



THE TEARS THAT FROM OUR EYELIDS START

Written for the

Philadelphia Musical Seminary
 on the
 Death of a Member,
 and

Respectfully Inscribed to the

Bereaved Friends of the Deceased

BY

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THE TEARS THAT FROM OUR EYELIDS .

Introduction . Ad libitum .

LARGHETTO
AFFETUOSO .

Musical notation for the introduction, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has two flats. The first staff begins with a piano (*p*) dynamic and a *Sym.* marking. The music is characterized by flowing, arpeggiated figures in the right hand and a steady bass line in the left hand.

Piano accompaniment for the first vocal line, consisting of two staves (treble and bass clef) in 2/4 time. The music continues with arpeggiated patterns in the right hand and a simple bass line in the left hand.

The tears that from our eye — lids start , In deep — est

Vocal melody for the first line of the duet, consisting of a single treble clef staff. The lyrics are: "The tears that from our eye — lids start , In deep — est".

The tears that from our eye — lids start , In deep — est .

Vocal melody for the second line of the duet, consisting of a single treble clef staff. The lyrics are: "The tears that from our eye — lids start , In deep — est .".

Piano accompaniment for the second vocal line, consisting of two staves (treble and bass clef) in 2/4 time. The music continues with arpeggiated patterns in the right hand and a simple bass line in the left hand.

grief of soul are shed ; A friend , en — deard to ev' — ry

Vocal melody for the first line of the second duet section, consisting of a single treble clef staff. The lyrics are: "grief of soul are shed ; A friend , en — deard to ev' — ry".

grief of soul are shed ; A friend , en — deard to ev' — ry

Vocal melody for the second line of the second duet section, consisting of a single treble clef staff. The lyrics are: "grief of soul are shed ; A friend , en — deard to ev' — ry".

Piano accompaniment for the second vocal line of the second duet section, consisting of two staves (treble and bass clef) in 2/4 time. The music continues with arpeggiated patterns in the right hand and a simple bass line in the left hand.

heart, Hath gone to dwell a—mong the dead. The loss of

heart, Hath gone to dwell a—mong the dead. The loss of

Harriet we de—plore, Whose cheerful voice we of—ten

Harriet we de—plore, Whose cheerful voice we of—ten

heard, And tho' we see her face. no more, She yet doth

heard, And tho' we see her face no more, She yet doth

speak a warning word — "Mor — tals pre — pare

speak a warning word — "Mor — tals pre — pare

to die?"

to die?"

2.

Her life was like the morning flower,
 Whose petals yet were scarce unclos'd,
 When, pluck'd by death's resistless power,
 She's in the silent grave repos'd.
 But while we mourn her early death,
 This cheering hope relieves our pain,
 That, when she clos'd her latest breath,
 Our loss, was her abundant gain —
 She was prepar'd to die.

3.

She join'd us here in youthful sports,
 And rais'd the tuneful notes of joy;
 But now she soars in brighter courts,
 And sweeter songs her powers employ;
 No more will sin disturb her peace,
 Nor cares nor fears perplex her soul;
 She's gain'd from all a sure release,
 Where never ending pleasures roll —
 Let us prepare to die.