

# The Lost Chord

(*Harmonium ad lib.*)

16ft 8ft 8ft 16ft

② ① • ① ②

Adelaide A. Procter

Arthur Sullivan

*Andante moderato.*

Voice

Harmonium

*p*

Seat-ed one day at the or - gan, I was wea-ry and ill at

ease, And my fin - gers wander'd i - dly O - ver the noi - sy keys; I

*cresc.* *p*

know not what I was play - ing, Or what I was dream - ing then, But I

*cresc.* *f*

struck one chord of mu - sic like the sound of a great A - men, Like the sound of a

*poco rall. dim.*

great A - men.

*colla voce. p*

*cresc.*

It flooded the crimson twi - light, Like the close of an An - gel's psalm, And it

*p legato*

lay on my fe-ver'd spi - rit With a touch of in - fi - nite calm; It

*cresc.* *dim.*

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

*cresc.* *dim.*

seem'd the har-mon-ious e - cho From our dis - cor-dant life. It

*p*

*tranquillo sempre.*

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

*p*

*poco a poco più animato.*

*f agitato*

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

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

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

*f Grandioso.*

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

*p* GRAND JEU *ff*

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

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment features a series of chords in the right hand and single notes in the left hand.

hear that grand A - men. It may be that Death's bright An - gel, will

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note followed by eighth notes. The piano accompaniment includes a section with a tremolo effect in the right hand.

*ff ritard.* speak in that chord a - gain; It may be that on - ly in Heav'n I shall *con gran forza.*

*colla voce.*

The third system includes dynamic markings: *ff ritard.* above the vocal line and *con gran forza.* above the piano line. The piano line has rests in the final two measures, with the instruction *colla voce.* below it.

hear that grand A - men.

*forza.* *a tempo.* *rall.*

The fourth system concludes the piece. The piano line features dynamic markings: *forza.* in the first measure, *a tempo.* in the second measure, and *rall.* in the third measure. The system ends with a double bar line.