

# Looking Forward

Louisa Gray

Arthur Sullivan

*Allegro moderato.*

*p* *cresc.*

*Quasi Recit.*

On - ly a tress of

*f* *dim.* *rall.*

*riten.* *a tempo. Allegro.*

hair He had stol'n one morn-ing bright,

*p* *riten.* *a tempo. Allegro.*

But the old man dash'd from his

*p*

cheek a tear, And mur - mur'd a

*p*

name to him so dear, As he

*p*

kiss'd it and gaz'd thro' the night

*cresc.* *f*

*cresc.* *f cresc.*

*ff appassionata.* *dim.*

"Canst thou see me, my dar - ling," he

*ff*

cried, "From thy home with the an - gels

*più tranquillo.*

now As I watch where so oft by my side

*dim.*

Thou hast smil'd on me years a - go, Thou hast smil'd on me

*rall. e dim.* *p*

*Lento, con molto espressione.*

years a - go. I'm sad and lone, now thou art

*Lento.* *p*

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is in grand staff (treble and bass clefs). The tempo and expression markings are *Lento.* and *p* (piano). The lyrics are: "years a - go. I'm sad and lone, now thou art".

gone, And oft is my heart like to break; Since from

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "gone, And oft is my heart like to break; Since from". The piano accompaniment continues with a consistent accompaniment pattern.

Heav'n they came, my an - gel to claim, And

This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics: "Heav'n they came, my an - gel to claim, And". The piano accompaniment continues with a consistent accompaniment pattern.

left me to weep and wake; But

*cresc.* *f*

This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics: "left me to weep and wake; But". The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The system concludes with a fermata over the final note of the vocal line.

oh! 'twill be sweet when\_ yon - der we meet, Till *dim.*

*ff* *dim.*

*Rec.* \*

then, love, good - night\_\_ good-night." *rall.*

*Tempo primo. Allegro.*

*p* *colla voce.* *p*

*cresc.* *f*

*Quasi Recit.* *riten.*

On - ly a wither'd flow'r She had

*dim.* *rall.* *p* *riten.*

*a tempo. Allegro.*

worn 'mong her ringlets bright; But the old man

*a tempo. Allegro.*

*p*

ten - der - ly laid it by With the tress he

che - rish'd with many a sigh, And a - gain look'd

*cresc.*

*cresc.*

far thro' the night "Hark!" he

*f*

*f appassionata.*

*f cresc.*

*ff*

*dim.* *ff dim.*

whisper'd, "a voice I hear Thro' the

*dim.* *ff dim.*

*più tranquillo.*

wind it mur - murs low, And creeps to my

*p*

heart so near, As a voice did years a -

*dim.*

-go, As a voice did years a - go. 'Tis

*rall. e dim.* *p* *Lento.*

*Lento, con molto espressione.*

thine, my love, it woos me a - bove To thy

*p*

home where the wea - ry rest, And I

pa - tient - ly wait, till at Heav'n's bright

gate I shall see thee 'mong an - gels



blest \_\_\_\_\_ And oh! 'twill be sweet when

*ff*

*cresc.*

*ff*

*Red.* \*

yon - der we meet, Till then love, good-

*dim.*

*dim.*

*p*

night, \_\_\_\_\_ good - night, Good - night, \_\_\_\_\_ good-

*marcato.*

night, \_\_\_\_\_ good - night, \_\_\_\_\_ good - night!"

*ad lib.*

*pp*

*dim.*

*pp*

*rall.*