

# Give me not love.

Words by  
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Mrs. H. H. A. BEACH  
Op. 61.

Andante con molto espressione.

SOPRANO.

TENOR.

PIANO.

*pp*

*And.* \* *And.* \* *And.* \*

*pp* *cresc.* *mf*

Give me not love \_\_\_\_\_ which would in - thrall \_\_\_\_\_ A

*dolce marcato*

*pp* *con pedale*

*And.* \* *And.* \*

*p* *cresc.*

spi - - rit pant - ing to be free; \_\_\_\_\_ But give me

<sup>†</sup> From the Atlantic Monthly, by kind permission of author and publisher.

love which more than all Would find it sweet to

*pp.*

soar with me, with me!

*pp dolciss.* *poco rall.* *a tempo*

The bird that close to earth doth cling, May be con -

The bird that close to earth doth cling, May, dark - ling, be con -

*pp* *pp* *ppp* *con pedale*

tent to sing, But full the sun - light shines a -

tent to sing, a tempo But full the sun - light shines a -

*pp poco rall.* *a tempo cresc.* *pp poco rall.* *a tempo* *poco rall.* *dolce marcato* *sempre con pedale*

far— And there— be heights where ea - gles are, And there be *dim.*  
 far— And there be heights ——— where ea - gles are, And there be *dim.*

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a high register, with lyrics: "far— And there— be heights where ea - gles are, And there be" and "far— And there be heights ——— where ea - gles are, And there be". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *f* and *dim.*

heights, *rit - - e - nu - to molto pp* where ea - gles are. *a tempo*  
 heights, *rit - - e - nu - to molto pp* where ea - gles are. *a tempo*

The second system continues the vocal lines and piano accompaniment. The lyrics are: "heights, where ea - gles are." and "heights, where ea - gles are.". The piano accompaniment includes markings for *pp colla voce* and *cantabile*. The system concludes with a double bar line and a key signature change to three sharps.

*pp* Give me not love ———

The third system shows the vocal line with the lyrics "Give me not love ———". The piano accompaniment features a *dolcissimo* marking. The system ends with a double bar line and a key signature change to two sharps.

*cresc.* which hour by hour, *mf espressivo* Like to the rose, *dim.* doth pale — its

The fourth system contains the vocal lines with lyrics: "which hour by hour, Like to the rose, doth pale — its". The piano accompaniment includes a *cresc.* marking. The system concludes with a double bar line and a key signature change to one sharp.

hue; *p* *cre-sc.* But love still con - - stant as the flower

*pp* *marcato* *dolce* *cre-sc.*

*cre-sc.* *pp* Which o - pens to each morn a - new, each

*pp* *dolciss.* *pp* *poco*

*rall.* *pp* *a tempo* *pp* morn a - new: Not love which, shad - owed

*rall.* *a tempo* *pp* Not love which, shad - owed

*sempre con pedale*

*poco rall.* *pp* by the tomb, A space doth lan - guid bloom,

*poco rall.* *pp* by the tomb, A lit - tle space doth lan - guid bloom,

*poco rall.*

*a tempo* *mf*  
 Give me not love, not  
 Give me not love, give me not

*a tempo* *p* *cresc.*

*marcato* *a tempo* *cresc.*

love, which hour by hour Like to the rose,  
 love, which hour by hour Like to the

*dim.* *rit - - e - nu - to molto* *pp* *a tempo*  
 doth pale its hue, doth pale its hue;  
 doth pale its hue, doth pale its hue;

*dim.* *rit - - e - nu - to molto* *pp* *a tempo*

*dim.* *pp* *colla voce* *dolce marcato*

*dolcissimo* *pp*  
 But love which draws its deep - er breath From  
 But love which draws its deep - er breath From

*dolcissimo* *pp*

*espressivo*

al - ti - tudes that know not death. Give me

al - ti - tudes that know not death.

*ppp*

*crusc.*

love, Give me love which draws its breath

Give me love, which draws its breath

*p* *crusc.* *mf* *f accel.*

*crusc.* *accel.*

From al - ti - tudes that know

From al - ti - tudes that know

*sostenuto*

*ff* *colla voce*

not death.

not death.

*rit.* *a tempo*

*rit.* *a tempo*

*ff a tempo*