

The Lost Chord

Arranged as a Chorus for S.A.T.B.

by H.A. Chambers

Words by
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Music by
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Moderato

The musical score is arranged for piano and voice. It begins with a piano introduction in G minor, marked 'Moderato' and 'mf', with a 'con Ped.' instruction. The piano part features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. The vocal part enters with the lyrics 'Seat - ed one day at the or - gan, I was wea - ry and ill at'. The vocal melody is supported by piano accompaniment, with dynamics ranging from 'pp' to 'mp'. The score includes a 'con Ped.' instruction and an 'ad lib.' section for the piano accompaniment at the end.

mf

con Ped.

mp

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

pp

pp

pp

ad lib.

p

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ease, And my fin-gers wan-der'd i - dly O - ver the dis - y

cresc.

cresc.

cresc.

cresc.

keys. I knew what I was play-ing, Or what I was dream-ing

mp cresc. *cresc.*

I knew not what I was play-ing, Or what I was dream-ing

mp cresc. *cresc.*

I knew not what I was play-ing, Or what I was dream-ing

mp cresc. *cresc.*

I knew not what I was dream - ing

mp cresc. *cresc.*

p *cresc.*
 then, But I struck one chord of mu-sic Like the sound of a great A -

p *cresc.*
 then, But I struck one chord of mu-sic Like the sound of a great A -

p *cresc.*
 then, But I struck one chord of mu-sic Like the sound of a great A -

p *cresc.*
 then, But I struck one chord of mu-sic Like the sound of a great A -

f *rall.* *a tempo*
 men, Like the sound of a great A - men.

f
 men, Like the sound of a great A - men.

f
 men, Like the sound of a great A - men.

f
 men, Like the sound of a great A - men.

f *rall.* *a tempo*
mf

p
It flood - ed the twi-light Like the

p
It flood - ed the twi-light Like the

Melody mf
It flood-ed the crimson twi-light Like the

p
It flood ed the twi-light Like the

p *legato*

close_ of an An-gel's Psalm, It lay on my spi-rit With a

close of an An-gel's Psalm, It lay on my spi-rit With a

close an An-gel's Psalm, And it lay on my fev-er'd spi - rit With a

close of an An-gel's Psalm, It lay on my spi - rit With a

cresc.

s

mp cresc.
 touch of in-fi-nite calm; It qui-et-ed pain and sor-row, Like
mp cresc.
 touch of calm; It qui - et - ed sor-row Like
mp cresc.
 touch of in-fi-nite calm; It qui-et-ed pain and - row, 'Like
mp cresc.
 touch of calm; It qui - et - ed sor-row, Like

8..... *loco*
mp cresc.

dim.
 love o-ver-com-ing strife; It seemed the har-mon-ious e - cho From
dim.
 love o-ver-com-ing life; It seemed the har-mon - ious e - cho From
dim.
 love o-ver-com-ing strife; It seemed the e - cho From
dim.
 love o-ver-com-ing strife; — It seemed the e - cho From

dim.

our dis-cord-ant life: It linked all per-plex-ed mean-ings In-to

our dis-cord-ant. life: It linked all per-plex-ed mean-ings In-to

our dis-cord-ant life: It linked all per-plex-ed mean-ings In-to

our dis-cord-ant life: It linked all per-plex-ed mean-ings In-to

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics: "our dis-cord-ant life: It linked all per-plex-ed mean-ings In-to". The piano accompaniment is written for the right and left hands, featuring a steady rhythmic pattern. A dynamic marking of *p* (piano) is placed above the first vocal staff.

one per-fect peace, And trem-bled a-way in-to si-lence, As

one per-fect peace, And trem-bled a-way in-to si-lence, As

one per-fect peace, And trem-bled a-way in-to si-lence, As

one per-fect peace, And trem-bled a-way in-to si-lence, As

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics: "one per-fect peace, And trem-bled a-way in-to si-lence, As". The piano accompaniment continues with the same rhythmic pattern as the first system. Dynamic markings of *dim.* (diminuendo) are placed above the first vocal staff of each of the four parts.

mf agitato

if it were loth to cease. I have sought, but I seek it
 loth to cease. I have sought, but I seek it
 loth to cease. I have sought, but I seek it
 loth to cease. I have sought, but I seek it

cresc
 * *Re* *

vain - ly, one lost chord di - vine, Which
 vain - ly, That one lost chord di - vine, Which
 vain, That one lost chord di - vine, Which
 vain - ly, That one lost chord di - vine, Which

Re * *Re* * *Re* * *

Poco largamente

marcato

a tempo

came from the soul of the or - gan, And en - tered in - to

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

came from the soul of the or - gan, And en tered in - to

came from the soul of the or - gan, en - tered in - to

Poco largamente

con Ped *

mine. It may be that Death's bright

mine. It may be that Death's bright

mine. It may be that Death's bright

mine. It may be that Death's bright

Maestoso

cresc. molto

Maestoso

con Ped

ff Allargando *cresc.* *fff* a tempo

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

speaK in that chord a - gain, — It. may be that on - ly in Heav'n I shall

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

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

Allargando a tempo

rall. *dim. molto* *p*

hear that grand - men, — A - - men.

hear that grand A - men, A - - men, A - - men.

hear that grand A - - men, A - - men.

hear that grand A - men, — A - - men.

rall. *dim. molto* *p*