

The Self-Banished.

Song for Soprano or Tenor.

The poem by Edmund Waller.

The music composed by
EDWARD ELGAR.

1875

Transcribed by John Morrison, 2019.

THE SELF-BANISHED.

It is not that I love you less
Than when before your feet I lay:
But to prevent the sad increase
Of hopeless love, I keep away.

In vain! (alas!) for ev'ry thing
Which I have known belong¹ to you,
Your form does to my fancy bring,
And makes my old wounds bleed anew.

Who in the Spring from the new Sun
Already has a fever got,
Too late begins those shafts to shun,
Which Phœbus through his veins has shot.

Too late he would the pain assuage,
And to shadows thick he doth retire;
About with him he bears the rage,²
And in his tainted blood the fire.

[Absence is vain for ev'ry thing
That I have known belong¹ to you,
Your form does to my fancy bring,
And makes my old wounds bleed anew.]³

But vow'd I have, and never must
Your banish'd servant trouble you;
For if I break, you may distrust⁴
The vow I made to love you, too.

EDMUND WALLER (1606-1687).

Notes

1. “belong” [sic]
2. Here Elgar substitutes “pain” for Waller’s “rage”.
3. This stanza was added by Elgar, with curious (mock-baroque?) spelling of “Absence”.
4. Here Elgar puts “mistrust” for Waller’s “distrust”.

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Song

for Soprano or Tenor.

The poem by
Edmund Waller (1606-1687).

The music composed by
Edward Elgar, 1875.

Duration: 4 minutes

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Moderato espressivo.

Voice.

Piano.

mf *cresc.* *f*

sf *p*

poco rit. *Tempo.* *dolce* *p*

It is not that I love you

less____ Than when be - fore____ your feet I lay:____ But to pre -

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "less____ Than when be - fore____ your feet I lay:____ But to pre -". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

vent____ the sad in - crease____ *espress.* Of hope-less, hope-less love, I keep a -

The second system of the musical score. The vocal line continues with the lyrics "vent____ the sad in - crease____ *espress.* Of hope-less, hope-less love, I keep a -". The piano accompaniment continues with the same texture. A piano dynamic marking (*p*) is present in the piano part.

way,____ *pp* *Rit.* I keep____ *Tempo.* a - way.____ *f* *stringendo* In vain! a - las! for

The third system of the musical score. The vocal line includes the lyrics "way,____ *pp* *Rit.* I keep____ *Tempo.* a - way.____ *f* *stringendo* In vain! a - las! for". The piano accompaniment features a *dolce* marking and a *Rit.* (Ritardando) section, followed by a *Tempo.* (Tempo) section and a *stringendo* section. A *cresc.* (crescendo) marking is also present. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Red. *

allarg. cresc. ff *dim.* *p*

ev' - ry thing Which I have known be-long to you, Your

ff *dim.* *p*

form does to my fan - cy bring, Your form does to my

cresc. *Rit.*

dim. *p cresc. e accell.* *rall. e dim.* *p*

fan - cy bring, And makes my old wounds

dim. *p accell.* *Rall.*

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The second system contains the next two lines. The third system contains the final two lines. The piano part features a variety of textures, including block chords, arpeggiated figures, and moving lines in both hands. Dynamic markings and performance instructions are placed above and below the staves to guide the performer.

Rit. *tempo*

bleed a - new.

pp *mf cresc.* *stringendo molto*

Red. * *Red.* *

sf

Red. * *Red.* * *Red.* *

12/8 12/8 12/8

Allegro. *f* *cresc.*

Who in the Spring from the new Sun Al -

f *cresc.*

Red. * *Red.* * *segue*

12/8 12/8 12/8

accel. *cresc.*

late he would the pain as - suage, To

cresc.

sha dows thick he doth re - tire; A -

molto stringendo. *f*

bout with him he bears the pain, And

allargando ***ff*** *Rit.* *Tempo.*

in _____ his taint _____ ed blood _____ the fire. _____

colla parte ***ff*** *Rit.* *Tempo.*

sf

Sempre allegro.

ff

Red. *

Rall - - - *en* - - - *tan* - - - *do* - - -

Meno mosso.
Come prima.

p

Ab - scence is vain for ev' - ry thing That I have known___ be-long to

Come prima.

p

dim. e rit. p

you,___ Your___ form___ does to my fan - cy bring,___ And

poco rit.

tranquillo

makes___ my___ old wounds___ bleed___ a___

rit.

pp tranquillo

rit.

Tempo. *pp*

new.____ But vow'd I have and ne - ver

Tempo. *p dolce* *pp*

must____ Your ban-ish'd serv - ant__ trou - ble you;____ For if I

cresc. *poco cresc.*

break,____ you may mis - trust,____ mis - trust____ The vow I

cresc.

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves, treble and bass. The key signature has one sharp (F#). The score is divided into three systems. The first system shows the voice entering with the word 'new.' followed by a rest, then 'But vow'd I have and ne - ver'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with 'must____ Your ban-ish'd serv - ant__ trou - ble you;____ For if I'. The piano accompaniment includes chords and moving lines. The third system concludes with 'break,____ you may mis - trust,____ mis - trust____ The vow I'. The piano accompaniment features a more active, rhythmic pattern in the final measures. Dynamics include piano (p), pianissimo (pp), and crescendo (cresc.).

pp *dolciss.*

made _____ to love, _____ to

dim. *pp* *dolciss.*

Red. *

Lento *Rit.*

love you, _____ to love _____ you, _____ too. _____

Lento *Rit.* *pp*

Red. *

dim. *ppp*