

Con moto maestoso

p

S1 Lay a gar - land on her hearse of dis - - mal yew. Maid-ens, wil-low

S2 Lay a gar - land_ on her hearse of dis - mal_yew. Maid-

A1 Lay a gar-land on_____her hearse, of_ dis-mal_yew.

A1 Lay a gar - land of dis - - mal yew.

T1 Lay a gar - land of dis - mal.yew. Maid-ens, wil-low bran - ches

T2 Lay a gar-land on_____her hearse Maid-ens, wil-low bran - ches

B1 Lay_____a gar-land on_____her hearse of dis - mal yew._____

B2 Lay a gar-land on her hearse a gar - land_dis - - - - - mal yew.

15

S1
 bran - - ches, wil - - - low bran - - - ches wear say, say she di - ed true.

S2
 - ens, wil-low bran - - ches wear say she di - ed true, say she di - ed true.

A1
 Maid - ens, wil - low bran - - ches wear say she di - ed true. Her

A1
 Maid - ens, wil-low bran - - ches wear say, say she di-ed true. Her love

T1
 wear maid-ens, wil-low bran - ches wear say she di - ed true.

T2
 wear; maid - ens, wil-low bran - - - ches wear say she di - ed true say she di - ed true.

B1
 Maid - ens, wil-low bran - - - ches wear, say she di - - ed true.

B2
 Maid-ens, wil-low bran - ches wear say she di - ed true.

Musical notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature. Dynamics include *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), and *p* (piano).

29

S1 Her_ love_____ was false but she was firm up -

S2 Her love_____ was false but she was firm up-on her bu - ried bo -

A1 love_____ was false her love was false, but she was firm up - on_____ her bu -

A1 _____ was false but she was firm up -

T1 - Her love_____ was false her love was false, but she was firm up-on her bu - ried_

T2 Her love_____ was false_____ but she was firm up-

B1 Her love_____ was false but she was firm up - on

B2 Her love was false but she was firm up-

p *cresc.* *f* *p*

p *cresc.* *p*

cresc. *f* *p*

cresc. *dim.* *p*

p *cresc.* *p*

cresc. *f* *dim.* *p*

f *dim.* *p*

f *dim.* *p*

