

The

# LOST HORD

Words by

Adelaide A. Proctor,

Music by

Arthur Sullivan.



BOSTON

OLIVER DITSON & CO. 451 WASHINGTON ST

N. YORK. C. H. DITSON & CO.

Suc<sup>y</sup> J. L. Peters.

PHILA. J. E. DITSON & CO.

Suc<sup>y</sup> Lee & Walker.

Cinn. Dobbmeyer & Newhall. San Francisco. McCurtis Weber & Co.

Chicago Lyon & Healy.



# THE LOST CHORD.

WORDS BY  
ADELAIDE A. PROCTOR.

MUSIC BY  
ARTHUR SULLIVAN.

Andante moderato.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part is in a grand staff (treble and bass clefs) with a common time signature (C). The tempo is marked 'Andante moderato'. The key signature has one flat (B-flat). The score includes various dynamic markings: *p* (piano), *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo). Pedal markings are indicated by 'Ped:' with asterisks. The lyrics are: 'Seated one day at the organ, I was wea-ry and ill at ease, And my fin-gers wander'd i-dly o-ver the noi-sy keys; I know not what I was playing, Or'.

what I was dreaming then, But I struck one chord of mu-sic, Like the

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *dim.* is placed above the piano part.

sound of a great A - men, Like the sound of a great..... A -

*cres.* *f* *poco rall.* *dim.*

The second system continues the vocal and piano parts. The vocal line has a long note with a dotted line indicating it extends beyond the bar line. The piano accompaniment features a crescendo leading to a fortissimo (*f*) section, followed by a *poco rall.* (slowing down) and a final *dim.* (diminuendo) section.

- men. It

*p* *cres.* *f* *dim.*

Ped: \*Ped: \*

The third system shows the vocal line with a rest followed by the word "It". The piano accompaniment starts with a piano (*p*) dynamic, crescendos to fortissimo (*f*), and then decays with a *dim.* marking. Pedal points are indicated with "Ped:" and "\*Ped:" symbols.

flooded the crimson twilight, Like the close of an An-gel's Psalm, And it

*p* *cres.*

Ped: \*

The fourth system continues the vocal and piano parts. The vocal line has a long note with a dotted line. The piano accompaniment starts with a piano (*p*) dynamic and crescendos (*cres.*). A final pedal point is marked with "Ped:" and an asterisk.

*dim.*

lay on my fever'd spi - rit, With a touch of in - fi - nite calm, It

*dim.*

qui - et - ed pain and sor - row, Like love o - ver - com - ing strife It

*cres.*

*dim.*

seem'd the har - mo - nious e - cho From our dis - cord - ant life, It

*p*

*p* *tranquillo.*

*tranquillo sempre.*

link'd all per - plex - ed meanings, In - to one per - fect peace, And

*poco a poco piu animato.*

*agitato.*

trembled a-way in-to si-lence, As if it were loth to cease; I have

*cres. animato.* *f agitato.*

Ped: \* Ped: \*

sought, but I seek it vain-ly, That one lost chord di-vine, Which

*f*

Ped: \*

came from the soul of the or-gan, And en-ter'd in-to

*grandioso.*

mine. It may be that Death's bright An-gel, Will

*cres. - molto - ritard. f ff*

Ped: \* Ped: \*

speak in that chord a - gain; It may be that on - ly in Heav'n, I shall

*sempre ff*

Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \*

hear that grand A - men. It may be that Deaths bright An - gel, will

*sf sf*

Ped: \* Ped: \* Ped: \* *sf sf*

speak in that chord a - gain, It may be that on - ly in Heav'n I shall

*ff ritard. con gran forza*

*fff ritard. colla voce, con gran forza.*

hear that grand A - men.....

*a tempo. rallentando.*

Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \*