

To  
*Madame Emma Eames.*

III

# When Soul is Joined to Soul.



Words  
by  
ELIZABETH BARRETT BROWNING



Music  
by

MRS. H. H. A. BEACH.

OP. 62.

*Price 60 cents.*

ARTHUR P. SCHMIDT,

BOSTON,  
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# When soul is joined to soul.



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ELIZABETH BARRETT BROWNING.

Mrs. H. H. A. BEACH  
Op. 62.

Andante con molto espressione.

*dolce*

Oh, wilt thou have my hand, — Dear, — to

*pp*

lie a-long in thine, — in thine? — As a lit - tle stone — in a run - ning

*cresc.*

*sempre con pedale*

*sost.* *dim.* *pp*

stream, — it — seems to lie and pine. —

*colla voce* *dim.* *pp* *marc.*

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line and piano accompaniment for the first two lines of the lyrics. The piano part features a steady accompaniment with triplets and is marked 'pp' and 'sempre con pedale'. The second system continues the vocal line and piano accompaniment for the next two lines of lyrics. The piano part includes a 'cresc.' marking. The third system concludes the piece with the final line of lyrics. The piano part is marked 'pp' and 'marc.' (marcato). The score includes various musical notations such as dynamics, articulation, and performance instructions.

*mf* *dim.*

Now drop the poor pale

*cresc.* *dim.*

*pp* *p espresso*

hand, Dear, un - -

*pp* *più dim.* *dolcissimo*

*ped.* \*

*rall.* *pp* *a tempo*

fit to plight with thine.

*rall.* *pp* *marcato*

*sempre con pedale*

*pp*

Oh, wilt thou have my cheek,

*ppp*

Dear, drawn clo - - - ser to thine

The first system of the musical score features a vocal line in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "Dear, drawn clo - - - ser to thine". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes various chords and melodic lines, with some notes beamed together. A fermata is placed over the first measure of the piano accompaniment.

own? My cheek is white, my cheek is

*cresc.*

*ped.* \* *sempre con pedale*

The second system continues the vocal line with the lyrics "own? My cheek is white, my cheek is". The piano accompaniment features a prominent arpeggiated pattern in the right hand. A *cresc.* (crescendo) marking is placed above the vocal line. A *ped.* (pedal) marking is placed below the piano accompaniment, followed by the instruction "\* *sempre con pedale*".

worn, by ma - ny a tear run

*f* *sost.* *3*

*sost.* *colla voce* *dim.*

The third system features the lyrics "worn, by ma - ny a tear run". The vocal line includes a triplet of notes marked with a "3". The piano accompaniment includes a triplet in the left hand. Dynamic markings include *f* (forte), *sost.* (sostenuto), and *dim.* (diminuendo). The instruction *colla voce* is written between the piano staves.

down. Now

*p* *mf* *marcato*

The fourth system begins with the lyrics "down. Now". The piano accompaniment features a *marcato* (marked) section. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The piano part includes several triplet figures in both hands.

leave a lit - - tle space, Dear,

*p* *dolcissimo cantabile*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "leave a lit - - tle space, Dear,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a more active line. Dynamics include *p* (piano) and *pp* (pianissimo). The tempo/style marking is *dolcissimo cantabile*.

lest it should wet thine own.

*espressivo* *rit.* *pp* *a tempo*

The second system continues the vocal line with the lyrics "lest it should wet thine own." The piano accompaniment features triplets and a *rit.* (ritardando) section. Dynamics include *pp* (pianissimo) and *marcato*. The tempo marking is *a tempo*.

Oh, must thou have my soul, Dear, com - -

*p agitato* *mf*

The third system features the vocal line with lyrics "Oh, must thou have my soul, Dear, com - -". The piano accompaniment includes a *colla voce* section. Dynamics include *p agitato* (piano agitato) and *mf* (mezzo-forte).

ming - led with thy soul? Red grows the cheek and

*Più mosso* *mf* *f*

The fourth system features the vocal line with lyrics "ming - led with thy soul? Red grows the cheek and". The piano accompaniment includes triplets and a *f* (forte) section. The tempo marking is *Più mosso*. Dynamics include *mf* (mezzo-forte) and *f*.

*cresc. e accel.*

warm the hand, the part is in the

*cresc. e accel.*

whole! Ah!

*ff*

*ff appassionato*

*appassionato* *poco à poco rall.*

Nor cheeks nor hands keep sep - - - a-rate, when

*poco à poco rall.*

*Tempo I* *molto rit.*

soul is joined to soul, is joined to

*Tempo I* *dim. e molto rit.*

*pp a tempo*  
 soul. Ah, *rall.*

The first system of the score consists of two staves. The upper staff is for the voice, starting with a piano (*pp*) and *a tempo* marking. It contains the lyrics "soul." and "Ah," with a *rall.* (rallentando) marking at the end of the phrase. The lower staff is for the piano accompaniment, also marked *pp* and *a tempo*. It features a flowing eighth-note accompaniment with a melodic line in the right hand.

*a tempo pp*  
 Ah, Ah, *rall.*

8

*ppp colla voce dolcissimo*  
*sempre con pedale*

The second system continues the vocal and piano parts. The vocal line has two "Ah," exclamations. The piano accompaniment is marked *ppp* and includes the instruction *colla voce* (in time with the voice) and *dolcissimo* (very soft). A *sempre con pedale* (always with the sustain pedal) instruction is placed below the piano part. A measure rest of 8 measures is indicated above the vocal staff.

*cresc. rall. f*  
 When soul is joined to

8

*cresc.*

The third system features the vocal line with the lyrics "When soul is joined to". The piano accompaniment includes *cresc.* (crescendo) markings and a *f* (forte) dynamic. A *rall.* marking is present above the vocal staff. A measure rest of 8 measures is indicated above the vocal staff.

*a tempo*  
 soul. *rit.*

*f a tempo*  
*rit.*

8

The fourth system concludes the piece. The vocal line is marked *a tempo* and ends with a *rit.* (ritardando) marking. The piano accompaniment is marked *f a tempo* and also includes a *rit.* marking. A measure rest of 8 measures is indicated above the vocal staff.



# Compositions by Mrs. H. H. A. Beach

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The grading is from 1 A easiest to 6 C most difficult, with subdivisions of the grades as follows 1 A, 1 B, 2 A, 2 B, 3 A, B, C, etc. The key of all songs has been given in capitals, and their compass in small letters.