

3. TO MY DEAR AND LOVING HUSBAND

Rustling, out of time. Bittersweet.

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction in the bass clef, marked *p*. The tempo is indicated as $\bullet = c. 76$. The performance instruction reads: "Holding back, rubato throughout, yet with a steady determination." The vocal line starts at measure 4, marked *mf*. The lyrics are: "If ev - er two were one, then sure - ly we. If ev - er man were loved by wife, then thee; If ev - er wife was hap - py in a man, Com - pare with me you wom - en if you can. If". The piano accompaniment consists of a steady eighth-note accompaniment in the bass clef.

p

$\bullet = c. 76$

Holding back, rubato throughout, yet with a steady determination.

mf

4 If ev - er two were one, then sure - ly we. If

mf

7 ev - er man were loved by wife, then thee; If ev - er wife was hap - py in a

10 man, Com - pare with me you wom - en if you can. If

13

ev-er two were one, then sure-ly we. If ev-er man was loved by wife, then

16

thee; If ev-er wife was hap-py in a man,

19

Com-pare with me you wom-en if you can.

22

Rit. *A tempo, moving forward, still with rubato* *mp*

mf *mp*

26

Slowly building in intensity

prize thy love more than whole mines of gold Or all the rich-es that the East doth

29 *mf* *Poco accel.* *A tempo* *f* *Poco rit.*
 hold. My love is such that riv - ers can - not quench, Nor

mf *sul pont.* *normale* *f*

32 *A tempo*
ten.
 ought but love from thee, give rec - om - paise, nor ought but love from thee, nor
ten.

mf *f*

34 *Holding back, then accel.*
 ought but love from thee, nor ought but love from thee give rec - om - pense,

mf *f*

36 *Start slower, then molto accel.* *Rit.* *A tempo*
 nor ought but love, but love from thee, give rec - om - pense.

p

40 *p*
 Thy

Rit.
Gradually slowing trill...

♩ = c. 84

*Slightly quicker than the opening tempo;
less rubato, with the feel of an epilogue.*

44

love is such I can no way re - pay, The

p

Detailed description: This system contains measures 44 and 45. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (bass clef) features a rhythmic pattern of eighth notes with a melodic line above it. A dynamic marking of *p* is present at the start of the piano part.

46

heav'n's re - ward thee man - i - fold, I pray

Detailed description: This system contains measures 46 and 47. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the rhythmic texture. A dynamic marking of *p* is present at the start of the piano part.

48

Molto rit.

♩ = c. 76, some prima

I pray. Then while we live, in love let's so per-se-

mf

Detailed description: This system contains measures 48 and 49. The tempo is marked *Molto rit.* and the dynamic is *mf*. The vocal line has a more expressive, slower feel. The piano accompaniment continues with eighth-note patterns. A dynamic marking of *mf* is present at the start of the piano part.

50

Rit.

vere That when we live no more, we may live ev-er. —

Rit.

Detailed description: This system contains measures 50, 51, and 52. The tempo is marked *Rit.*. The vocal line concludes with a long note. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *mf* is present at the start of the piano part.

A tempo

53

Slowly, with rubato, rustling as at the beginning.

p

Detailed description: This system contains measures 53 and 54. The tempo is marked *A tempo*. The vocal line has a long, sustained note. The piano accompaniment features a rhythmic pattern of eighth notes with a melodic line above it. A dynamic marking of *p* is present at the start of the piano part.

57 *Rit.* *A tempo*
Slow and whispering... Poco rit.

62 *A tempo* *Poco rit.*

*Although "persevere" has an older pronunciation that rhymes with "ever," it is unlikely Bradstreet used this pronunciation. The modern pronunciation is intended here.

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