

AMERICAN EPITAPHS

AS WEARY PILGRIM

for VOICE & PIANO

Words by
ANNE BRADSTREET
(1612-1672)

Music by
LEE EITZEN
(1920-1981)

Andante con moto, in a measured pacing manner *mp*

Voice

Piano

mp

earth, per - plexed with sins with cares and sor-rows vexed By

pp

age and pain brought to de - cay, ——— And my clay house mol - der-ing a- way.

dim.

mf *p*

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AMERICAN EPITAPHS: AS WEARY PILGRIM

mp

Oh, how I long to be at

p *mp*

f

rest, And soar on high a-mong the blast.

f *3*

mp

This bo - dy shall in si - lence sleep Mine

p *pp* *pp*

mp molto marcato

eyes no more shall e-ver weep. A cor - rupt car-cass down it

poco a poco crescendo

lies A glor-ious bo - dy it shall rise In weak-ness and dis

8va

hon-or sown In pow'r tis RAIS'd by Christ a - lone.

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f *maestoso*

Then soul and bo - dy shall u - nite.

f *legato*

mf

And of their Ma - ker have the sight Such last - ting

mf

joys shall there be - hold As ear ne'er heard Nor tongue e'er

mp *p* *pp*

told. Lord make me

L.H. mp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'told.' followed by a quarter rest, then a half note 'Lord' and a quarter rest, and finally a half note 'make' and a quarter note 'me'. The piano accompaniment features a left hand (L.H.) with a melodic line in the right hand. The first measure is in 3/4 time, and the second measure changes to 3/8 time. Dynamics include 'mp' (mezzo-piano).

rea-dy for that day Then come dear bride-groom

dim. p dim.

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'rea-dy', a quarter rest, a half note 'for that', a quarter rest, a half note 'day', a quarter rest, a half note 'Then come', a quarter rest, a half note 'dear', and a quarter note 'bride-groom'. The piano accompaniment continues with a melodic line in the right hand. Dynamics include 'dim.' (diminuendo) and 'p' (piano).

come a - way

pp ppp dim. ppp dim.

Detailed description: This system contains the final two measures. The vocal line has a half note 'come a - way' followed by a long melisma. The piano accompaniment features a melodic line in the right hand. Dynamics include 'pp' (pianissimo), 'ppp' (pianississimo), and 'dim.' (diminuendo).