of five staves. The top four staves are for the vocalists: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff contains a vocal line with lyrics underneath. The lyrics for all parts are: "cham - ber while he would not see that the light in _". The piano accompaniment is shown on the bottom two staves, with a treble and bass clef. The music continues in the same key and time signature as the first system. The vocal lines are mostly quarter and eighth notes, with some rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

S — that lone tur-ret — wi-thered the health, wi-thered the health, wi-thered the

A — that lone tur-ret — wi-thered the health, wi-thered the health, wi-thered the

T — that lone tur-ret — wi-thered the health, wi-thered the health, wi-thered the

B — that lone tur-ret — wi-thered the health, wi-thered the health, wi-thered the

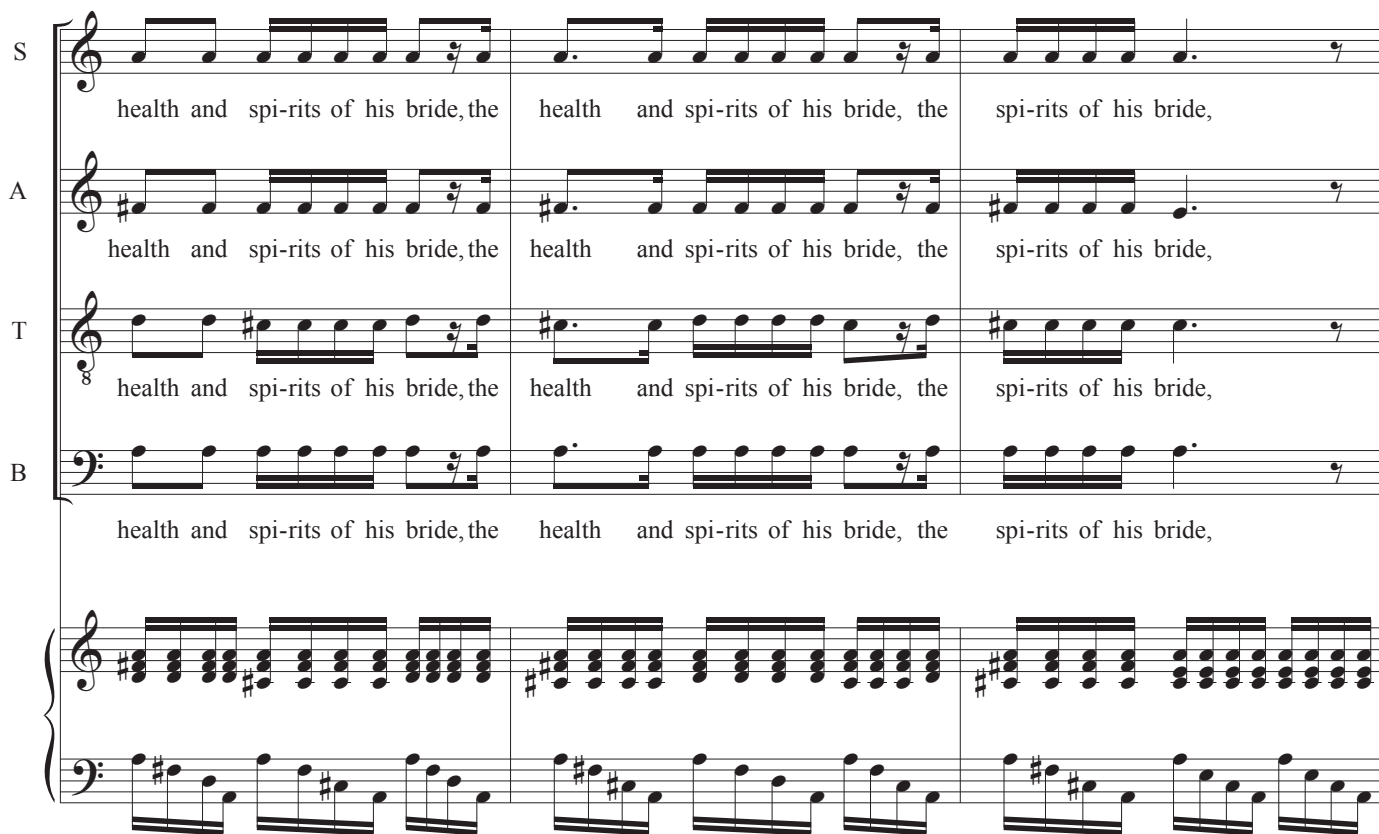


S health and spi-rits of his bride, the health and spi-rits of his bride, the spi-rits of his bride,

A health and spi-rits of his bride, the health and spi-rits of his bride, the spi-rits of his bride,

T health and spi-rits of his bride, the health and spi-rits of his bride, the spi-rits of his bride,

B health and spi-rits of his bride, the health and spi-rits of his bride, the spi-rits of his bride,



S
A
T
B

who pined vi-si-bly, pined vi-si-bly, vi-si-bly to all but him.

who pined vi-si-bly, pined vi-si-bly, vi-si-bly to all but him.

who pined vi-si-bly, pined vi-si-bly, vi-si-bly to all but him.

who pined vi-si-bly, pined vi-si-bly, vi-si-bly to all but him.

234

S
A
T
B

He, the ar - tist,

He, the ar - tist,

He, the ar - tist,

He, the ar - tist,

ff 6 6 6 6 6 6

236

S he would not see that the light in that lone tur-ret

A he would not see that the light in that lone tur-ret

T he would not see that the light in that lone tur-ret

B he would not see that the light in that lone tur-ret

S — wi-thered the health, wi-therred the health, wi-thered the

A — wi-thered the health, wi-therred the health, wi-thered the

T — wi-thered the health, wi-therred the health, wi-thered the

B — wi-thered the health, wi-therred the health, wi-thered the

S health and spi-rits of his bride, the health and spi-rits of his bride, the

A health and spi-rits of his bride, the health and spi-rits of his bride, the

T health and spi-rits of his bride, the health and spi-rits of his bride, the

B health and spi-rits of his bride, the health and spi-rits of his bride, the

S spi-rits of his bride, who pined vi-si-bly, pined vi-si-bly, vi-si-bly to

A spi-rits of his bride, who pined vi-si-bly, pined vi-si-bly, vi-si-bly to

T spi-rits of his bride, who pined vi-si-bly, pined vi-si-bly, vi-si-bly to

B spi-rits of his bride, who pined vi-si-bly, pined vi-si-bly, vi-si-bly to

247

S
all but him.

A
all but him.

T
all but him.

B
all but him.

249

S
Yet she smiled on, she smiled on and still on, and still on, she smiled

A
Yet she smiled on, she smiled on and still on, and still on, she smiled

T
Yet she smiled on, she smiled on and still on, and still on, she smiled

B
Yet she smiled on, she smiled on and still on, and still on, she smiled

S
on and still on, be-cause she saw that her hus - band took a fer - vid and bur - ning

A
on and still on, be-cause she saw that her hus - band took a fer - vid and bur - ning

T
on and still on, be-cause she saw that her hus - band took a fer - vid and bur - ning

B
on and still on, be-cause she saw that her hus - band took a fer - vid and bur - ning

S
plea-sure in his task, a fer - vid, a fer - vid and bur-ning plea-sure in his task,

A
plea-sure in his task, a fer - vid, a fer - vid and bur-ning plea - sure in his task,

T
plea-sure in his task, a fer - vid, a fer - vid and bur-ning plea - sure in his task,

B
plea-sure in his task, a fer - vid, a fer - vid and bur-ning plea - sure in his task,

258

260

S
A
T
B

Yet she smiled on, and still
Yet she smiled on, and still
Yet she smiled on, and still
Yet she smiled on, and still

ff *f*

S
A
T
B

on and still on, be-cause she saw that her hus - band took a fer - vid, a fer - vid and
on and still on, be-cause she saw that her hus - band took a fer - vid, a fer - vid and
on and still on, be-cause she saw that her hus - band took a fer - vid, a fer - vid and
on and still on, be-cause she saw that her hus - band took a fer - vid, a fer - vid and

ff *f*

265

S
bur-ning plea-sure_ in his task,

A
bur-ning plea - sure in his task,

T
bur-ning plea - sure in his task,

B
bur-ning plea - sure in his task,

ff 6 6 6 6 6 6 6

267

S
and wrought dayand night to de-pict her who so loved him,

A
and wrought dayand night to de-pict her who so loved him,

T
and wrought dayand night to de-pict her who so loved him,

B
and wrought dayand night to de-pict her who so loved him,

p

272

S to de-pict her who so loved him, yet who grew dai-ly more di-spi-ri-ted and

A to de-pict her who so loved him, yet who grew dai-ly more di-spi-ri-ted and

T to de-pict her who so loved him, yet who grew dai-ly more di-spi-ri-ted and

B to de-pict her who so loved him, yet who grew dai-ly more di-spi-ri-ted and

S weak, di-spi-ri-ted and weak, grew dai - ly, grew dai-ly more di-spi-ri-ted and weak.

A weak, di-spi-ri-ted and weak, grew dai - ly, grew dai-ly more di-spi-ri-ted and weak.

T weak, di-spi-ri-ted and weak, grew dai - ly, grew dai-ly more di-spi-ri-ted and weak.

B weak, di-spi-ri-ted and weak, grew dai - ly, grew dai-ly more di-spi-ri-ted and weak.

276

ff

278

S
A
T
B

Yet she smiled on, she smiled on and still on,
 Yet she smiled on, she smiled on and still on,
 Yet she smiled on, she smiled on and still on,
 Yet she smiled on, she smiled on and still on,

285

S
A
T
B

Yet she smiled on, she smiled on and
 Yet she smiled on, she smiled on and
 Yet she smiled on, she smiled on and
 Yet she smiled on, she smiled on and

S
still on,

A
still on,

T
still on,

B
still on,

293

S
she smiled on, and still on and still on, —

A
she smiled on, and still on and still on, —

T
she smiled on, and still on and still on, —

B
she smiled on, and still on and still on, —

297

S
A
T
B

while she grew dai-ly more di - spi-ri-ted and weak, di-spi-ri-ted and

while she grew dai-ly more di - spi-ri-ted and weak, di-spi-ri-ted and

while she grew dai-ly more di - spi-ri-ted and weak, di-spi-ri-ted and

while she grew dai-ly more di - spi-ri-ted and weak, di-spi-ri-ted and

S
A
T
B

weak, grew dai - ly, grew dai-ly more di - spi-ri-ted and weak.

weak, grew dai - ly, grew dai-ly more di - spi-ri-ted and weak.

weak, grew dai - ly, grew dai-ly more di - spi-ri-ted and weak.

weak, grew dai - ly, grew dai-ly more di - spi-ri-ted and weak.

303  = 84

S
A
T
B

And he, the ar - tist, would not see he would not see

And he, the ar - tist, would not see he would not see

And he, the ar - tist, would not see he would not see

And he, the ar - tist, would not see he would not see



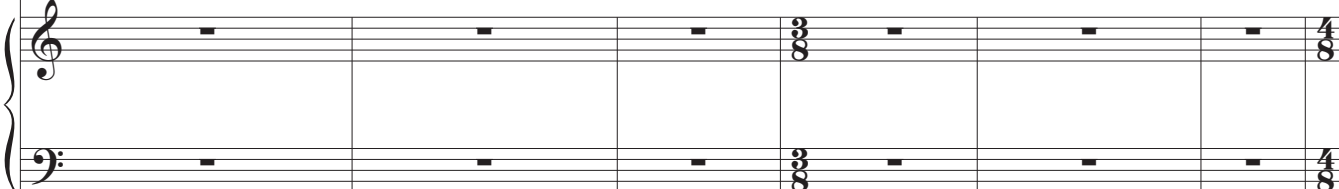
S
A
T
B

that the tints that he spread u-pon the can - vas, the tints that he spread u-pon the can - vas

that the tints that he spread u-pon the can - vas, the tints that he spread u-pon the can - vas

that the tints that he spread u-pon the can - vas, the tints that he spread u-pon the can - vas

that the tints that he spread u-pon the can - vas, the tints that he spread u-pon the can - vas



313

S were drawn from the cheeks of her, the la - dy, drawn from the cheeks of her

A were drawn from the cheeks of her, the la - dy, drawn from the cheeks of her

T were drawn from the cheeks of her, the la - dy, drawn from the cheeks of her

B were drawn from the cheeks of her, the la - dy, drawn from the cheeks of her

321

♩ = 96

S — who sat be - side him. Those who be - held, who be -

A — who sat be - side him. Those who be - held, who be -

T — who sat be - side him. Those who be - held,

B — who sat be - side him. Those who be - held,

S
held the por - trait, those who be - held

A
held the por - trait, those who be - held

T
8 be - held the por - trait, those who be - held

B
be - held the por - trait, those who be - held

Piano accompaniment with treble and bass staves.

328

S
the por - - - trait

A
the por - - - trait

T
8 the por - trait spoke of

B
the por - trait spoke of

Piano accompaniment with treble and bass staves.

S spoke of its like - - - ness as a migh - ty

A spoke of its like - - - ness as a migh - ty

T its like - - - ness as a migh - ty

B its like - - - ness as a migh - ty



S mar - vel and proof of the ar - tist's deep love for her, -

A mar - vel and proof of the ar - tist's deep love for her, -

T mar - vel and proof of the ar - tist's deep love for her, -

B mar - vel and proof of the ar - tist's deep love for her, -



336

S *p*
the la - dy, the ar - tist's deep love for her

A *p*
the la - dy, the ar - tist's deep love for her

T *p*
the la - dy, the ar - tist's deep love for her

B *p*
the la - dy, the ar - tist's deep love for her

3 3 3 3 3 3 3

pp

3 3 3 3 3 3

S
whom he de-pic - ted so sur - pas - sing-ly

A
whom he de-pic - ted so sur - pas - sing-ly

T
whom he de-pic - ted so sur - pas - sing-ly

B
whom he de-pic - ted so sur - pas - sing-ly

3 3 3 3 3 3 3

3 3 3 3 3 3 3

342

♩ = 42

S well.

A well.

T well, so well.

B well.

357

p

pp

362 $\text{♩} = 60$

4:6

S And when but lit - tle re - mained to do, save

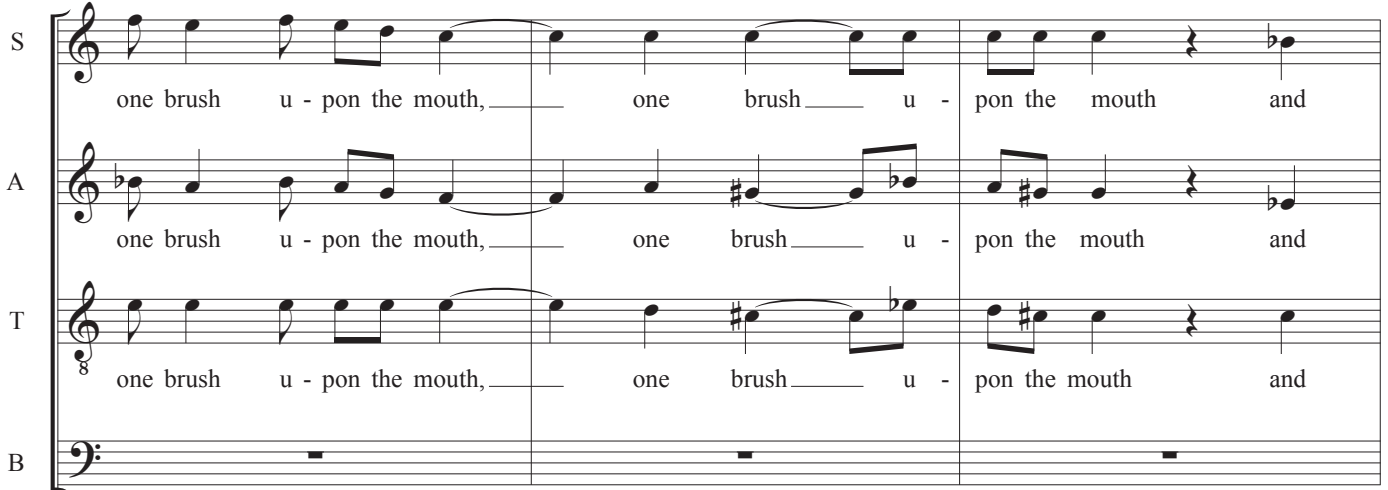
A And when but lit - tle re - mained to do, save

T - - - - - save

B - - - - -

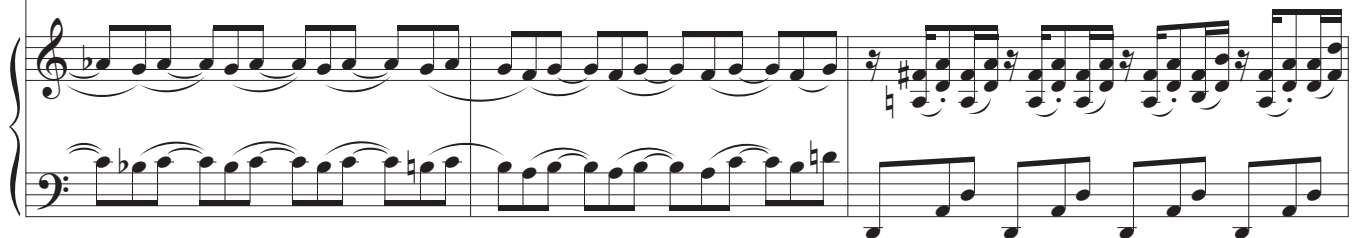
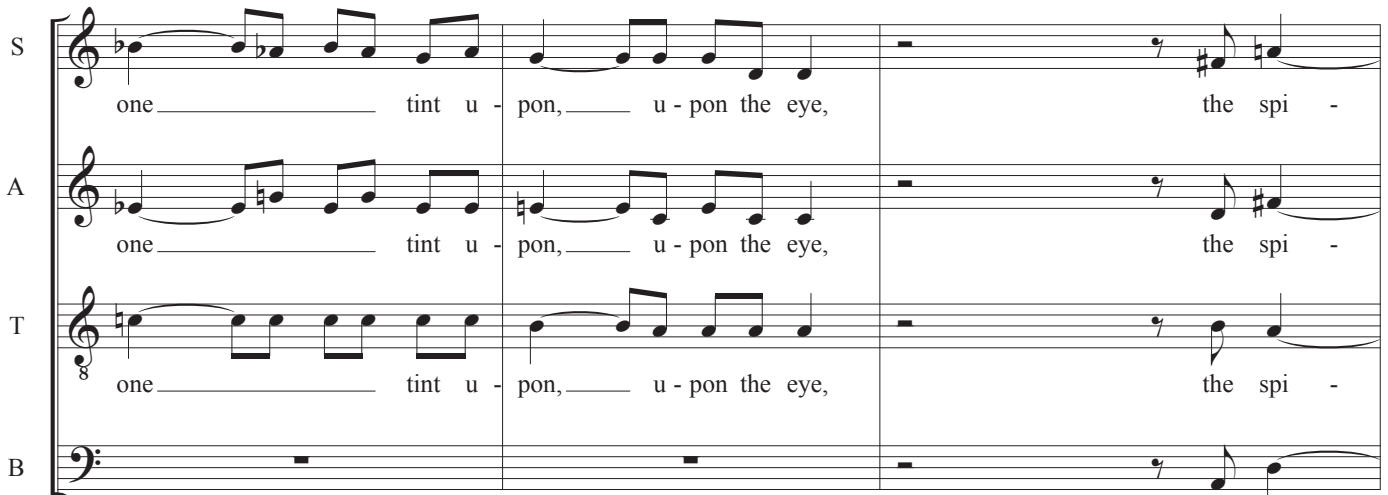
p

S one brush u - pon the mouth, one brush u - pon the mouth and
A one brush u - pon the mouth, one brush u - pon the mouth and
T one brush u - pon the mouth, one brush u - pon the mouth and
B



370

S one tint u - pon, u - pon the eye, the spi -
A one tint u - pon, u - pon the eye, the spi -
T one tint u - pon, u - pon the eye, the spi -
B the spi -



S
rit of the la - - -

A
rit of the la - - -

T
rit of the la - - -

B
rit of the la - - -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics for all parts are "rit of the la". The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

S
dy fli - ckered up as a flame wi - thin the lamp.

A
dy fli - ckered up as a flame wi - thin the lamp.

T
dy fli - ckered up as a flame wi - thin the lamp.

B
dy fli - ckered up as a flame wi - thin the lamp.

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics for all parts are "dy fli - ckered up as a flame wi - thin the lamp.". The piano accompaniment continues with the same rhythmic pattern, now including some chords with accidentals (flats and naturals).

376

Musical score for measures 376-380. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly silent, with rests. The piano accompaniment consists of a right-hand part with eighth-note chords and triplets, and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in the right hand.

Musical score for measures 381-385. The vocal parts enter with the lyrics "The brush was gi - ven,". The piano accompaniment continues with a right-hand part featuring chords and triplets, and a left-hand part with a steady eighth-note bass line. Dynamic markings include *p* (piano) and *f* (forte).

381

Musical score for measures 386-390. This section shows the piano accompaniment. The right hand features a melodic line with triplets and a dynamic marking of *f* (forte). The left hand continues with a steady eighth-note bass line. The time signature changes from 4/4 to 12/8.

T
the tint was placed;

B
the tint was placed;

p *f*

12

386

S
and for one

A
and for one

T
and for one

B
and for one

f *p*

4

S
mo - ment — the pain - ter stood en-

A
mo - ment — the pain - ter stood en-

T
mo - ment — the pain - ter stood en-

B
mo - ment — the pain - ter stood en-

S
tranced be - fore the work — which he — had

A
tranced be - fore the work — which he — had

T
tranced be - fore the work — which he — had

B
tranced be - fore the work — which he — had

395

S
wrought;

A
wrought;

T
wrought;

B
wrought;

399

S
cry - ing with a loud voice, 'This is in - deed, _____

A
cry - ing with a loud voice, 'This is in - deed, _____

T
8 cry - ing with a loud voice, 'This is in - deed, _____

B
cry - ing with a loud voice, 'This is in - deed, _____



S
— in-deed life it - self, life — it - self,

A
— in-deed life it - self, life — it - self,

T
8 — in-deed life it - self, life — it - self,

B
— in-deed life it - self, life — it - self,



410

Musical score for measures 410-412. The vocal parts (Soprano, Alto, Tenor, Bass) are in 12/8 time. The piano accompaniment is in 12/8 time. The lyrics are: Soprano: life, Alto: Life! Tenor: Life! Bass: Life! The piano part features a *ff* dynamic marking.

Musical score for measures 413-415. The vocal parts (Soprano, Alto, Tenor, Bass) are in 4/4 time. The piano accompaniment is in 4/4 time. The lyrics are: Soprano: life it - self, life! Alto: life it - self, life! Tenor: life it - self, life! Bass: life it - self, life! The piano part continues with a similar rhythmic pattern.

413

S he turned to his be - lo - ved:

A he turned to his be - lo - ved:

T he turned to his be - lo - ved:

B he turned to his be - lo - ved:

417

The Narrator

Nar. And, as I read how the last

S she was dead! So let it be

A she was dead! So let it be

T she was dead! So let it be

B she was dead! So let it be

Nar. brush stroke and the last tint had ta - ken a - way the

S now that you who read these words and gaze on the

A now that you who read these words and gaze on the

T now that you who read these words and gaze on the

B now that you who read these words and gaze on the

Nar. life _____ of the la - dy of the o - - - val


S por - trait of the la - dy shall _____ al - so

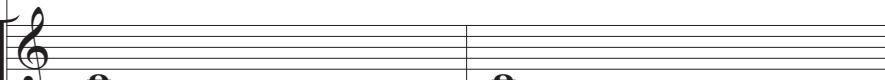
A por - trait of the la - dy shall _____ al - so

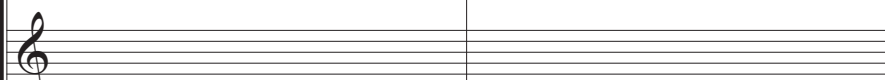
T por - trait of the la - dy shall _____ al - so

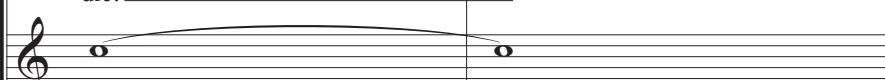
B por - trait of the la - dy shall _____ al - so


427

Nar. 
por - - - - - trait...

S 
die!

A 
die!

T 
die!

B 
die!



ff

