

The Oval Portrait

a dance-cantata

*for baritone solo, choir
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: *mixed-voiced choir (or soli) 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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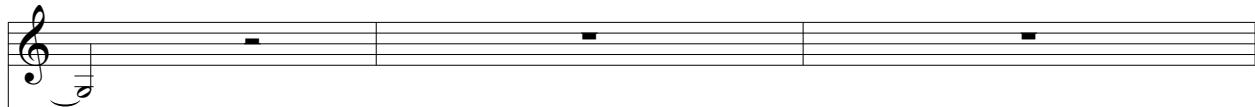
Edward Lambert

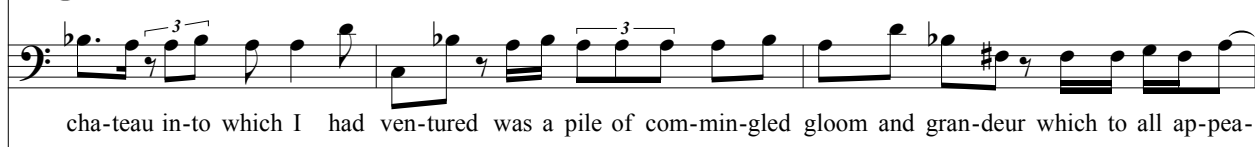
♩ = 54


The musical score is written in 4/4 time and begins with a tempo marking of quarter note = 54. The instruments and their parts are as follows:

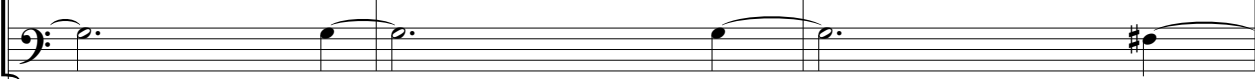
- Clarinet in B \flat** : Treble clef, 4/4 time. Starts with a *pp* dynamic. The melody consists of a series of eighth and quarter notes, including a half note with a sharp sign.
- Bass Clarinet**: Treble clef, 4/4 time. Starts with a *pp* dynamic. The part is mostly rests, with a few notes in the lower register.
- Narrator**: Bass clef, 4/4 time. The part is mostly rests, with a few notes at the end of the first system. The text "The Narrator" and "The" is written below the staff.
- Soprano**: Treble clef, 4/4 time. The staff is empty.
- Alto**: Treble clef, 4/4 time. The staff is empty.
- Tenor**: Treble clef, 4/4 time. The staff is empty.
- Bass**: Bass clef, 4/4 time. The staff is empty.
- Viola**: Alto clef, 4/4 time. Starts with a *pp* dynamic. The part consists of a series of half notes, mostly in the upper register.
- Cello**: Bass clef, 4/4 time. Starts with a *pp* dynamic. The part consists of a series of half notes, mostly in the lower register.
- Piano**: Grand staff (treble and bass clefs), 4/4 time. Starts with a *pp* dynamic. The part consists of chords and single notes, with an *8va* marking above the first few notes.

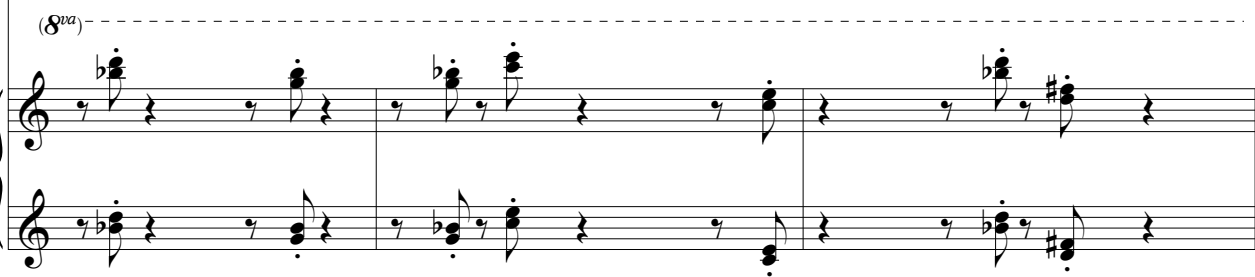
6

Cl. 


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-


Vla. 


Vc. 

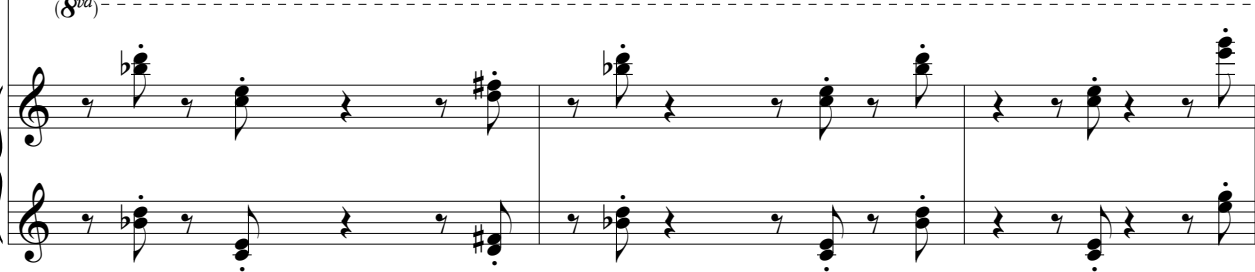
Pno. 

Cl. 

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

Vla. 

Vc. 

Pno. 

12

Musical score for measures 12-15. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Narrator's part includes the lyrics: "I found my-self in a re-mote tur-ret ___ of the buil - ding, whose de-co-ra-tions were rich, yet".

16

Musical score for measures 16-19. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Narrator's part includes the lyrics: "ta-tered and an-tique. Its walls, its ___ walls were be-decked with a great num-ber ___ of mo-der".

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

(8^{va})

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

25

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

(8^{va})

to the con-tem-pla-tion of which the light of a tall can-de-la-brum allowed me to re-sign my-self. —

p

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

p

(8^{va})

29

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

Long and de - vout - ly, long and de - vout - ly

(8^{va})

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

I gazed, I gazed, I gazed

35

Vla.

Vc.

Pno.

Vla.

Vc.

Pno.

p

mf

44

Cl.

Nar.

Vla.

Vc.

Pno.

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

Cl.

Nar.

Vla.

Vc.

Pno.

— I sud - den - ly glanced in vi - vid light a por - - - -

Cl.

Nar.

Vla.

Vc.

Pno.

- - - trait of a young girl just ri - pening in -

51

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

- to wo - - - man-hood.

Cl.

B-Cl.

Nar.

I closed my eyes to make sure this vi-sion had not de-

Vla.

Vc.

Pno.

= **56** = 108

Cl.

B-Cl.

Nar.

ceived me, to make sure this vi-sion had not de-ceived me. In a


Vla.

Vc.

p

Pno.

f

Nar.  few mo-ments I a - gain looked up. _____ That I now

Vla.  *f*

Vc.  *f*

Pno. 

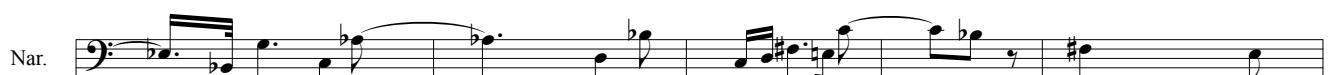
65


Nar.  saw a-right I could not and would not doubt, _____ as a thing of art, _____


Vla. 

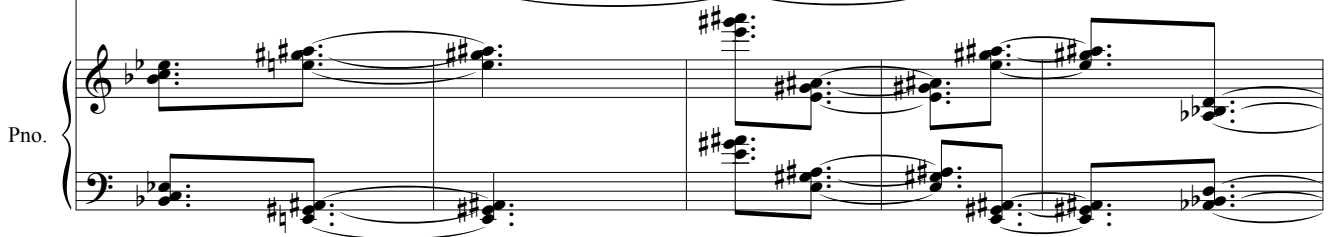
Vc. 

Pno. 

Nar.  _____ a thing of art, _____ a-dorned in a rich-ly gil - ded o - val

Vla. 

Vc. 

Pno. 

74

Cl.

Nar.

frame, _____

Vla.

Vc.

Pno.

Cl.

B-Cl.

Nar.

no - thing, no - thing, no-thing could be

Vla.

Vc.

Pno.

Musical score for measures 78-80. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Narrator's lyrics are: "more won - der - ful than the pain - ting,". The piano part features triplets in the right hand and sustained chords in the left hand.

81

Musical score for measures 81-83. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Narrator's lyrics are: "no - thing could be more won - der - ful than". The piano part features a triplet in the right hand and sustained chords in the left hand. Dynamics markings include *p* (piano).

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

the pain - - - ting

it - - - self.

f

f

f

f

f

Musical score for measures 87-91. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The time signature is 3/4. The key signature has one sharp (F#). The piano part features a complex texture with chords and moving lines in both hands. The narrator part is silent in this section.

92

Musical score for measure 92. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The time signature is 3/4. The key signature has one sharp (F#). The piano part features a complex texture with chords and moving lines in both hands. The narrator part has lyrics: "But it was nei - ther, nei - ther the e - xe - cu - tion of the work nor the im -".

Musical score for measures 94-96. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The Narrator part includes the lyrics: "mor - tal beau - ty of the coun - te - nance which had so". The piano accompaniment features a dense texture of chords in the right hand and a more rhythmic pattern in the left hand.

97

Musical score for measures 97-99. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The Narrator part includes the lyrics: "ve - he - ment - ly moved me. I had found the spell of the". The piano accompaniment continues with a similar texture to the previous page, with a *p* dynamic marking in the Viola part.

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

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

Detailed description: This block contains the musical score for measures 100 through 102. It features six staves: Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Clarinet and Bass Clarinet parts have a melodic line with slurs and accents. The Narrator part includes the lyrics "pic - ture in an ab - so - lute, an ab - so - lute life -". The Viola and Violoncello parts provide harmonic support with sustained notes. The Piano part features a complex, rhythmic accompaniment with many beamed notes.

102

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

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

Detailed description: This block contains the musical score for measures 103 through 105. It features the same six staves as the previous block. A box containing the number "102" is positioned above the Clarinet staff. The Clarinet and Bass Clarinet parts feature triplets and slurs. The Narrator part includes the lyrics "- - - like-ness of ex - pres - sion, a life-like-ness of ex -". The Viola and Violoncello parts continue with sustained notes. The Piano part maintains its complex, rhythmic accompaniment.

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

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

Cl.

B-Cl.

Nar.

Vla.

Vc.

Pno.

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

107 $\text{♩} = 63$

Nar. *pp* *Con sord.*
 With deep _____ and re-verent awe I pe-rused a small vo - lume

Vla. *pp* *Con sord.*

Vc. *pp*

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

Vla.

Vc.

122

Nar. _____ are the words _____ I read: _____

The Book

S She was a mai - den

A She was a

T

B

Vla.

Vc.

130

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

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

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

B
She was a mai - den — of ra - rest

Vla.

Vc.

Detailed description: This block contains the first system of a musical score for measures 130-133. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two instrumental parts (Viola and Violoncello). The vocal parts have lyrics: Soprano: "— of ra - rest beau - ty, of ra - rest, —"; Alto: "mai - den — of ra - rest beau - ty, of ra - rest"; Tenor: "8 She was a mai - den — of ra - rest beau - ty,"; Bass: "She was a mai - den — of ra - rest". The instrumental parts consist of sustained chords in the Viola and Violoncello.

S
— of ra - rest beau - ty, a mai - den of ra - rest beau - ty,

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

T
8 she — was a mai - den, a mai - den of

B
beau - ty, she — was a

Vla.

Vc.

Detailed description: This block contains the second system of a musical score for measures 134-137. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two instrumental parts (Viola and Violoncello). The vocal parts have lyrics: Soprano: "— of ra - rest beau - ty, a mai - den of ra - rest beau - ty,"; Alto: "beau - - - - ty, — a mai - den of ra - rest"; Tenor: "8 she — was a mai - den, a mai - den of"; Bass: "beau - ty, she — was a". The instrumental parts consist of sustained chords in the Viola and Violoncello.

140

S
not more love - - - ly than

A
beau - ty, not more love - - - ly

T
ra - rest beau - ty, not more love - - - ly than

B
mai - den of ra - rest beau - - - -

Vla.
ppp

Vc.
ppp

Pno.
pp

146

S
full of joy, not more

A
than full of joy,

T
full of joy, a mai - den of ra - rest

B
ty, a mai - den of ra - rest

Vla.

Vc.

Pno.

S
love - - - ly than full of

A
not more love - - - ly than full of

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

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

Pno.

155

= 84

S
joy, full of joy, of joy.

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

T
8 joy. full of joy, of joy.

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

Pno.

Cl. *p*

B-Cl. *p*

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

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

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

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

Vla. *p* Senza sord.

Vc. *p* Senza sord.

Pno.

162

Cl.

B-Cl.

S
saw and loved_ and_ wed - ded, saw and loved_ and_ wed - ded the pain -

A
saw and loved and wed - ded, saw and loved_ and_ wed - ded the pain -

T
saw and loved_ and_ wed - ded, saw and loved_ and_ wed - ded the pain -

B
saw and loved_ and_ wed - ded, saw and loved_ and_ wed - ded the pain -

Vla.

Vc.

Pno.

168

Cl.

B-Cl.

S
ter, the pain - ter. He pas-sio-nate, wild and moo - dy, pas-sio-nate wild and

A
ter, the pain - ter. He pas-sio-nate, wild and moo - dy, pas-sio-nate wild and

T
ter, the pain - ter. He pas-sio-nate, wild and moo - dy, pas-sio-nate wild and

B
ter, the pain - ter. He pas-sio-nate, wild and moo - dy, pas-sio-nate wild and

Vla.

Vc.

Pno.

175 $\text{♩} = 63$

Cl.

B-Cl.

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

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

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

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

Vla.

Vc.

Pno.

Cl. *pp*

B-Cl. *pp*

S she, all light

A she, all light and smiles, light and smiles,

T she, all light and smiles, light and smiles,

B she, all light and smiles, light and smiles, she all

Vla. *pp*

Vc. *pp*

Pno.

182

Cl.

B-Cl.

S and smiles, lo - - - - - ving and che -

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

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

B light and smiles, lo - - - - - ving and che - ri-shing all things,

Vla.

Vc.

Pno.

Musical score for measures 180-186. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The vocal parts have lyrics: "ri - shing all things, all things. che - ri - shing all things. ri - shing all things. che - ri - shing all things." The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

187

Musical score for measures 187-193. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The vocal parts have lyrics: "things." The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The score is marked with a forte (*f*) dynamic.

Musical score for measures 161-166. The score is arranged in five systems: Clarinet (Cl.), Bass Clarinet (B-Cl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 6/16. Measure 161 features a 4-measure rest in the Clarinet part. Measure 162 has a 3-measure rest in the Bass Clarinet part. Measure 163 has a 3-measure rest in the Viola part. Measure 164 has a 3-measure rest in the Violoncello part. Measure 165 has a 3-measure rest in the Piano part. Measure 166 has a 3-measure rest in the Piano part.

Musical score for measures 167-172. The score is arranged in five systems: Clarinet (Cl.), Bass Clarinet (B-Cl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 6/16. Measure 167 features a 3-measure rest in the Clarinet part. Measure 168 has a 3-measure rest in the Bass Clarinet part. Measure 169 has a 3-measure rest in the Viola part. Measure 170 has a 3-measure rest in the Violoncello part. Measure 171 has a 3-measure rest in the Piano part. Measure 172 has a 3-measure rest in the Piano part. A tempo marking of quarter note = 54 is indicated in a circle. A rehearsal mark '197' is present above the Clarinet staff.

Musical score for measures 173-178. The score is arranged in five systems: Clarinet (Cl.), Bass Clarinet (B-Cl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 6/16. Measure 173 features a 3-measure rest in the Clarinet part. Measure 174 has a 3-measure rest in the Bass Clarinet part. Measure 175 has a 3-measure rest in the Viola part. Measure 176 has a 3-measure rest in the Violoncello part. Measure 177 has a 3-measure rest in the Piano part. Measure 178 has a 3-measure rest in the Piano part. Dynamics markings include *f* (forte) and *p* (piano).

Musical score for measures 1-200. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Violin (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The first two measures are marked with a forte (*f*) dynamic. The piano part features a complex, rhythmic accompaniment with many slurs and accents.

202 $\bullet = 66$

Musical score for measures 202-240. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The woodwind parts (Cl. and B-Cl.) are marked with fortissimo (*ff*) and feature sixteenth-note patterns with slurs and accents. The vocal parts (S, A, T, B) are currently silent. The string parts (Vla., Vc., Pno.) are also marked with fortissimo (*ff*) and feature rhythmic accompaniment.

Cl. *ff*

B-Cl.

S
The ar - tist soon spoke, spoke, spoke of his — de-sire

A
The ar - tist soon spoke, spoke, spoke of his — de-sire

T
The ar - tist soon spoke, spoke, spoke of his — de-sire

B
The ar - tist soon spoke, spoke, spoke of his — de-sire

Vla. *f*

Vc. *f*

Pno. *f*

209

Cl.

B-Cl.

S
to por - tray his, to por - tray his young bride; — He,

A
to por - tray his, to por - tray his young bride; — He,

T
to por - tray his, to por - tray his young bride; — He,

B
to por - tray his, to por - tray his young bride; — He,

Vla.

Vc.

Pno.

Cl. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$

B-Cl. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$

S
the pain - ter spoke of his de - sire to por - tray his young bride; -

A
the pain - ter spoke of his de - sire to por - tray his young bride; -

T
the pain - ter spoke of his de - sire to por - tray his young bride; -

B
the pain - ter spoke of his de - sire to por - tray his young bride; -

Vla.

Vc.

Pno.

Cl. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$

B-Cl. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$

S
she was hum - ble, hum - ble and

A
she was hum - ble, hum - ble and

T
she was hum - ble, hum - ble and

B
she was hum - ble, hum - ble and

Vla.

Vc.

Pno.

217

Cl.

B-Cl.

S
o - be - di - ent,

A
o - be - di - ent,

T
o - be - di - ent,

B
o - be - di - ent,

Vla.

Vc.

Pno.

219

Cl.

B-Cl.

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

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


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

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

Vla.

Vc.

Pno.

Cl. 

B-Cl. 

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

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


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


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

Vla. 

Vc. 

Pno. 

Cl. 


B-Cl. 


S
— wi-thered the health, wi-therred the health, wi-thered the health and spi-rits of his bride, the


A
— wi-thered the health, wi-therred the health, wi-thered the health and spi-rits of his bride, the

T
— wi-thered the health, wi-therred the health, wi-thered the health and spi-rits of his bride, the

B
— wi-thered the health, wi-therred the health, wi-thered the health and spi-rits of his bride, the

Vla. 

Vc. 

Pno. 

Cl.

B-Cl.

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

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

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

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

Vla.

Vc.

Pno.

234

Cl.

B-Cl.

S
all but him. He, the ar - tist,

A
all but him. He, the ar - tist,

T
all but him. He, the ar - tist,

B
all but him. He, the ar - tist,

Vla.

Vc.

Pno.

236

Cl. *f* *mf*

B-Cl. *f* *mf*

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

Vla. *f* *mf*

Vc. *f* *mf*

Pno. *f* *mf*

Cl. *f* *mf*

B-Cl. *f* *mf*

S — wi-thered the health, wi-thered the health, wi-thered the health and spi-rits of his bride, the

A — wi-thered the health, wi-thered the health, wi-thered the health and spi-rits of his bride, the

T — wi-thered the health, wi-thered the health, wi-thered the health and spi-rits of his bride, the

B — wi-thered the health, wi-thered the health, wi-thered the health and spi-rits of his bride, the

Vla. *f* *mf*

Vc. *f* *mf*

Pno. *f* *mf*

Cl.

B-Cl.

S
health and spi-rits of his bride, the spi-rits of his bride, who pined vi-si-bly,

A
health and spi-rits of his bride, the spi-rits of his bride, who pined vi-si-bly,

T
health and spi-rits of his bride, the spi-rits of his bride, who pined vi-si-bly,

B
health and spi-rits of his bride, the spi-rits of his bride, who pined vi-si-bly,

Vla.

Vc.

Pno.

247

Cl.

B-Cl.

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

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

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

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

Vla.

Vc.

Pno.

249

Cl. *f*

B-Cl. *f*

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

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

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

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

Vla. *f*

Vc. *f*

Pno. *f*

Cl.

B-Cl.

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

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

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

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

Vla.

Vc.

Pno.

Cl.

B-Cl.

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,

Vla.

Vc.

Pno.

258

260

Cl.

B-Cl.

S
Yet she smiled on, and still

A
Yet she smiled on, and still

T
Yet she smiled on, and still

B
Yet she smiled on, and still

Vla.

Vc.

Pno.

Cl.

B-Cl.

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

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

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

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

Vla.

Vc.

Pno.

265

Cl.

B-Cl.

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,

Vla.

Vc.

Pno.

267

Cl.

B-Cl.

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

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

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

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

Vla.

Vc.

Pno.

272

Cl.

B-Cl.

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

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


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


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

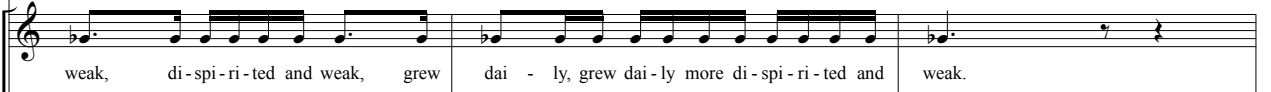
Vla.

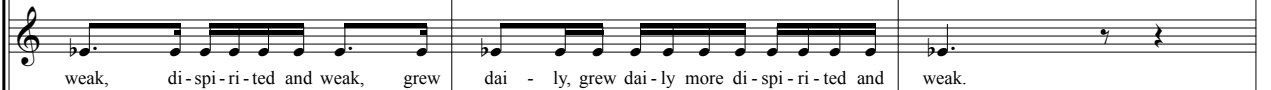
Vc.


Pno.

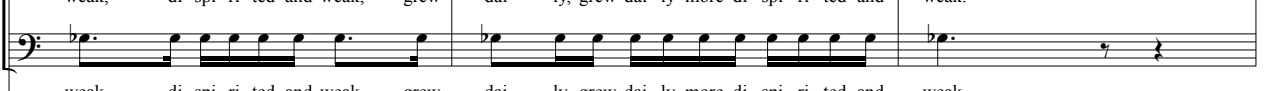
Cl. 

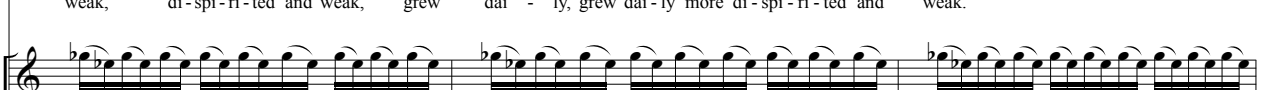
B-Cl. 


S. 


A. 


T. 


B. 


Vla. 

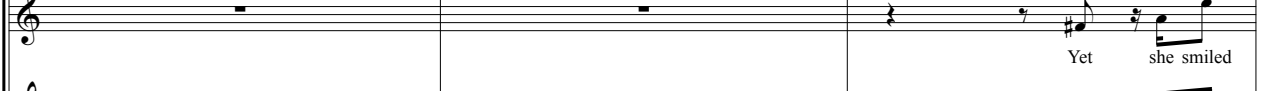
Vc. 


Pno. 

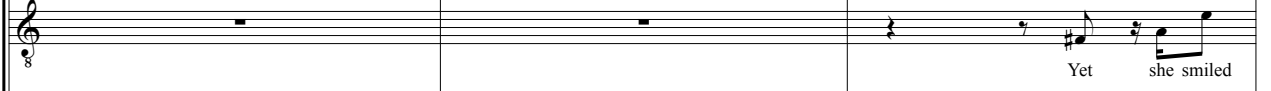
276 


278 


Cl. 


B-Cl. 


S. 

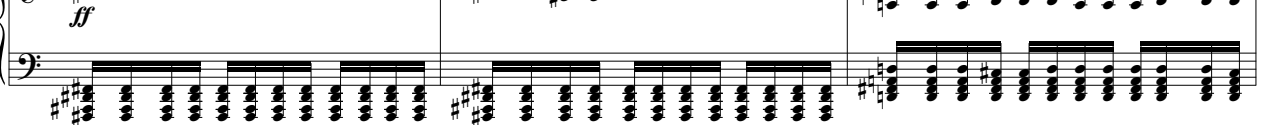
A. 

T. 

B. 

Vla. 

Vc. 

Pno. 

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

on, she smiled on and still on,

on, she smiled on and still on,

on, she smiled on and still on,

on, she smiled on and still on,

Cl. 

B-Cl. 

S
A
T
B
Yet she smiled on, she smiled on and still on,

Vla. 

Vc. 

Pno. 

Cl. 

B-Cl. 

S
A
T
B

Vla. 

Vc. 

Pno. 

Cl. *she smiled on, and still*

B-Cl. *she smiled on, and still*

S *she smiled on, and still*

A *she smiled on, and still*

T *she smiled on, and still*

B *she smiled on, and still*

Vla. *on and still on, ___*

Vc. *on and still on, ___*

Pno. *on and still on, ___*

297

Cl.
 B-Cl.
 S
 A
 T
 B
 Vla.
 Vc.
 Pno.
 Cl.
 B-Cl.
 S
 A
 T
 B
 Vla.
 Vc.
 Pno.

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

303

♩ = 84

S
And he, the ar - tist, would not see he would not see that the tints that he

A
And he, the ar - tist, would not see he would not see that the tints that he

T
And he, the ar - tist, would not see he would not see that the tints that he

B
And he, the ar - tist, would not see he would not see that the tints that he

313

Cl.
p

B-Cl.
p

S
spread u-pon the can - vas, the tints that he spread u-pon the can - vas were drawn from

A
spread u-pon the can - vas, the tints that he spread u-pon the can - vas were drawn from

T
spread u-pon the can - vas, the tints that he spread u-pon the can - vas were drawn from

B
spread u-pon the can - vas, the tints that he spread u-pon the can - vas were drawn from

Vla.
p

Vc.
p

Cl.

B-Cl.

S
— the cheeks — of her, the la - dy, drawn from the cheeks of her — who sat be - side him.

A
— the cheeks — of her, the la - dy, drawn from the cheeks of her — who sat be - side him.

T
— the cheeks — of her, the la - dy, drawn from the cheeks of her — who sat be - side him.

B
— the cheeks — of her, the la - dy, drawn from the cheeks of her — who sat be - side him.

Vla.

Vc.

p

p

321 $\text{♩} = 96$

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

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

T
Those who be - held, be - held the

B
Those who be - held, be - held the

Vla.

Vc.

Pno.

p

Soprano: those who be-held the por -
Alto: those who be-held the por -
Tenor: por - trait, those who be-held the por -
Bass: por - trait, those who be-held the por -

Vla. (Violin)
Vc. (Viola)
Pno. (Piano)

328

Cl. (Clarinet)
B-Cl. (Bass Clarinet)
Soprano: - trait spoke of its like - - -
Alto: - trait spoke of its like - - -
Tenor: trait spoke of its like - - -
Bass: trait spoke of its like - - -

Vla. (Violin)
Vc. (Viola)
Pno. (Piano)

Cl. 
B-Cl. 
S 
A 
T 
B 
Vla. 
Vc. 
Pno. 

S 
A 
T 
B 
Vla. 
Vc. 
Pno.

336

S *p* the ar - tist's deep love for her whom he de-pic - ted
 A *p* the ar - tist's deep love for her whom he de-pic - ted
 T *p* the ar - tist's deep love for her whom he de-pic - ted
 B *p* the ar - tist's deep love for her whom he de-pic - ted

Vla. *pp*
 Vc. *pp*
 Pno. *pp*

342

♩ = 42

Cl. *p* *f*
 B.Cl. *p* *f*

S — so sur - pas - sing-ly well.
 A — so sur - pas - sing-ly well.
 T — so sur - pas - sing-ly well, so well.
 B — so sur - pas - sing-ly well.

Vla. *f*
 Vc. *f*
 Pno. *f*

343

Musical score for measures 343-347. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The piano part features triplet patterns in the left hand and sustained chords in the right hand. The woodwinds and strings play melodic lines with various articulations and dynamics, including a *p* (piano) marking.

Musical score for measures 348-352. The score includes parts for Clarinet (Cl.), Bass Clarinet (B-Cl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/16. The piano part features triplet patterns in the left hand and sustained chords in the right hand. The woodwinds and strings play melodic lines with various articulations and dynamics, including a *p* (piano) marking.

Musical score for measures 353-356. The score is for a woodwind quintet and piano. The instruments are Clarinet (Cl.), Bass Clarinet (B-Cl.), Violin (Vla.), Viola (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. Measure 353 features a four-measure rest for the Clarinet. Measure 354 has a forte (*f*) dynamic. Measure 355 has a piano (*p*) dynamic. Measure 356 has a forte (*f*) dynamic. The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

Musical score for measures 357-360. The score is for a woodwind quintet and piano. The instruments are Clarinet (Cl.), Bass Clarinet (B-Cl.), Violin (Vla.), Viola (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. Measure 357 features a three-measure rest for the Clarinet. Measure 358 has a forte (*f*) dynamic. Measure 359 has a piano (*p*) dynamic. Measure 360 has a piano (*p*) dynamic. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

Musical score for measures 361-364. The score is for a woodwind quintet and piano. The instruments are Clarinet (Cl.), Bass Clarinet (B-Cl.), Violin (Vla.), Viola (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. Measure 361 has a piano (*p*) dynamic. Measure 362 has a piano (*p*) dynamic. Measure 363 has a piano (*p*) dynamic. Measure 364 has a piano (*pp*) dynamic. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

Musical score for Clarinet (Cl.), Bass Clarinet (B-Cl.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Cl. part features a complex melodic line with triplets and slurs. The Pno. part provides a dense harmonic accompaniment with arpeggiated chords. The score is in 12/8 time and includes dynamic markings such as *pp*.

362 $\text{♩} = 60$

Vocal and instrumental score for Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vla.), and Violoncello (Vc.). The vocal parts include lyrics: "And when but lit - tle re - mained to do, save". The instrumental parts for Vla. and Vc. feature rhythmic patterns with dynamic markings like *p*. The score is in 12/8 time and includes a tempo marking of 4:6.

Vocal and instrumental score for Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vla.), and Violoncello (Vc.). The vocal parts include lyrics: "one brush u - pon the mouth, one brush u - pon the mouth and". The instrumental parts for Vla. and Vc. feature rhythmic patterns with dynamic markings like *p*. The score is in 12/8 time.

370

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

one tint u - pon, u - pon the eye, the spi -

one tint u - pon, u - pon the eye, the spi -

one tint u - pon, u - pon the eye, the spi -

the spi -

rit of the la -

rit of the la -

rit of the la -

rit of the la -

p

Cl.

B-Cl.

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

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

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

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

Vla.

Vc.

Pno.

Cl.

B-Cl.

S
—

A
—

T
—

B
—

Vla.

Vc.

Pno.

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

The brush was gi - ven,

The brush was gi - ven,

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

the tint was placed;

the tint was placed;

Musical score for measures 1-3. The score includes parts for Clarinet (Cl.), Bass Clarinet (B.-Cl.), Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The first system shows the beginning of the piece with a 12-measure rest for the vocalists. The woodwinds and strings enter with a piano (*p*) dynamic. The piano part features a complex texture with triplets and chords, starting with a forte (*f*) dynamic.

386

Musical score for measures 386-400. The score includes parts for Clarinet (Cl.), Bass Clarinet (B.-Cl.), Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The vocalists enter in measure 386 with the lyrics: "and for one mo - ment —". The woodwinds and strings continue with their respective parts, with dynamics ranging from piano (*p*) to forte (*f*). The piano part features a complex texture with chords and triplets.

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

pizz.

arco

f

p

f

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

Cl.

B-Cl.

S

A

T

B

Vla.

Vc.

Pno.

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

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

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

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

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

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

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

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

Cl. *ff*

B.Cl. *ff*

S

A

T

B

Vla. *ff*

Vc. *ff*

Pno.

life, life — it - self, —
Life! life — it - self, —
Life! life — it - self, —
Life! life — it - self, —

413

Cl. *f*

B.Cl.

S

A

T

B

Vla.

Vc.

Pno.

life! — he turned to his —
life! — he turned to his —
life! — he turned to his —
life! — he turned to his —

417

Cl.

B-Cl.

Nar.

The Narrator

And, as I

S
— be - lo - ved: she was dead!

A
— be - lo - ved: she was dead!

T
— be - lo - ved: she was dead!

B
— be - lo - ved: she was dead!

Vla.

Vc.

Pno.

Detailed description: This is a page of a musical score for Edward Lambert's 'The Oval Portrait', page 62, rehearsal mark 417. The score is for a chamber ensemble and includes vocal parts. The instruments are Clarinet (Cl.), Bass Clarinet (B-Cl.), Narrator (Nar.), Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The vocal parts (S, A, T, B) sing the lyrics 'be-lo-ved: she was dead!'. The Narrator part has the lyrics 'And, as I'. The instrumental parts include a complex woodwind and string arrangement with triplets and a piano accompaniment featuring dense chordal textures and a steady bass line.

Cl. *p*

B-Cl. *p*

Nar.

read how ___ the last brush stroke and the last tint had

S

A

T

B

So let it be now that you who read these words

Vla.

Vc.

Pno.

Detailed description: This page of a musical score for Edward Lambert's 'The Oval Portrait' features a variety of instruments and voices. At the top, the Clarinet (Cl.) and Bass Clarinet (B-Cl.) parts are shown in treble clef with a piano (*p*) dynamic. The Narrator (Nar.) part is in bass clef and includes the lyrics 'read how ___ the last brush stroke and the last tint had'. Below this are the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), all in treble clef. They sing the lyrics 'So let it be now that you who read these words', with a triplet of eighth notes marked above the first three notes of each line. The Viola (Vla.) and Violoncello (Vc.) parts are in bass clef and feature a rhythmic pattern of eighth notes with triplets. The Piano (Pno.) part is in bass clef and consists of a dense texture of chords and arpeggios.

Cl.

B-Cl.

Nar.

S

A

T

B

Vla.

Vc.

Pno.

ta - ken a - way the life of the la - dy of the o -

and gaze on the por - trait of the la - dy shall

and gaze on the por - trait of the la - dy shall

and gaze on the por - trait of the la - dy shall

and gaze on the por - trait of the la - dy shall

and gaze on the por - trait of the la - dy shall

Cl.

B-Cl.

Nar.

S

A

T

B

Vla.

Vc.

Pno.

val por - - - - - trait...

al - so die!

al - so die!

al - so die!

al - so die!

427

Cl.

B-Cl.

Vla.

Vc.

Pno.

Cl.

B-Cl.

Vla.

Vc.

Pno.