

# Pity Me Not

Edna St. Vincent Millay

Stephen Smith

♩ = ca. 70 *Lento ma non tanto, con rubato*

The musical score is divided into two systems. The first system (measures 1-10) features a piano introduction with a tempo of ca. 70, marked *Lento ma non tanto, con rubato*. The piano part includes a triplet of eighth notes and a 'pedal freely' instruction. The vocal parts (Soprano and Alto) enter at measure 6 with the lyrics: "Pit-y me not because the" and "Pit-y me not because the". The second system (measures 11-14) continues the vocal parts with lyrics: "light of day a day no long - er walks the sky;" and "light At close of day no long - er walks the sky;". The piano accompaniment includes dynamic markings of *mf* and *p*.

16

S. *mp* 3 Pit-y me not for beau - ties passed a way -

A. *p* 3 Pit-y me not for beau - ties passed a way -

21

S. — From field and thick-et as the year *gr*

A. — From field and thick-et as the ye es by;

25 **B** *mf* 3 not the wan - ing of the moon, Nor that the

A. Pit-y me not the wan - ing of the moon, Nor that the *mp*

30

S. ebb - ing tide goes out to sea, Nor that a man's de - sire

A. ebb - ing tide goes out to sea, Nor that . s de - sire

*f* (*sost. molto*)

35

S. is hushed so soon, ou no long - er look with love on

A. is hushed so soor And you no long - er look with love on

*r* *dim.*

*mp* *dim.*

40

S. me

A.

*p*

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45

50

55

S. *f* e I know al - ways:—

A. *f* This have I know al - ways:—

60

S. *mf* love is no more — Than the wide blos - som which the wind as - sails,

A. *mf* love is no more — Than the wide blos - som which the wind as - sails,

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65

*f*

S. Than the great tide that treads the shifting shore, Strewing fresh wreckage

A. Than the great tide that treads the shifting shore, Strewing fresh

A. Than the great tide that treads the shifting shore, Strewing fresh wreckage



70

S. gath - ered in the gales. Pit-y me not

A. wreck-age - ered in the gales. Pit-y me not

A. gath - ered in the gales, gath - ered in the gales.

*rall.* *a tempo*

*p* *3*

*p* *3*

*rall.* *a tempo*

*p*

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74

S. — be - cause the light of day At close of day no long -

A. — be - cause the light of day At close of day long -

A. *mp* 3 Pit-y me not be - cause the light no long -

78

S. - er walks the sky. **D** poco meno mosso Pit-y me -

A. - er walks the sky. *p* 3 Pit-y me -

*rall.* **D** poco meno mosso

83

S. t' t is slow to learn What the swift mind be-holds, the swift

A. t the heart is slow to learn What the swift mind be-holds,

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88 *rall.*

S. mind be-holds, the mind be-holds at ev-'ry turn.

A. the swift mind. be-holds at ev-'ry turn.

93 *rall.*

97 *molto lento*

*ppp*

December 30, 2015  
duration ca. 4:30



**Stephen Smith** grew up in rural Nova Scotia, where he sang and played the piano from an early age. After initial studies in his home province in both piano and organ, he attended the Royal Northern College of Music in Manchester, England. While there, he participated in national and international competitions and won numerous awards and distinctions. Since 1990, Stephen has lived in Vancouver, obtaining his doctoral degree in piano performance from the University of British Columbia and contributing to the musical life of the city as a performer, teacher, composer, choral conductor, and adjudicator. His choral arrangements and compositions have been performed and recorded by choirs from St. John's, Newfoundland to Seoul, South Korea.

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