

# Threnos

For Four-part Chorus of Mixed Voices

(a cappella)

From "Personae"  
by Ezra Pound\*

I

Jacob Avshalomov

Calmato (♩ = 50-54)

SOPRANO *p* No more— for us the lit - tle sigh - ing— No more,

ALTO *p* No more— the lit - tle sigh - ing— No more the

TENOR

BASS

ACCOMP. (For rehearsal only)

Calmato (♩ = 50-54)

— no more— No

wind at twi - light trou - ble us. No

*p* Lo— the fair dead! —

(divisi) *p* Lo— the fair dead! —

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5

more do I burn, no more, \_\_\_\_\_ no \_\_\_\_\_

more do I burn, no more for us the flut-ter-ing of wings that

5

more. \_\_\_\_\_ No

whirred in the air a - bove us. \_\_\_\_\_

*p* Lo the fair dead! No \_\_\_\_\_

*p* Lo the fair dead! \_\_\_\_\_

*mp*

more, — de-sire flay-eth me, — no more — for us the

*mp* No more — de-sire flay-eth me, no more, no more,

— more, — *p* *mp* no more, no more,

10

*mp* *p* *mp*

trem - bling at the meet-ing of hands. No

no more, no more the meet-ing of hands.

no more, no more the meet-ing of hands.

Lo the fair dead! —

3

*p*

more \_\_\_\_\_ for us \_\_\_\_\_ the wine \_\_\_\_\_ of the lips. \_\_\_\_\_

No more \_\_\_\_\_ for us \_\_\_\_\_ the wine of the lips. \_\_\_\_\_

*p*  
Lo! \_\_\_\_\_ No more, \_\_\_\_\_ no

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The third staff is a piano part in treble clef with a dynamic marking of *p*. The bottom staff is a piano part in bass clef. The lyrics are: "more \_\_\_\_\_ for us \_\_\_\_\_ the wine \_\_\_\_\_ of the lips. \_\_\_\_\_". The second line of lyrics is "No more \_\_\_\_\_ for us \_\_\_\_\_ the wine of the lips. \_\_\_\_\_". The third line of lyrics is "Lo! \_\_\_\_\_ No more, \_\_\_\_\_ no". There are various musical notations including notes, rests, and slurs.

15

Lo!

*p* *mf*  
Lo \_\_\_\_\_ the fair dead! \_\_\_\_\_ No

more the knowledge. \_\_\_\_\_ No more the tor-  
rent. \_\_\_\_\_

15

Lo \_\_\_\_\_ the fair dead! \_\_\_\_\_

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The third staff is a piano part in treble clef with dynamic markings of *p* and *mf*. The bottom staff is a piano part in bass clef with dynamic markings of *p* and *mf*. The lyrics are: "Lo!". The second line of lyrics is "Lo \_\_\_\_\_ the fair dead! \_\_\_\_\_ No". The third line of lyrics is "more the knowledge. \_\_\_\_\_ No more the tor-  
rent. \_\_\_\_\_". The fourth line of lyrics is "Lo \_\_\_\_\_ the fair dead! \_\_\_\_\_". There are various musical notations including notes, rests, slurs, and dynamic markings.

*mf* No more, no more the meet - ing - place Tin -  
*f* more for us the meet - ing - place Tin -  
*f* No more the meet - ing - place Tin -  
*mf* Lo the fair dead! *mp*

This system contains four staves of music. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Dynamics include *mf*, *f*, and *mp*.

*p* 20 ta - goel. No more the meet - ing - place,  
*p* ta - goel. No more,  
*p* ta - goel. No more,  
*p* Lo the fair dead! Lo

This system contains four staves of music. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p*. A measure number '20' is marked in a box above the first vocal staff.

no more for us, no more,  
 no more, no more,  
 no more, no more,  
 the fair dead! Lo the fair dead!

*p* no more, *mp* no more. 25 *pp* *ppp*  
*p* no more, *mp* no more. *pp* *ppp*  
*p* no more, *mp* no more. *ppp*  
*pp* Lo the fair dead!

## II

Calmato (♩ = 50-54)

Jacob Avshalomov

SOPRANO  
What thou lov-est well re-mains, the rest is

ALTO  
What thou lov-est well re-mains, the rest is

TENOR  
What thou lov-est well re-mains, the rest is

BASS  
What thou lov-est well re-mains, the rest is

ACCOMP.  
(For rehearsal only)

Calmato (♩ = 50-54)

dross. What thou lov-est well shall not be reft of thee, what thou

dross. What thou lov-est well shall not be reft of thee, what thou

dross. What thou lov-est well shall not be reft of thee, what thou

dross. What thou lov-est well shall not be reft of thee, what thou

dross. What thou lov-est well shall not be reft of thee, what thou

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For all countries

*f* — *mf*  
 lov - est well is thy true her - it - age.

*f* — *mf*  
 lov - est well is thy true her - it - age.

*f* — *mf* (*mf*)  
 lov - est well is thy true her - it - age. First came the

*f* — *mf* (*mf*)  
 lov - est well is thy true her - it - age. First came the seen;

(*mf*) 10  
 First came the seen, then the pal - pa - ble E - ly - si - um, —

(*mf*)  
 First came the seen, then, the pal - pa - ble, the pal - pa - ble E - ly - si - um, —

seen, — then the pal - pa - ble, the pal - pa - ble E - ly - si - um,



then, thus, E - ly - si - um; What thou

then, thus, E - ly - si - um; What thou

then, thus, E - ly - si - um; What thou

though it were in the halls of hell. What thou

15

lov - est well is thy true her - it - age. What thou

lov - est well is thy true her - it - age. What thou

lov - est well is thy true her - it - age. What thou

lov - est well is thy true her - it - age. What thou

15

lov - est well \_\_\_\_\_ shall not be reft of thee, the rest is

lov - est well shall not be reft of thee, the rest is

lov - est well \_\_\_\_\_ shall not be reft of thee, the rest is

lov - est well shall not be reft of thee, the rest is

20 *pp ritard.* *lunga*  
dross. What thou lov - est well re - mains.

*pp ritard.* *lunga*  
dross. What thou lov - est well re - mains.

*pp ritard.* *lunga*  
dross. What thou lov - est well re - mains.

*pp ritard.* *lunga*  
dross. What thou lov - est well re - mains.

20 *ritard.* *lunga*  
*pp*  
dross. What thou lov - est well re - mains.