

to James Jordan
ELEGY
For SSAATTBB Voices and Piano
Mixed Modes

George Bernard Shaw, 1856–1950, alt.
Alfred, Lord Tennyson, 1809–1892
William Shakespeare, 1564–1616

Gerald Custer

♩ = 50

Piano *pp*

The musical score is divided into three systems. The first system (measures 1-2) is in 4/4 time with a tempo of quarter note = 50. It features a piano accompaniment with a *pp* dynamic. The right hand has a melodic line with a long slur, and the left hand has a rhythmic accompaniment. The second system (measures 3-5) continues the piano accompaniment, with a key signature change to two flats (B-flat major/D-flat minor) at measure 3. The third system (measures 6-8) includes a vocal line in the right hand, marked *distant*, which consists of sustained chords. The piano accompaniment continues in the left hand.

Copyright © 2005 by GIA Publications, Inc. • All Rights Reserved • Printed in U.S.A.
7404 S. Mason Ave., Chicago, IL 60638 • www.giamusic.com • 800.442.1358
Reproduction of this publication without permission of the publisher is a violation of the U.S. Code of Law
for which the responsible individual or institution is subject to criminal prosecution. No one is exempt.

♩ = 56

mp

S
 C:fa do so re do fa so
 Some men see things as they

A
mp
 F:mi do do see do la la
 Some men see things as they

T
mp
 B♭:mi mi fa F:ti so so
 Some men see things as they

B
mp
 B♭:do do do see ti do do
 Some men see things as they

9

12

S
 re ti la mi do F:la fa do
 are and say why and re la say

A
div. re do re
 and say why,

T
div.
 re are ti li why,
 so are la ti so fa why,

B
unis.
 ti are do re ti la why,

6 15

S ti mi ti re so la do
 fi why, do some men ti see mi so la do
 things as they

A re mf fa do re re mi mi
 why, re some la men ti do do ti
 see things as they

T so
 why,

B ti
 why,

15

mf

Sva

18

S E \flat :mi F:re ti la
 E \flat :do F:ti so so
 are and say why,
 E \flat :so F:so mi so mi

A E \flat :do F:mi do mi re
 are and say why,
 la so do re do ti

T *mf* la so do re do
 and say why, say why,
 do ti do re do ti

B *div. mf* do ti do re do ti
 and say why, say mi why,

18

Sva

21 *broadly* *unis.*

S
A
T

G:so re mi do fa do
I dream things that nev - er

21

24 *f* *div.* *f*

S
A
T
B

ti so mi re
were, I dream

ti so I do re do ti la
were, I dream

ti so fa re mi fa mi do fa do ti so
were, I dream things that nev - er were,

G:so fa mi do re fa mi re do mi re fa mi fa so mi
I dream things that nev - er were,

24

8 mi do la re ti so la do

27

S do things that nev - er were, — mi and so say

A so things that nev - er were, — ti la so re do re do la do ti D:mi ti do re fa re say *div.* fa

T *f* mi things so that nev - er, la la ti la so were, and fa mi say — *div.* la so la

B *f* do things mi that nev - er were, — mi and — fa mi re do say —

27