

m+n's

I

Karl Wilhelm Graff.

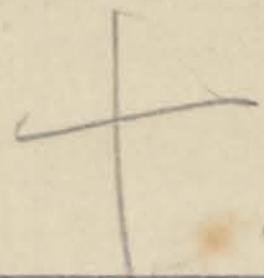
Lento.

8va.....

Handwritten musical score for piano, featuring complex chordal textures and dynamic markings. The score is written in 3/2 time and includes various dynamics such as *ff*, *pp*, *ratt.*, and *mf*. The notation includes many chords, some with accidentals, and some passages are crossed out with large X's.

IT CHANCED UP-ON A DAY THAT LAUNCE-LOT CAME TO DWELL AT AR-THUR'S COURT AT

Handwritten musical score for piano, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "IT CHANCED UP-ON A DAY THAT LAUNCE-LOT CAME TO DWELL AT AR-THUR'S COURT AT". The piano part consists of chords and arpeggiated figures.



CHRIST-MAS TIME THIS HAP-PENED WHEN THE HER-ALDS SUNG HIS NAME SON OF KING

1

*Poco f*

BAN OF BEN-WICK SEEMED TO CHIME A-LONG WITH ALL THE BELLS THAT RANG THAT DAY.

*Poco f*

O'ER THE WHITE ROOFS WITH LIT-TLE CHANGE OF RHYME

*pp*

CHRIST-MAS AND WHITENED WIN-TER PASSED A-WAY AND O-VER ME THE

2

W.M.

*poco rall*

*tempo*

2 3 4 5 6

AP - RIL SUN - SHINE CAME MADE VE - RY AW - FUL WITH BLACK

Handwritten notes: *poco rall*, *tempo*, and circled numbers 4 and 6.

HAIL CLOUDS. YEA, AND IN THE SUM - MER

Handwritten notes: *sub.* and a checkmark.

3

I GREW WHITE WITH FLAME.

*Meno Mosso.*

Handwritten notes: *poco rall*, *molto cresc.*, *twice*, *rall*, and *mp wavel*.

4

AU - TUMN AND THE SICK SURE KNOW - LEDGE THINGS WOULD NEV - ER, NEV - ER BE THE SAME

Handwritten notes: *tempo* and a checkmark.

p3 4

1 2 3 4 5 6

DO I NOT KNOW NOW OF A DAY IN SPRING NO

*p* *Poco accel.*

L.H.

8va Bassa.

5

MIN-UTE OF THAT WILD DAY EV-ER SLIPS FROM OUT MY MEM-OR-Y

*crise* *f p rall.*

8va Bassa.

8va Bassa

*Andante Poco Meno Mosso.*

6

I HEAR THE THRUSH-ES SING AND WHERE-SO-EV-ER I MAY

*pp*

2/3 3

BE STRAIGHT-WAY THOUGHTS OF IT ALL COME UP WITH MOST FRESH STING

L.H.

L.H.

M

I WAS HALF MAD WITH BEAUTY ON THAT DAY AND WENT WITH-OUT MY LA-DIES

*cresc.* *dim.*

ALL A-LONE IN IN A QUI-ET GAR-DEN WALKED

*pp* *rall*

ROUND EV-RY WAY. IN THAT GAR-DEN

*pp* *Poco Meno Mosso*

not too personal. mp.

FAIR CAME LAUNCE - - - LOT WALK - - - - - ING

*pp* *meno Mosso.* *rall.*

accell. cresc. f rall.

3 [9] Molto Meno Mosso. 2 3

8va THE Kiss WHERE-WITH WE KISSED THAT SPRING

ppp

4 3 4 3

8va-bassa p DAY I SCARCE CAN TALK OF THE RE-MEM-BERED BLISS WHEN BOTH OUR MOUTHS WENT WANDERING

4 ~~bravissimo molto~~ ~~accell.~~

accell. c-r-e-s-c-e-n-d-o

RH

Molto Meno Mosso.

*ah*  
low poco accel  
3 met anim

2 rit

4

11

LY MET A LONG a mong THE THE LEAVES OUR HANDS BEING

*poco accel*

LEFT BE-HIND STRAYED FAR A WAY

*accell* *Tempo*

Piu Mosso.

12

NEV-ER WITH-IN A YARD OF MY BRIGHT SLEEVES HAD

*mf* *m.g.* *sempre Accell.*

LAUNCE - LOT COME BE - FORE ~~AT~~ Now, so

*ah* *rit*

8.

~~meno mosso~~  
(near)

*mf* 3-3-4

13

NIGH AF-TER THAT DAY WHY IS IT GUINE VERE

3

14

GRIEVES NEVER-THE-LESS YOU OH SIR GA-WAINE

*pp* *cresc e rall* *ff*

*8va bassa.*

15

Ca-ee

LIE WHAT-EV-ER MAY HAVE HAR-PENED THESE LONG YEARS GOD KNOWS I SPEAK

Ca-ee

TRUTH, SAYING THAT YOU LIE.

*f* *cresc.* *meno mosso* *rall*



think quite  
repeatably

23

DID YOU SEE MEL . . . . LYA-GRANCE WHEN LANCE-LOT STOOD BY HIM?

WHAT WHITE FEAR CUR-DLED HIS BLOOD AND HOW HIS

SIDE SINK IN AS MY

24

KNIGHT CRIED "RISE YOU, SIR, WHO ARE SO

Tempo 25

FLEET AT CATCH-ING LA-DIES! HALF ARMED will I

4 4 4 4

FIGHT MY LEFT SIDE ALL UN-COV-ERED!"

6 4 4 4

THEN I WEET UP SPRANG SIR MEL-LYA-GRANCE

4 4 4

WITH GREAT DE-LIGHT ON HIS KNAVE'S FACE.

3 5 2

8va

f p

3 2 6 4

THE FIGHT BE - GAN AND TO ME THEY DREW

8va

28

pp f p

Ped.

NIGH.

8va

f

8va bassa

feroce.

8va

ff

6

4

my ever - Sir Lance - lot kept him on the

EVER SIR LANCE LOT KEPT him on the RIGHT AND TRAVERSED

(Loco)

4/4

ff

29

right (4)

2

1

30

31

WARRIORS AND EV-ER HIGH AND FAST LEAPT CATIFFS SWORD UN...

8va  
fp  
cresc.  
fp  
rall. poco

-TIL MY KNIGHT, SUD-DEN THREW UP HIS SWORD To His

a-poco  
rall  
a tempo

LEFT HAND CAUGHT IT AND

8va  
(Loco)  
8va

in 2

Big 14

SWUNG IT! THAT WAS ALL THE FIGHT

8va  
Lento  
accelerando e cresc.

6

*mf*

slain

32

MEL-LYA-GRANCE WAS SHENT FOR MELYAGRANCE HAD

This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics: "MEL-LYA-GRANCE WAS SHENT FOR MELYAGRANCE HAD". The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. There are various musical notations including notes, rests, and dynamic markings like *pp* and *mf*. A circled number "6" is written above the piano part.

FOUGHT A-GAINST THE LORD

*poco rit*

*molto rit*

*f*

*cres*

*grva bassa*

This system contains the second and third systems of the musical score. The vocal line continues with the lyrics: "FOUGHT A-GAINST THE LORD". The piano accompaniment continues with two staves. There are dynamic markings such as *poco rit*, *molto rit*, *f*, and *cres*. A circled number "6" is written above the piano part. At the bottom, there are handwritten notes: "grva bassa" and "m8".

where

This system contains the third system of the musical score. The vocal line begins with the word "where". The piano accompaniment continues with two staves. The key signature has one flat (B-flat) and the time signature is 4/4. There are various musical notations including notes, rests, and dynamic markings like *f*.

This copy for Vera, A.C.

Vde G. Graaff

Andante con moto (♩=75)

2

33 OH TRUE AS STEEL COME NOW AND TALK WITH

ME. I LOVE TO SEE YOUR STEP UP-ON THE

X) see back page

V poco tranquillo

GROUND GOOD FRIEND SO DEAR TO ME IN EV -- RT

34 Andantino con moto (Passionato) ♩=90.

rall

a tempo

THING. COME HERE TO - NIGHT OR ELSE THE

35

cresc.

*m 3*

HOURS WILL PASS MOST DULL AND DREAR IF YOU COME NOT

*rall* *rall* *atempo*

*159 breath*

*rit*

I FEAR, THIS TIME I MIGHT GET THINK-ING O... VER MUCH OF

*rit.*

*a tempo*

*make nice hole*

TIMES GONE BY WHEN I WAS YOUNG AND GREEN HOPE

*sub rall* *pp* *gva* *accell.*

*Poco Meno Mosso (♩=90)*

*4*

*expression*

WAS IN SIGHT FOR NO MAN

*gva* *acell. cresc.* *forte*

CARES NOW TO KNOW WHY I SIGH AND NO MAN

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.

COMES TO SING ME PLEAS-ANT SONGS, NOR ANY BRINGS ME THE SWEET

Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines.

FLOWERS THAT LIE SO THICK IN THE GAR-DENS THERE ... FORE

Piano accompaniment for the third system, including treble and bass staves with chords and melodic lines.

ONE SO LONGS TO SEE YOU LANCE-LOT THAT WE MAY BE LIKE CHIL-DREN ONCE A-GAIN

Piano accompaniment for the fourth system, including treble and bass staves with chords and melodic lines.



FREE FROM ALL WRONGS JUST FOR ONE NIGHT DID HE NOT COME TO ME WHAT THING COULD KEEP TRUE LANCELOT A-

3 3 3

39

rit

Largo (♩=55)

pp

-WAY, IF I SAID 'COME'

40 Allegretto (♩=100)

8va...

L.H.

ppp

8va

2

3

8va

2

(Loco)

40A

8va

2

3

2

THERE WAS ONE LESS THAN THREE IN MY QUI-ET ROOM

The first system of music features a vocal line in 2/4 time with lyrics "THERE WAS ONE LESS THAN THREE IN MY QUI-ET ROOM". Below it is a piano accompaniment in 6/8 time with a treble and bass clef. The key signature has one sharp (F#).

THAT NIGHT AND WE WERE GAY

The second system continues the vocal line with lyrics "THAT NIGHT AND WE WERE GAY". The piano accompaniment continues in 6/8 time. A circled "40B" is written at the end of the system. There is a circled "pp" with an arrow pointing to the piano part at the beginning of this system.

40B

The third system shows the piano accompaniment for the phrase "AND WE WERE GAY". It starts with a 3/4 time signature and then changes to 2/4. The piano part is written in treble and bass clefs.

AND WE WERE GAY!

The fourth system features the vocal line with lyrics "AND WE WERE GAY!" followed by an exclamation point. The piano accompaniment continues in 2/4 time.

①

TILL SUD-DEN ...

Allegro (♩=120)

41

8va

Loco.

I ROSE UP PALE AND SICK, BE-CAUSE

8va

A BAW-LING BROKE OUR DREAM UP. YES, I LOOKED AT

8va

Loco.

LANCE . . . . LOT'S FACE AND COULD NOT

8bassa...

rit

42

8

SPEAK!

*p* *allegro* *ff* *cresc.* *ff*

THEN I RE - MEM - BER HOW I TRIED TO SHRIEK

*in tempo* *Piu Mosso* (♩=140)

43

AND COULD NOT, COULD NOT. FROM TILE TO TILE THE

44

STONES THEY THREW UP RATT - - - - - LED O'ER MY HEAD

*grac.* *accell.* *f* *molto accell.*

45 (Loco)

AND MADE ME DIZ

Cresc.

TILL WITH-IN A WHILE MY HEAD ON LANCE-LOT'S BREAST WAS

*Lento* 46

*colla voce* *mf* *Lento* (♩=44)

BE-ING SOOTHED A-WAY FROM ITS WHITE CHATTER ING

*accel.*

*p* *mf* *f*

*Poco a poco accell.*

YOU KNOW QUITE WELL THE STOR-Y OF THAT FRAY HOW LANCE-LOT STILLED THEIR

47 *Allegro* (♩=140)

*pp*

BAWL - ING THE MAD FIT THAT CAUGHT UP GA - WAINE

48 *Al. meno Mosso* (♩=90)

This system contains the first two staves of music. The vocal line is on a treble clef staff with lyrics 'BOWL - ING THE MAD FIT THAT CAUGHT UP GA - WAINE'. The piano accompaniment is on a grand staff (treble and bass clefs). There are various musical notations including triplets, slurs, and dynamic markings. A tempo marking 'Al. meno Mosso (♩=90)' is present.

ALL BUT JUST THAT WHICH WOULD SAVE ME

*Tempo*

*fp* *p* *cres*

This system contains the next two staves of music. The vocal line continues with lyrics 'ALL BUT JUST THAT WHICH WOULD SAVE ME'. The piano accompaniment features a '3ve' (triplets) marking and dynamic markings 'fp', 'p', and 'cres'. A tempo change is indicated by the word 'Tempo' written in red.

THESE THINGS

49 *Flit. Pesante.*

*rall*

*fp* *Cresc*

This system contains the third and fourth staves of music. The vocal line has lyrics 'THESE THINGS'. The piano accompaniment includes '3ve' markings and dynamic markings 'fp' and 'Cresc'. A tempo change to 'Flit. Pesante.' is marked, followed by a 'rall' (rallentando) marking.

NEV - ER - THE - LESS / YOU OH SIR GA - WAINE LIE, WHAT EV - ER

*ff* *L.H.* *fp*

This system contains the final two staves of music. The vocal line has lyrics 'NEV - ER - THE - LESS / YOU OH SIR GA - WAINE LIE, WHAT EV - ER'. The piano accompaniment includes dynamic markings 'ff' and 'fp', and a marking 'L.H.' (Left Hand).

MAY HAVE HAPPENED THESE LONG YEARS. GOD KNOW I SPEAK TRUTH

50

SAYING THAT YOU LIE.

*poco accel.* 51 *rall.*

*rit.* 52 ALL I HAVE SAID IS

*Sostenuto.*

*see pp. 51 & 52 for added bass*

TRUTH ALL I HAVE SAID IS TRUTH BY CHRIST'S DEAR

*pp* Cresc. Poco rall *p* a tempo *rall*

*I Volta*

to other side of page

53

TEARS

*pp*

Ped.

*dim*

Ped.

A. Goldsmith

Finale

back to 52

A



gr

3 bars

Handwritten musical notation on three staves. The top staff contains notes with stems and beams, and a circled section labeled "3 bars". The middle staff has notes with stems and beams, and a circled section. The bottom staff has notes with stems and beams, and a circled section. There are various annotations and markings throughout the staves.

V.

bars



Handwritten musical notation on two staves. The top staff has notes with stems and beams, and a circled section. The bottom staff has notes with stems and beams, and a circled section. There are various annotations and markings throughout the staves, including the word "Trem" and "bars".