

Home they brought her warrior dead

7

Alfred Tennyson

Charles Villiers Stanford

Alla marcia funebre

Soprano

Alto

Tenor

Bass

Piano

pesante
p

The image shows a musical score for the poem 'Home they brought her warrior dead' by Alfred Tennyson, set to music by Charles Villiers Stanford. The score is for Soprano, Alto, Tenor, Bass, and Piano. The tempo is 'Alla marcia funebre'. The piano part is marked 'pesante' and 'p'. The score shows three measures of music for the vocalists and the piano accompaniment.

Vocal score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: Home they brought her war - rior dead. The score includes dynamic markings (*mf*) and accents (>) for each voice part.

Piano accompaniment for the vocal score, consisting of a grand staff with treble and bass clefs. The accompaniment features a steady rhythmic pattern with chords and single notes.

8

p

She norswoon'd, nor ut-ter'd cry: All her mai-dens,

p

She norswoon'd, nor ut-ter'd cry: All her mai-dens,

p

She norswoon'd, nor ut-ter'd cry:

p

She norswoon'd, nor ut-ter'd cry:

12

f

watch-ing,said, 'Shemust weep or she will die.'

f

watch-ing,said, 'Shemust weep or she will die.'

16

p

Then they praised him, soft and low,

p

Then they praised him, soft and low,

p

Then they praised him, soft and low,

p

Then they praised him, soft and low,

pp

Then they praised him, soft and low,

20

cresc.

Called him worthy to be loved, Truest friend and

cresc.

Called him worthy to be loved, Truest friend and

cresc.

Called him worthy to be loved, Truest friend and

cresc.

Called him worthy to be loved, Truest friend and

poco cresc.

24

no-blest foe;

no-blest foe;

no-blest foe;

no-blest foe; Yet shenei - ther spoke nor moved.

no-blest foe; Yet shenei - ther spoke nor moved.

pp

28

pp

Stole a maid - den from her place,

pp

Stole a maid - den from her place,

pp

Stole a maid - den from her place,

pp

Stole a maid - den from her place,

pp

Light-ly to the war-rior sept, Took the face - cloth from the face;

Light-ly to the war-rior sept, Took the face - cloth from the face;

Light-ly to the war-rior sept, Took the face - cloth from the face;

Light-ly to the war-rior sept, Took the face - cloth from the face;

Yet shenei - ther moved nor wept.

Yet shenei - ther moved nor wept.

Yet shenei - ther moved nor wept.

Yet shenei - ther moved nor wept.

41

p

Rose a nurse of nine - ty years,
p
 Rose a nurse of nine - ty years,
p
 Rose a nurse of nine - ty years,
p

Rose a nurse of nine - ty years,

Più mosso

47

f

Set his child up - on her knee, Like
f
 Set his child up - on her knee, Like
f
 Set his child up - on her knee, Like
f

Set his child up - on her knee, Like

Più mosso (♩ = 88)

sum - mer tem - pest came her tears

sum - mer tem - pest came her tears

sum - mer tem - pest came her tears

sum - mer tem - pest came her tears

ff

56

“Sweet my child,
“Sweet my child,
“Sweet my child,
“Sweet my child,
“Sweet my child,

60

rall. **Tempo I**
I live for thee.”
I live for thee.”
I live for thee.”
I live for thee.”
I live for thee.”
f

64

Musical score for measures 64-67. It consists of four staves (two treble clefs and two bass clefs) in a key signature of three sharps (F#, C#, G#). All staves contain whole rests for the duration of these four measures.

Musical score for measures 64-67, piano accompaniment. The right hand (treble clef) features a series of chords and melodic lines, including a prominent descending eighth-note pattern. The left hand (bass clef) provides a steady accompaniment with chords and eighth notes. The word *pesante* is written above the right hand in the final measure. The piece concludes with a double bar line.

68

Musical score for measures 68-71. It consists of four staves (two treble clefs and two bass clefs) in a key signature of three sharps (F#, C#, G#). All staves contain whole rests for the duration of these four measures.

Musical score for measures 68-71, piano accompaniment. The right hand (treble clef) features a series of chords and melodic lines, including a prominent descending eighth-note pattern. The left hand (bass clef) provides a steady accompaniment with chords and eighth notes. The piece concludes with a double bar line.