

Five Songs: The Acrobats

For Mezzo Soprano, Baritone, and Piano

2017-18

Lawrence Kramer

Five Songs: The Acrobats

1. Out of the Night (Ezra Pound)

You came in out of the night
And there were flowers in your hands. . . .

I who have seen you amid the primal things
Was angry when they spoke your name
In ordinary places.
I would that the cool waves might flow over my mind,
And that the world should dry as a dead leaf,
Or as a dandelion seed-pod and be swept away,
So that I might find you again,
Alone.

2. The Panther (In the Jardin des Plantes, Paris) (Rainer Maria Rilke; translated by the composer)

His gaze is from the pacing past the bars
So tired now that it holds nothing more,
As if for him there were a thousand bars
And past the thousand bars no world to see.

The quiet tread of strong and agile steps
Which turn in circles growing ever smaller
Is like a dance of force around a center
In which a great will stands there paralyzed.

Only at times the curtain of his pupils
Silently parts—and then in glides an image,
Glides through the high-strung stillness of his limbs--
And in his heart gives up its being.

3. The Soldier's Tale (Carl Sandburg)

I am an ancient reluctant conscript.

On the soup wagons of Xerxes I was a cleaner of pans.
On the march of Miltiades' phalanx I had a haft and head;
I had a bristling gleaming spear-handle.

Red-headed Cæsar picked me for a teamster.
He said, "Go to work, you Tuscan bastard,

Rome calls for a man who can drive horses."

The units of conquest led by Charles the Twelfth,
The whirling whimsical Napoleonic columns:
They saw me one of the horseshoers.

I trimmed the feet of a white horse Bonaparte swept the night stars with.

Lincoln said, "Get into the game; your nation takes you."
And I drove a wagon and team and I had my arm shot off
At Spottsylvania Court House.

I am an ancient reluctant conscript.

4. Acrobats (Guillaume Apollinaire; translated by the composer)

Across the plain the wandering troupe
Recedes along the sides of the gardens
Before the doors of gray auberges
Through villages with no churches

And the children go out in front of them
The others following in a dream
Every fruit tree yields itself up
When they give the sign from very far away

They have weights round or square
And tambourines and hoops of gold
The bear and the ape, wise animals,
Beg for pennies as they wend their way.

5. Epilogue (Ezra Pound)

This man knew out the secret ways of love,
 No man could paint such things who did not know.
 And now she's gone, who was his Cyprian,
 And you are here, who are 'The Isles' to me.

And the days are not full enough
 And the nights are not full enough
 And life slips by like a field mouse
 Not shaking the grass.

And now she's gone, who was his Cyprian,
 And you are here, who are 'The Isles' to me.
 And here's the thing that lasts the whole thing out:
 The eyes of this dead lady speak to me.

Lines 1-4, 9-12, "Of Jacopo Del Sellaio"

Lines 5-8, Epigraph to Lustra

The five songs of *The Acrobats* form a meditation on questions of constraint and release: constraint by and perhaps, just perhaps, release from circumstance, history, custom, and above all the one constraint that nothing can break, the passage of time. The voices of the mezzo and baritone embody these questions by the way they divide after the first song and reunite in the last. The acrobats are all of us as we try to keep our balance amid the vicissitudes of life. The image applies directly to the wandering troupe of the fourth song, a setting of Apollinaire's "Acrobats" (Saltimbanques), but it also extends to cover the personae of the other songs as they, too, wend their way through the world. The image is of a piece with the "Saltimbanques" painted in 1904-05 by the poet's close friend Pablo Picasso. Apollinaire was involved with the process and is sometimes said to be the model for one of the acrobats in the painting, a heavy-set figure carrying a sack. Rilke drew on the painting for his Fifth Duino Elegy (1922), which, like his "The Panther," set here, concentrates on the acrobatic motion that that Picasso leaves out: "A will, never satisfied . . . wrings them, / bends them, slings them and swings them, / flings them and snatches them back."

Voice ranges: G3-E4 / B3-F#5 with optional A3 and A5.

Duration 18 minutes.

♩ = 88

1. Out of the Night

The piano introduction consists of six measures in 3/4 time. The right hand plays a series of chords: a whole note chord (F4, A4, C5), a half note chord (F4, A4, C5), a half note chord (F4, A4, C5), a half note chord (F4, A4, C5), a half note chord (F4, A4, C5), and a half note chord (F4, A4, C5). The left hand plays a series of notes: a whole note (F3), a whole note (A3), a whole note (C4), a half note (F4), a half note (A4), and a whole note (C5). Dynamics include *mf p* and *p* with hairpins.

The vocal and piano accompaniment for the first system. The vocal line starts at measure 8 with the lyrics "You came in out of the night". The piano accompaniment includes dynamics *p*, *mf p*, and *p* with hairpins. The piano part features chords and moving lines in both hands, with a key signature change to two flats (Bb, Eb) in the second system.

8 *p* *p*
You came in out of the night _____

8 *p* *p*
You came in out of the night _____

15 *mf*

and there were flow-ers in your hands. _____

15 *mf*

_____ and there were flow-ers in your hands. _____

15 *mf* *f* *p*

22 ♩ = 104 *mf*

I who have seen you a - mid the

22 *p* *mf*

I who have seen you a - mid the pri - mal things. _____

22 *mp* *mf*

29 *f* *rit.*

pri - mal things was an-gry when they spoke your name _____

29 *f* *rit.*

_____ was an-gry when they spoke your name _____

29 *f* *rit.*

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, starting at measure 29 with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The lyrics are "pri - mal things was an-gry when they spoke your name _____". The middle staff is a vocal line in bass clef, also starting at measure 29 with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The lyrics are "_____ was an-gry when they spoke your name _____". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting at measure 29 with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The piano part features arpeggiated chords in the right hand and sustained chords in the left hand.

35 *a tempo* *p* *rit.* ♩ = 88

in or-di-na-ry plac-es. — I would that the

35 *a tempo* *p*

in or-di-na-ry plac-es. —

35 *a tempo* *p* *rit.*

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, starting at measure 35 with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The tempo is marked *a tempo*. A tempo marking of 88 is indicated with a quarter note symbol. The lyrics are "in or-di-na-ry plac-es. — I would that the". The middle staff is a vocal line in bass clef, starting at measure 35 with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The lyrics are "in or-di-na-ry plac-es. —". The bottom staff is a piano accompaniment in grand staff, starting at measure 35 with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The piano part features arpeggiated chords in the right hand and sustained chords in the left hand.

40 *f* cool waves might flow _____ *p* o - ver my mind, _____ *p* 3 3

40 _____ And — that the

40 *f* *p* 3 3 3 3 3 3

45 *f* or that the world should dry like a

45 *f* world _____ should dry like a dead _____ leaf, _____ like a dead _____

45 *f*

52 *mf* *f*

dead leaf, or as a dan-de-li - on seed pod and be swept a - way,
leaf, or as a dan-de-li - on seed pod and be

ff *mf* *f*

8vb - - - - -

58 *ff* *p*

swept a - way, a - way, so that
swept a way, swept a - way, so that

ff *p* *p*

65 *pp* *p*

I might find you a - gain, so that I _____

I might find you a - gain, so that

65 *p* *pp* *p*

71

_____ might find you _____ a - gain, _____ a - lone,

I _____ might find you _____ a - gain, _____ a - lone,

71

77 *rit.* *pp* *a tempo*

a - lone. _____

77 *rit.* *pp* *a tempo*

a - lone. _____

77 *rit.* *a tempo*

8vb - - - - -

Detailed description: The image shows a page of musical notation for three parts: two vocal lines and a piano accompaniment. The page number '7' is in the top right corner. The first system (measures 77-80) features a vocal line in treble clef with lyrics 'a - lone.' and a piano accompaniment in treble and bass clefs. The second system (measures 81-84) features a vocal line in bass clef with lyrics 'a - lone.' and a piano accompaniment in treble and bass clefs. The piano accompaniment in the second system includes a melodic line in the bass clef with notes G#4, A4, and B4, and a dynamic marking '8vb' with a dashed line. The tempo markings 'rit.' and 'a tempo' are used throughout the score.

2. The Panther

♩ = 232

His gaze _____ is from the pac - ing

p

This system contains the first five measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

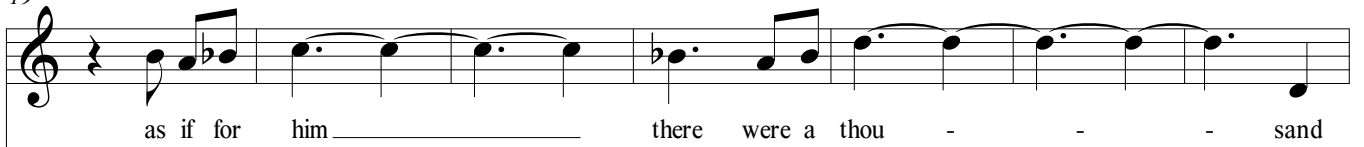
_____ past the bars _____ so tired _____ now that it holds _____

This system contains measures 6 through 11. The vocal line continues with a half note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The piano accompaniment continues with the same rhythmic pattern in the right hand and bass line in the left hand.

_____ no - thing more. _____

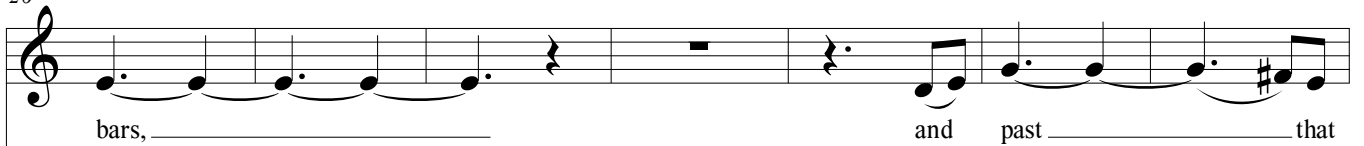
This system contains measures 12 through 17. The vocal line concludes with a half note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. The piano accompaniment continues with the same rhythmic pattern in the right hand and bass line in the left hand.

19



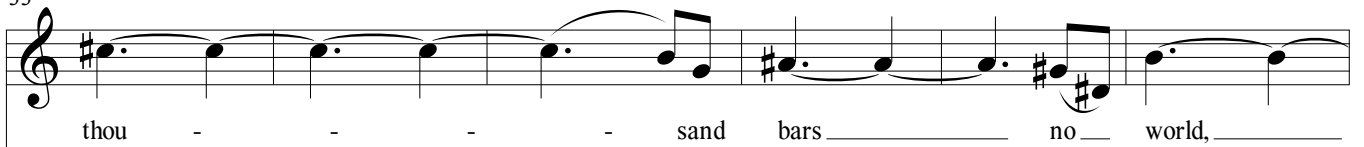
Piano accompaniment for measures 19-25, featuring a treble and bass clef with various chords and melodic lines.

26



Piano accompaniment for measures 26-32, featuring a treble and bass clef with various chords and melodic lines.

33



Piano accompaniment for measures 33-39, featuring a treble and bass clef with various chords and melodic lines.

39

no world,

45

rit.

no world to see.

51

$\text{♩} = 200$ *p* sempre

The qui - et tread,

59

the qui - et tread of strong and a - gile steps

59

f *p* *f* *p* *f* *p* *f* *p* *f* *p* sempre

66

that turn in cir - cles grow - ing e -

66

73

- ver small - er is like a dance of force

73

f *p* *f* *p* sempre

81

a - round a cen - ter

Detailed description: This block shows the vocal line for measures 81 through 87. The melody is written in a treble clef with a key signature of one sharp (F#). It features a series of quarter notes and half notes, with a fermata over the final note of the phrase. The lyrics "a - round a cen - ter" are written below the staff.

81

pp

Detailed description: This block shows the piano accompaniment for measures 81 through 87. It consists of two staves: a treble clef staff with chords and a bass clef staff with a simple bass line. The dynamic marking *pp* (pianissimo) is placed above the treble staff.

88

in which a great will stands there pa - ra -

Detailed description: This block shows the vocal line for measures 88 through 93. The melody continues in the same treble clef and key signature. It includes a fermata over the final note of the phrase. The lyrics "in which a great will stands there pa - ra -" are written below the staff.

88

Detailed description: This block shows the piano accompaniment for measures 88 through 93. The treble staff features a more active melodic line with eighth and sixteenth notes, while the bass staff continues with a simple bass line. The key signature changes to one flat (Bb) at the end of the system.

94

accel. ♩ = 232

lyzed.

Detailed description: This block shows the vocal line for measures 94 through 99. The melody is written in a treble clef. Above the staff, the instruction *accel.* (accelerando) and the tempo marking ♩ = 232 are present. The lyrics "lyzed." are written below the staff.

94

fp

Detailed description: This block shows the piano accompaniment for measures 94 through 99. It features two staves: a treble clef staff with chords and a bass clef staff with a bass line. The dynamic marking *fp* (fortissimo) is placed above the treble staff. The key signature changes to one flat (Bb) at the beginning of the system.

101

On - ly at times _____ the cur - tain _____ of his pu - pils _____

108

si - - - lent - ly parts;

114

p sempre

and then in glides an i - mage,

$\text{♩} = 200$

122

glides through the high strung still - ness of his limbs:

pp

Detailed description: This system contains measures 122 through 128. The vocal line (top staff) begins with a half rest, followed by a melodic phrase: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note with a sharp sign, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and a quarter note. The piano accompaniment (bottom staves) starts with a piano (*pp*) dynamic. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes.

129

allarg.

and in his heart gives up its

8va

Detailed description: This system contains measures 129 through 135. The tempo marking *allarg.* is present. The vocal line (top staff) has a half rest in measure 129, followed by a melodic phrase: a quarter note, an eighth note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, and a dotted quarter note. The piano accompaniment (bottom staves) features a melodic line in the right hand and a bass line in the left hand. An *8va* marking is placed above the right hand in measure 135.

136

being.

f

(8va)

Detailed description: This system contains measures 136 through 141. The vocal line (top staff) has a half rest in measure 136, followed by a melodic phrase: a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The piano accompaniment (bottom staves) features a melodic line in the right hand and a bass line in the left hand. A piano (*f*) dynamic marking is present. An *(8va)* marking is placed above the right hand in measure 136.

3. The Soldier's Tale

♩ = 108

First system of the musical score. It features a bass line, a vocal line, and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line has the lyrics "I am an an - cient re -". The piano accompaniment includes dynamic markings *ff* and *pp*. The bass line has a fermata over a whole note chord.

Second system of the musical score. It features a bass line, a vocal line, and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line has the lyrics "luc - tant con-script.. On the soup wa-gons of Xer - xes". The piano accompaniment includes dynamic markings *ff* and *pp*. The bass line has a fermata over a whole note chord.

Third system of the musical score. It features a bass line, a vocal line, and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line has the lyrics "I was a clean - er of pots. On the march of Mil-ti - ades'". The piano accompaniment includes dynamic markings *ff*, *pp*, *p*, and *sf*. The bass line has a fermata over a whole note chord.

pha-lanx I had a haft and head; I had a brist-ling gleam-

ff > *pp* *p*

- ing spear hand - le. Red head-ed

f *p*

Spoken:

Cae - sar picked me for a team - ster. He said, he said, "Go to

f *ff* *p*

24

work you Tus-can bas-tard, Rome calls for a man who can drive

ff *f* *ff*

28

hor - ses, a man who can drive

p

32

hor - ses. The u - nits of

ff *p* *pp*

35

con - quest led by Charles the Twelfth, They

ff *pp*

b.

Detailed description: This system contains measures 35, 36, and 37. The vocal line (bass clef) has lyrics: "con - quest led by Charles the Twelfth, They". The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a more active bass line. Dynamic markings *ff* and *pp* are present. A key signature change to one flat is indicated by a *b*.

38

saw me. The

p

Sva-
Red.

Detailed description: This system contains measures 38, 39, 40, and 41. The vocal line (bass clef) has lyrics: "saw me. The". The piano accompaniment (treble and bass clefs) continues with eighth-note patterns. A dynamic marking of *p* is shown. A performance instruction *Sva-Red.* with a dashed line and a star symbol is located below the piano part.

42

whirl - ling whim - si-cal Na-po-le - on - ic co - lumns,

Detailed description: This system contains measures 42, 43, 44, and 45. The vocal line (bass clef) has lyrics: "whirl - ling whim - si-cal Na-po-le - on - ic co - lumns,". The piano accompaniment (treble and bass clefs) features a consistent eighth-note accompaniment. The key signature remains one flat.

46

ff

They saw me. ————— They saw me. —

fff

8va

52

They saw me as one of the

p

56

horse - shoers. —————

60

I trimmed the feet of a white horse

ff *pp* *f*

64

Bo-na-parte swept the night stars

ff

68

with. Lin - coln said, "Get in-to the

pp

72

game," he said, he said, "Get in-to-the game, your

72

p

76

na - tion takes you." And I drove a wa-gon and

76

f *ff* *p*

80

team, And I drove a wag - on and tream,

80

f

84

and I had my arm shot

ff

8va

Detailed description: This system covers measures 84 to 87. The vocal line (bass clef) begins with a rest, followed by the lyrics "and I had my arm shot". The piano accompaniment (treble and bass clefs) features a dense texture of chords and moving lines. The dynamic *ff* is indicated at the start. An *8va* marking is present above the piano part in measures 85 and 87.

88

off at Spott - syl - van - ia Court - house,

fp *ff* *p* *pp*

8va LH

Detailed description: This system covers measures 88 to 91. The vocal line (bass clef) starts with the word "off" and then continues with "at Spott - syl - van - ia Court - house,". The piano accompaniment (treble and bass clefs) is highly rhythmic and complex. Dynamics include *fp*, *ff*, *p*, and *pp*. An *8va* marking with "LH" is present above the piano part in measure 88.

92

at Spott - syl - van - ia Court - house. —

ff *pp*

Detailed description: This system covers measures 92 to 95. The vocal line (bass clef) continues with "at Spott - syl - van - ia Court - house. —". The piano accompaniment (treble and bass clefs) maintains its complex texture. Dynamics include *ff* and *pp*.

96

I am an an - cient re - luc - tant

100

rit.

con - script.

rit.

8va

106 *a tempo*

a tempo I am an an - cient re - luc - tant con - script.

fp *ff* *pp* 8va

110

rit.

The musical score consists of three staves. The top staff is a vocal line in bass clef, starting with a whole rest, followed by a half note G, a half note F, and a quarter note E. The middle staff is the right-hand piano part in treble clef, featuring a melodic line with eighth notes and chords, marked with *8va* and *rit.*. The bottom staff is the left-hand piano part in bass clef, with a bass line of whole notes and half notes, marked with *ff* and *pp*. A fermata is placed over the final notes of all staves.

4. Acrobats

♩ = 84

The first system of the musical score is in 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of two staves: the right hand plays a rhythmic pattern of eighth notes with slurs, and the left hand plays a simple bass line. Dynamics are marked as *mf* and *p*. The system ends with a fermata over the vocal line and the letter 'A'.

The second system of the musical score contains the vocal line and piano accompaniment. The vocal line includes the lyrics: "cross the plain the wand'-ring troupe Re - cedes a - long the sides —". The piano accompaniment continues with the same rhythmic pattern as the first system, with dynamics of *mf* and *p*. A *sva* (sustained) marking is present above the piano part.

The third system of the musical score contains the vocal line and piano accompaniment. The vocal line includes the lyrics: "_____ of the gar - dens _____ Be - fore the doors of". The piano accompaniment features a triplet of eighth notes in the vocal line and a more complex piano accompaniment with dynamics of *f* and *p*. A fermata is placed over the final notes of the piano part.

17

gray au - berges _____ through vil - lag - es _____

p

23

_____ with no church - es. _____

fp *f*

27

Be - fore the doors of gray au - berges

p

33

Through vil - lag - es

f *p* *f* *p*

37

$\text{♩} = 92$

with no church - es.

cresc. *p*

42

And the child - ren go out in front of them

49

The o - thers fol - low - ing in a dream,

55

in a dream, in a dream

62

rit. *a tempo*

Ev' - ry fruit tree gives up its boun - ty

68

When they give the sign from

pp

73

ver - y far a - way

rit. long ♩ = 84

mf *p*

80

They have

mf *p* *fp* *mf* *p*

86

weights, they have weights, weights round or

f *p* *f* *p* *f*

89

90

square And

p

96

tam bor - ines and hoops of

fp *f*

99

gold _____ And the bear

104

and the ape, wise a-ni-mals, _____

109

Beg for pen-nies, _____ beg for

rit.

113

pen - nies as they wend their way.

113

5. Epilogue

♩ = 76

rit.

The first system of the musical score consists of three staves. The top two staves are for the vocal line, with a treble clef on the first and a bass clef on the second. The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The time signature is 3/4, which changes to 4/4 at the end of the system. The piano part begins with a *mf* dynamic, followed by a *pp* dynamic. The right hand of the piano part has a melodic line with a slur and a fermata, and a 'l.h.' marking. The left hand has a bass line with a slur and a fermata. The system ends with a *rit.* marking.

a tempo

The second system of the musical score consists of three staves. The top two staves are for the vocal line, with a treble clef on the first and a bass clef on the second. The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The time signature is 3/4. The piano part begins with a *p* dynamic, followed by a *mf* dynamic, and then a *p* dynamic. The right hand of the piano part has a melodic line with a slur and a fermata, and a '3' marking. The left hand has a bass line with a slur and a fermata, and a *pp* dynamic. The system ends with a *pp* dynamic. The lyrics 'This man knew' are written above the piano part.

11 $\text{♩} = 76$

This
out the se - cret ways of

p *mf*

14 $\text{♩} = 76$

man knew out the se - cret ways of
love.

p *mf*

♩ = 76

18

love.

18

mf

♩ = 76

21

No man could paint such things who did not

No man could paint such things who

21

p *f* *p* *f* *p*

♩ = 76

rit.

25

know, who did not know.

did not know, who did not know.

f *p* *rit.*

♩ = 76

30

And now she's gone, who was his Cy - pri - an.

f *p* *And*

33 $\text{♩} = 76$ *rit.*

you _____ are here, _____ who are "The Isles" _____ to me.

33 *rit.*

p *mf p*

38 $\text{♩} = 104$

And the days _____ are not full e - nough, _____

38

pp *fp*

45

And the nights _____ are not full _____ e - nough, _____

pp *p* *f*

Detailed description: This block contains the musical score for measures 45 through 51. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a whole rest in measure 45, followed by a melodic line starting in measure 46. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings *pp*, *p*, and *f* are placed below the piano part. A crescendo hairpin is visible in the piano part starting around measure 48.

52

And life _____ slips by _____

_____ And life _____ slips by, _____ and life slips

pp *p*

Detailed description: This block contains the musical score for measures 52 through 58. It features a vocal line at the top and a piano accompaniment below. The vocal line starts in measure 52 with the lyrics 'And life slips by'. The piano accompaniment includes chords and a bass line. Dynamic markings *pp* and *p* are present. The score concludes with the lyrics 'and life slips' in measure 58.

60 *rit.* ♩ = 76

like a field mouse, not shaking the grass.

by like a field mouse, not shaking the grass.

60 *rit.*

66

And

And now she's gone, who was his Cyprion.

66 *f* *p*

69 $\text{♩} = 76$ $\text{♩} = 76$

you _____ are here, _____ who are "The Isles" to me.

f *p* *p*

74 $\text{♩} = 76$

And here's the thing, _____ and

And here's the thing, _____ and

p

♩ = 76

78

here's _____ the thing that lasts _____ the whole thing

here's _____ the thing that lasts _____ the whole thing

Detailed description: This block contains the vocal staves for measures 78-81. It features a treble and bass clef staff. The lyrics are: "here's _____ the thing that lasts _____ the whole thing". There are three measures of music in each staff. The first measure has a dotted quarter note followed by an eighth note. The second measure has a dotted quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note. There are triplets in the third measure of each staff. The tempo is marked as ♩ = 76.

78

mf *p* *f*

Detailed description: This block contains the piano accompaniment for measures 78-81. It features a grand staff with treble and bass clefs. The music is in 4/4 time. The first measure is marked *mf*, the second *p*, and the third *f*. There are triplets in the third measure of each staff. The tempo is marked as ♩ = 76.

♩ = 76

82

out. _____ The

out. _____ The

Detailed description: This block contains the vocal staves for measures 82-85. It features a treble and bass clef staff. The lyrics are: "out. _____ The". There are two measures of music in each staff. The first measure has a dotted quarter note followed by an eighth note. The second measure has a dotted quarter note followed by an eighth note. The tempo is marked as ♩ = 76.

82

p

Detailed description: This block contains the piano accompaniment for measures 82-85. It features a grand staff with treble and bass clefs. The music is in 4/4 time. The first measure is marked *p*. There are triplets in the first measure of each staff. The tempo is marked as ♩ = 76.

85 *rit.* ♩ = 63

eyes of this dead lady speak

eyes of this dead lady speak

85 *rit.*

p

89 *rit.* *a tempo* ♩ = 76

to me.

to me.

89 *rit.* *a tempo*

fp

pp