

# **Two Brothers**

*a musical remembrance of families divided by the Civil War*

**James M. Stephenson**

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# Two Brothers

by James M. Stephenson

for Orchestra and Narrator

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**Instrumentation:** \*3\*3\*32 - 4331 - t+4 - hp - str - narrator

**Duration:** approx. 16 min.

**Notes:**

**Two Brothers** is a narrative tone-poem, telling the story of many families divided in allegiance during the bloodiest battle in US history, the Civil War. The references in the narration cite many documented occurrences, such as the Halsey brothers, the Culp brothers, the McIntosh brothers, and a father who shot his very own son in the heat of battle. To support these heartbreaking tales, poetry is chosen from the era, including those penned by Whitman, Dickinson and others, as well as diary entries from Union soldier Edmund Halsey.

Also woven into the music are many musical elements from the day, including the Rebel Yell itself, bugle calls, camp-songs and spirit songs from both sides of the conflict.

Undeniably one of the most important events in all of American history, the music documents the variety of human emotions flowing through the veins of Americans in the early 1860s; ranging from tragedy to the heroic, optimism and naivety to complete darkness. In terms of human life, there certainly was no true winner of the war, and the story of "Two Brothers" portrays events as they were, without hyperbole. The reality of the events were in many cases unfathomable, and in such cases sometimes the only way to react is with sincere compassion, and it is in this spirit that this music was composed.

I would like to sincerely thank Sara Edgerton and Edward Benyas, for their coming forth with this opportunity and leading the consortium to make it a reality. I would also like to thank the additional members, including Nick Palmer and the Owensboro Symphony and Michael Shasberger and Westmont College. I would also like to thank Lawrence Golan and the Yakima Symphony for their support in creation of the chamber orchestra version.

Jim Stephenson  
March, 2013

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Score

Co-commissioned by Southeast Missouri State University, Sara Edgerton, conductor; and Southern Illinois University, Edward Benyas, conductor: lead-consortium members.  
Commissioning contributors: Owensboro Symphony, Nicholas Palmer, Music Director and Westmont College, Michael Shasberger, director.

# Two Brothers

**a musical remembrance of families divided by the Civil War**

James M. Stephenson  
ASCAP

## Narration

Narrator

[from "A Prayer for Peace" by Severn Teackle Wallis (1816-1894)]

Peace! Peace! God of our fathers grant us Peace!  
Unto our cry of anguish and despair  
Give ear and pity! From the lonely homes,  
Where widowed beggary and orphaned woe  
Fill their poor urns with tears; from trampled plains,  
Where the bright harvest Thou hast sent us rots--  
The blood of them who should have garnered it  
Calling to Thee--from fields of carnage, where  
The foul-beaked vultures, sated, flap their wings  
O'er crowded corpses, but that yesterday  
Bore hearts of brother, beating high with love  
And common hopes and pride, all blasted now.  
Father of Mercies! not alone from these  
Our prayer and wail are lifted.

Moderato ♩ = 96

A 2 players, if at all poss.  
(even ok to be slightly out of tune, on purpose)

Picc. *pp*

Fl. 1-2 *ff* *a2*

Ob. 1-2 *ff* *a2*

E. Hn. *ff*

B♭ Cl. 1-2 *ff* *a2*

B. Cl. *ff*

Bsn. 1-2 *ff* *a2*

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Mal.

Perc. 1 *ff* *pp* *pp*

Perc. 2 *pp*

Field Drum *pp*  
2 players, if poss.

Hp.

Brothers: Lieutenant Edmund D. Halsey, 15th regiment,  
New Jersey; Captain Joseph Halsey, 6th Virginia Cavalry.

Narr. From Lt. Edmund Halsey's diary: "...if a man claimed he heard  
the rebel yell and said he wasn't scared, then he didn't hear it."

Moderato ♩ = 96

A

Vln. I

Vln. II

Vla.

Vc. *pp* *pp* *pp*  
Inside only

Cb. *pp* *pp*

**B**

13

Picc. *p* *mf* *f*

Fl. 1-2 *ff* *ff* *ff* *ff* *ff*

Ob. 1-2 *ff* *ff* *ff* *ff* *ff*

E. Hn. *ff* *ff* *ff* *ff* *ff*

Bs. Cl. 1-2 *ff* *ff* *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff* *ff* *ff*

Bsn. 1-2 *ff* *ff* *ff* *ff* *ff*

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 *mp* *p*

C Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba

13

Timp.

Mal.

Perc. 1 *mp* *ff* *ff* *p* *ff*

Perc. 2 *pp* *mf* *f*

Hp.

Narr.

**B**

13

Vln. I

Vln. II

Vla.

Vc. *pp* Add outside *pp*

Cb.





49 **E**

Ob. 1-2 *mf* *mp* *mf*

E. Hn. *mp*

B♭ Cl. 1-2 *mf* *mp*

B. Cl. *mf* *mp*

Bsn. 1-2 *mf* *mp*

49

Hn. 1-2 *mf* *p*

Hn. 3-4 *mf*

Narr. \*

49 **E**

Vln. I *mf* *p*

Vln. II *mf*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

Brothers: William Rufus Terrill, Brigadier General, 33rd Brigade, Army of the Ohio; James Barbour Terrill, Brigadier General, 13th Virginia Infantry. Both brothers killed in battle.

61 **F**

Ob. 1-2 *mf* *mp*

E. Hn. *mf*

B♭ Cl. 1-2 *mp*

Bsn. 1-2 *p*

61

Hn. *mf*

Narr. \*

61 **F**

Vln. I *pp*

Vln. II *pp* *Div.*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *p*

[Poem: "The Blue and the Gray" by Francis Miles Finch]

By the flow of the inland river, Whence the fleets of iron have fled,  
Where the blades of the grave-grass quiver, Asleep are the ranks of the dead:

Under the sod and the dew, Waiting the judgment-day;  
Under the one, the Blue, Under the other, the Gray

73 **G**

Fl. 1-2  
Ob. 1-2  
E. Hn.  
B♭ Cl. 1-2  
Hn. 1-2  
Hn. 3-4  
Tbn. 1-2  
B. Tbn.  
Tuba  
Mal. [Chimes]  
Narr.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

No more shall the war cry sever, Or the winding rivers be red;  
 They banish our anger forever When they laurel the graves of our dead!  
 Under the sod and the dew, Waiting the judgment-day,  
 Love and tears for the Blue, Tears and love for the Gray.

Again, from the diary of Lt. Halsey:

July 2nd, 1863: "Daylight found us marching as rapidly as possible towards Gettysburg.

**H** Allegro (M.M. ♩ = c. 138)

85

Picc. *Solo* *mf*

Fl. 1-2

Ob. 1-2 *f*

E. Hn. *mf*

B♭ Cl. 1-2 *f*

B. Cl. *f*

Bsn. 1-2 *f*

85

Hn. 1-2 *pp* *f*

Hn. 3-4 *pp*

C Tpt. 1-2 *f*

C Tpt. 3

Tbn. 1-2 *f*

B. Tbn. *f*

Tuba *f*

85

Timp.

Mal.

Perc. 1 *pp* *mf* *pp*

Perc. 2

Hp.

\* The band struck up... and the marching  
of the men was perfect.  
Their SPIRIT was excellent."

**H** Allegro (M.M. ♩ = c. 138)

85

Vln. I *pizz.* *p* *f* *pizz.* *p*

Vln. II *pizz.* *p* *f* *pizz.* *p*

Vla. *pizz.* *p* *f* *pizz.* *p*

Vc. *p* *f* *p*

Cb. *f* *p*

I

95

Picc. *mf* Solo

Fl. 1-2

Ob. 1-2 *f*

E. Hn.

B♭ Cl. 1-2 *f* *a2*

B. Cl. *f*

Bsn. 1-2 *f* *a2*

Hn. 1-2 *f* *mf*

Hn. 3-4 *f*

C Tpt. 1-2 *f* *a2* *mf* *f*

C Tpt. 3 *mf* *mf* *f*

Tbn. 1-2 *f*

B. Tbn.

Tuba *f*

95

Timp.

Mal.

Perc. 1 *mf* *mf* *f* Triangle

Perc. 2

Hp.

Narr.

95

Vln. I *f* *f* *arco*

Vln. II *f* *f* *f* *mf* *f* *mf*

Vla. *f* *mp* *f* *mp* *f*

Vc. *f* *mf*

Cb. *f* *mf*

103

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *f* *ff*

E. Hn. *mf*

B♭ Cl. 1-2 *f* *ff*

B. Cl. *f*

Bsn. 1-2 *f*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

C Tpt. 1-2 *mf* *f* *ff*

C Tpt. 3 *f* *ff*

Tbn. 1-2 *mf* *f* *ff* *f*

B. Tbn. *f*

Tuba *p*

103

Timp. *pp*

Mal. *ff*

Perc. 1 *pp* Triangle *ff* Tambourine *f*

Perc. 2 *ff*

Hp.

Narr.

103

Vln. I *pizz.* *p* *f* *ff* arco

Vln. II *pizz.* *p* *f* *ff* arco

Vla. *pizz.* *p* *f* *ff* arco

Vc. *p* *f* *ff*

Cb. *p* *f* *ff*

111 **J**

Picc. *f*

Fl. 1-2 *f* *p*

Ob. 1-2 *f*

E. Hn. *p*

B♭ Cl. 1-2 *p* Solo *f* *p* *a2*

B. Cl. *f*

Bsn. 1-2 *p* *f*

Hn. 1-2 *mf* *mp* *f* *p*

Hn. 3-4 *p* *f* *p*

C Tpt. 1-2 *f* *Con sord.*

C Tpt. 3 *f* *Con sord.*

Tbn. 1-2 *pp*

B. Tbn. *pp*

Tuba *pp* *pp*

111

Timp.

Mal.

Perc. 1 *pp* *Triangle* *f* *S.D.* *pp*

Perc. 2

Hp. *mf*

Narr.

111 **J**

Vln. I *pp* *f* *Div.* *pp*

Vln. II *pp* *f*

Vla. *p*

Vc. *p*

Cb. *p* *pp*





L 'Stesso (♩ = ♩)

134

Picc. *mf*

Fl. 1-2

Ob. 1-2

E. Hn.

B♭ Cl. 1-2 *p*

B. Cl. *mf* *p*

Bsn. 1-2 *mf* *p*

Hn. 1-2 *p* Con sord.

Hn. 3-4 *p* Con sord.

C Tpt. 1-2 *p*

C Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba *p* *mp* *p*

134

Timp.

Mal.

Perc. 1

Perc. 2

Hp. *p* *p*

Narr.

134

Solo L 'Stesso (♩ = ♩)

Vln. I *f*

Vln. II *p* pizz. *p*

Vla. *p* pizz. *p*

Vc. *mf* *p*

Cb. *mf* *p*

142

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E. Hn. *mf*

B♭ Cl. 1-2 *p* *a2* *pp*

B. Cl. *p*

Bsn. 1-2

Hn. 1-2 *p*

Hn. 3-4 *Con sord.* *p*

C Tpt. 1-2 *Con sord.* *p*

C Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba

142

Timp.

Mal.

Perc. 1 *p* *pp* *WB.* *p* *mp* *p* *pp*

Perc. 2

Hp. *p* *p*

Narr.

142

Vln. I *p*

Vln. II *p*

Vla. *pizz.* *p* *arco* *p* *pizz.* *p*

Vc. *f* *pizz.* *p*

Cb. *mf* *p* *p*

150

Picc. *mf* **M** *f* *fp*

Fl. 1-2 *f* *fp*

Ob. 1-2 *f*

E. Hn.

Bs. Cl. 1-2 *f*

B. Cl. *f*

Bsn. 1-2 *mf* *f*

Hn. 1-2 *mf* *p* *mp* *Open*

Hn. 3-4 *mf* *Open*

C Tpt. 1-2 *mf*

C Tpt. 3

Tbn. 1-2 *mf* *Con sord.*

B. Tbn. *mf* *Con sord.*

Tuba

150

Timp.

Mal.

Perc. 1 *f* *fp* *bourine*

Perc. 2

Hp. *f*

Narr.

150 **M** *f* *lutti* *p*

Vln. I *f* *p*

Vln. II *p* *f* *p* *arco*

Vla. *f* *mf*

Vc. *f* *mf* *arco*

Cb. *f*

156

Picc. *f* *mf* *mf*

Fl. 1-2 *f*

Ob. 1-2 *f*

E. Hn.

Bs. Cl. 1-2 *f* *mf* *f* *p*

B. Cl.

Bsn. 1-2 *f* *mf* *p*

Hn. 1-2 *mf*

Hn. 3-4

C Tpt. 1-2 *mf*

C Tpt. 3

Tbn. 1-2 *mf* *mp*

B. Tbn. *mf*

Tuba *p*

156

Timp.

Mal.

Perc. 1 *f* *mf* *p* *p*

Perc. 2

Hp. *f* *p*

Narr.

156

Vln. I *f* *mp* *mf* *f* *Solo*

Vln. II *f* *mf* *p* *pizz.* *p*

Vla. *f* *mp* *pizz.* *p*

Vc. *f* *pizz.*

Cb. *f*

164 N *rit.*

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E. Hn.

Bs. Cl. 1-2 *p*

B. Cl.

Bsn. 1-2 *p*

Hn. 1-2 *p* Open

Hn. 3-4 *p* Open

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2 *mp*

B. Tbn.

Tuba

164

Timp.

Mal.

Perc. 1 *pp* SD BD *pp*

Perc. 2

Hp. *p*

Narr.

164 N *rit.*

Vln. I *f* Solo arco

Vln. II *f* Solo arco

Vla. *f* Solo arco

Vc. *p* pizz. *f* Solo arco *mf* arco

Cb. *p* pizz. *p*

174 **O** Somber, slowly ♩ = 60 **P**

The musical score is arranged in two systems. The first system includes parts for Horns 1-2, Horns 3-4, Trumpets 1-2, Trombones 1-2, and Bass Trombone. The second system includes parts for Timpani, Percussion 1, Narrator, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time with a key signature of one sharp (F#). It features dynamic markings such as *p*, *pp*, and *ff*. A large watermark 'COMPOSERJUN.COM' is overlaid diagonally across the page.

Brothers: William Culp, Company F, 87th Pennsylvania;  
John Wesley Culp, Private, 2nd Virginia Infantry,  
killed at Gettysburg, at Culp's Hill, the property of his very own uncle.

[Poem: "The Burial of Latané" by John Peuben Thompson]

The combat ranged not long, but our's the day;  
And through the hosts we compassed his around  
Our little band rode proudly on its way,  
Leaving one gallant comrade, glory-crowned,  
Unburied on the field he died to gain,  
Single of all his men amid the hostile slain.



*rit.* R **Andante Moderato**

203

Fl. 1-2 *pp* *pp*

Ob. 1-2 *pp* *pp*

E. Hn. *p* *pp*

B♭ Cl. 1-2 *pp*

Tbn. 1-2 *ppp*

B. Tbn. *ppp*

Tuba *ppp*

Timp. 203

Hp. *p* *pp* *pp*

Narr.

*rit.* R **Andante Moderato**

203

Vln. I *ppp* *ppp* *p* *Solo*

Vln. II *ppp* *p*

Vla. *ppp* *ppp*

Vc. *ppp* *pp*

Cb. *ppp* *ppp*

**S**

213

B♭ Cl. 1-2 *p* *R* \*

Narr.

213

Vln. I *mf* *p* *mf* *p*

Vln. II

Vla. *mf* *p*

Brothers: John Baillie McIntosh,  
Colonel, 3rd Pennsylvania Cavalry;  
James McQueen McIntosh,  
Brigadier General, Arkansas  
Confederate Army, killed in battle.

224

**T**  
a<sub>2</sub>

Fl. 1-2 *mf*

Ob. 1-2 *p*

E. Hn. *p*

B♭ Cl. 1-2 *p*

B. Cl. *p*

Bsn. 1-2 *p*

Hn. 1-2 *p* Con sord.

Hn. 3-4 *p* Con sord.

C Tpt. 1-2 *p* Con sord.

Tbn. 1-2 *p*

Narr.

224

**T**

Vln. I *pp* arco *tutti* *pp* *mp* *pp* *mp*

Vln. II *pp* pizz. *p*

Vla. *p* pizz.

Vc. *p* pizz.

Cb. *p* pizz.

[Poem: by Emily Dickinson]

It feels a shame to be Alive --  
 When Men so brave -- are dead --  
 One envies the Distinguished Dust --  
 Permitted -- such a Head --

The Stone -- that tells defending Whom  
 This Spartan put away  
 What little of Him we -- possessed  
 In Pawn for Liberty --

234 (not fluttered nor measured - but tongued as fast as possible)

Picc. *pp* *p* *pp* *p*

Fl. 1-2 *pp* *p* *pp* *p*

(not fluttered nor measured - but tongued as fast as possible)

234

Hn. 1-2

C Tpt. 1-2

Tbn. 1-2

234

Timp.

Mal. *pp* *pp* *pp* *pp*

Orch. Bells *pp*

Narr.

234

Vln. I *pp* *p* *pp* *p* Solo

Vln. II *pp* *p* *pp* *p* *pp*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Cb.

The price is great -- Sublimely paid --  
 Do we deserve -- a Thing  
 That lives -- like Dew -- must be shed  
 Before we may obtain?

Are we that fit -- sufficient worth --  
 That such Enormous Pearl  
 As life dissolved be -- for Us --  
 In Battle -- for a Bowl?

U **Meno mosso** ♩ = 76

Molto rit. V **Broadly** ♩ = 60

241

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

B♭ Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2 *Con sord.* *p*

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba

Timp. *pp* *p* *f*

Mal.

Perc. 1 *[S.D.] pp* *[B.D.] pp* *f*

Perc. 2

Narr.

It may be -- a Renown to live --  
 I think the Man who die --  
 Those unsustained -- Saviors --  
 Present Divinity --

U **Meno mosso** ♩ = 76

Molto rit. V **Broadly** ♩ = 60

241

Vln. I

Vln. II

Vla. *arco* *pp* *f*

Vc. *arco* *pp* *f*

Cb. *arco* *pp* *f*

252 W

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

E. Hn.

B♭ Cl. 1-2 *ff*

B. Cl. *ff*

Bsn. 1-2 *ff*

Hn. 1-2 *ff* Open

Hn. 3-4 *ff* Open

C Tpt. 1-2 *ff* Open

C Tpt. 3 *ff* Open

Tbn. 1-2 *ff*

B. Tbn. *ff*

Tuba *ff*

252 *ff* a2

Timp. *ff*

Mal.

Perc. 1 *p* *f* Cymb. a2

Perc. 2

Hp. *ff*

Narr.

252 W

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

*rit.*  **a tempo**

261

Picc. *f* *ff* *f* *f* *f* *ff*

Fl. 1-2 *f* *ff* *f* *f* *f* *ff*

Ob. 1-2 *f* *ff* *f* *f* *f* *ff*

E. Hn.

Bs. Cl. 1-2 *f* *ff* *f* *f* *f* *ff*

B. Cl.

Bsn. 1-2 *f* *ff* *f* *f* *f* *ff*

Hn. 1-2 *f* *ff* *f* *f* *f* *ff*

Hn. 3-4 *f* *ff* *f* *f* *f* *ff*

C Tpt. 1-2 *f* *ff* *f* *f* *f* *ff*

C Tpt. 3 *f* *ff* *f* *f* *f* *ff*

Tbn. 1-2 *f* *ff* *f* *f* *f* *ff*

B. Tbn. *f* *ff* *f* *f* *f* *ff*

Tuba *f* *ff* *f* *f* *f* *ff*

261

Timp. *f* *ff* *f* *f* *f* *ff*

Mal.

Perc. 1 *p* *p*

Perc. 2

Hp.

Narr.

261

Vln. I *pp* *pp* *pp* *pp* *pp* *pp*

Vln. II *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp*

Vc. *f* *ff*

Cb. *f* *ff*

*rit.*  **a tempo**

267 *Solo* **Y** *Piu mosso* ♩ = 76

E. Hn. *p* *pp* *sfz*

B♭ Cl. 1-2 *pp* *sfz*

Tbn. 1-2 *Con sord.* *sfz*

B. Tbn. *Con sord.* *sfz*

267

Timp. *pp* *sfz*

Narr. \*

267 **Y** *Piu mosso* ♩ = 76

Vln. I *pp* *sfz*

Vln. II *pp* *sfz*

Vla. *pp* *sfz*

Vc. *Solo* *p* *Div. tutti* *fp*

Cb. *pp* *fp*

July 1, 1862, Battle at Malvern Hill: as told by Captain D.P. Conyngham  
 "Sergeant Driscoll, of the Union Irish Brigade, when at the advance of a daring, reckless boy, raised his rifle, fired, and over went the enemy officer. Driscoll turned him over on his back. The boy opened his eyes, for a moment, and faintly murmured: 'Father', and closed his eyes forever."

278 *lunga* **Z** *Andante* ♩ = 66

Picc. *p*

Fl. 1-2 *pp* *mp*

Ob. 1-2 *pp*

B♭ Cl. 1-2 *pp*

Bsn. 1-2 *pp*

278 *Con sord.* *pp*

Hn. 1-2 *pp*

Narr. \*

...er, Driscoll himself led a charge  
 and soon fell dead, riddled with bullets."

Poem by  
 Walt Whitman

A sight in camp in the day-break grey and dim,  
 As from my tent I emerge so early, sleepless,  
 As slow I walk in the cool fresh air,  
 the path near by the hospital tent,

278 *lunga* **Z** *Andante* ♩ = 66

Vln. I *pp* *Unis.* *pp* *pp*

Vln. II *p* *pp* *pp*

Vla. *pp* *Unis.* *pp*

Vc. *pp* *Unis.* *pp*

Cb. *pp*







320 CC

E. Hn. *p*

B♭ Cl. 1-2 *p*

B. Cl.

Bsn. 1-2

Hn. 1-2 *p*

Hn. 3-4 *p*

Tbn. 1-2 *pp*

B. Tbn. *pp*

Tuba *p*

Timp.

Hp. *mf* *p* *mp*

Narr.

Vln. I *mf* *p*

Vln. II *mf*

Vla. *p*

Vc. *p*

Cb. *p*

(I have been born of the same as the war was born,  
 The drum corps' rattle is ever to me sweet music, I love well the martial dirge,  
 With low wail and convulsive throb leading the officer's funeral;)  
 What to such as you anyhow such a poet as I?

330 DD *rit. lunga*

Fl. 1-2 *pp*

Ob. 1-2 *p*

E. Hn. *pp*

B♭ Cl. 1-2 *pp*

Bsn. 1-2 *pp*

Hn. 1-2 *pp*

Hn. 3-4 *pp*

Tuba *pp*

330

Timp. *pppp*

Perc. 1 B.D. *ppp* *ppp* *pppp*

Hp. *p* *pp* *ppp*

Narr.

330 DD *rit. lunga*

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp* *pppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

therefor leav my works,  
 And go lull yourself with what you can understand, and with piano-tunes,  
 For I lull nobody, and you will never understand me.