

commissioned for Duluth East A Cappella Choir, Jerome Upton, director

The Lady in the Water

Thomas Hood

Eric William Barnum

Veiled, ethereal ♩ = 63

p

S Oo,

mp

A Oo, oo,

mp

T Oo, oo,

mp

B Oo,

Veiled, ethereal ♩ = 63

for rehearsal only

6

mf

A - las, the moon should ev - er beam To show what man should nev - er

mp

A - las, I saw a

mp

A - las, I saw a

mp

A - las, I saw a

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16 *mf*

I stayed a-while, to see her throw Her tress-es back, that all be -

I stayed a-while, to see her throw Her tress-es back, that all be -

mf I stayed a - while to

mf I stayed a - while to

set The fair ho - ri - zon of her brow With clouds of jet. *rall.*

set The fair ho - ri - zon of her brow With clouds of jet. *rall.*

view her *rall.*

view her *rall.*

20 *a tempo*
mf

I stayed a lit - tle while to view Her cheek, that wore in place of

a tempo
mf

I stayed a lit - tle while to view Her cheek, that wore in place of

mf a tempo

8 I stayed a - while to

mf a tempo

I stayed a - while to

a tempo

pp 26

red The bloom of wa - ter blue, ten - der blue,

pp

red The bloom of wa - ter blue, ten - der blue,

pp

8 view The bloom of wa - ter blue, ten - der blue,

pp

view The bloom of wa - ter blue, ten - der blue,

First system of musical notation. It includes a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

Second system of musical notation, continuing the vocal and piano parts from the first system.

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32

Third system of musical notation, starting with measure 32. It includes a vocal line with lyrics, a piano accompaniment, and a grand staff. Dynamics include *mp* (mezzo-piano) and *p* (piano).

I stayed to watch a lit - tle space, her part - ed lips if she would

I stayed to watch a lit - tle space, her part - ed lips if she would

I stayed to watch her

I stayed to watch her

37 *mp*

sing; the wa - ters clos'd a - bove her face With man-y a
 sing; the wa - ters clos'd a - bove her face
 sing; oo, oo,
 sing; oo, oo,

40 *a tempo*

ring, With man-y a ring. (ng) *a tempo*
 With man-y a ring, With man-y a ring. (ng) *a tempo*
 And still I *a tempo*
 And still I *a tempo*

mf *f* broadly

a lit - tle more: A - las, she nev - er comes a - gain! I

mf *f* broadly

a lit - tle more: A - las, she nev - er comes a - gain! I

f broadly

stayed a lit - tle more: A - las, she nev - er comes a - gain! I

f broadly

stayed a lit - tle more: A - las, she nev - er comes a - gain! I

broadly

45

ff

throw _____ my flow - ers, I throw _____ my flow - ers

ff

throw _____ my flow - ers, I throw _____ my flow - ers

ff

throw _____ my flow - ers, I throw _____ my flow - ers

ff

throw _____ my flow - ers, I throw _____ my flow - ers

*Slide up evenly over beat.

from the shore, I know my life will fade a -

from the shore, and watch in vain. I will

8 from the shore, I will

from the shore, I will

rall. a tempo

p *mf* *a tempo* *mp*

51

way, I know that I must vain - ly pine, For I am made of mor - tal

fade a - way For I am

8 fade a - way For I am

fade a - way For I am

54 55 56 57

For copyright protection, these measures have been left blank.
Listen to the recording to hear a complete version.

This section of the score consists of four systems of staves. Each system contains a treble clef staff and a bass clef staff. The first system is grouped by a brace on the left. The second system is also grouped by a brace on the left. The third system is grouped by a brace on the left. The fourth system is grouped by a brace on the left. All staves in this section are blank, with only a few horizontal lines indicating the measure boundaries. The key signature is one sharp (F#).

pp
mm

pp
mm

pp

This section of the score consists of four systems of staves. Each system contains a treble clef staff and a bass clef staff. The first system is grouped by a brace on the left. The second system is grouped by a brace on the left. The third system is grouped by a brace on the left. The fourth system is grouped by a brace on the left. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows a treble clef staff with a whole note and a bass clef staff with a whole note. The third system shows a treble clef staff with a whole note and a bass clef staff with a whole note. The fourth system shows a treble clef staff with a whole note and a bass clef staff with a whole note. The dynamic markings *pp* and *mm* are present in the second and third systems.