

# AMERICAN EPITAPHS

## AS WEARY PILGRIM

for VOICE & PIANO

Words by  
**ANNE BRADSTREET**  
(1612-1672)

Music by  
**LEE EITZEN**  
(1920-1981)

*Andante con moto, in a measured pacing manner* *mp*

Voice

Piano

*mp*

earth, per - plexed with sins with cares and sor-rows vexed By

*pp*

age and pain brought to de - cay, ——— And my clay house mol - der-ing a- way.

*dim.*

*mf* *p*

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## AMERICAN EPITAPHS: AS WEARY PILGRIM

*mp*

Oh, how I long to be at

*p* *mp*

*f*

rest, And soar on high a-mong the blast.

*f* *3*

*mp*

This bo - dy shall in si - lence sleep Mine

*p* *pp* *pp*

*mp molto marcato*

eyes no more shall e-ver weep. A cor - rupt car-cass down it

*poco a poco crescendo*

lies A glor-ious bo - dy it shall rise In weak-ness and dis

*8va*

hon-or sown In pow'r tis RAIS'd by Christ a - lone.

## AMERICAN EPITAPHS: AS WEARY PILGRIM

*f* *maestoso*

Then soul and bo - dy shall u - nite.

*f* *legato*

*mf*

And of their Ma - ker have the sight      Such last - ting

*mf*

joys      shall there be - hold      As ear ne'er heard      Nor tongue e'er

*mp* *p* *pp*

told. Lord make me

L.H. mp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'told.' followed by a quarter rest, then a half note 'Lord' and a quarter rest, and finally a half note 'make' and a quarter note 'me'. The piano accompaniment features a left hand (L.H.) with a melodic line in the right hand. The music is in 3/4 time and the key signature has two flats. A mezzo-piano (*mp*) dynamic marking is present.

rea-dy for that day Then come dear bride-groom

dim. p dim.

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'rea-dy', a quarter rest, a half note 'for that', a quarter rest, a half note 'day', a quarter rest, a half note 'Then come', a quarter rest, a half note 'dear', and a quarter note 'bride-groom'. The piano accompaniment continues with a melodic line in the right hand. Dynamics include *dim.*, *p*, and *dim.*. A key signature change to one flat is indicated by a double bar line with a sharp sign and a flat sign.

come a - way

pp ppp dim. ppp dim.

Detailed description: This system contains the final two measures. The vocal line has a half note 'come a - way' followed by a long melisma line. The piano accompaniment features a melodic line in the right hand. Dynamics include *pp*, *ppp*, *dim.*, and *ppp*. The piece concludes with a double bar line.