

# The Self-Banished.

“It is not that I love you less”

*Song for Soprano or Tenor.*

The poem by Edmund Waller.

The music for voice and piano composed by

**EDWARD ELGAR.**

1875

Transcribed and arranged for Orchestra 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 belong<sup>1</sup> 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,<sup>2</sup>  
And in his tainted blood the fire.

[Absence is vain for ev'ry thing  
That I have known belong<sup>1</sup> to you,  
Your form does to my fancy bring,  
And makes my old wounds bleed anew.]<sup>3</sup>

But vow'd I have, and never must  
Your banish'd servant trouble you;  
For if I break, you may distrust<sup>4</sup>  
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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"It is not that I love you less"

Song

for Soprano or Tenor.

The poem by  
Edmund Waller (1606-1687).

The music composed by  
Edward Elgar, 1875.

Accompaniment arranged for small  
orchestra by John Morrison, 2019.

Moderato espressivo.

Flauto  
mf  
cresc.  
f  
p

Oboe  
mf  
f  
p

Clarinetti I, II in Bb  
mf  
cresc.  
f  
p

Fagotti I, II  
a 2.  
mf  
cresc.  
f  
p

Corni I, II in F  
mf  
f

Violino I  
mf  
simile  
cresc.  
f  
p

Violino II  
mf  
cresc.  
f  
p

Viola  
mf  
cresc.  
f  
p

Voce

Violoncello  
mf  
cresc.  
f  
p

Contrabasso  
pizz.  
mf  
f



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

Fl.

Ob.

Cl. *p* *dolce*

Fg. 1.

Cor. *pp*

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

*dolce* *p* *div.* *pp*

*p* *pp*

*dolce* *p* *pp*

*p*

It is not that I love you

10

Fl. *p*

Ob. *p*

Cl. *pp*

Fg. *p*

Cor. *pp*

*p*

less Than when be - fore your feet I lay: But to pre -

13

Fl.

Ob.

Cl.

Fg.

Cor.

*p colla parte.*

*p colla parte.*

*p colla parte.*

*espress.*

vent the sad in - crease Of hope-less, hope-less love, I keep a -

*p colla parte.*

Rit. Tempo. Piu mosso.

16

Fl.

Ob.

Cl.

Fg.

Cor.

a 2.

*p*

*p*

*p*

*p*

1. Solo

*p stringendo*

Rit. Tempo. Piu mosso.

*pp subito*

*pp subito*

*pp subito*

*pp*

*pp subito*

*p*

*mf stringendo*

*mf stringendo*

*mf stringendo*

*f stringendo*

way, I keep a - way.

In vain! a-las! for

*mf pizz.*

*mf stringendo*

allarg.  
*colla parte*

Fl. *p* *f*

Ob. *colla parte* *f*

Cl. *colla parte* *f*

Fg. *f*

Cor. *colla parte* *f* *dim. p*

*colla parte* *f* *dim.* *p*

*colla parte* *f* *dim.* *p*

*colla parte* *f* *dim.* *p*

*colla parte* *f* *dim.* *p*

*colla parte* *ff* *dim.* *p*

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

*colla parte* *f* *pizz.* *arco* *p*

*colla parte* *f* *arco* *pizz.* *p*



22

Fl.

Ob.

Cl.

Fg.

Cor.

*cresc.*

*Rit.*

*cresc.*

*Rit.*

*cresc.*

*Rit.*

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

*cresc.*

*Rit.*

*cresc.*

*Rit.*

25

Fl.

Ob.

Cl.

Fg.

Cor.

accell.

Rall.

dim.

*p*

accell.

Rall.

dim.

*p* *accell.*

*rall.*

dim.

*p* *div.*

*accell.*

*rall.*

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

fan - cy bring, And makes my old wounds

dim.

*p* *accell.*

*rall.*

dim.

28 Rit. Tempo

Fl. *mf cresc. stringendo molto* *f*

Ob. *mf cresc. stringendo molto* *f*

Cl. *mf cresc. stringendo molto* *f*

Fg. *mf cresc. stringendo molto* *f*

Cor. *mf cresc. stringendo molto* *f*

Rit. Tempo

*pp* *mf cresc. stringendo molto* *f*

*pp* *mf cresc. stringendo molto* *f*

Rit. tempo

bleed a - new.

*cresc. stringendo molto* *pizz.*

*mf stringendo molto*

31

Fl. *sf* *accell.* *f* 12/8

Ob. *sf* *accell.* *f* 12/8

Cl. *sf* *accell.* *f* 12/8

Fg. *a 2.* *accell.* *f* 12/8

Cor. *sf* *accell.* *f* 12/8

*sf accell.* *mf* 12/8

*sf accell.* *f* *mf* 12/8

*sf accell.* *mf* 12/8

*f* *sf* *sf accell.* *arco* 12/8

*f* *accell.* *mf* 12/8

34 Allegro.

Fl.

Ob.

Cl.

Fg.

Cor.

Allegro.

*mf* *poco* *sf*

Allegro.

*f* *cresc.* *arco sf* *pizz.* *arco* *pizz.* *p* *mf*

Who in the Spring from the new Sun Al - read - y has a fe - ver

37

Fl.

Ob.

Cl.

Fg.

Cor.

got, Too late begins those shafts to shun, Which\_

pizz.

arco

*accelerando.*

*accelerando.*

*accelerando.*

*accelerando.*

*accelerando.*

*accelerando.*

40

Fl.

Ob.

Cl.

Fg.

Cor.

Solo

*p*

*accell.*

*accell.*

*accell.*

*accell.*

*mf* 1. Solo

2. *p*

*accell.*

*dim.*

*p*

*accell.*

*p*

*accell.*

*p*

*accell.*

*accell.*

*dim.*

*p*

*accell.*

Phoe - bus thro' his veins has shot. Too late he would the

arco

pizz.

*p espress.*

*accell.*

*mf sempre*

*accell.*





46 *molto stringendo* *allargando* *Rit.*

Fl. *Solo* *mf* *sf*

Ob.

Cl.

Fg. *1. Solo* *mf* *sf*

Cor. *f* *sf*

*molto stringendo* *allargando* *Rit.*

*f* *ff*

*f* *ff*

*f* *ff*

*molto stringendo.* *f* *allargando* *ff* *Rit.*

bout with him he bears the pain, And in his taint ed

*arco*

*f* *sf*

*f* *sf*

Tempo.                      Sempre allegro.

49

Fl. 

Ob. 

Cl. 

Fg. 

Cor. 

a 2. *p*

*f*

Tempo.                      Sempre allegro.

*ff*

*ff*

*ff*

Tempo.

blood the fire.

div. I. *ff*

II. *ff*

*ff*

*ff*

52 Rall - - - en - - - tan - - - do - -

Fl.

Ob.

Cl.

Fg.

Cor.

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

*p*

*p*

*p*

*p*

*p*

*p*

Meno mosso.  
Come prima.

55

Fl.

Ob.

Cl.

Fg.

Cor.

Meno mosso.  
Come prima.

Meno mosso.  
Come prima.

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

pizz. arco pizz. arco

58

Fl.

Ob.

Cl.

Fg.

Cor.

*p*

*p*

2.

*p*

*p*

*poco rit.*

*poco rit.*

*poco rit.*

*dim. e rit.*

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

*p*

*pizz.*

*arco*

*p*

61 Lento, tranquillo Rit.

Fl.

Ob.

Cl.

Fg.

Cor.

Lento, tranquillo Rit.

*pp* tranquillo *rit.*

*pp* tranquillo *rit.*

*pp* tranquillo *rit.*

*pp* tranquillo *rit.*

2 3 3

*pp* tranquillo *rit.*

tranquillo

makes my old wounds bleed a

*pp* tranquillo *rit.*

Detailed description: This page of a musical score for 'The Self-Banished' features a woodwind section (Flute, Oboe, Clarinet, Bassoon, and Cor Anglais) and a vocal line. The woodwind parts are currently silent, indicated by horizontal lines. The vocal line is in a key with one sharp (F#) and a 3/4 time signature. It begins at measure 61 with the tempo marking 'Lento, tranquillo' and the dynamic 'pp'. The lyrics are: 'makes my old wounds bleed a'. The score includes various musical notations such as slurs, accents, and fermatas. A 'Rit.' (ritardando) marking appears at the end of the phrase. Fingerings are indicated with numbers 2, 3, and 3. The bottom-most staff is a bass line, also marked 'pp' and 'rit.', which provides harmonic support for the vocal line.

64 Tempo.

Fl. *p dolce* *pp*

Ob.

Cl. *p dolce* *pp*

Fg.

Cor.

Tempo.

Tempo.

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

*p dolce* *pp*

*p* *pp*

pizz. *p*

67

Fl.

Ob.

Cl.

Fg.

Cor.

*p*

*p*

*p*

*pp*

div. unis. div.

*cresc.*

must Your ban - ish'd serv - ant trou - ble you; For if I



70

Fl.

Ob.

Cl.

Fg.

Cor.

*p*

*p*

*p*

*p*

*p cresc.*

*p*

*cresc.*

*cresc.*

unis.

*cresc.*

*cresc.*

arco

*p cresc.*

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

a 2.

73

Fl.

Ob.

Cl.

Fg.

Cor.

dim.

Solo

*p*

*p dolciss.*

*pp*

*pp*

*pp*

Solo *p*

*dim.*

*dim.*

*dim.*

*pp*

*dolciss.*

made to love, to

*pp*

*pizz.*

*pp*

*pp*

*pizz.*

*pp*

*pp*

76 Lento Rit. Tranquillo Solo

Fl. *p dolce*

Ob. *pp*

Cl. *p*

Fg. 2. *pp*

Cor. 1. *pp*

Lento con sord. *pp*

Rit. *p*

Tranquillo *pp*

div. *pp*

love you, to love you, too.

arco, con sord. *pp*

arco *pp*

*pp*

Detailed description: This page of a musical score for 'The Self-Banished' (page 27) features a variety of instruments and vocal parts. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The middle section features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a vocal line. The score is divided into three measures. The first measure is marked 'Lento' and 'con sord.' (con sordina). The second measure is marked 'Rit.' (Ritardando). The third measure is marked 'Tranquillo' and 'Solo'. Dynamics include *pp* (pianissimo), *p* (piano), and *pp dolce*. The vocal line includes the lyrics 'love you, to love you, too.' and is marked 'arco, con sord.' and 'arco'.

79

Fl. *p* *pp*

Ob. *pp*

Cl. Solo *p dolce* *pp*

Fg. *p* *pp*

Cor. *p* *pp*

pizz. *p* arco *pp*

pizz. *p* arco *pp*

pizz. *p* arco *pp*

pizz. *p* arco *pp*

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*