

"O friendly enemy we have loved"

♩ = 54c. *stark*

Piano introduction in 3/4 time, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*).

Vocal and piano accompaniment for the first line of the song. The vocal line starts with a piano (*p*) dynamic, followed by a piano-piano (*pp*) section, and then returns to piano (*p*). The piano accompaniment is in 3/4 time.

O friend-ly en-em - y we have loved, loin and haunch, limb and flank,

Vocal and piano accompaniment for the second line of the song. The tempo changes from *rit.* to *tempo*. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment is in 3/4 time.

truth and lies, tressed like a pair of an - cient Ar - men - i - an

Vocal and piano accompaniment for the third line of the song. The piano accompaniment features triplets. The vocal line starts with a piano-piano (*pp*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment is in 3/4 time.

vines grown to - geth - er root and

branch in stunt-ed com - ming-ling with-out End or Be-gin-ning.

If we part, you will leave with half of me,

or I with half of you, and noth-ing will kill the pain of dis-mem-ber-ing.

That ache like some rare jewel_ will hang round our necks to

touch, in ten-der trem-u - lance, an old wound of amp-u - ta-tion that burns and groans in

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are: "touch, in ten-der trem-u - lance, an old wound of amp-u - ta-tion that burns and groans in". The piano accompaniment starts with a treble clef and a bass clef, with a fermata over the first measure.

limbs no long-er ex - ist - ent, but splint-ered and crushed in some

The second system continues the vocal line and piano accompaniment. The vocal line has two triplet markings over the words "limbs" and "splint-ered". The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a sharp sign (#) in the bass line.

long for - got - ten and use - less war—

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet marking over the words "long for - got - ten". The piano accompaniment includes a *pp* dynamic marking and a sharp sign (#) in the bass line.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment has a fermata over the final chord.

attacca