



C.S.R.

Edward Gray.

# EDWARD GRAY.

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Sweet Emma Moreland of yonder town  
Met me walking on yonder way,  
“And have you lost your heart?” she said;  
“And are you married yet, Edward Gray?”

Sweet Emma Moreland spoke to me;  
Bitterly weeping I turn'd away:  
“Sweet Emma Moreland, love no more  
Can touch the heart of Edward Gray.

“Ellen Adair she loved me well,  
Against her father's and mother's will:  
To-day I sat for an hour and wept  
By Ellen's grave on the windy hill.

“Shy she was, and I thought her cold;  
Thought her proud, and fled over the sea;  
Fill'd I was with folly and spite,  
When Ellen Adair was dying for me.

“Cruel, cruel the words I said!  
Cruelly came they back to-day:  
‘You're too slight and fickle,’ I said,  
‘To trouble the heart of Edward Gray.’

“There I put my face in the grass,  
Whisper'd ‘Listen to my despair:  
I repent me of all I did.  
Speak a little, Ellen Adair!’

“Then I took a pencil and wrote  
On the mossy stone, as I lay,  
‘Here lies the body of Ellen Adair,  
And here the heart of Edward Gray!’

“Love may come and love may go,  
And fly, like a bird, from tree to tree;  
But I will love no more, no more,  
Till Ellen Adair come back to me.

“Bitterly wept I over the stone;  
Bitterly weeping I turn'd away:  
There lies the body of Ellen Adair!  
And there the heart of Edward Gray!’

# EDWARD GRAY.

ARTHUR SULLIVAN.

*Moderato.*

VOICE.

PIANO.

*mf*

Sweet Em - ma More - land of yon - der town Met me walk - ing on yon - der way, "And

*p*

have you lost your heart?" she said: "And are you mar - ried yet, Ed - ward Gray?"

*f*

EDWARD GRAY.

Sweet Em - ma More - land spoke to me: Bit - ter - ly weep - ing I turn'd a - way:

*p*

This system contains the first line of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The dynamics are marked with a piano (*p*) dynamic.

*Tranquillo.*  
"Sweet Em - ma More - land, love, no more Can touch the heart of Ed - ward Gray.  
*Tranquillo.*

This system contains the second line of the song. The tempo is marked *Tranquillo*. The vocal line continues in treble clef. The piano accompaniment continues in two staves. The dynamics are marked with a piano (*p*) dynamic.

*mf*

This system contains the piano accompaniment for the third line of the song. The vocal line is silent, indicated by a whole rest on the staff. The piano accompaniment continues in two staves. The dynamics are marked with a mezzo-forte (*mf*) dynamic.

El - len A - dair she lov'd me well, A - gainst her fa - ther's and mo - ther's will: To -

*p*

This system contains the fourth line of the song. The vocal line is in treble clef. The piano accompaniment continues in two staves. The dynamics are marked with a piano (*p*) dynamic.

EDWARD GRAY.

- day I sat for an hour and wept, By El - len's grave, on the wind - y hill.

*f*

Shy she was, and I thought her cold; Thought her proud, and fled o - ver the sea;

*p*

*Tranquillo.*

Fill'd I was with fol - ly and spite, When El - len A - dair . . was dy - ing for me.

*Tranquillo.*

*mf Con energia.*

Cru - el, cru - el the words I said! Cru - el-ly came they back to-day:

*Con energia.*

*mf*

EDWARD GRAY.

'You're too 'sight and fic - kle,' I said, 'To trou - ble the heart of

*f*

*con passione. un poco accel<sup>o</sup>.*  
Ed - ward Gray.' There I put my face in the grass—  
*con passione. un poco accel<sup>o</sup>.*  
*ff*

Whis - per'd, 'Lis - ten to my des - pair: I re - pent me of

*sempre f*

all I did. Speak a lit - tle, speak a lit - tle,

EDWARD GRAY.

*ff* El - len A - dair! ' Then I took a pen - cil, and wrote On the

*più tranquillo.*

*sf* *p*

moss - y stone, as I lay, ' Here lies the bo - dy of El - len A - dair; And

*Un poco più lento.*

*Un poco più lento.*

*p*

here the heart of Ed - ward Gray! ' Love may come, and love may go, And

*sempre tranquillo.*

*sempre tranquillo.*

*p*

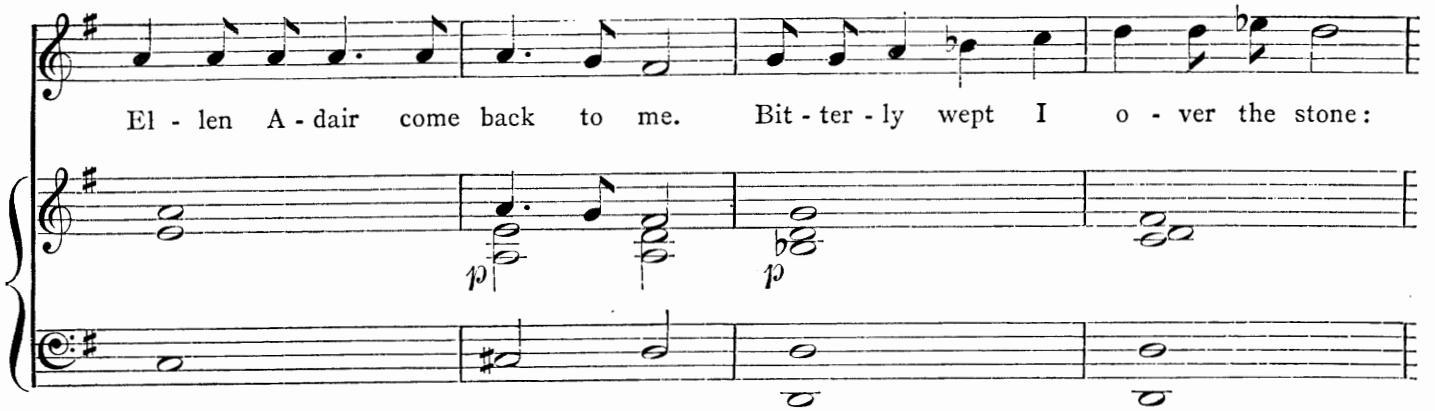
fly, like a bird, from tree to tree: But I will love no more, no more, Till

*più f* *dim.*



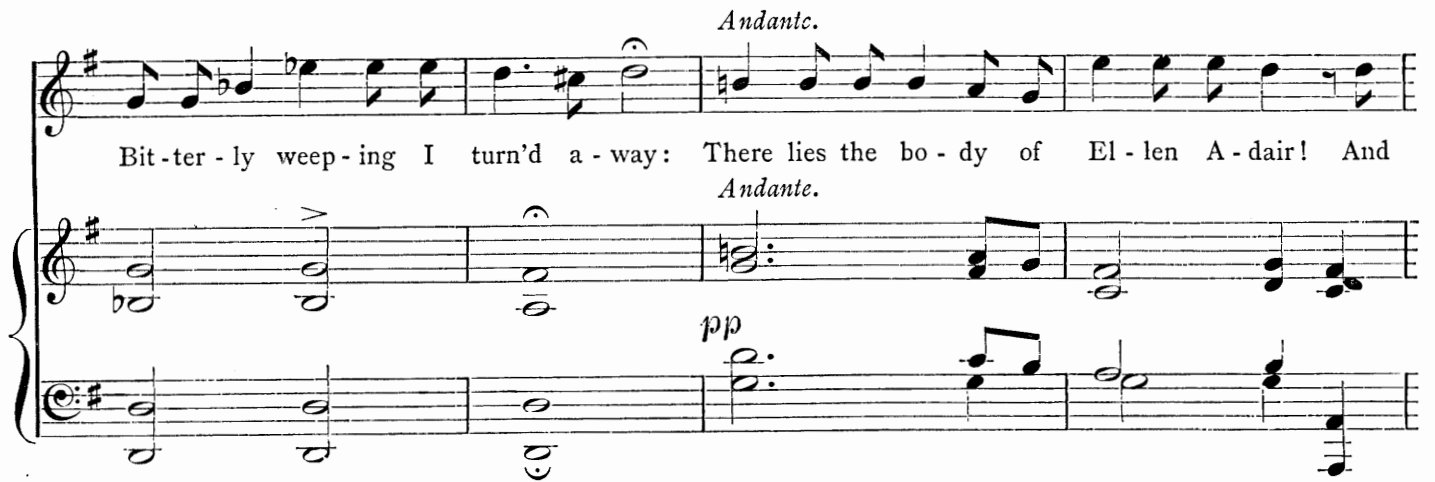
EDWARD GRAY.

El - len A - dair come back to me. Bit - ter - ly wept I o - ver the stone:



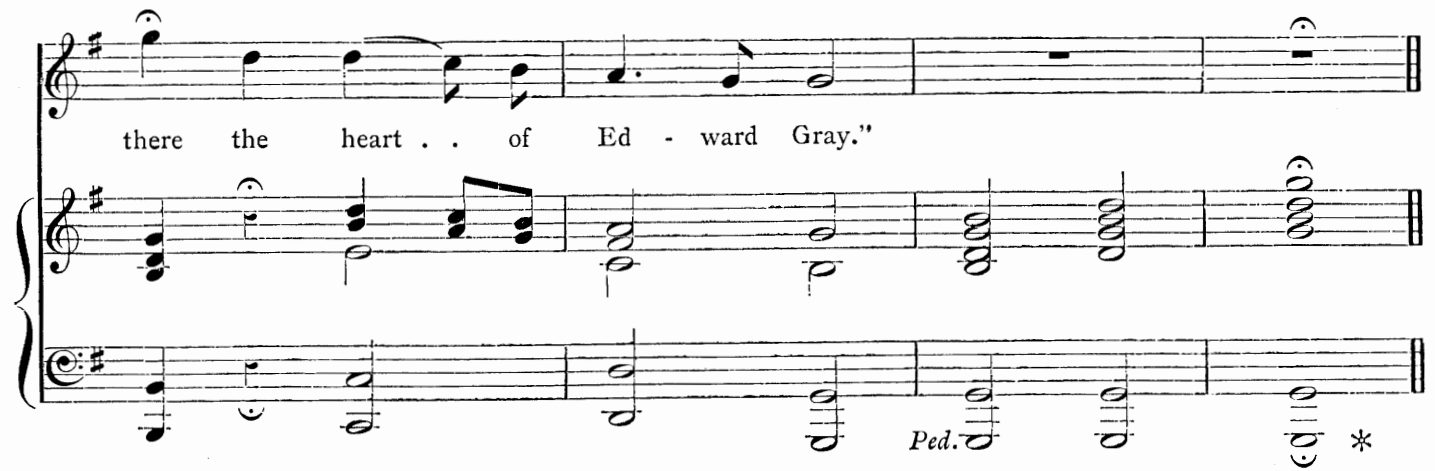
The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a treble clef and contains the lyrics "El - len A - dair come back to me. Bit - ter - ly wept I o - ver the stone:". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings such as *p* and *cl*.

*Andante.*  
Bit - ter - ly weep - ing I turn'd a - way: There lies the bo - dy of El - len A - dair! And  
*Andante.*



The second system continues the musical score. It features a vocal line and piano accompaniment. The tempo is marked *Andante.* The lyrics are "Bit - ter - ly weep - ing I turn'd a - way: There lies the bo - dy of El - len A - dair! And". The piano accompaniment includes dynamic markings such as *pp* and *v*.

there the heart . . of Ed - ward Gray."



The third system concludes the musical score. It features a vocal line and piano accompaniment. The lyrics are "there the heart . . of Ed - ward Gray." The piano accompaniment includes a *Ped.* marking and a final asterisk *\** at the end of the piece.

