

Breitkopf & Härtels Bibliotheken für den Konzertgebrauch
Klavierauszüge.

Bantock
Omar Khayyám

Part II

Teil II

3 sh

Verlag von
BREITKOPF & HÄRTEL
in
LEIPZIG.

152362

GRANVILLE BANTOCK

OMAR KHAYYÁM

The Ruba'iyat according

to

EDWARD FITZGERALD

set to Music

for 3 Solo Voices, Chorus, and Orchestra

Part II

OMAR KHAYYÁM

Ruba'iyat (Vierzeiler)

von

EDWARD FITZGERALD

für 3 Solostimmen, Chor und Orchester

Deutsch nachgedichtet von MAXIMILIAN RUDOLPH SCHENCK

Teil II

KLAVIERAUSZUG MIT TEXT



EIGENTUM DER VERLEGER FÜR ALLE LÄNDER
BREITKOPF & HÄRTEL • LEIPZIG
BERLIN • BRÜSSEL • LONDON • NEW YORK

25470

GRANVILLE BANTOCK OMAR KHAYYÁM

Ruba'iyat

nach

EDWARD FITZGERALD

ZWEITER TEIL

Personen:

Die Geliebte Contralto

Der Dichter Tenor

Der Philosoph Bariton

Chor

Ruba'iyat I—LIV

Deutsch nachgedichtet von

Maximilian Rudolph Schenck.

Der Komponist sowie die Verleger sind den Herren Macmillan & Co., Ltd. für ihre Gefälligkeit zu Dank verpflichtet, die die Benutzung des Textes der fünften Auflage von Fitzgerald's „Omar Khayyám“ gestatteten.

Dieser Text ist Verlageigentum und darf ohne Erlaubnis nicht vervielfältigt werden.

The Ruba'iyat

according to

EDWARD FITZGERALD

SECOND PART

Principals:

The Beloved Contralto

The Poet Tenor

The Philosopher Baritone

Chorus

Ruba'iyat I—LIV

Analytical and Descriptive Notes by

Ernest Newman, Price Sixpence.

The Composer and the Publishers are indebted to Messrs. Macmillan & Co., Ltd., for their courtesy in granting permission to use the text of the Fifth Edition of Fitzgerald's „Omar Khayyám“.

This Text is copyright and cannot be reproduced without permission.



Omar Khayyám

247

Part II.

Teil II.

Interlude. Zwischenspiel.

Animato e giocoso.

Granville Bantock.

First system of the musical score. It consists of a treble and bass staff. The treble staff begins with a 3/4 time signature and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes. The dynamic marking *f* (forte) is placed below the first measure. The second measure contains another triplet. The third measure contains a triplet. The fourth measure contains a triplet. The fifth measure contains a triplet. The sixth measure contains a triplet. The seventh measure contains a triplet. The eighth measure contains a triplet. The ninth measure contains a triplet. The tenth measure contains a triplet. The eleventh measure contains a triplet. The twelfth measure contains a triplet. The thirteenth measure contains a triplet. The fourteenth measure contains a triplet. The fifteenth measure contains a triplet. The sixteenth measure contains a triplet. The seventeenth measure contains a triplet. The eighteenth measure contains a triplet. The nineteenth measure contains a triplet. The twentieth measure contains a triplet. The dynamic marking *sempre f* (sempre forte) is placed below the fourteenth measure. The dynamic marking *marc.* (marcato) is placed above the nineteenth measure.

Second system of the musical score. It consists of a treble and bass staff. The treble staff begins with a 3/4 time signature and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes. The second measure contains a triplet. The third measure contains a triplet. The fourth measure contains a triplet. The fifth measure contains a triplet. The sixth measure contains a triplet. The seventh measure contains a triplet. The eighth measure contains a triplet. The ninth measure contains a triplet. The tenth measure contains a triplet. The eleventh measure contains a triplet. The twelfth measure contains a triplet. The thirteenth measure contains a triplet. The fourteenth measure contains a triplet. The fifteenth measure contains a triplet. The sixteenth measure contains a triplet. The seventeenth measure contains a triplet. The eighteenth measure contains a triplet. The nineteenth measure contains a triplet. The twentieth measure contains a triplet. The dynamic marking *f* (forte) is placed below the first measure. The dynamic marking *sempre f* (sempre forte) is placed below the fourteenth measure. The dynamic marking *marc.* (marcato) is placed above the nineteenth measure.

Third system of the musical score. It consists of a treble and bass staff. The treble staff begins with a 3/4 time signature and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes. The second measure contains a triplet. The third measure contains a triplet. The fourth measure contains a triplet. The fifth measure contains a triplet. The sixth measure contains a triplet. The seventh measure contains a triplet. The eighth measure contains a triplet. The ninth measure contains a triplet. The tenth measure contains a triplet. The eleventh measure contains a triplet. The twelfth measure contains a triplet. The thirteenth measure contains a triplet. The fourteenth measure contains a triplet. The fifteenth measure contains a triplet. The sixteenth measure contains a triplet. The seventeenth measure contains a triplet. The eighteenth measure contains a triplet. The nineteenth measure contains a triplet. The twentieth measure contains a triplet. The dynamic marking *f* (forte) is placed below the first measure. The dynamic marking *sempre f* (sempre forte) is placed below the fourteenth measure. The dynamic marking *marc.* (marcato) is placed above the nineteenth measure.

Fourth system of the musical score. It consists of a treble and bass staff. The treble staff begins with a 3/4 time signature and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes. The second measure contains a triplet. The third measure contains a triplet. The fourth measure contains a triplet. The fifth measure contains a triplet. The sixth measure contains a triplet. The seventh measure contains a triplet. The eighth measure contains a triplet. The ninth measure contains a triplet. The tenth measure contains a triplet. The eleventh measure contains a triplet. The twelfth measure contains a triplet. The thirteenth measure contains a triplet. The fourteenth measure contains a triplet. The fifteenth measure contains a triplet. The sixteenth measure contains a triplet. The seventeenth measure contains a triplet. The eighteenth measure contains a triplet. The nineteenth measure contains a triplet. The twentieth measure contains a triplet. The dynamic marking *f* (forte) is placed below the first measure. The dynamic marking *sempre f* (sempre forte) is placed below the fourteenth measure. The dynamic marking *marc.* (marcato) is placed above the nineteenth measure.

Fifth system of the musical score. It consists of a treble and bass staff. The treble staff begins with a 3/4 time signature and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes. The second measure contains a triplet. The third measure contains a triplet. The fourth measure contains a triplet. The fifth measure contains a triplet. The sixth measure contains a triplet. The seventh measure contains a triplet. The eighth measure contains a triplet. The ninth measure contains a triplet. The tenth measure contains a triplet. The eleventh measure contains a triplet. The twelfth measure contains a triplet. The thirteenth measure contains a triplet. The fourteenth measure contains a triplet. The fifteenth measure contains a triplet. The sixteenth measure contains a triplet. The seventeenth measure contains a triplet. The eighteenth measure contains a triplet. The nineteenth measure contains a triplet. The twentieth measure contains a triplet. The dynamic marking *f* (forte) is placed below the first measure. The dynamic marking *sempre f* (sempre forte) is placed below the fourteenth measure. The dynamic marking *marc.* (marcato) is placed above the nineteenth measure.

215

f *cresc. molto*

più f

216 poco a poco accel.

poco a poco cresc.

Tempo giusto. **217**

mf

marc.

218 *cresc.* *più f*

219

dim. p

3 3 3 3

This system contains measures 219 and 220. The key signature has two flats. Measure 219 features a piano with a melody in the right hand and a bass line in the left hand. The melody includes a 'dim.' (diminuendo) marking. Measure 220 continues the piano texture with triplets in the left hand.

3 3 3 3 3 3 3 3

This system contains measures 220 and 221. The piano continues with a steady bass line in the left hand and chords in the right hand. Triplets are present in the left hand.

220

f marc.

f marc.

This system contains measures 220 and 221. The key signature changes to one flat. The piano part is marked 'f marc.' (forte marcato). The right hand plays chords, while the left hand plays a rhythmic pattern of eighth notes.

cresc. molto

cresc. molto

This system contains measures 221 and 222. The piano part is marked 'cresc. molto' (crescendo molto). The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

221

First system of measures 221-222. The treble staff has a dynamic marking of *ff* (fortissimo) and a tempo marking of *8v* (allegretto vivace). The bass staff has a dynamic marking of *f* (forte). The key signature is one sharp (F#).

Second system of measures 221-222. The treble staff has a dynamic marking of *mp* (mezzo-piano). The bass staff has a dynamic marking of *mf marc.* (mezzo-forte marcato). The key signature is one sharp (F#).

222

First system of measures 223-224. The treble staff has a dynamic marking of *mp* (mezzo-piano). The bass staff has a dynamic marking of *mf marc.* (mezzo-forte marcato). The key signature is one sharp (F#).

Second system of measures 223-224. The treble staff has a dynamic marking of *mp* (mezzo-piano). The bass staff has a dynamic marking of *mf marc.* (mezzo-forte marcato). The key signature is one sharp (F#).

First system of measures 225-226. The treble staff has a dynamic marking of *cresc.* (crescendo). The bass staff has a dynamic marking of *cresc.* (crescendo) and a tempo marking of *poco* (poco). The key signature is one sharp (F#).

223

Two systems of musical notation for measures 223 and 224. Each system consists of a treble and bass staff. Measure 223 is marked *a poco*. Measure 224 is marked *molto f*. The music features rapid sixteenth-note passages in the treble and more rhythmic accompaniment in the bass.

224

Two systems of musical notation for measures 225 and 226. Each system consists of a treble and bass staff. The music continues with rapid sixteenth-note passages in the treble and rhythmic accompaniment in the bass.

225

Two systems of musical notation for measures 227 and 228. Each system consists of a treble and bass staff. Measure 227 is marked *dim.*. The music features rapid sixteenth-note passages in the treble and rhythmic accompaniment in the bass.

Più moto.

226

227

228

cresc.

Presto.

ff marc.

229

cresc.

più accel.**Prestissimo.**

ff

fff con brio

230

tenuto

fffz

LV

Con moto.

231

p con espress. *cresc.* *poco*

piu cresc. *mf*

232

cresc. *marc.*

Giocoso.

The Philosopher. Der Philosoph.

233

f *cresc.*

You know, my Friends, with what a brave Ca - rouse — I made a
 Ihr wißt, ich ging bei wackerm Schlem - mer ein — In meinem

Ph.

mf *cresc.* *mf*

Se - cond Mar - riage in my house; — Di - vorced old
 Haus die zwei - te E - he ein; — Schied un - frucht -

Ph. *mp* **234** *cresc.*

bar - ren Rea - son from my Bed, — And took the Daughter of the
 ba - res Recht von mei - nem Bett — Und nahm die Toch - ter mir zum

Ph. *For An*

poco a poco stringendo

Ph. "IS" and "IS - NOT" though with Rule and Line — And "UP-AND-
 Sein und Nicht - sein legt ich Lot und Lei - ne, Bracht', Hoch" und

237

*accel. molto -
cresc. poco*

Ph. DOWN" by Lo - gic I de - fine,
 „Tief“ mit Lo - gik in das Rei -

Recit. (ad lib.)

Ph. *f* *mf* (quasi parlando) *p*

Of all that one should care to fa.thom, I Was
 Bei Al-lem, was ich maß und wäg-te, War ich so

cresc.

Ph. never deep in a - nything but —
gründlich nie als bei dem Wei - ne,

p cresc.

238 *Con amore.*

Ph. *f* Wine. —
dem Wei - - ne.

marc.

cresc.

Ph. *con espressione*

dim. *p* *dolce* *dim.*

239 *Cantabile sostenuto.*

Ph. *mp* *s*

LVII Ah, but my Com - pu - tations, People say, Reduced the Year —
Nur durch mein Rechnen, sagt man, ganz al - lein, Wär' nun das Jahr —

più p *dim.*

Ph. *to better reck - on - ing? Nay, —*
in bes - ser - er Ord - nung? Nein! —

p *dim.*

240

Ph. *cresc.* *3*
 'Twas on - ly strik - ing from the Ca - lendar Unborn To - mor - row,
 Ich strich nur ein - fach 's to - te „Ge - stern“ aus Und dann das „Mor - gen“;

p poco *cresc.*

ritard. molto

LVIII

Lento non troppo.

Ph. *dim.* *p*
 and dead Yester - day.
 un - ge - bor'n zum Sein.

dim. *p* *cresc.* *f* *p* *dim.* *pp trem.*

Ph. *p*
 And lately, by the Tavern Door - agape, Came shi - ning through the
 Und kürzlich, als der Schen - ke Tor - geklafft, Kam hell - ein En - gels -

pp

saltato

241

dim. *portamento*

h. *Dusk* *an* *An* *gel*
bild *aus* *Dun* *kels*

Ph. *Shape* *Bear* *ing* *a*
Haft *Mit* *et-nem*

poco affrettando *poco cresc.* *3*

Ph. *Ves* *sel* *on* *his* *Shoul* *der;*
Kru *ge* *auf* *der* *Schul* *ter;*

Ph. *and* *He* *bid* *me* *taste* *of* *it;*
und *Es* *hieß* *mich* *ko* *-* *sten* *da* *-* *von;*

cresc. *poco*

Ph. *cresc.* and 'twas —
es war —

CORO.

Sopr. — — — — —

Alto. — — — — —

Ten. *mp* and 'twas —
es war —

Basso. — — — — —

cresc. *fp cresc.* *marc.*

242 LIX

Animato.

Ph. and 'twas — the Grape! —
der Trau — be Saft! —

mp and 'twas — the Grape! —
es war — der Saft! —

mp and 'twas — the Grape! —
es war — der Saft! —

f the Grape! — the Grape! — *mp* and 'twas the
der Saft! — der Saft! — der Trau-be

f the Grape! — the Grape! — *mp* and 'twas the
der Saft! — der Saft! — der Trau-be

Animato. *ff marc.* *cresc.*

the Grape! der Saft! the Grape! der Saft!

the Grape! der Saft! the Grape! der Saft!

Grape! Saft! the Grape! der Saft!

Grape! Saft! the Grape! der Saft!

cresc.

rall. poco *cresc.* the Grape! der Saft! and 'twas der es war

cresc. the Grape! der Saft! the Grape! der Saft!

cresc. the Grape! der Saft! and 'twas der es war

cresc. the Grape! der Saft! the Grape! der Saft!

rall. poco *marc.*

a tempo

Grape that can with Logic absolute,
Saft, der scharf mit Logik unentwegt,

the Grape that can with Logic absolute,
der Saft, der scharf mit Logik unentwegt,

Grape that can with Logic absolute,
Saft, der scharf mit Logik unentwegt,

the Grape that can with Logic absolute,
der Saft, der scharf mit Logik unentwegt,

a tempo

ff

più f

the Grape that can with Logic absolute,
der Saft, der scharf mit Logik unentwegt,

più f

the Grape that can with Logic absolute,
der Saft, der scharf mit Logik unentwegt,

più f

the Grape that can with Logic absolute,
der Saft, der scharf mit Logik unentwegt,

più f

the Grape that can with Logic absolute,
der Saft, der scharf mit Logik unentwegt,

ff

mp stacc.

1 Sopr. — The Two-and-Seven-ty jar-ring Sects con-fute: —
Die zwei-und-sieb-zig Sek-ten wi-der-legt: —

2 — — — — —

1 — *mp stacc.* The Two-and-Seven-ty jar-ring Sects con-
Die zwei-und-sieb-zig Sek-ten wi-der-

2 — — — — —

1 — *mp stacc.* The Two-and-Seven-ty jar-ring Sects con-
Die zwei-und-sieb-zig Sek-ten wi-der-

2 — — — — —

1 Ten. — The Two-and-Seven-ty jar-ring Sects con-fute: —
Die zwei-und-sieb-zig Sek-ten wi-der-legt: —

2 — — — — —

1 — *mp stacc.* The Two-and-Seven-ty jar-ring Sects con-
Die zwei-und-sieb-zig Sek-ten wi-der-

2 — — — — —

1 Basso. — The Two-and-Seven-ty jar-ring Sects con-fute: —
Die zwei-und-sieb-zig Sek-ten wi-der-legt: —

2 — — — — —

1 — *mp stacc.* The Two-and-Seven-ty jar-ring Sects con-
Die zwei-und-sieb-zig Sek-ten wi-der-

2 — — — — —

1 Sopr. — The Two-and-Seven-ty jar-ring
Die zwei-und-sieb-zig Sek-ten

2 — — — — —

1 — *mp stacc.* The Two-and-Seven-ty jar-ring
Die zwei-und-sieb-zig Sek-ten

2 — — — — —

1 — *mp stacc.* The Two-and-Seven-ty jar-ring
Die zwei-und-sieb-zig Sek-ten

2 — — — — —

1 Ten. — The Two-and-Seven-ty jar-ring
Die zwei-und-sieb-zig Sek-ten

2 — — — — —

1 — *mp stacc.* The Two-and-Seven-ty jar-ring
Die zwei-und-sieb-zig Sek-ten

2 — — — — —

1 Basso. — The Two-and-Seven-ty jar-ring
Die zwei-und-sieb-zig Sek-ten

2 — — — — —

Con moto.

f mp cresc. molto.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

[illegible]

mf
The Two-and - Seven - ty jar - ring Sects con - fute:
Die zwei - und - sieb - zig Sek - ten wi - der - legt:

mf
The Two-and - Seven - ty jar - ring Sects con - fute:
Die zwei - und - sieb - zig Sek - ten wi - der - legt:

mf
The Two-and - Seven - ty jar - ring Sects con - fute:
Die zwei - und - sieb - zig Sek - ten wi - der - legt:

cresc.
The Two-and
Die zwei - und -

mf
The Two-and - Seven - ty jar - ring Sects con - fute:
Die zwei - und - sieb - zig Sek - ten wi - der - legt:

Seven - ty jar - ring Sects con - fute:
sieb - zig Sek - ten wi - der - legt:

mf
fute:
legt: The Two-and - Seven - ty jar - ring Sects con - fute:
Die zwei - und - sieb - zig Sek - ten wi - der - legt:

Seven - ty jar - ring Sects con - fute:
sieb - zig Sek - ten wi - der - legt:

fute:
legt: The Two-and - Seven - ty jar - ring Sects con - fute:
Die zwei - und - sieb - zig Sek - ten wi - der - legt:

Seven - ty jar - ring Sects con - fute:
sieb - zig Sek - ten wi - der - legt:

fute:
legt: *cresc.* The Two-and -
Die zwei - und -

Seven - ty jar - ring Sects con - fute:
sieb - zig Sek - ten wi - der - legt:

fute:
legt:

mf *cresc.* *sempre*

allargando

[illegible]

Sects *con fute:*
wi - - - der - legt:

cresc.
 The Two-and-Seven-ty jar-ring
 Die zwei-und-sieb-zig Sek-ten

con espress.
 The Two-and-Seven-ty jar-ring Sects *con fute:*
 Die zwei-und-sieb-zig Sek-ten *wi - - - der - legt:*

fute:
legt:

The Two-and-Seven-ty jar-ring Sects *con*
 Die zwei-und-sieb-zig Sek-ten *wi - - - der -*

Sects *con fute:*
wi - - - der - legt:

cresc.
 The Two-and-Seven-ty jar-ring
 Die zwei-und-sieb-zig Sek-ten

con espress.
 The Two-and-Seven-ty jar-ring Sects *con fute:*
 Die zwei-und-sieb-zig Sek-ten *wi - - - der - legt:*

fute:
legt:

The Two-and-Seven-ty jar-ring Sects *con*
 Die zwei-und-sieb-zig Sek-ten *wi - - - der -*

mf *cresc.*

25470

The score is written for a vocal ensemble and piano. It consists of several systems of staves. The vocal parts have lyrics in both English and German. The piano accompaniment includes complex rhythmic patterns, particularly in the lower register, with triplets and sixteenth notes. The tempo is marked 'Poco largamente.' at the beginning and bottom. The key signature has one sharp (F#). Dynamic markings include *sf* (sforzando) and *f* (forte). The score ends with the number 25470.

System 1:

Vocal 1: The sove-reign Al - che-mist
Der grüß - te Al - chi-mist,

Vocal 2: The sove-reign Al - che-mist
Der grüß - te Al - chi-mist,

Piano: Sects wi - con - fute: -
der - legt: -

System 2:

Vocal 1: The sove-reign Al - che-mist that in a
Der grüß - te Al - chi-mist, der uns im

Vocal 2: The sove-reign Al - che-mist that in a
Der grüß - te Al - chi-mist, der uns im

Piano: fute: -
legt: -

System 3:

Vocal 1: The sove-reign Al - che-mist
Der grüß - te Al - chi-mist,

Vocal 2: The sove-reign Al - che-mist
Der grüß - te Al - chi-mist,

Piano: Sects wi - con - fute: -
der - legt: -

System 4:

Vocal 1: The sove-reign Al - che-mist that in a
Der grüß - te Al - chi-mist, der uns im

Vocal 2: The sove-reign Al - che-mist that in a
Der grüß - te Al - chi-mist, der uns im

Piano: fute: -
legt: -

System 5:

Poco largamente.

marc.

25470

cresc. Life's lead-en
 Des Le-bens
 cresc. Life's lead-en
 Des Le-bens
 that in a trice Life's lead-en me-tal in-to
 der uns im Nu Des Le-bens Blei in wah-res
 that in a trice Life's lead-en me-tal in-to
 der uns im Nu Des Le-bens Blei in wah-res
 cresc. Life's lead-en
 Des Le-bens
 cresc. Life's lead-en
 Des Le-bens
 trice Life's lead-en me-tal in-to Gold trans-
 Nu Des Le-bens Blei in wah-res Gold um-
 trice Life's lead-en me-tal in-to Gold trans-
 Nu Des Le-bens Blei in wah-res Gold um-
 cresc. Life's lead-en
 Des Le-bens
 cresc. Life's lead-en
 Des Le-bens
 that in a trice Life's lead-en me-tal in-to
 der uns im Nu Des Le-bens Blei in wah-res
 that in a trice Life's lead-en me-tal in-to
 der uns im Nu Des Le-bens Blei in wah-res
 cresc. Life's lead-en
 Des Le-bens
 cresc. Life's lead-en
 Des Le-bens
 trice Life's lead-en me-tal in-to Gold trans-
 Nu Des Le-bens Blei in wah-res Gold um-
 trice Life's lead-en me-tal in-to Gold trans-
 Nu Des Le-bens Blei in wah-res Gold um-
 3 3 3 3 3 3

me - tal in - to Gold trans - mute: _____ The sove - reign
 Blei in wah - res Gold um - prägt: _____ Der größ - te

Gold trans - mute: _____ The sove - reign
 Gold um - prägt: _____ Der größ - te

me - tal in - to Gold trans - mute: _____
 Blei in wah - res Gold um - prägt: _____

mute: _____
 prägt: _____

cresc.

sempre f

Al - che - mist that in a trice Life's lead - en
 Al - chi - mist, der uns im Nu Des Le - bens

Al - che - mist that in a trice Life's lead - en
 Al - chi - mist, der uns im Nu Des Le - bens

sf

The sovereign Al - che - mist that in a trice
 Der größ - te Al - chi - mist, der uns im Nu

sf

The sovereign Al - che - mist that in a trice
 Der größ - te Al - chi - mist, der uns im Nu

poco rit. - - - - *a tempo*

me - tal in - to Gold trans - mute: _____
 Blei in wah - res Gold um - prägt: _____

me - tal in - to Gold trans - mute: _____
 Blei in wah - res Gold um - prägt: _____

Life's lead - en me - tal in - to Gold trans -
 Des Le - bens Blei in wah - res Gold um -

Life's lead - en me - tal in - to Gold trans - mute: _____
 Des Le - bens Blei in wah - res Gold um - prägt: _____

poco rit. - - - - *a tempo*

cresc.

Poco meno mosso.

mp cresc.

The sove - reign Al - che - mist - that in - a
 Der größ - te Al - chi - mist, - der uns - im

mp cresc.

The sove - reign Al - che - mist - that in - a
 Der größ - te Al - chi - mist, - der uns im

f

mp cresc.

The sove - reign Al - che - mist - that in - a
 Der größ - te Al - chi - mist, - der uns im

mp cresc.

The sove - reign Al - che - mist - that in - a
 Der größ - te Al - chi - mist, - der uns im

f

sfz

f *p dolce*

trice — Life's lead - en me - tal
Nu — Des Le - bens Blei —

f *p dolce*

trice — Life's lead - en me - tal in - to Gold trans -
Nu — Des Le - bens Blei in wah - res Gold um -

trice —
Nu —

f *p dolce*

trice — in - to Gold trans -
Nu — Blei in Gold um -

più p

Life's lead - en me - tal — in - to Gold trans - mute, in - to Gold trans -
Des Le - bens Blei in — wah - res Gold um - prägt, in Gold um -

più p

mute: — in - to Gold trans - mute, in - to Gold trans -
prägt: — in Gold um - prägt, in Gold um -

più p

Life's lead - en me - tal — in - to Gold trans - mute, in - to Gold trans -
Des Le - bens Blei in — wah - res Gold um - prägt, in Gold um -

mute: — in - to Gold trans - mute, in - to Gold trans -
prägt: — in Gold um - prägt, in Gold um -

246

dim. cresc. allargando f. dim.

Sopr.

mute: Life's lead-en me - tal - in - to Gold transmute, in - to
 prägt: Des Le - bens Blei in - wah-res Gold um - prägt, in -

dim. cresc. f. dim.

mute: Life's lead-en me - tal - in - to Gold transmute, in - to
 prägt! Des Le - bens Blei in - wah-res Gold um - prägt, in -

Alto.

dim. cresc. f. dim.

mute: Life's lead-en me - tal - in - to Gold transmute, in - to
 prägt: Des Le - bens Blei in - wah-res Gold um - prägt, in -

dim. cresc. f. dim.

mute: Life's lead-en me - tal - in - to Gold transmute, in - to
 prägt: Des Le - bens Blei in - wah-res Gold um - prägt, in -

Ten.

dim. cresc. f. dim.

mute: Life's lead-en me - tal - in - to Gold transmute, in - to
 prägt: Des Le - bens Blei in - wah-res Gold um - prägt, in -

dim. cresc. f. dim.

mute: Life's lead-en me - tal - in - to Gold transmute, in - to
 prägt: Des Le - bens Blei in - wah-res Gold um - prägt, in -

Basso.

dim. cresc. f. dim.

mute: Life's lead-en me - tal - in - to Gold transmute, in - to
 prägt: Des Le - bens Blei in - wah-res Gold um - prägt, in -

allargando

Small Chorus.*)
Kleiner Chor.*)

Sopr. *p* *rall.* *dim.*
Life's lead - en me - tal in - to Gold trans -
Des Le - bens Blei in wah - res Gold um -

Alto. *p* *dim.*
Life's lead - en me - tal in - to Gold trans -
Des Le - bens Blei in wah - res Gold um -

Ten. *p* *dim.*
Life's lead - en me - tal in - to Gold trans -
Des Le - bens Blei in wah - res Gold um -

Basso. *p* *dim.*
Life's lead - en me - tal in - to Gold trans -
Des Le - bens Blei in wah - res Gold um -

1 *p*
Gold trans - mute: _____
Gold um - prägt: _____

2 *p*
Gold trans - mute: _____
Gold um - prägt: _____

O 1 *p*
Gold trans - mute: _____
Gold um - prägt: _____

R 2 *p*
Gold trans - mute: _____
Gold um - prägt: _____

O 1 *p*
Gold trans - mute: _____
Gold um - prägt: _____

C 2 *p*
Gold trans - mute: _____
Gold um - prägt: _____

1 *p*
Gold trans - mute: _____
Gold um - prägt: _____

2 *p*
Gold trans - mute: _____
Gold um - prägt: _____

rall.

*) Not more than 4 voices to each part.

*) Nicht mehr als 4 Stimmen in jedem Teil.

a tempo animato

Small Chorus.
Kleiner Chor.*pp*mute:—
prägt:—*pp*mute:—
prägt:—*pp*mute:—
prägt:—*pp*mute:—
prägt:—

LX a tempo animato

*ff marc.**sempre marc.*

Sopr.

Alto.

Ten.

Basso.

The mighty Mahmúd, Allah-breathing Lord,
Der mächt'ge Mahmud, Allah's Herr der Er -The mighty Mahmúd, Allah-breathing Lord,
Der mächt'ge Mahmud, Allah's Herr der Er -The mighty Mahmúd, Allah-breathing Lord,
Der mächt'ge Mahmud, Allah's Herr der Er -The mighty Mahmúd, Allah-breathing Lord,
Der mächt'ge Mahmud, Allah's Herr der Er -The mighty Mahmúd, Allah-breathing Lord,
Der mächt'ge Mahmud, Allah's Herr der Er -*cresc.*

sempre f

The might - y Mah - múd, The might - y Mah - múd,
de, Der mächt' - ge Mah - mud, Der mächt' - ge Mah - mud,

sempre f

The might - y Mah - múd, The might - y Mah - múd,
de, Der mächt' - ge Mah - mud, Der mächt' - ge Mah - mud,

sempre f

The might - y Mah - múd, The might - y Mah - múd,
de, Der mächt' - ge Mah - mud, Der mächt' - ge Mah - mud,

sempre f

The might - y Mah - múd, The might - y Mah - múd,
de, Der mächt' - ge Mah - mud, Der mächt' - ge Mah - mud,

sfz

Sopr.

dim. The might - y Mahmúd, Allah breathing Lord, *p* The mighty Mah - múd,
dim. Der mächt' - ge Mahmud, Al - lah's Herr der Er - - - de, *sf* Der mächt' - ge Mah - mud,

Alto.

dim. The might - y Mahmúd, Allah breathing Lord, *p* The mighty Mah - múd,
dim. Der mächt' - ge Mahmud, Al - lah's Herr der Er - - - de, *sf* Der mächt' - ge Mah - mud,

1

2

Ten.

dim. The might - y Mahmúd, Allah breathing Lord, *p* The mighty Mah - múd,
dim. Der mächt' - ge Mahmud, Al - lah's Herr der Er - - - de, *sf* Der mächt' - ge Mah - mud,

1

2

Basso.

dim. The might - y Mahmúd, Allah breathing Lord, *p* The mighty Mah - múd,
dim. Der mächt' - ge Mahmud, Al - lah's Herr der Er - - - de, *sf* Der mächt' - ge Mah - mud,

The might - y Mahmúd, Allah breathing Lord, The mighty Mah - múd,
Der mächt' - ge Mahmud, Al - lah's Herr der Er - - - de, Der mächt' - ge Mah - mud,

rall. -

Sopr.

dim.

p

The might-y Mah-múd, Al-lah-breath-ing, Al-lah-breath-ing Lord.
 Der mächt'-ge Mah-mud, mächt'-ge Mah-mud, Al-lah's Herr der Er-

Alto.

dim.

p

The might-y Mah-múd, Al-lah-breath-ing, Al-lah-breath-ing Lord.
 Der mächt'-ge Mah-mud, mächt'-ge Mah-mud, Al-lah's Herr der Er-

Ten.

dim.

p

The might-y Mah-múd, Al-lah-breath-ing, Al-lah-breath-ing Lord.
 Der mächt'-ge Mah-mud, mächt'-ge Mah-mud, Al-lah's Herr der Er-

Basso.

dim.

p

The might-y Mah-múd, Al-lah-breath-ing, Al-lah-breath-ing Lord.
 Der mächt'-ge Mah-mud, mächt'-ge Mah-mud, Al-lah's Herr der Er-

rall. -

dim.

p

3

trem.

Più vivo.

de,

de,

de, mp stacc.

cresc.

f

That all the mis-be-liev-ing and black Horde Of Fears and Sor-rows
 de, Der all des A-ber-glau-bens schwar-ze Her-de von Angst und Schrek-ken,

Più vivo.

That all the mis-be-liev-ing
 Der all des A-ber-glau-bens

mp stacc. cresc.

dim.

that in - fest the Soul.
 die die See le plagt.

dim. mp cresc.

and black Horde Of Fears and Sor-rows
 schwar-ze Her-de von Angst und Schrek-ken,

f dim.

that in - fest the
 die die See - le

mf

that all the mis-be-liev-ing
 Der all des A-ber-glau-bens

dim.

mp stacc. cresc. f

That all the mis-be-liev-ing and black Horde Of Fears and Sor-rows
 Der all des A-ber-glau-bens schwar-ze Her-de von Angst und Schrek-ken,

Soul,
 plagt,
cresc. f marc. dim.

and black Horde of Fears and Sor-rows that in-fest the
 schwar-ze Her-de von Angst und Schrek-ken, die die See-le

mp cresc.

dim.

that in-fest the Soul,
 die die See-le plagt,

mf stacc. cresc.

That all the mis-be-liev-ing and black Horde Of Fears and Sor-rows
 Der all des A-ber-glau-bens schwar-ze Her-de von Angst und Schrek-ken,

mf

that in-fest the
 die die See-le

Soul,
 plagt,

mf

cresc.
That in - fest the Soul,
Die die See - le plagt,

dim.
that in - fest the Soul.
die die See - le plagt,

cresc.
Soul,
plagt,

mf
That in - fest the Soul,
Die die See - le plagt,

poco
cresc.

249

That in - fest the Soul,
Die die See - le plagt,

cresc. 3
That in - fest the
Die die See - le

f
fest the Soul,
See - le plagt,

cresc. 3
That in - fest the Soul,
Die die See - le plagt,

sf marc.
cresc.

Con fuoco.

Scat- ters be- fore
Treibt vor sich her

Soul,
plagt,

Scat - ters be-
Treibt vor sich

Scat -
Treibt

Con fuoco.

sfz *cresc.* *ff*

him with his whirl - wind Sword..
mit sei - nem Wirb'l - wind Schwer -

fore him with his whirl - wind Sword..
her mit sei - nem Wirb'l - wind Schwer -

- ters be - fore him with his whirl - wind Sword..
- vor sich her mit sei - nem Wirb'l - wind Schwer -

Scat - - - ters be - fore him with his whirl - wind Sword..
Treibt - - - vor sich her mit sei - nem Wirb'l - wind Schwer -

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) each with a long note and the syllable "te." below it. Below the voices is a piano accompaniment. The right hand features a melodic line with a forte (*f*) dynamic, a slur, and a triplet of eighth notes. The left hand has a bass line with a forte (*f*) dynamic, a slur, and a triplet of eighth notes. The piano part concludes with a final chord marked with a 6.

Con moto.

Five vocal staves with a rest followed by a quarter note. Below is a piano accompaniment. The right hand has a melodic line with a forte (*f*) dynamic, a slur, and a triplet of eighth notes. The left hand has a bass line with a forte (*f*) dynamic, a slur, and a triplet of eighth notes. The piano part concludes with a final chord marked with a 6.

Con moto.

Five vocal staves with a rest followed by a quarter note. Below is a piano accompaniment. The right hand has a melodic line with a forte (*f*) dynamic, a slur, and a triplet of eighth notes. The left hand has a bass line with a forte (*f*) dynamic, a slur, and a triplet of eighth notes. The piano part concludes with a final chord marked with a 6.

fff

fff

ff marc.

First system of musical notation for measures 250-251. The treble and bass staves show complex rhythmic patterns with triplets and slurs. The key signature has two sharps (F# and C#).

Second system of musical notation for measures 252-253. The treble and bass staves continue the complex rhythmic patterns. The key signature has two sharps.

Third system of musical notation for measures 254-255. The treble and bass staves show complex rhythmic patterns. The key signature has two sharps. Dynamic markings include *dim.* and *mf*.

Fourth system of musical notation for measures 256-257. The treble and bass staves show complex rhythmic patterns. The key signature has two sharps. Dynamic markings include *dim.* and *mf*.

Fifth system of musical notation for measures 258-259. The treble and bass staves show complex rhythmic patterns. The key signature has two sharps. Dynamic markings include *poco* and *dim.*.

Sixth system of musical notation for measures 260-261. The treble and bass staves show complex rhythmic patterns. The key signature has two sharps. Dynamic markings include *p dim. sempre*.

First system of a musical score. The treble staff contains a melodic line with triplets and slurs. The bass staff has a low, sustained accompaniment. The tempo is marked *più p* and the texture is indicated as *trem.* (tremolo).

Poco meno mosso.

Second system of the musical score. The tempo is marked *Poco meno mosso.* The treble staff features a melodic line with triplets and slurs. The bass staff has a low, sustained accompaniment. The texture is indicated as *cresc.* (crescendo) and *dim.* (diminuendo).

Third system of the musical score. The tempo is marked *rit.* (ritardando). The section is marked *Sostenuto. poco lento*. The treble staff has a melodic line with slurs. The bass staff has a low, sustained accompaniment. The texture is indicated as *trem.* (tremolo). The system is divided into two parts: *L.H.* (Left Hand) and *R.H.* (Right Hand).

Fourth system of the musical score. The tempo is marked *poco simile*. The treble staff has a melodic line with slurs. The bass staff has a low, sustained accompaniment. The texture is indicated as *cresc.* (crescendo).

Fifth system of the musical score. The system is numbered 252. The tempo is marked *ritard.* (ritardando). The treble staff has a melodic line with slurs. The bass staff has a low, sustained accompaniment. The texture is indicated as *p* (piano) and *più p* (pianissimo).

Lento.
con espress.

ad lib.

dim. *pp leggiero*

ritard. molto

con espressivo

6 3 3

Grazioso.

The Philosopher.

LXI *Der Philosoph.*

mp

p

Why, — be this Juice the growth of God, —
Wenn — die-ser Saft Ge-wächs von Gott, —

253 *ten.*

cresc.

Ph. who dare Blaspheme the twist-ed ten-dril — as a Snare?
wer macht die Re-ben denn zu Schlin-gen, — schlaue-r-dacht?

sempre p

dolce

pù p

cresc.

Poco moto.

Ph. *mf* *3*

A Bless-ing, we should
Ein Se - gen, und ihn

f *dim. più p* *mp* *trem.* *con espr.* *3*

Ph. *cresc.* *f* *3*

use it, should we not? — And if a Curse — why, then, — Who set it
nüt-zen soll'n wir nicht? — Und wenn ein Fluch, — wer hat — ihn her-ge -

cresc. *fp* *3*

254

Energico.

molto rit. -

- a tempo

molto rit. -

Ph. there? —
bracht? — ||

sf marc. *3*

a tempo *>* *molto rit.* *3* *accel.* *3* *8ve* *6* *4*

f sempre *cresc. molto* *6* *3* *6* *6* *6*

Poco lento.

pp subito
arpegg.

sempre pp

Sostenuto.

LXII

p dolce con espress.
dim.

Più mosso.

255

mf con espress.
sempre p

I must ab - jure the Balm
Ich soll ab - stehn vom Le -

cresc.

of Life, I must,
bens - Saft der Welt,

Ph. *con brio* *mp mezza voce*

Scared
Furcht

f *dim.*

Ph. *Più moto.*

— by some Af — — ter — reckon — — ing ta'en on trust,
— sam vor Nach — — rech — nung, die Er einst hält,

p *mp* *poco marc.*

Ph. *mf naturale*

by some Af — — ter reckon ing ta'en — — on trust, — —
vor der Nach — — rech nung, die Er — — einst hält, — —

mf

Ph. *mf cresc.*

Or lured with Hope of some Di —
Er — hof — fend gar Ge — tränk noch

p cresc.

p cresc.
 Ω

Ph. *vi gött - ner Drink, li - cher,*

p cresc.

Ph. *mf* *Or lured with Hope of some Di - Er - hof - fend gar Ge - tränk noch*

f

mf

p cresc.
 Ω

Ph. *vi gött - ner Drink, li - cher,*

p cresc.

ad lib. *Rall. molto* *dim.* *pp*

Ph. *To fill — the Cup — when crumbled in to Dust! Zu füll'n — die Scha - le, die — in Staub zer.fällt!*

f *marc.* *p sost.* *dim.*

trem.

Con moto, ma molto rubato.
Sopr.

257

CORO.

Alto.

Ten.

Basso.

mf

Oh threats of
O Pa - ra -

mf

Oh threats of
O Pa - ra -

mf

Oh threats of
O Pa - ra -

mf

Oh threats of
O Pa - ra -

Con moto, ma molto rubato.

p cresc.

dim.

Hell _____ and Hopes of Pa - - - ra - dise! _____
dies! _____ O Höl - le, die uns droht! _____

dim.

Hell _____ and Hopes of Pa - - - ra - dise! _____
dies! _____ O Höl - le, die uns droht! _____

dim.

Hell _____ and Hopes of Pa - - - ra - dise! _____
dies! _____ O Höl - le, die uns droht! _____

dim.

Hell _____ and Hopes of Pa - - - ra - dise! _____
dies! _____ O Höl - le, die uns droht! _____

f

cresc.

cresc. *f*

Oh threats of Hell and Hopes of Pa - ra - dise!
O Pa - ra - dies! O Höl - le, die uns droht!

cresc. *f*

Oh threats of Hell and Hopes of Pa - ra - dise!
O Pa - ra - dies! O Höl - le, die uns droht!

cresc. *f*

Oh threats of Hell and Hopes of Pa - ra - dise!
O Pa - ra - dies! O Höl - le, die uns droht!

cresc. *f*

Oh threats of Hell and Hopes of Pa - ra - dise!
O Pa - ra - dies! O Höl - le, die uns droht!

dim.

mf *p*

One thing at least is cer - tain - One thing at least is cer - tain -
Dies Le - ben fließt und schwindet nach e - wi - gem Ge - bot,

mf *p*

One thing at least is cer - tain - One thing at least is cer - tain -
Dies Le - ben fließt und schwindet nach e - wi - gem Ge - bot,

p *mf*

One thing at least is cer - tain - One thing at least is cer - tain -
Dies Le - ben fließt und schwindet nach e - wi - gem Ge - bot,

p *mf*

One thing at least is cer - tain - One thing at least is cer - tain -
Dies Le - ben fließt und schwindet nach e - wi - gem Ge - bot,

mp sost. *cresc.*

allarg. *f* *cresc.* *ff* Più moto.

Sopr. I.II. This Life flies;
 nach Ge - bot;
 f *cresc.* *ff*

Alto. This Life flies;
 nach Ge - bot;
 f *cresc.* *ff*

Ten. III. This Life flies;
 nach Ge - bot;
 f *cresc.* *ff*

Basso. This Life flies;
 nach Ge - bot;
 f *cresc.* *ff*

allarg. Più moto.

258

Risoluto. *f marc.* ritard. - accel. -
 con espress. *sfz.*

One thing is certain and the rest is Lies;
 Eins ist ge-wiß und al-les sonst ist Lug:
 f marc. *sfz.* *con espr.*

One thing is certain and the rest is Lies;
 Eins ist ge-wiß und al-les sonst ist Lug:
 f marc. *sfz.* *con espress.*

One thing is certain and the rest is Lies;
 Eins ist ge-wiß und al-les sonst ist Lug:
 f marc. *sfz.* *con espress.*

Risoluto. ritard. - accel. -
 arpegg. con espress. dim.

Lento con tenerezza.

mp dolce *dim.*

The Flower that once has blown for ev - er dies, for ev - er
Ver - welk - te Blu - men sind für im - mer tot, für im - mer

mp dolce

The Flower that once has
Ver - welk - te Blu - men

mp dolce

The Flower that once has blown for ev - er
Ver - welk - te Blu - men sind für im - mer

Lento con tenerezza.

legato *pp*

pp

259

più p *dolcissimo*

dies, The Flower that once has blown for ev - er
tot, ver - welk - te Blu - men sind für im - mer

dim.

blown for ev - er dies,
sind für im - mer tot,

dim. *più p dolcissimo*

dies, for ev - er dies, The Flower that once has
tot, für im - mer tot, ver - welk - te Blu - men

dim. *rall.* *pp*

dies, for ev - er dies, for ev - er
tot, für im - mer tot, für im - mer

mf espress.

The Flower that once has blown for ev - er
ver - welk - te Blu - men sind für im - mer

dim. *pp*

blown for ev - er dies, for ev - er
sind für im - mer tot, für im - mer

mp *dim.*

The Flower that once has blown.
ver - welk - te Blu - men sind

rall. *dim.* *pp*

sost.

LXIV

Molto misterioso.

ppp *mezza voce*

dies. Strange, is it not? that of the
tot. Ist's seltsam nicht? Schon my - ri -

ppp *mezza voce*

dies. Strange, is it not? that of the
tot. Ist's seltsam nicht? Schon my - ri -

ppp *mezza voce*

dies. Strange, is it not? that of the
tot. Ist's seltsam nicht? Schon my - ri -

pp *ppp* *mezza voce*

for ev - er dies. Strange, is it not? that of the
für im - mer tot. Ist's seltsam nicht? Schon my - ri -

Molto misterioso.

trem. *pp*

my-ri-ads who Be-fore us pass'd the door of Dark - - ness
a - den-weise sind sie ge - wan - delt zu der Schat - - ten

my-ri-ads who Be-fore us pass'd the door of Dark - - ness
a - den-weise sind sie ge - wan - delt zu der Schat - - ten

my-ri-ads who Be-fore us pass'd the door of Dark - - ness
a - den-weise sind sie ge - wan - delt zu der Schat - - ten

my-ri-ads who Be-fore us pass'd the door of Dark - - ness
a - den-weise sind sie ge - wan - delt zu der Schat - - ten

dim. *sempre pp*

260

through, Not one re- turns to tell us of the Road, Not one re-
Krei - - se, Und kei - ner kehrt, der sagt' uns von dem Weg, und Kei-ner

through, Not one re- turns to tell us of the Road, Not one re-
Krei - - se, Und kei - ner kehrt, der sagt' uns von dem Weg, und Kei-ner

through, Not one re- turns to tell us of the Road, Not one re-
Krei - - se, Und kei - ner kehrt, der sagt' uns von dem Weg, und Kei-ner

through, Not one re- turns to tell us of the Road, Not one re-
Krei - - se, Und kei - ner kehrt, der sagt' uns von dem Weg, und Kei-ner

cresc. *3* *cresc.* *3* *cresc.* *3* *cresc.* *3*

turns to tell us of the Road, *f*
kehrt, der sagt' uns von dem Weg,

turns to tell us of the Road, *f*
kehrt, der sagt' uns von dem Weg,

turns to tell us of the Road, *f*
kehrt, der sagt' uns von dem Weg,

turns to tell us of the Road, *f*
kehrt, der sagt' uns von dem Weg,

cresc.

rall. *p* *più p* *dim.*
Which to dis-co-ver we must tra-vel too, we must tra-vel too, we must
Den zu er-for-schen gilt's die eig'-ne Rei-se, die eig'-ne Rei-se, die

p *più p* *dim.*
Which to dis-co-ver we must tra-vel too, we must tra-vel too, we must
Den zu er-for-schen gilt's die eig'-ne Rei-se, die eig'-ne Rei-se, die

p *più p* *dim.*
Which to dis-co-ver we must tra-vel too, we must tra-vel too, we must
Den zu er-for-schen gilt's die eig'-ne Rei-se, die eig'-ne Rei-se, die

rall. *p* *più p* *dim.*
Which to dis-co-ver we must tra-vel too, we must tra-vel too, we must
Den zu er-for-schen gilt's die eig'-ne Rei-se, die eig'-ne Rei-se, die

marc.

p *ten.* *più p* *dim.*

Sostenuto molto.

261

pp

tra - vel too.
eig' - ne Rei - se.

pp

tra - vel too.
eig' - ne Rei - se.

pp

tra - vel too.
eig' - ne Rei - se.

pp

tra - vel too.
eig' - ne Rei - se.

Sostenuto molto.

pp

dim.

LXV Tranquillo.

p , *cresc.*

The Re - ve - la - tions of De - vout and Learnd Who rose be -
Was of - fen - bart die Frommen und die Brav'n, die sich als

p , *cresc.*

The Re - ve - la - tions of De - vout and Learnd Who rose be -
Was of - fen - bart die Frommen und die Brav'n, die sich als

p *espress.* , *cresc.*

The Re - ve - la - tions of De - vout and Learnd Who rose be -
Was of - fen - bart die Frommen und die Brav'n, die sich als

p , *cresc.*

The Re - ve - la - tions of De - vout and Learnd Who rose be -
Was of - fen - bart die Frommen und die Brav'n, die sich als

Tranquillo.

ppp

morendo

poco accel.

fore us, and as Prophets burn'd, — Are all but Sto-ries, — which, a -
 Leuchten und Pro-phe - ten tra - - fen, sind al - les Mär - chen, — die, er -

fore us, and as Prophets burn'd, — Are all but Sto-ries, — which, a -
 Leuchten und Prophe - ten tra - - fen, sind al - les Mär - chen, — die, er -

fore us, and as Prophets burn'd, — Are all but Sto-ries, — which, a -
 Leuchten und Prophe - ten tra - - fen, sind al - les Mär - chen, — die, er -

fore us, and as Prophets burn'd, — Are all but Sto-ries, — which, a -
 Leuchten und Pro-phe - ten tra - - fen, sind al - les Mär - chen, — die, er -

f con fuoco

dim.

Più lento.

262

woke from Sleep — They told their comrades, and to
 wacht vom Schlaf, — sie sich er - zähl - ten, um dann

woke from Sleep — They told their com - rades, — and to
 wacht vom Schlaf, — sie sich er - zähl - ten, — um dann

woke from Sleep — They told their com - rades, — and to
 wacht vom Schlaf, — sie sich er - zähl - ten, — um dann

woke from Sleep They told their comrades,
 wacht vom Schlaf, sie sich er - zähl - ten, —

Più lento.

p

Sleep, *fort* and to Sleep, and to Sleep, — and to
zu schla - - - fen, zu schla - - fen, um dann

Sleep, *fort* and to Sleep, and to Sleep, — and to
zu schla - - - fen, zu schla - - fen, zu

Sleep, *fort* and to Sleep, and to Sleep, — and to
zu schla - - - fen, zu schla - - fen, um dann

più p and to Sleep re-turn'd, — and to Sleep re-turn'd, — and to Sleep re -
um dann *fort* zu schla - fen, um dann *fort* zu schla - fen, um dann *fort* zu

dim.

rall. - - - *più dim.* - - - *ppp*

pp Sleep *fort* re - turn'd.
zu schlaf'n.

pp con espress. Sleep, to Sleep *più dim.* re - turn'd.
schla - fen, zu schla - - - fen, zu schlaf'n.

pp Sleep *più dim.* re - turn'd. *ppp*
fort zu schla - fen.

pp turn'd, — and to Sleep *più dim. (div.)* re - turn'd. *ppp*
schla - - - fen, um *fort* zu schlaf'n.

LXVI

Lento.

263

pp misterioso

The Poet. Der Dichter.

sotto voce *p ad lib.*

I sent my Soul through the In-
Ich sandt' die See - le - zu des

dim. pp sost.

264

poco rall.

vi - si - ble, — Some let - ter — of that Af - ter - life to spell: —
Dunkelschwelle, um zu er - spähn, was einst an je - ner Stel - - le

pp

a tempo

pp sempre legato

265

dim. *pp*

This system shows the beginning of a piece in 3/4 time. The left hand plays a descending eighth-note scale in the bass clef, marked *dim.* The right hand plays a descending eighth-note scale in the treble clef, marked *pp*. The key signature has one flat (B-flat).

mf

This system continues the piece. The left hand plays a descending eighth-note scale in the bass clef, marked *mf*. The right hand plays a descending eighth-note scale in the treble clef. The key signature has one flat (B-flat).

Poco più moto. 266 *pp* *meno p*

This system is marked with the tempo change "Poco più moto." and the measure number "266". The left hand plays a descending eighth-note scale in the bass clef, marked *pp*. The right hand plays a descending eighth-note scale in the treble clef, marked *meno p*. The key signature has one flat (B-flat).

legato *p* *poco marc.* *cresc.*

This system continues the piece. The left hand plays a descending eighth-note scale in the bass clef, marked *p*. The right hand plays a descending eighth-note scale in the treble clef, marked *legato*. The key signature has one flat (B-flat).

p subito

This system continues the piece. The left hand plays a descending eighth-note scale in the bass clef, marked *p subito*. The right hand plays a descending eighth-note scale in the treble clef. The key signature has one flat (B-flat).

267

poco cresc. 3

mf

più f

trem.

pp

sost.

268

pp

stacc.

3

2.

trem.

p

trm

3

3

sempre p

b.

trm

trm

Poco sostenuto.

The Poet. Der Dichter. 269

And by and by my Soul re - turn'd to me, And an - - swer'd
 Und nach und nach die See - le kam zu - rück Und sprach: „Ich - -

p *cresc. poco*

mezza voce
 — “I My - self am Heav'n and Hell?
 — selbst bin Him - - mel Dir und Höl - le“

mf *dim.*

Maestoso.

Sopr.

270

“I My - self am Heav'n and Hell?
 „Ich bin Him - - mel Dir und Höl - le:—

Alto. *p*
 “I My - self am Heav'n and
 „Ich bin Him - - mel Dir und

Ten. *p*
 “I My - self am Heav'n and Hell?
 „Ich bin Him - - mel Dir und Höl - -

Basso. *p*
 “I My - self am Heav'n and
 „Ich bin Him - - mel Dir und

dim. *dim.*

Maestoso.

“I My - self am Heav'n and
 „Ich bin Him - - mel Dir und

dim. *dim.*

LXVII

poco ritard. *Lusingando.* *p* *3*

Heav'n but the Vi - sion of ful -
 Der Himmel selbst: *p* *3* Er - füll - ter

Hell: " *p* *3*
 Höl - le Heav'n but the
 Der Himmel

poco ritard. *Lusingando.* *p* *dolce* *3*

fill'd De - sire, *poco cresc.*
 Wün - sche Traum, And Hell

Vi - sion of ful - fill'd De - sire, *mf* *3*
 selbst: *mf* *3* Er - füll - ter Wün - sche Traum, Und Höl -

Heav'n but the Vi - sion of ful - fill'd De - sire, *mf* *3*
 Der Himmel selbst: *mf* *3* Er - füll - ter Wün - sche Traum, And Hell the
 Und Höl - - - - - le

più p *3*

mf

And Hell the Sha_dow from a Soul on
 Und Höl - - - - le selbst: der Schat-ten, den im

the Sha_dow from a Soul on fire,
 - - - - - le selbst: der Schat-ten, den im Schaum

Sha_dow from a Soul on fire,
 selbst: der Schat-ten, den im Schaum

simile

dim.

271

poco allargando

fire,
 Schaum

mf

Cast on the
 der Leiden-

con espress.

mf

Cast on the Dark ness
 der Lei-denschaft die

Cast on the Dark ness in - to which Ourselves, So
 der Leiden-schaft die See - le wirft zum Nichts, in

poco allargando

mp

cresc.

Dark - ness in - to which Ourselves, So late e - merged from,
schaft die See - le wirft zum Nichts, in das wir tau - chen,

in - to which Our - selves, So late e - merged from, —
See - le wirft zum Nichts, in das wir tau - chen,

late e - merged from, — shall so soon ex - pire, —
das wir tau - chen, ihm ent - stie - gen kaum,

mf Cast — on the Dark - ness — in to which Ourselves, So
der Leiden - schaft die See - le wirft zum Nichts, in

mp shall so soon ex - pire, — *dim.* so soon ex -
ihm ent - stie - gen kaum, ent - stie - gen

mp shall so soon ex - pire, — *dim.* so soon ex -
ihm ent - stie - gen kaum, ent - stie - gen

dim. so soon ex - pire, —
ent - stie - gen kaum,

dim. late e - merged from, — shall so soon ex - pire, —
das wir tau - chen, ihm ent - stie - gen kaum,

dim. *p*

più p

pire, _____ so soon ex - pire, _____
 kaum, _____ ent - stie - gen kaum, _____

più p

pire, _____ so soon ex - pire, _____
 kaum, _____ ent - stie - gen kaum, _____

più p

so soon ex -
 ent - stie - gen

più p

so soon ex -
 ent - stie - gen

simile

dim.

pp

so soon ex - pire, _____ so soon ex -
 ent - stie - gen kaum, _____ ent - stie - gen

pire, _____ so soon ex - pire, _____
 kaum, _____ ent - stie - gen kaum, _____

più p

pire, _____ so soon ex - pire, _____ so soon ex -
 kaum, _____ ent - stie - gen kaum, _____ ent - stie - gen

poco

a

poco

più p

273 poco rall.

morendo

pire,
kaum.

pp *morendo*

so soon ex - pire,
entstie - gen kaum.

pp *morendo*

pire,
kaum,

so soon, — so soon, —
ach! kaum, — ach! kaum. —

poco rall.

Animato.

rall. molto

Animato.

Con sforza

pp

sfz marc.

tr

274

brillante

cresc.

f

tr

Poco meno mosso.

Musical score for measures 272-275. The tempo is *Poco meno mosso.* The score is in G major (one sharp) and 3/4 time. It features a piano with trills (*tr*) and triplets (*3*). Dynamics include *sfz mp*, *cresc.*, *mf cresc.*, and *dim.*. The piece concludes with a fermata.

275

Molto rubato, ma poco vivo.

Musical score for measures 276-279. The tempo is *Molto rubato, ma poco vivo.* The score is in G major (one sharp) and 3/4 time. It features a piano with triplets (*3*) and an acceleration (*accel.*). Dynamics include *p*, *mp*, and *marc.*. The piece concludes with a fermata.

276

rit. accel.

Musical score for measures 280-283. The tempo is *rit. accel.* The score is in G major (one sharp) and 3/4 time. It features a piano with a crescendo (*p cresc.*) and a forte (*f*) section. The piece concludes with a fermata.

Musical score for measures 284-287. The tempo is *poco a poco rit. molto rall.* The score is in G major (one sharp) and 3/4 time. It features a piano with a piano (*p con espress.*) and a mezzo-forte (*mf p dim.*) section. The piece concludes with a fermata.

Alla marcia.
LXVIII *mesto*

277

pp sotto voce *dim.*

CORO

p sotto voce e stacc.

1. Ten. We are no o - ther than a mov - ing row — Of Magic
Wir sind hier nichts als ein be - weg - ter Ring — von Schatten.

p sotto voce e stacc.

2. Bassi. We are no o - ther than a mov - ing row Of Magic
Wir sind hier nichts als ein be - weg - ter Ring von Schatten.

p

mp sotto voce e stacc.

1. Round with the Sun - il - lu - mined
Durch die La - ter - ne, wo die

2. Sha - dow - shapes that come and go
bil - dern: Je - der kam und ging

1. Sha - dow - shapes that come and go
bil - dern: Je - der kam und ging

2. Sha - dow - shapes that come and go
bil - dern: Je - der kam und ging

cresc.

cresc.

1 Lan-tern held In Mid - night by the Mas - ter of the
 Son - ne Ker - ze, Ge - hal - ten von dem Mei - ster in dem

2 Round with the Sun - il - lu - mined
 Durch die La - ter - ne, wo die

mp.

1 Round with the Sun - il - lu - mined Lan - tern held In
 Durch die La - ter - ne, wo die Son - ne Ker - ze, Ge -

2 Round with the Sun - il - lu - mined Lan - tern
 Durch die La - ter - ne, wo die Son - ne Ker -

p

1 Show; by the Mas - ter of the
 Ding; von dem Mei - ster in dem

2 Lan-tern held In Mid - night by the Mas - ter of the
 Son - ne Ker - ze, Ge - hal - ten von dem Mei - ster in dem

1 Mid - night by the Mas - ter of the
 hal - ten von dem Mei - ster in dem

2 ze, held In Midnight by the Mas - ter of the
 Ge - hal - ten von dem Mei - ster in dem

poco cresc.

278

1 *Sopr.*
mp sotto voce e stacc.

We are no o - ther than a mov - ing row Of Ma - gie
Wir sind hier nichts als ein be - weg - ter Ring von Schat - ten -

mp sotto voce e stacc.

1 *Alti.*
We are no o - ther than a mov - ing row Of Ma - gie
Wir sind hier nichts als ein be - weg - ter Ring von Schat - ten -

mp sotto voce e stacc.

2 We are no o - ther than a mov - ing row Of Ma - gie
Wir sind hier nichts als ein be - weg - ter Ring von Schat - ten -

1 *p*
Show; —
Ding; —

2 *p*
Show; —
Ding; —

1 *p*
Show; —
Ding; —

2 *p*
Show; —
Ding; —

mf *cresc.*

mp sotto voce e stacc.

1 Sopr. Round with the Sun-il-lu-mined
Durch die La-ter-ne, wo die

2 Sha-dow-shapes that come and go
bil-der-n. Je - der kam und ging

1 Alti. Sha - dow-shapes that come and go
bil - dern. Je - der kam und ging

2 Sha - dow-shapes that come and go
bil - dern. Je - der kam und ging

cresc.

1 Lan-tern held In Mid - night by the Mas-ter of the
Son-ne Ker-ze, Ge-hal - ten von dem Mei-ster in dem

2 Round with the Sun-il-lu-mined
Durch die La-ter-ne, wo die

1 Round with the Sun-il-lu-mined Lan-tern held In
Durch die La-ter-ne, wo die Son-ne Ker-ze, Ge-

2 Round with the Sun-il-lu-mined Lan-tern
Durch die La-ter-ne, wo die Son-ne Ker-

poco cresc.

cresc.

1 Show; _____ by the Mas - ter of the
Ding; _____ von dem Mei - ster in dem

2 Lan-tern held In Mid - night _____ by the Mas - ter of the
Son-ne Ker-ze, Ge-hal - ten _____ von dem Mei - ster in dem

1 Mid - night _____ by the Mas - ter of the
hal - ten _____ von dem Mei - ster in dem

2 _____ held In Midnight by the Mas - ter of the
ze, Ge - hal - ten von dem Mei - ster in dem

cresc.

cresc.

cresc.

cresc.

8 3

f

1 Show; _____

2 Show; _____

1 Show; _____ *f* (naturale)

2 Show; _____ *f* (naturale)

1 by the Mas - ter of the Show; _____
Ding; _____ von dem Mei - ster in dem

2 by the Mas - ter of the Show; _____
Ding; _____ von dem Mei - ster in dem

f (naturale)

Bassi. by the Mas - ter of the Show; _____
Ding; _____ von dem Mei - ster in dem

f (naturale)

by the Mas - ter of the Show; _____
von dem Mei - ster in dem Ding; _____

8

p

279

1 *f* (naturale) *cresc.*
by the Mas-ter of the Show; _____
von dem Mei-ster in dem Ding; _____

2 *f* (naturale) *cresc.*
by the Mas-ter of the Show; _____
von dem Mei-ster in dem Ding; _____

1 Show; _____ by the
Ding; _____ von dem

2 Show; _____ by the
Ding; _____ von dem

1 *f* (naturale) *cresc.*
Ten. by the Mas-ter of the Show; _____ by the Mas-ter
von dem Mei-ster in dem Ding; _____ von dem Mei-ster,

2 *f* (naturale) *cresc.*
by the Mas-ter of the Show; _____ by the Mas-ter
von dem Mei-ster in dem Ding; _____ von dem Mei-ster,

1 *cresc.*
by the
von dem

2 *cresc.*
by the
von dem

più p *cresc.*

poco rall.

ff

1 by the Mas-ter of the Show; _____
 von dem Mei-ster in dem Ding; _____

ff

2 by the Mas-ter of the Show; _____
 von dem Mei-ster in dem Ding; _____

ff

1 Mas-ter of the Show; _____
 Mei-ster in dem Ding; _____

ff

2 Mas-ter of the Show; _____
 Mei-ster in dem Ding; _____

ff

1 by the Mas-ter of the Show; _____
 von dem Mei-ster in dem Ding; _____

ff

2 by the Mas-ter of the Show; _____
 von dem Mei-ster in dem Ding; _____

ff

1 Mas-ter of the Show; _____
 Mei-ster in dem Ding; _____

ff

2 Mas-ter of the Show; _____
 Mei-ster in dem Ding; _____

poco rall.

sfz marc. cresc.

Musical accompaniment for piano, featuring chords and arpeggiated figures in both hands.

mf

But help-less Pie-ces of the Game He plays Up-on this
Fi - gu - ren, hilf - los, Er zum Scherz be - wegt, Auf die - sem

mf

But help-less Pie-ces of the Game He plays Up-on this
Fi - gu - ren, hilf - los, Er zum Scherz be - wegt, Auf die - sem

mf

But help-less Pie-ces of the Game He plays Up-on this
Fi - gu - ren, hilf - los, Er zum Scherz be - wegt, Auf die - sem

mf

But help-less Pie-ces of the Game He plays Up-on this
Fi - gu - ren, hilf - los, Er zum Scherz be - wegt, Auf die - sem

Maestoso.

ff pesante

280 Più moto.

mp

Chequer-board of Nights and Days; Hi-ther and thi-ther moves,
Schachbrett, wo das Spiel Er pflegt; Hier - hin und dort hin zieht

Chequer-board of Nights and Days;
Schachbrett, wo das Spiel Er pflegt;

mp

Chequer-board of Nights and Days; Hi-ther and
Schachbrett, wo das Spiel Er pflegt; Hier - hin und

Chequer-board of Nights and Days;
Schachbrett, wo das Spiel Er pflegt;

Più moto.

dim. *mp*

accelerando molto
cresc.

mp

and checks, and checks; and
und rückt und rückt und

Hi - ther and thi - ther moves, and checks, and checks, and
Hier - hin und dorthin zieht und rückt und rückt und

thither moves, and checks, and checks, and
dorthin zieht und rückt und rückt und

mp

Hi - ther and thi - ther moves, and checks, and checks, and
Hier - hin und dorthin zieht und rückt und rückt und

accelerando molto
cresc.

Con fuoco.
f

slays,
schlägt

f

slays,
schlägt

f

slays,
schlägt

f

slays,
schlägt

Con fuoco.
ffz marc.

ffz marc.

marc.

Meno mosso.

dim.

281

p mezza voce

And Und one Stück by um

p mezza voce

And Und one Stück by um one Stück

p

p mezza voce

And Und one Stück by um one Stück

one Stück

p mezza voce

And Und one Stück by um

sempre p

dim.

pp
back in the Clo-set lays.
zu - rück zum Ka-sten legt.

pp
back in the Clo-set lays.
zu - rück zum Ka-sten legt.

one Stück

pp
back in the
zu - rück zum

pp
back in the
zu - rück zum

pp

morendo
Clo-set lays.
Ka-sten legt.

morendo
Clo-set lays.
Ka-sten legt.

dim. poco *morendo*

Con moto.

*mf nat.*The Ball -
Der Ball, —*mf nat.*The Ball -
Der Ball, —*mf nat.*The Ball -
Der Ball, —*mf nat.*The Ball -
Der Ball, —

Con moto.

*sp poco cresc.**p**mp**mp*— no ques-tion makes
— der rech-tet nicht,of Ayes and Noes, —
folgt dem Ge-heiß, —— no ques-tion makes
— der rech-tet nicht,of Ayes and Noes, —
folgt dem Ge-heiß, —— no ques-tion makes
— der rech-tet nicht,of Ayes and Noes, —
folgt dem Ge-heiß, —— no ques-tion makes
— der rech-tet nicht,of Ayes and Noes, —
folgt dem Ge-heiß, —*cresc.*

283

mp

But Here - or There as strikes the
 Nach Hier - und Dort, wie trifft des

mp

But Here - or There as strikes the
 Nach Hier - und Dort, wie trifft des

mp

But Here - or There as strikes the
 Nach Hier - und Dort, wie trifft des

mp

But Here - or There as strikes the
 Nach Hier - und Dort, wie trifft des

f mp

f *mf stacc.*

Play - er goes; But Here or There,
 Spie - lers Fleiß; Nach Hier und Dort,

f *mf stacc.*

Play - er goes; But Here or There,
 Spie - lers Fleiß; Nach Hier und Dort,

f *mf stacc.*

Play - er goes; But Here or There,
 Spie - lers Fleiß; Nach Hier und Dort,

f *mf stacc.*

Play - er goes; But Here or There,
 Spie - lers Fleiß; Nach Hier und Dort,

cresc. *mf*

but Here or There, *nach Hier und Dort,* but Here or There, *nach Hier und Dort,* as strikes the *wie trifft der*

but Here or There, *nach Hier und Dort,* but Here or There, *nach Hier und Dort,* as strikes the *wie trifft der*

There, *Dort,* but Here or There, *nach Hier und Dort,* as strikes the Player, *wie trifft der Spieler,*

but Here or There, *nach Hier und Dort,* as strikes the Player, *wie trifft der Spieler,*

cresc.

cresc.

Player, *Spieler,* as strikes the Player, *wie trifft der Spieler,* but Here or There as strikes the *nach Hier und Dort, wie trifft des*

cresc.

Player, *Spieler,* as strikes the Player, *wie trifft der Spieler,* but Here or There as strikes the *nach Hier und Dort, wie trifft des*

cresc.

as strikes the Player, *wie trifft der Spieler,* as strikes the Play - er, as strikes the *wie trifft des*

cresc.

as strikes the Player, *wie trifft der Spieler,* as strikes the Play - er, as strikes the *wie trifft des*

molto

Animando.

f.

Play - er goes, as strikes the
 Spie - lers Fleiß, wie trifft des

f.

Play - er goes, as strikes the
 Spie - lers Fleiß, wie trifft des

f.

Play - er goes,
 Spie - lers Fleiß,

f.

Play - er goes,
 Spie - lers Fleiß,

Animando.

ff

sfz

Play - er goes;
 Spie - lers Fleiß;

sfz

Play - er goes;
 Spie - lers Fleiß;

cresc. *sfz*

as strikes the Play - er goes;
 wie trifft des Spie - lers Fleiß;

cresc. *sfz*

as strikes the Play - er goes;
 wie trifft des Spie - lers Fleiß;

ff

285 Allargando.

sf pesante

And He _____ that toss'd you down _____ in - to the
 Und Er, _____ der Dich her - ab - - - stieß in dies

sf pesante

And He _____ that toss'd you down _____ in - to the
 Und Er, _____ der Dich her - ab - - - stieß in dies

sf pesante

And He _____ that toss'd you down _____ in - to the
 Und Er, _____ der Dich her - ab - - - stieß in dies

pesante

And He _____ that toss'd you down _____ in - to the
 Und Er, _____ der Dich her - ab - - - stieß in dies

Allargando.

fp marc.

3

3

3

3

cresc.

Field, _____ He knows _____ a - bout it
 Feld, _____ Er weiß _____ um Al - les,

cresc.

Field, _____ He knows _____ a - bout it
 Feld, _____ Er weiß _____ um Al - les,

Field, _____

Field, _____

cresc. molto

3

3

3

3

Molto largamente.

Molto largamente.

all _____ *sf* He
Ja, _____ Er

all _____ *sf* He
Ja, _____ Er

cresc.
He knows a - bout it all _____
Er weiß um al - les, Ja, _____

cresc.
He knows a - bout it all _____
Er weiß um al - les, Ja, _____

Molto largamente.

mf

dim.

knows! _____
weiß! _____

He knows! _____
Er weiß! _____

He knows! _____
Er weiß! _____

He knows! _____
Er weiß! _____

He knows! _____
Er weiß! _____

Grave.
dim. _____ p

Grave.
dim. _____ mp marc. _____ dim. pesante

286 LXXI

Lento sostenuto.

pp *poco cresc.*

The Beloved. Die Geliebte.

mp con espress.

The Mov - ing Fin - ger writes; —
 Sein Fin - gerschreibt! Ge - schrie -

mp *poco marc.* *ten.*

287

and, hav - ing writ, Moves on:
 ben gilt es dann. Es gilt!

più p

mp con espress.

nor all your Pi - e - ty nor Wit -
 Nicht Geist und De - mut ändern dran -

dim. *pp*

— Shall lure it back to cancel half a Line, — Nor all your
 — nur ei-nen Strich; so we-nig Trän' um Trü - - ne Auch nur ein

poco *a* *poco*

con espress. **288**

Tears — wash out a Word of it.
 Jo - - ta da-von lö - schen kann.

cresc. *dim.* *p* *rall.*

Lento. **LXXII** *rall.*

dim. *trem. pp* *cresc. molto* *ff*

Sostenuto.

The Beloved. Die Geliebte.

289

And that inverted Bowl they call the Sky, — Where under crawling coo'd we
 Und die-se Stürze, Him-mel nennt sie sich, — Wor-un-ter lebt und stirbt man

dim.

The Poet. Der Dichter.

And that inverted Bowl they call the Sky, — Where under crawling coo'd we
 Und die-se Stürze, Him-mel nennt sie sich, — Wor-un-ter lebt und stirbt man

dim.

Sostenuto

p *p* *dim.*

ritard., **Maestoso.** *pp*

live and die, _____
jäm - mer - lich, _____

live and die, _____
jäm - mer - lich, _____

ritard., **Maestoso.** *pp*

290 *accel. cresc.* *dim.* **Meno mosso.** *più p*

Lift not your hand to It for help _____ for It As im - potently moves as
Heb' nicht die Hand zu ihr in Not, _____ zu ihr, Ohn - mäch - tig und ge - dreht, wie

cresc. *dim.* *più p*

Lift not your hand to It for help _____ for It As im - potently moves as
Heb' nicht die Hand zu ihr in Not, _____ zu ihr, Ohn - mäch - tig und ge - dreht, wie

Meno mosso.

f *6* *p arpegg.* *ten.*

rall. *pp*

you or I, _____ as you or I. _____
Du und ich, _____ wie Du und Ich. _____

you or I, _____ as you or I. _____
Du und ich, _____ wie Du und Ich. _____

mf *dim.* *più p* *pp*

LXXIII

Solenne.

The Poet. Der Dichter.

mp

With Earth's first Clay — they did the Last Man knead, — And
 Vom Ur - ton schon — schuf Er den Letz - ten Mann — Und

p

mp cresc.

291

cresc. *f accel.*

P. there — of the Last Har-vest sow'd the Seed: —
 sä - te längst die letz - te Ern - te an: —

poco marc. *cresc.*

Sostenuto molto.

mp *3*

P. And the first Morning of Cre.
 Und schon der er-ste Tug schrieb,

f *dim.* *mp ten.*

dim. *pp cresc.*

P. a - tion wrote — what the Last Dawn of Reck - oning shall read.
 was der Letz - - - te einst auf der Rech-nung un - ten le - sen kann.

mp *dim.* *cresc.*

LXXIV

Più moto con passione.

P. *mf* *3* *3* *f* *dim.*

Yes - ter - day — This Day's Mad - ness This Day's
 Das Ge - stern - zeugt des Heu - te, zeugt des

292

P. *p*

Mad - ness did pre - pare;
 Heu - te Trug - ge - spinn;

P. *più p* *più accel.* *f* *dim.* *p*

Tomor-row's Si-lence, Tri - umph, or Des - pair:
 Des „Mor-gen“ Schweigen, Rin - gen, Kampf, Ge - winn:

p sost. *sf* *dim.* *p* *3*

Con moto giocoso.

mp *cresc.* *poco marc.*

The Philosopher.
Der Philosoph.

293

con espress.

Drink! — for you know not whence you
Trink! — denn du kommst, weißt nicht wo —

*dolce**fp**sempre p**mp**poco cresc.**marc.*

294

*mf**cresc.**sostenuto e rall.**mf**mezza voce**dim.*

Drink! — for you know not why you go, — nor
Trink! — denn du gehst, weißt nicht wa — rum, — wo —

*p subito**dim.*

pp *poco allargando*

Ph. *pp* *where.*
hin.

pp *cresc. poco*

LXXV Cantabile sostenuto.

Ph. *f* *mp* *con espress.*

I tell you this — When, start — ed from the
Ich sag' euch das: — Seit sei — ne Bah-nen

trem. *mf* *espress.* *dim.* *pp* *con espress.*

295

Ph. *cresc.* *mf*

Goal, Over the flaming shoulders of the Foal Of Heav'n Par-win —
nimmt das Himmelsfüll'n, auf sei-nen Schultern glimmt Par-win — und Mush —

cresc.

Ph. *cresc.* *rall. molto*

— and Mush — — ta-ri they flung,
— ta-ri — als Sat-tel-tuch,

f *p* *mf* *sost.*

Più lento.

Ph. *p*

In my pre-destined Plot of Dust and Soul —
Im Er-den-kloß, von An-fang mir be-stimmt, —

dim. *pp sostenuto molto*

LXXVI

cresc.

296

Ph. *mp*

The Vine — — — — — had struck — a fi — bre:
Schlug Wur — — — — — zel si — — — — — cher da — mals schon

*rit. molto**a tempo**cresc.*

Ph. *mp*

which a — bout — — — — — If clings my be — ing —
der — Wein, — — — — — Zum Spott dem Derwisch,

cresc. e marc. *pp*

rit. molto

Ph.

let the Der — — — — — vish flout; — — — — —
wenn ver-dorrt — — — — — mein Sein. — — — — —

cresc. e marc.

Più moto non troppo. *mf con espress.**cresc.*

Ph. *mf* *cresc.*

Of my Base me.tal may be filed a Key,
Mein schlichtes Erz wird Schlüssel einst viel leicht,

fp *p*

Ph. *f* *rit. poco* *cresc.*

— That shall unlock the Door he howls with out, — he howls with —
— Zum Tor, da vor er heult in Angst und Pein, — in Angst und

p cresc. *sf* *marc.* *cresc.*

297 LXXVII

Animato.

*poco ritard.**accel.*

Ph. *sf* *accel.*

out, Pein. And this I know:
Und dies ich weiß:

f *poco lento con espress.* *fp³ sort. dim.* *cresc.*

*a tempo**Meno mosso.*

Ph. *mf* *cresc.* *sf* *dolce* *fp sost.*

whether the one True Light Kin - dle to
Ob mir zu Lieb' ent facht Dies wahre

Animando con fuoco.

cresc.

Ph. *f* Love, or Wrath - con - sume me
Licht, zu - nicht im Zorn mich

cresc.

accelerando molto

Ph. quite, macht,

f

298

Più moto.

Ph. *f* One Flash of It with-in the Ta - vern caught
Ein Strahl von ihm, er-hascht im Wirts - haus drin,

p

mp con espress.

poco a poco cresc.

Ph. *cresc.* *più f appassionato*
Bet - ter than in the Temple lost out-right.
Doch bes - ser als im Tem-pel drum ge-bracht.

con espress.

pù f sost.

299

cresc.

dim.

Vivo leggiero.

trem.

pp

p

sempre pp

300 accel. molto

sempre pp

poco a poco

dim.

ppp

pizz.

301 Sostenuto, non troppo lento.

The Beloved. Die Geliebte. *mp**dim.*

What! out of senseless Nothing to pro-
Was! aus dem Nichts ge - fühllos aus - ge -

The Poet. Der Dichter. *mp**dim.*

What! out of senseless Nothing to pro-
Was! aus dem Nichts ge - fühllos aus - ge -

The Philosopher. Der Philosoph. *mp**mp*

What! out of senseless Nothing to pro-
Was! aus dem Nichts ge - fühllos aus - ge -

LXXVIII

Sostenuto, non troppo lento.

What! out of senseless
Was! aus dem Nichts ge -

p

dim.

con espress. *mf*

B. *voke* _____ A con - scious Some - thing to re - sent the
wählt _____ Ein füh - lend Et - was; - in das Joch ge -

con espress. *mf*

P. *voke* _____ A con - scious Some - thing to re - sent the
wählt _____ Ein füh - lend Et - was; - in das Joch ge -

cresc. *con espress.*

Ph. No - thing to pro - voke A con - scious Some - thing
fühl - los aus - ge - wählt Ein füh - lend Et - was; -

con espress.

B. *yoke* Of un - per - mit - ted Plea - sure, un - der
quält Von un - er - laub - ten Lü - sten, un - ter

P. *yoke* Of un - per - mit - ted Plea - sure, un - der
quält Von un - er - laub - ten Lü - sten, un - ter

mf

Ph. to re - sent the yoke _____ Of un - per - mit - ted Pleasure,
 in das Joch ge - quält _____ Von un - er - laub - ten Lü - sten,

mp

B. *dim.*
 pain _____ un-der pain _____ Of Ev-er-last-ing
 Pein, _____ un-ter Pein _____ Der E-wi-gen Ver-

P. *dim.*
 pain _____ to re-sent the yoke _____ of Plea-sure
 Pein, _____ in das Joch ge-quält _____ von Lü-sten

Ph. *dim.*
 to re-sent the yoke _____ of Plea-sure, un-der
 in das Joch ge-quält _____ von Lü-sten, un-ter

poco dim.

302

B. *p*
 Pe-nal-ties, if broke! _____
 damm-nis, wenn ge-fehlt! _____

P. *dim.*
 un-per-mit-ted, un-der pain _____ Of Ev-er-last-ing
 un-er-laubt und un-ter Pein _____ Der E-wi-gen Ver-

Ph. *dim.*
 pain _____ Of Ev-er-last-ing Pe-nal-ties, if broke! _____
 Pein _____ Der E-wi-gen Ver-damm-nis, wenn ge-fehlt! _____

p
più p
dim.

B. *mp dim.*
Of Ev-er-last - ing
Der E-wi-gen Ver -

P. *p*
Pe-nal-ties, if broke!
dammnis, wenn ge-fehlt! -

Ph. *mf*
Of Ev-er - last - ing Pe - nal - ties, -
Der E - wi - gen Ver - damm - nis! -

pp *sempre pp*
mp con espress.

B. Pe - nal - ties
damm - nis!
mp cresc.

P. *mp cresc.*
un - der pain
un - ter Pein Of Ev - er -
Der E - wi -

Ph. *cresc.*
un - der pain
un - ter Pein

p dolce *cresc.*

poco a poco rit.

B.

P.

Ph.

last - ing Pe - - - nal - ties, if broke! —
 gen Ver - - - damm - - - nis, wenn ge - fehlt! —

Of Ev - er - last - - ing Pe - - - nal - ties, if broke! —
 Der E - wi - gen Ver - - - damm - - - nis, wenn ge - fehlt! —

poco a poco rit.

LXXIX

a tempo

B.

What! from his help-less Crea-ture be re - paid Pure
 Was! Gold soll sein, was hilf - los her doch kam; Pur

P.

What! from his help-less Crea-ture be re - paid Pure
 Was! Gold soll sein, was hilf - los her doch kam; Pur

Ph.

What! from his help-less
 Was! Gold soll sein, was

a tempo

303

B. *mf*
Gold _____ Pure Gold _____
Gold, _____ Pur' Gold, _____

P. *f* *mf*
Gold _____ Pure Gold _____ for what he
Gold, _____ Pur' Gold, _____ wo - zu er

Ph. *cresc.*
Crea-ture be re - paid _____ Pure Gold for what he lent him
hilf - los her doch kam, _____ Pur' Gold, wo - zu er nichts als

cresc. *più f* *dim.*

B. *mf*
for what he lent him dross - al - lay'd _____
wo - zu er nichts als Schlak - ke nahm, _____

P. *cresc.*
lent him dross - al - lay'd _____
nichts als Schlak - ke nahm, _____

Ph. *f*
dross - al - lay'd _____ for what he
Schlak - ke nahm, _____ wo - zu er

mp *sost.*

cresc.

B. for what he lent him dross - al - lay'd
wo - zu er nichts als Schlak - ke nahm.

cresc. *dim.*

P. for what he lent him dross - al -
wo - zu er nichts als Schlak - ke

Ph. lent him dross - al - lay'd
nichts als Schlak - ke nahm.

cresc.

mp poco marc.

B. Sue for a Debt he ne - ver did con -
Und dann verklagt um Schuld, uns auf - ge -

p *mp poco marc.*

P. lay'd
nahm. Sue for a Debt he ne - ver did con -
Und dann verklagt um Schuld, uns auf - ge -

dim.

Ph. for what he lent him dross - al - lay'd
wo - zu er nichts als Schlak - ke nahm.

dim. *mp* *cresc.*

cresc.

B. tract, And can - not an - swer -
drängt, Und oh - ne Ein - spruch!—

cresc.

P. tract, And can - not an - swer -
drängt, Und oh - ne Ein - spruch!—

mf poco marc.

Ph. Sue for a Debt he ne - ver did con -
Und dann verklagt um Schuld, uns auf - ge -

mp

304

*Poco lento.**p con espress.*

B. Oh the sor - ry trade! —
O! welch saub' - rer Kram! —

cresc.

P. tract, And can - not an - swer -
drängt, Und oh - ne Ein - spruch!—

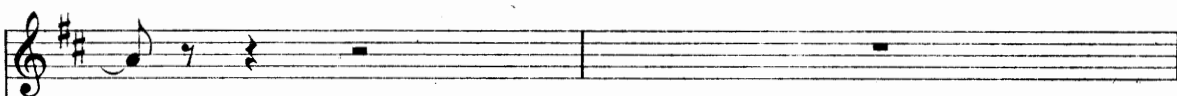
p con espress.

Ph. Oh the
O! welch

Poco lento.

cresc.

p sost.

B. 

P. *p con espress.*
 Oh the sor-ry trade! —
 O! welch saub'-rer Kram! — *ad lib.*

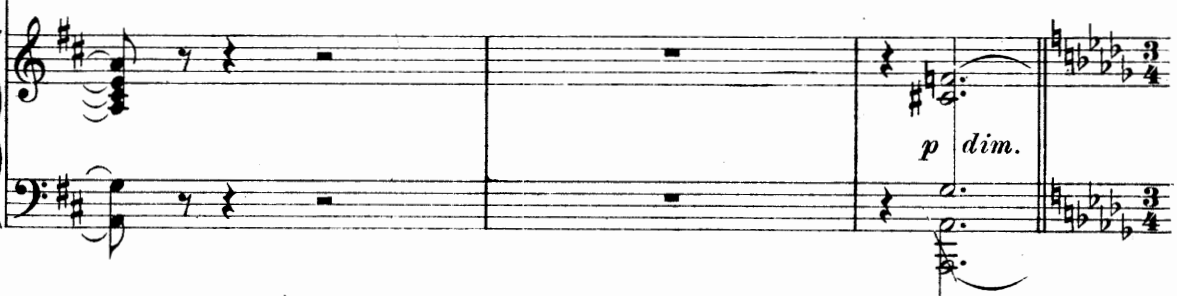
Ph. *mp cresc.*
 sor-ry trade! — Sue for a Debt he ne-ver did con-
 saub'-rer Kram! — Und dann ver-klagt um Schuld, uns auf-ge-


ten.
più p

B. *mp*
 And cannot an-swer—
 Und oh-ne Ein-spruch!—

P. *mp*
 And cannot an-swer—
 Und oh-ne Ein-spruch!—

Ph. *p* *mp*
 tract, And cannot an-swer—
 drängt, Und oh-ne Ein-spruch!—


p dim.

Molto lento.

più p

B. *più p*
the sor - ry trade!
welch saub' - rer Kram!

P. *più p*
Oh the sor - ry trade!
O! welch saub' - rer Kram!

Ph. *più p*
Oh the sor - ry trade!
O! welch saub' - rer Kram!

p
Oh the sor - ry
O! welch saub' - rer

Molto lento.

più p
espress.
sempre p

3 3 3

305

p dolce

B. *p dolce*
the sor - ry trade, the sor - ry trade,
welch saub' - rer Kram, welch saub' - rer Kram,

P. *dolce*
trade, Oh the sor - ry, sor - ry trade,
Kram. O! welch saub' - rer, saub' - rer Kram,

Ph. *dolce*
trade, Oh the sor - ry, sor - ry trade,
Kram. O! welch saub' - rer, saub' - rer Kram,

p dim.

3 3 3

poco rit. cresc. *Più moto. p* *Lento.*

B. the sor - ry trade!
welch saub' - rer Kram!

P. the sor - ry trade!
welch saub' - rer Kram!

Ph. *mp* the sor - ry trade!
welch saub' - rer Kram!

cresc. p

mp *dim. p*

p *sost.*

p semplice

poco accel.

306

sempre p

Poco lento. accel.

più p

- - - - - lento dolce

sempre p

307

più

dim.

pp

string.

pp

- - - - - ritard.

Maestoso.

morendo

ff marc.

3

308

molto ten.

ff molto marc.

pesante

LXXX

Largamente non troppo quasi religioso.

The Belovéd.

*Die Geliebte.**mf**cresc.*Oh Thou, — who didst with
O Du, — der Netz und

The Poet.

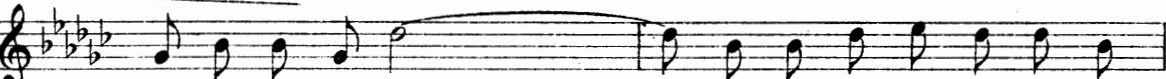
*Der Dichter.**mf**cresc.*Oh Thou, — who didst with
O Du, — der Netz und

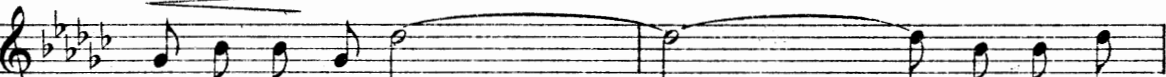
The Philosopher.

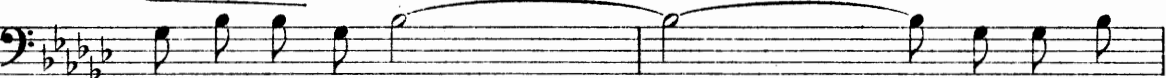
*Der Philosoph.**mf**cresc.*Oh Thou, — who didst with
O Du, — der Netz undSopr. *mp**cresc.*Oh Thou, — who didst with pit. fall and with gin
O Du, — der Netz und Fal - len ü - ber - allAlto. *mp**cresc.*Oh Thou, — who didst with pit. fall and with gin
O Du, — der Netz und Fal - len ü - ber - allTen. *mp**cresc.*Oh Thou, — who didst with pit. fall and with gin
O Du, — der Netz und Fal - len ü - ber - allBasso. *mp**cresc.*Oh Thou, — who didst with pit. fall and with gin
O Du, — der Netz und Fal - len ü - ber - all

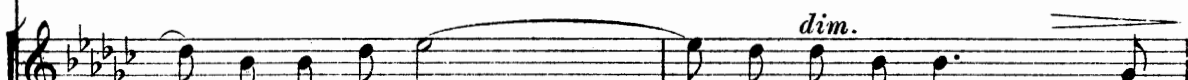
Largamente non troppo quasi religioso.

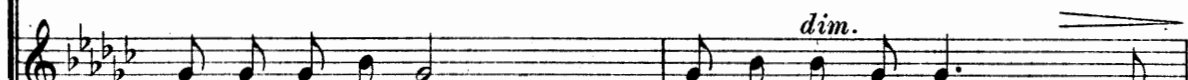
*mp**cresc.*

B. 
 pit. fall and with gin _____ Be. set the Road I was to
Fal - len ü - ber - all _____ *Ge - legt mir hast, wo ich auch*

P. 
 pit. fall and with gin _____ Be. set the
Fal - len ü - ber - all _____ *Ge - legt mir*

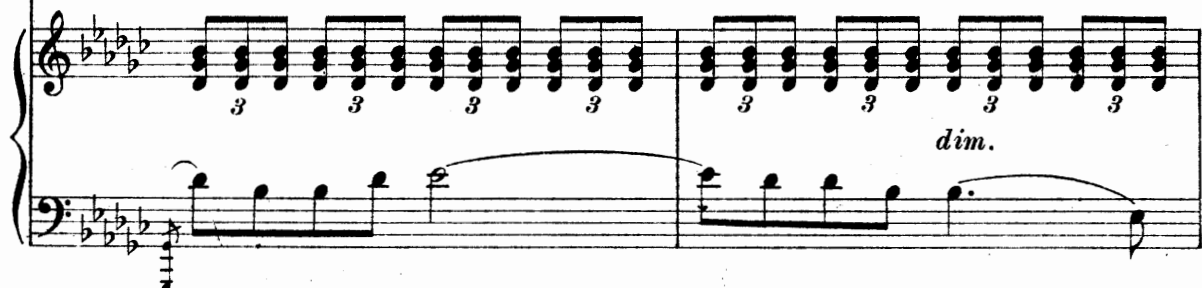
Ph. 
 pit. fall and with gin _____ Be. set the
Fal - len ü - ber - all _____ *Ge - legt mir*


 _____ Be. set the Road _____ *dim.* I was to wan - - - der
 _____ *Ge - legt mir hast,* _____ *wo ich auch bin* - - - *im*


 _____ Be. set the Road _____ *dim.* I was to wan - - - der
 _____ *Ge - legt mir hast,* _____ *wo ich auch bin* - - - *im*


 _____ Be. set the Road _____
 _____ *Ge - legt mir hast,* _____


 _____ Be. set the Road _____
 _____ *Ge - legt mir hast,* _____


dim.

B.

wan - der in, _____ Thou wilt not with Pre-des-tined
bin im All, _____ Du willst, ich soll dem Bö-sen,

P.

Road _____ I was to wan-der in, _____ Thou wilt not
hast, _____ wo ich auch bin im All, _____ Du willst, ich

Ph.

Road _____ I was to wan-der in, _____
hast, _____ wo ich auch bin im All, _____

in, _____
All, _____

in, _____
All, _____

dim.

I was to wan-der in, _____
wo ich auch bin im All, _____

dim.

I was to wan-der in, _____
wo ich auch bin im All, _____

p

309

B. *mf*
 E - vil round En - mesh, ——— and then im - pute my Fall to
 mir be - stimmt, Ent - flieh'n, ——— und machst zur Sün - de mei - nen

P.
 with Pre - des - tined E - vil round En - mesh, ———
 soll dem Bö - sen, mir be - stimmt, Ent - flieh'n, ———

Ph. *mp*
 Thou wilt not with Pre - des - tined E - vil round En - mesh, ———
 Du willst, ich soll dem Bö - sen, mir be - stimmt, Ent - flieh'n, ———

mp
 Thou wilt not with Pre - des - tined
 Du willst, ich soll dem Bö - sen,

mp
 Thou wilt not with Pre - des - tined
 Du willst, ich soll dem Bö - sen,

Empty musical staves for vocal parts.

più cresc.
 Empty musical staves for piano accompaniment.

B. *Sin! Fall!*

P. *mf*
and then im-pute my Fall to Sin! _____
und machst zur Sün-de mei-nen Fall! _____

Ph. *mf*
and then im-pute my Fall to Sin! _____
und machst zur Sün-de mei-nen Fall! _____

cresc.
E-vil round En-mesh, _____ Thou wilt not with Pre-des-tined
mir be-stimmt, Ent-flich'n, _____ Du willst, ich soll dem Bö-sen,

cresc.
E-vil round En-mesh, _____ Thou wilt not with Pre-des-tined
mir be-stimmt, Ent-flich'n, _____ Du willst, ich soll dem Bö-sen,

cresc.
Thou wilt not with Pre-des-tined
Du willst, ich soll dem Bö-sen,

cresc.
Thou wilt not with Pre-des-tined
Du willst, ich soll dem Bö-sen,

cresc. *mf*

B. *cresc.*
 and then im-pute my Fall to Sin! _____
 und machst zur Sün-de mei-nen Fall! _____

P. *cresc.*
 and then im-pute my Fall to Sin! _____
 und machst zur Sün-de mei-nen Fall! _____

Ph. *cresc.*
 and then im-pute my Fall to Sin! _____
 und machst zur Sün-de mei-nen Fall! _____

E - vil round En - mesh, _____
 mir be-stimmt, Ent - flieh'n, _____

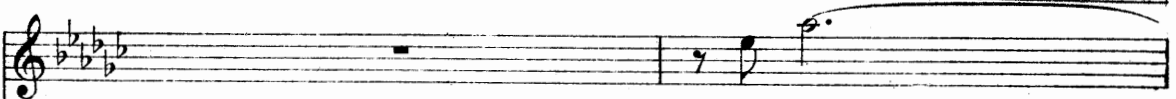
mf
 E - vil round En - mesh, _____ and then impute my Fall to _____
 mir be-stimmt, Ent - flieh'n, _____ und machst zur Sün-de mei - nen

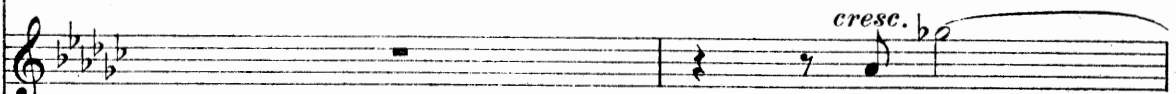
E - vil round En - mesh, _____
 mir be-stimmt, Ent - flieh'n, _____

mf
 E - vil round En - mesh, _____ and then impute my Fall to _____
 mir be-stimmt, Ent - flieh'n, _____ und machst zur Sün-de mei - nen

cresc.

*poco accel.
cresc. molto*

B. 
my Fall
zum Sün - - - - -

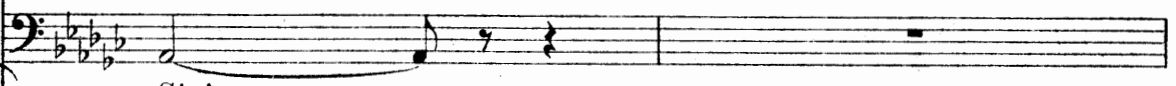
P. 
my Fall
zum Sün - - - - -

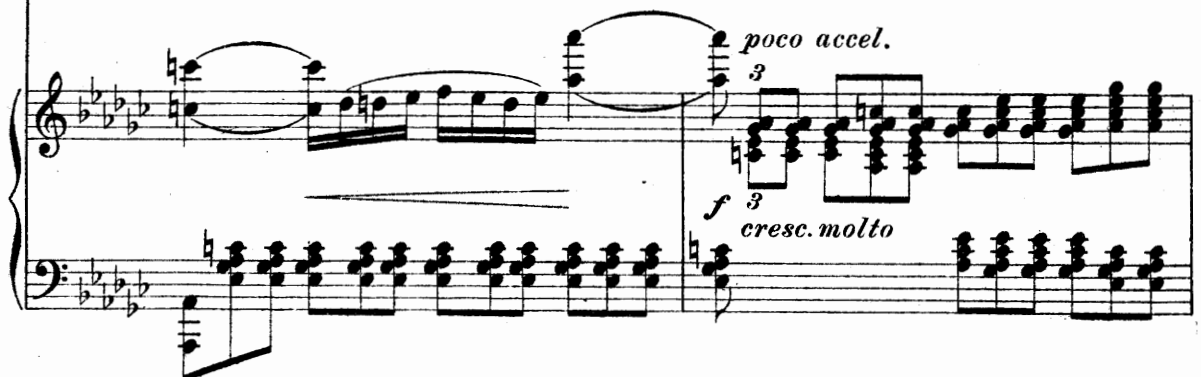
Ph. 
my Fall
zum Sün - - - - -

mf cresc. 
and then im-pute my Fall to Sin!
und machst zur Sün - de mei-nen Fall!


Sin!
Fall!

mf cresc. 
and then im-pute my Fall to Sin!
und machst zur Sün - de mei-nen Fall!


Sin!
Fall!


poco accel.
f 3 cresc. molto

LXXXI

ritard. *Più grave.*

B. *to Sin!*
den - Fall!

P. *to Sin!*
den - Fall!

Ph. *to Sin!*
den - Fall!

p
Oh, Thou, who Man of
Du, der uns schuf aus

p
Oh, Thou, who Man of
Du, der uns schuf aus

p
Oh, Thou, who Man of
Du, der uns schuf aus

p
Oh, Thou, who Man of
Du, der uns schuf aus

ritard. *Più grave.*

ff

310

B. *p* Oh, Thou, — who Man of ba - ser Earth didst
Du, der — uns schuf aus nied'-rer Er - de

P. *p* Oh, Thou, — who Man of ba - ser Earth didst
Du, der — uns schuf aus nied'-rer Er - de

Ph. *p* Oh, Thou, — who Man of ba - ser Earth didst
Du, der — uns schuf aus nied'-rer Er - de

ba - ser Earth didst make, —
nied'-rer Er - de hier, —

ba - ser Earth didst make, —
nied'-rer Er - de hier, —

ba - ser Earth didst make, —
nied'-rer Er - de hier, —

ba - ser Earth didst make, —
nied'-rer Er - de hier, —

Empty musical staves for piano accompaniment.

più p

B. make, ——— And ev'n with
hier, ——— Das Pa - ra -

P. make, ———
hier, ———

Ph. make, ———
hier, ———

più p *dim.*

And ev'n with Pa - ra - dise de - vise the Snake: — and
Das Pa - ra - dies und gleich der Schlan - ge Tier: — das

più p *dim.*

And ev'n with Pa - ra - dise de - vise the Snake: — and
Das Pa - ra - dies und gleich der Schlan - ge Tier: — das

più p *dim.*

And ev'n with Pa - ra - dise de - vise the Snake: — and
Das Pa - ra - dies und gleich der Schlan - ge Tier: — das

più p *dim.*

And ev'n with Pa - ra - dise de - vise the Snake: — and
Das Pa - ra - dies und gleich der Schlan - ge Tier: — das

B. *Pa - ra - dise de - vise the Snake: —*
dies und gleich der Schlan - ge Tier: —

P. *piu p*
And ev'n with Pa - ra - dise de - vise the
Das Pa - ra - dies und gleich der Schlan - ge

Ph. *piu p*
And ev'n with
Das Pa - ra -

ev'n with Pa - ra - dise, — and ev'n with
Pa - ra - dies und gleich, — das Pa - ra -

ev'n with Pa - ra - dise de - vise —
Pa - ra - dies — und gleich der Schlan -

ev'n with Pa - ra - dise, — and ev'n with
Pa - ra - dies und gleich, — das Pa - ra -

ev'n with Pa - ra - dise, — and ev'n with
Pa - ra - dies und gleich, — das Pa - ra -

Risoluto poco moto.

B. *mf* For all the Sin
Für all die Sün

P. Snake: _____
Tier: _____

Ph. Pa - ra - dise de - vise the Snake: _____
dies und gleich der Schlan - ge Tier: _____

mf
Pa - ra - dise de - vise the Snake: _____ For all the
dies und gleich der Schlan - ge Tier: _____ Für all die

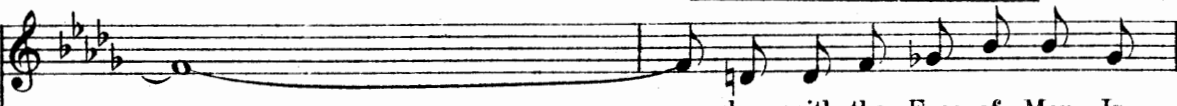
mf
- the Snake, de - vise the Snake: _____ For all the
- ge Tier, der Schlan - ge Tier: _____ Für all die

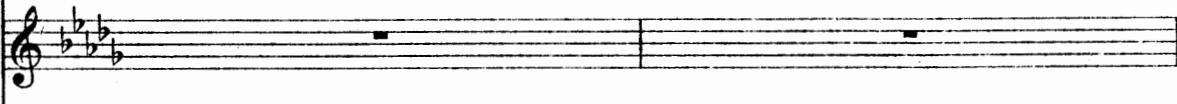
mf
Pa - ra - dise de - vise the Snake: _____ For all the
dies und gleich der Schlan - ge Tier: _____ Für all die

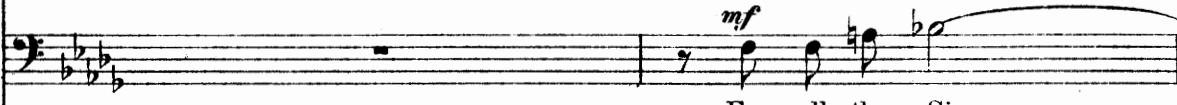
Pa - ra - dise de - vise the Snake: _____
dies und gleich der Schlan - ge Tier: _____

Risoluto poco moto.

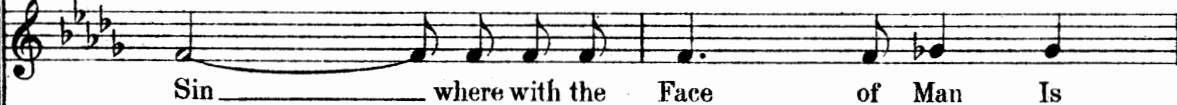
mp *sost.*

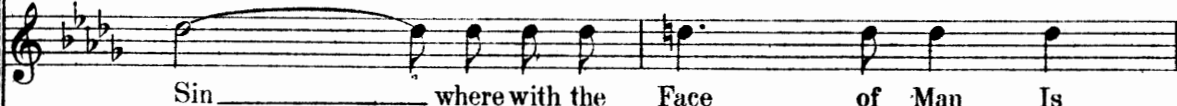
B.  where with the Face of Man Is
- den, die des Men-schen Ant - litz

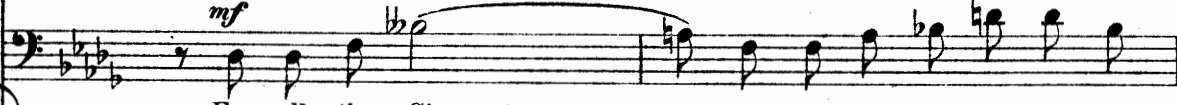
P. 

Ph.  *mf*
For all the Sin
Für all die Sün -

 Sin _____ where with the Face of Man Is
Sün - - - den, die des Men - - - schen Ant - litz

 Sin _____ where with the Face of Man Is
Sün - - - den, die des Men - - - schen Ant - litz

 Sin _____ where with the Face of Man Is
Sün - - - den, die des Men - - - schen Ant - litz

 *mf*
For all the Sin _____ where with the Face of Man Is
Für all die Sün - - - - den, die des Men-schen Ant - litz

 *cresc. poco a poco*

311

B. blacken'd—
schwärzen,

P. *mf*
For all the Sin
Für all die Sün

Ph. *cresc.*
— where-with the Face of Man Is blacken'd
— den, die des Men — — — — — schen Ant-litz schwärzen,

cresc.
black - en'd— For all the Sin — — — — — where-with the
schwär - zen, Für all die Sün — — — — — den, die des

cresc.
black - en'd— For all the Sin — — — — — where-with the
schwär - zen, Für all die Sün — — — — — den, die des

cresc.
black - en'd— For all the Sin where-with the
schwär - zen, Für all die Sün den, die des

cresc.
blacken'd— For all the Sin where-with the
schwärzen, Für all die Sün den, die des

mf

[illegible]

Soli.

B. *f* black_end—schwür_zen, Man's for - give_ness *cresc.* Sei Ver - ge - bung give Uns, Man's for - Sei Ver *cresc.*

P. *f* black_end—schwür_zen, Man's for - give_ness Sei Ver - ge - bung give Uns, Man's for - Sei Ver *cresc.*

Ph. *f* black_end—schwür_zen, Man's for - give_ness give Uns, Man's for - Sei Ver *cresc.*

1st Chorus.

Sopr. *f* Man's for - give_ness give Uns, Sei Ver - ge - bung

Alto. *f* Man's for - give_ness give Uns, Sei Ver - ge - bung

Ten. *f* Man's for - give_ness give Uns, Sei Ver - ge - bung

Basso. *f* Man's for - give_ness give Uns, Sei Ver - ge - bung

2nd Chorus.

Sopr. *f* Man's for - give_ness give Uns, Sei Ver - ge - bung

Alto. *f* Man's for - give_ness give Uns, Sei Ver - ge - bung

Ten. *f* Man's for - give_ness give Uns, Sei Ver - ge - bung

Basso. *f* Man's for - give_ness give Uns, Sei Ver - ge - bung

più f *cresc.*

The piano accompaniment at the bottom features two staves. The right hand plays a series of triplets of eighth notes, starting with a *più f* marking and a *cresc.* marking. The left hand plays a similar triplet pattern. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

25470

[illegible]

Largamente.

ff

ff molto marc.

25470

più f *rall. molto* *cresc.* *fff*

B. Man's for.give - ness give and take!
Sei Ver.ge - bung Uns und Dir!

P. *più f* *cresc.* *fff*

P. Man's for.give - ness give and take!
Sei Ver.ge - bung Uns und Dir!

Ph. *più f* *cresc.* *fff*

Ph. Man's for.give - ness give and take!
Sei Ver.ge - bung Uns und Dir!

più f *cresc.* *fff*

Man's for.give.ness give and take!
Sei Ver.ge.bung Uns und Dir!

più f *cresc.* *fff*

Man's for.give.ness give and take!
Sei Ver.ge.bung Uns und Dir!

più f *cresc.* *fff*

Man's for.give.ness give and take!
Sei Ver.ge.bung Uns und Dir!

più f *cresc.* *fff*

Man's for.give.ness give and take!
Sei Ver.ge.bung Uns und Dir!

più f *fff*

for.give.ness give and take!
Ver.ge.bung Uns und Dir!

più f *fff*

for.give.ness give and take!
Ver.ge.bung Uns und Dir!

più f *fff*

for.give.ness give and take!
Ver.ge.bung Uns und Dir!

più f *fff*

for.give.ness give and take!
Ver.ge.bung Uns und Dir!

più f *fff*

for.give.ness give and take!
Ver.ge.bung Uns und Dir!

più f *fff*

for.give.ness give and take!
Ver.ge.bung Uns und Dir!

rall. molto

cresc. molto

cresc. molto

fff

fff

fff

Bantock
Omar Khayyam

Third Part

TWO SHILLNIGS

6 d

BREITKOPF & HÄRTEL

LEIPZIG • BERLIN • BRUSSELS • NEW YORK

LONDON, W

54 Great Marlborough Street

152362

OMAR KHAYYÁM

The Rubá'iyat
according to Edward Fitzgerald,
set to Music
for

3 Solo Voices, Chorus and Orchestra,
by

GRANVILLE BANTOCK

in 3 Parts



All Rights of Performance are reserved.

Copyright of the Publishers for all Countries

BREITKOPF & HÄRTEL, LEIPZIG

BERLIN · BRUSSELS · LONDON · NEW YORK

25+70.

PRINTED IN GERMANY

Omar Khayyám

Part III. Teil III.

Granville Bantock.

Introduction. "The Fast of Ramazán." *Das fasten des Ramazán.*

Lentamente rubato.

espress.

poco accel.

Sostenuto.

[1] ritard.

Lento. accel.

Vivo.

poco rall.

Lento. accel.

[2] Vivo.

affrettando

Meno mosso.

Sostenuto.

dim. *p* *con espress.*

3 *Cantabile.*

dim. *più p* *espr.*

ad lib.

dim. *pp* *p* *cresc.*

4 *Languido molto.* *mp* *sonore*

pp *sost.* *espress.*

p *sempre pp* *mf* *poco marc.* *p*

poco mp

Lento molto.

pp *espress.*

ritard. *cresc.*

poco *a* *poco* *rall. molto* **6**

Molto sostenuto.

Worshippers in the Mosque. (The chanting of the Koran.)

Beter in der Moschee. (Gesang aus dem Koran.)

CORO.

Tenori.* *pp* (Behind the scene) (Bismil - lá-hî'r-rahmánîr-ra - heem. El - -

Bassi.* *pp* (Bismil - lá-hî'r-rahmánîr-ra - heem. El - -

Molto sostenuto.

trem. *pp* *mp* *poco marc.*

*) To be sung with a nasal intonation.
Nasal zu singen.

ham-du li'l - la - hi rab - bi'l-'a - la - mee - - - na'r - rah - -

ham-du li'l - la - hi rab - bi'l-'a - la - mee - - - na'r - rah - -

ma - nîr - ra-hee - - - mi má - li - ki yow - mi'd - -

ma - nîr - ra-hee - - - mi má - li - ki yow - mi'd - -

cresc.

morendo

deen. ()

morendo

deen. ()

Grazioso.

dolciss.

7

espressivo

p

pp

allargando. *accel. molto*

più p *mp* *cresc.*

rall. *lunga* *a tempo*

dim. *p* *p*

CORO.

Tenori. *p*

(Bismil - lá-hi'r-rah - mání'r-ra - heem.)

Bassi. *p*

(Bismil - lá-hi'r-rah - mání'r-ra - heem.)

8 *Sostenuto.* *trem.*

pp *dim.* *mp*

poco cresc.

El - ham-du li'l - la-hi - rab - b'il'a-lamee-na'r-

poco cresc.

El - ham-du li'l - la-hi - rab - b'il'a-lamee-na'r-

meno p

dim. *cresc.*

rah - ma - ni'r-rahee - mi

dim. *cresc.*

rah - ma - ni'r-rahee - mi

cresc. *f marc.* **poco allargando** **9**

f *3* *sost.*

má - li - ki yow - mi'd - deen.

f *3* *sost.*

má - li - ki yow - mi'd - deen.

pesante *3dim.* *3* *3* *3*

Lento. *p dolce* *mf* **Largamente.** *cresc. molto* *ff sost.*

10 Agitato molto.

p *cresc.*

First system of the musical score. The right hand (treble clef) begins with a piano (*p*) dynamic, playing a series of eighth-note chords. The left hand (bass clef) plays a steady eighth-note accompaniment. After a few measures, the right hand changes to a more melodic line with a *cresc.* (crescendo) marking.

Second system of the musical score. The right hand features a melodic line with *accel.* (accelerando) and *poco* markings. The left hand continues with an eighth-note accompaniment, also marked *poco*. The system concludes with a *a* (allegro) marking.

Third system of the musical score. The right hand plays a rapid sixteenth-note passage marked *poco*. The left hand plays a sustained chord marked *f* (forte) and *sost.* (sostenuto).

Fourth system of the musical score, starting with a section marked **11** and *Vivo.* The right hand plays a rapid sixteenth-note passage marked *ff* (fortissimo). The left hand plays a melodic line marked *marc.* (marcato) and *sost.* (sostenuto). The system concludes with a *dim.* (diminuendo) marking.

Fifth system of the musical score. The right hand plays a rapid sixteenth-note passage marked *poco*. The left hand plays a melodic line marked *a* (allegro) and *poco*.

dim. *p*

poco *a*

12

poco *dim.*

rall. poco a poco

più p

dim. *dim.*

Moderato.

The Philosopher.

Der Philosoph.
mp

As un - der co - ver of de - part - ing Day
Als sich im Schutz der A - bend - däm - rung schon

pp *p*

trem.

Ph. *cresc.*
Slunk hun - ger - strick - en Ra - ma -
Schlich hun - ger - lei - dig Ra - ma -

dim.

13 *rall.* *Lento molto.*
zán a - way, Once more within the Potter's house alone I stood,
zán da - von, Stand wie - der ich ein - mal in Töpfer's Haus al - lein, -

più p *pp*

Ph. *dim.*
—surrounded by the Shapes of Clay, by the Shapes of Clay.—
—um - ge - ben von dem Zeug aus Ton, von dem Zeug aus Ton.—

p *dim.* *pp* *sost.* *marc.*

mf

LXXXIII

Con moto.

14

1 *f* *mp*
Sopr. Shapes of all Sorts and Si - zes, great and
Zeug al-ler Art und For - men, groß und

2 *f* *mp*
Shapes of all Sorts and Si - zes, great and
Zeug al-ler Art und For - men, groß und

1 *f* *espress.*
Alti. Shapes of all Sorts and Si - zes, great and small,
Zeug al-ler Art und For - men, groß und klein,

2 *f*
Shapes of all Sorts and Si - zes,
Zeug al-ler Art und For - men,

1 *f* *mf*
C Ten. Shapes of all Sorts and Si - zes, great and small,
Zeug al-ler Art und For - men, groß und klein,

2 *f* *mf*
Shapes of all Sorts and Si - zes, great and small,
Zeug al-ler Art und For - men, groß und klein,

1 *f*
Bassi. Shapes of all Sorts and Si - zes,
Zeug al-ler Art und For - men,

2 *f* *mf*
Shapes of all Sorts and Si - zes, great and small,
Zeug al-ler Art und For - men, groß und klein,

Con moto.

f *cresc.* *dim.*

Poco più mosso.

dim. great and small, great and small, —
groß und klein, groß und klein, —

dim. great and small,
groß und klein,

dim. great and small, great and small, —
groß und klein, groß und klein, —

dim. great and small, great and small, —
groß und klein, groß und klein, —

dim. great and small,
groß und klein,

dim. great and small, great and small, —
groß und klein, groß und klein, —

dim. great and small, great and small, —
groß und klein, groß und klein, —

mp cresc. That stood a long the
Das stand entlang dem

mp cresc. That stood a long the
Das stand entlang dem

Poco più mosso.

dim. mp cresc.

and by the
in gan-zen

and by the wall;
in gan-zen Reih'n,

mf cresc.
That stood a-long the floor and by the
Das stand ent-lang dem Flur in gan-zen

mf cresc.
That stood a-long the floor and by the
Das stand ent-lang dem Flur in gan-zen

and by the wall;
in gan-zen Reih'n;

mp
and by the wall;
in gan-zen Reih'n;

floor and by the wall, by the wall;
Flur in gan-zen Reih'n, gan-zen Reih'n;

floor and by the wall, by the wall;
Flur in gan-zen Reih'n, gan-zen Reih'n;

mf cresc.

15

dim.
wall; —
Reih'n; —

dim.
wall; —
Reih'n; —

dim.
wall; —
Reih'n; —

più p
That stood a . long the floor and by the
Das stand ent-lang dem Flur in gan-zen

dim.
wall; —
Reih'n; —

più p
That stood a . long the floor and by the
Das stand ent-lang dem Flur in gan-zen

cresc. 3
and by the wall; —
in gan-zen Reih'n; —

cresc. 3
and by the wall; —
in gan-zen Reih'n; —

espress. mf
That stood a . long the
Das stand ent-lang dem

più p
That stood a . long the floor and by the wall; —
Das stand ent-lang dem Flur in gan-zen Reih'n; —

più p
That stood a . long the floor and by the wall; —
Das stand ent-lang dem Flur in gan-zen Reih'n; —

dim.
wall; —
Reih'n; —

più p
wall; —
Reih'n; —

più p *espress.*

That stood _____ a - long the floor and
 Das stand _____ ent-lang dem Flur in

più p

That stood a - long the floor and by the wall; _____
 Das stand ent-lang dem Flur in gan-zen Reih'n; _____

wall, _____ by the wall, _____ by the wall; _____
 Reih'n, _____ gan-zen Reih'n, _____ gan-zen Reih'n; _____

dim.

wall, _____ by the wall, _____ by the wall; _____
 Reih'n, _____ gan-zen Reih'n, _____ gan-zen Reih'n; _____

dim.

wall, _____ by the wall, _____ by the wall; _____
 Reih'n, _____ gan-zen Reih'n, _____ gan-zen Reih'n; _____

p

That stood _____
 Das stand _____

floor and by the wall; _____
 Flur in gan-zen Reih'n; _____

p sost.

by _____
 gan - - - -

p sost.

by _____
 gan - - - -

pp

by the wall;—
gan - zen Reih'n;—

p espress.
That stood a - long the floor and by the wall, —
Das stand ent - lang dem Flur in gan - zen Reih'n, —

espress. *dim.*
— a - long the floor and by the wall; — by the wall; —
— ent - lang dem Flur in gan - zen Reih'n; — gan - ze Reih'n; —

p espress.
the — wall, — That stood a - long the floor and
ze — Reih'n, — Das stand ent - lang dem Flur in

the — wall, —
ze — Reih'n, —

rall. poco - - - **16** - - - - - Vivace.

pp by the wall; And some lo - qua - cious
gan - ze Reih'n; Und plau - der - haf - te

pp by the wall; And some lo - qua - cious
gan - ze Reih'n; Und plau - der - haf - te

2nd Half.1st Half.

pp by the wall, *pp* by the wall;
gan - ze Reih'n, gan - ze Reih'n;

pp by the wall, *pp* by the wall;
gan - ze Reih'n, gan - ze Reih'n;

pp by the wall; And some lo -
gan - ze Reih'n; Und plau - der -

pp by the wall; And some lo -
gan - ze Reih'n; Und plau - der -

by the wall;
gan - ze Reih'n;

p by the wall;
gan - ze Reih'n;

rall. poco - - - - -

Vivace.

cresc.

Ves - sels were; — and
Töp - fe gab's; — und

Ves - sels were; — and
Töp - fe gab's; — und

And some — lo - qua - cious Ves - sels were; —
Und plau - - der - haf - te Töp - fe gab's; —

And some — lo - qua - cious Ves - sels were; —
Und plau - - der - haf - te Töp - fe gab's; —

quacious Ves - sels were; —
haf - te Töp - fe gab's; —

quacious Ves - sels were; —
haf - te Töp - fe gab's; —

And some — lo - quacious Ves - sels were; —
Und plau - - der - haf - te Töp - fe gab's; —

And some — lo - quacious Ves - sels were; —
Und plau - - der - haf - te Töp - fe gab's; —

sf

Meno mosso. *dim.*

some — — — — — Lis — — — — — ten'd per-
and' — — — — — re, Lau — — — — — schend viel

dim.

some — — — — — Lis — — — — — ten'd per-
and' — — — — — re, Lau — — — — — schend viel

p *dim.*

and some Lis — — — — — ten'd, lis — — — — — ten'd
und and' — — — — — re, Lau — — — — — schend, lau — — — — — schend,

p *dim.*

and some Lis — — — — — ten'd, lis — — — — — ten'd
und and' — — — — — re, Lau — — — — — schend, lau — — — — — schend,

p *dim.*

and some Lis — — — — — ten'd, lis — — — — — ten'd
und and' — — — — — re, Lau — — — — — schend, lau — — — — — schend,

p *dim.*

and some Lis — — — — — ten'd, lis — — — — — ten'd
und and' — — — — — re, Lau — — — — — schend, lau — — — — — schend,

p *dim.*

and some Lis — — — — — ten'd, lis — — — — — ten'd
und and' — — — — — re, Lau — — — — — schend, lau — — — — — schend,

p *dim.*

and some Lis — — — — — ten'd, lis — — — — — ten'd
und and' — — — — — re, Lau — — — — — schend, lau — — — — — schend,

Meno mosso. *dolce* *dim.*

p *sost.*

Lento. *più p*

Sopr. haps, but ne-ver talk'd at all.
leicht, doch nim-mer re - dend drein.

più p

Ten. per - haps, but ne-ver
viel - leicht, doch nim-mer
più p *espress.*

Basso. but ne-ver talk'd at all.
doch nim-mer re - dend drein,
più p *dim.*

Lento.

morendo

più p *espress.* *dim. rall.*

Alto. but ne-ver talk'd at all.
doch nim-mer re - dend drein,
più p *espress.* *dim.*

Ten. talk'd at all.
re - dend drein.
dim.

rall. *p cresc.*

Largamente.

389

f espress.

f espress.

sost.

espr.

dim.

dim.

più p

più p

stringendo

p cresc.

sost.

Vivo.

f

18

LXXXIV

Meno mosso.

mf poco marc.

mf

poco marc.

dim.

First Pot. *Erster Topf.*
(Soprano.)

f ad lib.

Lento rubato.
p cantabile

ritard.

dim.

p

pp trem.

Said one — among them — “Sure — ly not in
Sagt Ei — ner: Si — cher zweck — los wird’s nicht

cresc. *poco accel.* *cresc.*

1. P. vain My substance of the common Earth was ta'en And to this Figure moulded, to be
sein, — daß mei-ne Mas-se Er-de nur ge-mein, daß man mich formt und darnach, wenn ich

cresc. *mp*

molto agitato **19**

1. P. broke, Or trampled back to shape - less Earth a - gain?"
brach, Mich wieder stampft zu Klotz — und Er - de ein."

marc. *poco a poco cresc.*

LXXXV

Allegretto.

sfz *pp leggiero*

poco a poco cresc.

poco accel.

Second Pot. *Zweiter Topf.*
(Mezzo-Soprano.)

mf ad lib.

Then said a Se- cond-
Denn sagt ein Zwei- ter,

colla voce ad lib.

fp

20 Capriccioso.

mp

cresc.

2. P. Ne'er a pee - vish Boy would break the
Nicht der Bu - ben Mut zer - bricht den

pp

2. P. Bowl from which he drank in
Krug aus dem sich's trank so

poco a poco cresc.

2. P. joy;
gut;

Maestoso.

2.P. *f*

And He that with his hand the
Und Er, *des Hand selbst das Ge -*

mp
sost.

2.P. *con espress.*

Ves - sel made Will sure - ly not
fäß ge - macht, Wird's hin - ter - her.

cresc.

21 *cresc.*

— in af - ter Wrath des - troy"
 — zer - stö - ren nicht in Wut"

f

Cl. & Hrns. Obs & Tpts.
 Bsns & Trmbs.

LXXXVI

Più sostenuto.

p dolce

pp

Piano introduction for the third pot. The music is in E-flat major (three flats) and 4/4 time. It features a melody in the right hand and a more complex accompaniment in the left hand. The piece ends with a *dim.* (diminuendo) marking.

Third Pot.
Dritter Topf.
 (Contralto.)

22

mf ad lib.

Vocal and piano accompaniment for the third pot. The vocal line is in E-flat major and 4/4 time. The piano accompaniment is in the same key and time, featuring a melody in the right hand and a more complex accompaniment in the left hand. The piece ends with a *pp* (pianissimo) marking.

lunga Af - ter a mo - men - ta - ry
 Nach ei - ner Wei - le sprach's ent -

3. P.

Vocal and piano accompaniment for the third pot. The vocal line is in E-flat major and 4/4 time. The piano accompaniment is in the same key and time, featuring a melody in the right hand and a more complex accompaniment in the left hand. The piece ends with a *p* (piano) marking.

si - lence spake — Some Ves - sel of a more un - gain - ly Make; —
 lang der Wand — Es war ein Topf der plump und schief von Stand; —

3. P.

Mesto.

mf

Vocal and piano accompaniment for the third pot. The vocal line is in E-flat major and 4/4 time. The piano accompaniment is in the same key and time, featuring a melody in the right hand and a more complex accompaniment in the left hand. The piece ends with a *mp pesante* (moderato pesante) marking.

"They sneer at me for
 „Sie höh - nen mich, daß

accel. -

risoluto

cresc.

3. P. *lean-ing all a-wry: What! did the Hand then of the Potter*
ich so schief geriet: Was! hat ge-xit-tert denn des Töpfers

dim. *mp* *cresc.* *f*

23

Con moto.

3. P. *shake?"*
Hand?"

p *dim.* *mf*

mp *f* *cresc.* *poco a poco dim.* *f*

ritard *stringendo*

dim. *pp*

LXXXVII

Allegro con fuoco.

Fourth Pot. *Vierter Topf.*

(Tenor.)

mf quasi ad lib.

f

Where-at some one of the lo-quacious Lot-
War un-ter der geschwätzen auch ein Topf-

4. P. *cresc.*

I think a Su-fi pip - kin wax-ing hot
 Ich glaub' ein Su-fi-Töpf - chen, heiß von Kopf:

f *mf* *cresc.*

Animato. *cresc.*

"All this of Pot and Potter, all this of Pot and Potter,
 All dies vom Topf und Töpfer, all dies von Topf und Töpfer,

p

4. P. *mf*

Tell me then, Who is the Pot - - - ter, pray, —
 Sagt mir doch, Wer ist der Töp - - - fer, bit - -

pp

cresc.

and who the Pot? and who the Pot?
 - te, wer der Topf? und wer der Topf?

mp *f*

4. P. *mf* *cresc.* *3*

Who is the Potter, pray, who is the Pot-ter, pray,
 Wer ist der Töpfer, bit-te, wer ist der Töp-fer, bit-

p *cresc.*

25

4. P. *f*

te, and who the Pot?"
 te, und wer der Topf?"

f *dim.*

accel. molto

p cresc. molto

f

8

Maestoso.
Fifth Pot. *Fünfter Topf.*
(Baritone)

f *quasi ad lib. mp*

"Why," — said an-oth-er,
„Weh“, — sprach ein and'rer,

ff marc. 3 *sfz* *dim.*

26

5. P. *mf a tempo* *cresc.* *f*

Some there are who tell Of one who threatens he will toss —
„Man sagt all-ge-mein, daß Er den Töp-fer droht mit Höl — — —

mp *cresc.*

5. P. — to Hell The luck-less Pots — he marr'd in mak-ing —
— len-pein, die selbst doch Er — ver-pfuscht beim ma-chen.

fp *cresc.*

stringendo

allargando

5. P. *f* *3*

Pish! He's a Good Fellow, and't will all be well! —
Pfui! *Kerlist's! Wird ganz gut schon sein!*

cresc. *f* *3*

Largamente sostenuto.

27

5. P. *f* *'t will all be well? —
gut wird er sein? —*

p espress. *mp poco cresc.* *3* *3*

rall. molto *dim.*

3/4 3/4

LXXXIX

Giocosamente e poco tranquillo.

Sixth Pot. Sechster Topf.

(Bass) *mf* *mp* *mf*

6. P. *mf* *mp* *mf*

*"Well? — mur_mur'd one, — "Let who - so
„Wer — uns auch macht — und kauft“ dann*

pp trem. *cresc.*

espress.

28

6. P. *poco cresc.* *dim.*

make or buy, — My Clay with long — Ob - li - vion is gone dry:
ei - ner sprach, — „Mein Ton ist längst — ver - ges - sen, hart und brach:

p *cresc.*

6. P. *cresc.* *sf* *espress.*

But fill — me, but fill me — with the old fa-miliar
 Doch füllt — mich, doch füllt mich — mit dem alt - gewohnten

espress. *cresc.*

29

6. P. *mf* *cresc.*

Juice, — Me-thinks I might re - co - ver, I might re-co-ver
 Soft, — Mir ist's als würd' ich wie - der, als würd' ich wie-der

poco a poco

6. P. *dim.*

by and by, — I might re-co-ver by and by" —
 nach und nach, — als würd' ich wie-der nach und nach"

dim.

Cantabile grazioso.

p dolce *dim.*

30

più p

Maestoso.
mf *marc.*
p
poco cresc.
sost.

XC**Sostenuto molto.**

COROI.

Sopr. *pdolce*
 So while the Ves_sels one by one were speak - ing,
 In - des so hin und her ge - schwatzt die Nar - ren,

Alto. *pdolce*
 So while the Ves_sels one by one were speak - ing,
 In - des so hin und her ge - schwatzt die Nar - ren,

Ten. *pdolce*
 So while the Ves_sels one by one were speak - ing,
 In - des so hin und her ge - schwatzt die Nar - ren,

Basso. *pdolce*
 So while the Ves_sels one by one were speak - ing,
 In - des so hin und her ge - schwatzt die Nar - ren,

COROI.

Sopr. *pdolce*
 So while the Ves_sels one by one were speak - ing,
 In - des so hin und her ge - schwatzt die Nar - ren,

Alto. *pdolce*
 So while the Ves_sels one by one were speak - ing,
 In - des so hin und her ge - schwatzt die Nar - ren,

Ten. *pdolce*
 So while the Ves_sels one by one were speak - ing,
 In - des so hin und her ge - schwatzt die Nar - ren,

Basso. *pdolce*
 So while the Ves_sels one by one were speak - ing,
 In - des so hin und her ge - schwatzt die Nar - ren,

Sostenuto molto.
p espress.

piu p *dim.*
The lit - tle Moon look'd in that all were seek - ing:
Der klei - ne Mond er - schien nach lan - - gem Har - ren:

piu p *dim.*
The lit - tle Moon look'd in that all were seek - ing:
Der klei - ne Mond er - schien nach lan - - gem Har - ren:

piu p *dim.*
The lit - tle Moon look'd in that all were seek - ing:
Der klei - ne Mond er - schien nach lan - - gem Har - ren:

piu p *dim.*
The lit - tle Moon look'd in that all were seek - ing:
Der klei - ne Mond er - schien nach lan - - gem Har - ren:

piu p *dim.*
The lit - tle Moon look'd in that all were seek - ing:
Der klei - ne Mond er - schien nach lan - - gem Har - ren:

piu p *dim.*
The lit - tle Moon look'd in that all were seek - ing:
Der klei - ne Mond er - schien nach lan - - gem Har - ren:

piu p *dim.*
The lit - tle Moon look'd in that all were seek - ing:
Der klei - ne Mond er - schien nach lan - - gem Har - ren:

dim.

31

mp

And then they jogg'd each o - ther,
 Dann stie - ßen sie ein - an - der,

mp

And then they
 Dann stie - ßen

pp

And then they jogg'd each o - ther,
 Dann stie - ßen sie ein - an - der,

and then they jogg'd each o - ther,
 dann stie - ßen sie ein - an - der,

pp

And then they jogg'd each o - ther,
 Dann stie - ßen sie ein - an - der,

and then they jogg'd each o - ther,
 dann stie - ßen sie ein - an - der,

pp

And then they jogg'd each o - ther,
 Dann stie - ßen sie ein - an - der,

and then they jogg'd each o - ther,
 dann stie - ßen sie ein - an - der,

pp

And then they jogg'd each o - ther,
 Dann stie - ßen sie ein - an - der,

and then they jogg'd each o - ther,
 dann stie - ßen sie ein - an - der,

p stacc.

And then they jogg'd each o - ther,
 dann stie - ßen sie ein - an - der,

jogg'd each o - ther,
 sie ein - an - der,

And then they jogg'd each o - ther,

and then they jogg'd each o - ther, each o - ther, each o - ther,

and then they jogg'd each o - ther, each o - ther, each o - ther,

and then they jogg'd each o - ther, each o - ther, each o - ther,

and then they jogg'd each o - ther, each o - ther, each o - ther,

dim.

dim.

dim.

dim.

dim.

dim.

Moderato. ad lib.

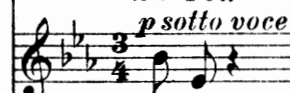
1st Pot.*p sotto voce*

"Brother!"

Vivo.

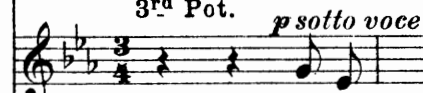
f

Now for the Porter's shoulder.knot a -

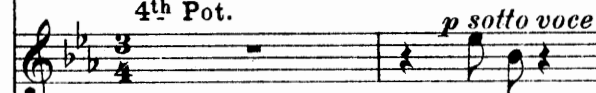
2nd Pot.*p sotto voce*

"Brother!"

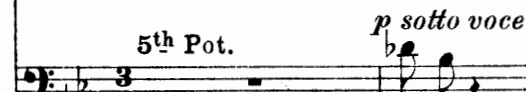
Now for the Porter's shoulder.knot a -

3rd Pot.*p sotto voce*

"Brother!"

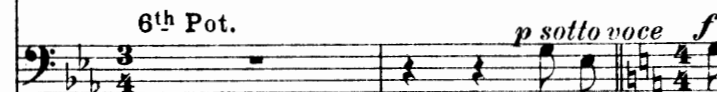
4th Pot.*p sotto voce*

"Brother!"

5th Pot.*p sotto voce*

"Brother!"

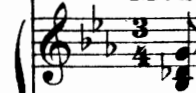
Now for the Porter's shoulder.knot a -

6th Pot.*p sotto voce**f*

"Brother!"

Now for the Porter's shoulder.knot a -

Moderato. ad lib.

pp

Vivo.

*mf**cresc.*

1 *mf* *>*
 creak - ing, now for the Por-ter's shoulder .

2
 creak - ing,

3 *f*
 Now for the Por-ter's shoulder-knot a - creak - ing,

4 *f*
 Now for the Por-ter's shoulder-knot a - creak - ing,

5 *mf* *>*
 creak - ing, now for the

6
 creak - ing,

mf *cresc.*

1 knot a - creak ing

2 *mf* now for the

3 *mf* now for the Por-ter's shoulder - knot a - creaking,

4 *mf* now for the Por-ter's shoulder -

5 Por-ter's shoul-der - knot a - creaking,

6 *mf* now for the Por-ter's shoulder - knot a - creaking,

Piano accompaniment with *mf* dynamic.

Detailed description: This is a musical score for six voices and piano. The voices are numbered 1 through 6. Staves 1 and 2 are in treble clef, while staves 3 through 6 are in bass clef. The piano part is at the bottom, consisting of two staves. The lyrics are distributed across the staves: Staff 1: 'knot a - creak ing'; Staff 2: 'now for the'; Staff 3: 'now for the Por-ter's shoulder - knot a - creaking,'; Staff 4: 'now for the Por-ter's shoulder -'; Staff 5: 'Por-ter's shoul-der - knot a - creaking,'; Staff 6: 'now for the Por-ter's shoulder - knot a - creaking,'. Dynamics include *mf* (mezzo-forte) for several parts. The piano part features a series of chords in the right hand and a melodic line in the left hand, with a crescendo leading to a *mf* section.

32

1 *f*
now,

2
Por-ter's shoulder-knot a- creaking,

3 *f* *mf*
now, now for the

4 *mf*
knot a- creaking, now for the Por-ter's shoulder -

5 *mf*
now, now for the Por-ter's shoulder - knot

6 *f* *mf*
now, now for the Por-ter's

cresc.

1 *mf* *sf*
now for the Por-ter's shoulder - knot a - creak - ing,

2 *mf* *sf*
now for the Por-ter's shoulder-knot a - creak - ing,

3 *sf*
Por-ter's shoulder - knot a - creaking,

4 *sf*
knot a - creak - ing,

5 *sf*
a - creak - ing,

6 *sf*
shoulder - knot a - creaking,

Piano accompaniment: *f*

1 *f* now, a - creak - ing,

2 *f* now, now, a - creak - ing,

3 *f* now, now, a - creaking,

4 *f* now, a - creak - ing,

5 *f* now, a - creak - ing,

6 *f* now, a - creaking,

mf *cresc.* *più f*

1 *mf* *cresc.*
now, now,

2 *mf* *cresc.*
now, now, now, now,

3 *mf* *cresc.*
now, now,

4 *mf* *cresc.*
now, now,

5 *mf* *cresc.*
now, now, now, now,

6 *mf* *cresc.*
now, now,

mf *cresc. molto*

Detailed description: The image shows a musical score for six voices (numbered 1-6) and a piano accompaniment. Voices 1-4 are in treble clef, and voices 5-6 are in bass clef. Each voice part consists of two measures. In the first measure, each voice has a half rest followed by a quarter note on a specific pitch, marked with a mezzo-forte (*mf*) dynamic. In the second measure, each voice has a half rest followed by a quarter note on a higher pitch, marked with a crescendo (*cresc.*) dynamic. The piano accompaniment at the bottom consists of two measures. The first measure features a piano introduction with a mezzo-forte (*mf*) dynamic. The second measure continues the piano part with a 'crescendo molto' (*cresc. molto*) instruction, indicated by a long, upward-sloping hairpin. The piano part includes chords and moving lines in both hands.

1 *più f*
a - creaking, now,

2 *più f*
a - creaking, now,

3 *più f*
a - creaking, now,

4 *più f*
a - creaking, now,

5
a - creaking,

6
a - creaking,

sf marc.

33

1 a - creaking,

2 a - creaking,

3 a - creaking, now,

4 a - creaking, now,

5 a - creaking, now,

6 a - creaking, now,

sf marc. *mf*

The musical score consists of six vocal staves (1-6) and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano part is in treble and bass clefs. The score is in 2/4 time. The key signature has one sharp (F#). The piano part features a marcato (marc.) section with a forte (sf) dynamic, followed by a mezzo-forte (mf) section. The vocal parts have lyrics: 'a - creaking,' and 'now,'.

1 *f* now for the Por-ter's shoulder-knot a - creaking, *p* now for the

2 *f* now for the Por-ter's shoulder-knot a - creaking, *p* now for the

3 *f* now for the Por-ter's shoulder-knot a - creaking, *p* now for the

4 *p* now for the Por-ter's shoulder-knot a -

5 *p* now for the Por-ter's shoulder-knot a -

6 *p* now for the Por-ter's shoulder-knot a -

f *p*

1 *cresc.* *f*
 Por-ter's shoulder-knot a-creak-ing!"

2 *cresc.* *f*
 Por-ter's shoulder-knot a-creak-ing!"

3 *cresc.* *f*
 Por-ter's shoulder-knot a-creak-ing!"

4 *cresc.* *f*
 creaking, now for the Por-ter's shoulder-knot a-creak-ing!"

5 *cresc.* *f*
 creaking, now for the Por-ter's shoulder-knot a-creak-ing!"

6 *cresc.* *f*
 creaking, now for the Por-ter's shoulder-knot a-creak-ing!"

cresc. *f*

XCI rall. molto
espr.

Lento molto sostenuto.

fp *dim.* *mp* *sonore ed espress.* *pp*

34

cresc. *dim.* *più p*

espress.

p

poco cresc. **stringendo**

poco rit. *mf poco marc.* **35** *dim.*

416 Molto largamente.
The Philosopher.

Ph. *mp espress.*
Ah, with the Grape my fading Life pro- vide, And wash the Body whence the

pp sostenuto

Ph. *dim.* Life has died,— *più p* And lay me, *dim.* shroud - ed in the liv- ing Leaf,—

dim. *pp sempre*

Ph. *cresc.* — By some not un- fre- quent - ed *3* Gar - - - den side. — *accel. p dolce*

cresc.

XCII *Sostenuto con più moto.*

Ph. *ad lib. mp* **36** *cresc.*
— That ev'n my buried Ash - es — such a snare Of Vintage shall fling up in.

mf *p sost.*

Ph. *f* *mp*
to the Air _____ As not a True-be-liev-er

espr. *p*

Ph. *cresc.*
pas-sing by _____ But shall be ov-er-ta-ken un-a-ware.

dim. *cresc.*

Ph. *poco stringendo* *ritard.*

mf *dolce* *p dim.*

XCIII

Lentamente.

37

Ph. *mf* *dim.*
In-deed the I-dols I have loved so long Have done my credit in this World.

espr. *p sost.* *poco marc.* *espr.* *mp*

Ph. *cresc.*
 —much wrong; — Have drown'd my Glo-ry in a shallow Cup—

cresc. *stacc.*

Ph. *mf cresc.* *f* *poco accel.*
 And sold my Re-pu-ta-tion for a Song.—

dim. *p* *espr.* *cresc.*

XCIV

poco rit. Cantabile soave. **38** *mp*
 Ph. Indeed, in - deed,—

dolce *mp*

Ph. Re-pen-tance oft be-fore I swore —

cresc. *dim.*

scherzoso

419

Ph. *f* but was I sober when I swore?—

p dolce

cresc.

Ph. *mf* And then, ——— and then came Spring, —

pp cresc. poco a poco

poco stringendo

Ph. *cresc.* and Rose ——— in hand, ——— and Rose ——— in hand ———

cresc.

39 *accel. molto*

Ph. — Mythreadbare Pe - ni - tence ——— a - pie - ces tore. ———

mp *cresc. molto*

420 Con fuoco.

Ph. The piano introduction for 'Con fuoco' begins with a Ph. (Piano) marking. The right hand (R.H.) features a rapid, ascending scale-like pattern in the treble clef, marked with a forte (ff) dynamic and a marcato (marc.) articulation. The left hand (L.H.) provides a steady, rhythmic accompaniment in the bass clef. The piece concludes with a 'ritard. molto' (ritardando molto) instruction, leading to a final chord.

ff marc.

ritard. molto

XCV
Largamente.

Ph. The piano introduction for 'Largamente' begins with a Ph. (Piano) marking. The right hand (R.H.) features a rapid, ascending scale-like pattern in the treble clef, marked with a mezzo-forte (mf) dynamic and an 'ad lib.' (ad libitum) articulation. The left hand (L.H.) provides a steady, rhythmic accompaniment in the bass clef. The piece concludes with a 'ritard. molto' (ritardando molto) instruction, leading to a final chord.

mf ad lib.

And much as Wine has play'd the

L.H. R.H.

cresc.

espr.

p

dim.

pp

40
cresc. f

Ph. The piano introduction for 'In fidel' begins with a Ph. (Piano) marking. The right hand (R.H.) features a rapid, ascending scale-like pattern in the treble clef, marked with a mezzo-forte (mf) dynamic and an 'espr.' (espressivo) articulation. The left hand (L.H.) provides a steady, rhythmic accompaniment in the bass clef. The piece concludes with a 'ritard. molto' (ritardando molto) instruction, leading to a final chord.

In - fidel,

L.H. R.H.

cresc.

mp espr.

dim.

pp

ad lib. cresc. *3* *sf* *a tempo* *mp cresc.*

Ph. And robb'd me of my Robe of Honour Well, — I won-der

p *mf cresc.* *espr.*

Ph. of - ten what the Vint - ners buy — One half so pre-cious,

dim. *p* *cresc.*

Ph. one half so precious as the stuff they sell, — as the stuff they sell. —

41 *dim.* *p* *dim.*

Molto sostenuto.

Ph.

mf espr. *cresc.*

First system of the musical score. The right hand features a complex melodic line with many beamed sixteenth notes and some grace notes. The left hand plays a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand.

Second system of the musical score. The right hand continues with rapid sixteenth-note passages. The left hand has a more rhythmic accompaniment with some rests. A *p stringendo* marking is in the left hand, and a *cresc. poco a poco* marking is in the right hand.

Third system of the musical score. The right hand has a series of chords and some moving lines. The left hand continues with eighth-note accompaniment. A box containing the number **42** is in the top left. An *allarg.* (allargando) marking is in the right hand.

Fourth system of the musical score. The right hand features a series of chords. The left hand has a melodic line. A *ritard.* (ritardando) marking is in the left hand, and a *dim.* (diminuendo) marking is in the right hand. The system ends with a *Meno mosso.* (Meno mosso) marking and a *pp stacc.* (pianissimo staccato) marking in the right hand.

Fifth system of the musical score. The right hand has a series of chords. The left hand has a melodic line. This system continues the texture established in the previous system.

Sixth system of the musical score. The right hand has a series of chords. The left hand has a melodic line. A *rall.* (rallentando) marking is in the right hand, and a *dim.* (diminuendo) marking is in the left hand. The system ends with a *pp sost.* (pianissimo sostenuto) marking in the right hand.

43 Cantabile molto sostenuto espressivo.

p cresc. *mf espr.* *mp* *dim.* *3* *R. H.*

p più p *cresc.* *mf* *poco allargando* *3*

dim. *a tempo* *p* *cresc.*

dolce *p* *sonore*

mf espr. *poco rit.* *p più p*

424 a tempo

mf *poco ritenuto* *più p*

45

dolce *ritard.* *a tempo sempre espr.* *p* *mp* *cresc.*

Con molto espressione.

The Poet.

p *dolce*

Yet Ah, _____ that Spring should vanish with the Rose! _____ That Youth's sweet-scented

espress. *più p*

Più lento.

The Beloved.

p con tenerezza

p *dim.*

The Nightin-gale _____ that in the branches

manu. script _____ should close! _____

Più lento.

espr. *p* *cresc.*

Molto rubato appassionato.

46

B. *f* sang, — Ah whence, — and whither flown a — *mp*

P. *f con passione* The Nightin - gale, — Ah whence, — *mp*

Molto rubato appassionato.

espr.

pp *cresc.* *f* *dim.*

3 3 3 3

B. *dim.* gain, — *mp* morendo who knows! —

P. *p* and whither flown a - gain, —

espr.

pp *cresc.* *f* *dim.*

B. —

P. *, più p morendo* — who knows! —

p *mfp* *ppp cresc.*

3

dim. *rall.* *p dolcissimo* *dim.*

XCVII

Sostenuto molto.

47

The Poet.

mf espr.

Would but the De . sert of the Foun . tain yield One

più p
P. glimpse — if dim - ly, yet in - deed, — re - veal'd, —

cresc. *f* *mf*
P. — To which the faint - ing Traveller might spring, — As springs the

48

P. *trampled herb - - - age of the field! —*

mf *mp cresc.*

Allargando. *accel.* *rall.*

f *espr.* *dim.*

XCVIII

Lento, poco maestoso.

The Beloved.

mf espr.

Would but some wing - ed An - gel — ere too late —

pp trem.

49

B. *cresc.* *più f poco marc.*

Arrest the yet un - fold.ed Roll of Fate, — And make the stern Re.

sempre pp *cresc.*

Largamente.

B. *cor - der otherwise En - re - gister, — or quite obli - - te - rate! —*

mf sost. *dim.* *pesante*

XCIX

Lento sostenuto.

The Beloved. *pp* *dolciss.* *cresc.*

Ah Love! ah

The Poet. *pp* *dolciss.* *cresc.*

Ah Love! ah Love!

Lento sostenuto.

pp *sost.*

50

Con calore.

mp espr.

B. *Love! could you and I with Him — con - spire*

P. *Ah Love! could you and I with Him con - spire To*

sost. *f* *p espr.*

B. *p*
 — To grasp — this sorry Scheme of Things entire, could you and

P. *cresc.*
 grasp this sor-ry Scheme — this sor-ry Scheme of Things entire, —

espr.
mf

B. *poco rit.* *a tempo* *mp espr.*
 I with Him con - spire — this sorry Scheme of Things entire, —

P. *p* *mp espr.* *p*
 could you and I to grasp this sor - ry Scheme, this sorry

espr.
p *mf*

stacc.

51 Poco più mosso.

B. *poco riten.* *p* *mf espr.*
 this sorry Scheme, of Things en-tire, Would not we shat -

P. *p*
 Scheme, this sor-ry Scheme, of Things en - - tire, —

p *stacc.* *dim.* *mp* *sost.*

Poco più mosso.

B. *ter it to bits— would not we shat - ter it to bits—*

P. *mf espr.*
Would not we shat - ter it to bits— would not we shat -

Poco lento tranquillo.

B. *mp*
would not we shat - ter it to bits— —and then Re -

P. *mp*
- ter it to bits— —and then Re - mould it —

Poco lento tranquillo.

dim. *p legato* *poco a*

B. *cresc.*
mould it — near - er to the Heart's — De -

P. *cresc.*
near - er to the Heart's — De - sire, —

poco cresc.

B. sire, _____ Would not we shat - ter it to bits -

P. _____ would not we shat -

Con più moto.

mp espr.

3

B. would not we shat - ter it to bits - would not we shat -

P. - ter it to bits - would not we shat - ter it to bits -

3

Poco lento tranquillo.

mp

B. - ter it to bits - and then re - mould it

P. would not we shat - ter it to bits - and then re -

Poco lento tranquillo.

p

poco a poco cresc.

3

cresc.

B. near - er to the Heart's De - sire,

P. mould it near - er to the Heart's De -

Molto rubato.

mf molto espress.

B. Ah Love! — could you and I with

P. sire,

Molto rubato.

mf

B. Him con - spire —

mf molto espress.

P. Ah Love! — could you and I with Him con - spire —

mp

poco accelerando e stringendo

B. *mp* could you and I _____ with Him con - spire _____ to grasp this sor - ry

P. *più f*

poco accelerando e stringendo

B. *espr.*

P. *p*

B. *dim.* Scheme _____ of Things en - tire _____

P. *più f* to grasp this sor - ry

P. *più f*

54

B. *cresc. f* would not we shatter it to bits -

P. *cresc. f* Scheme _____ of Things en - tire, _____ would not we shatter it to

P. *mf*

Con moto affrettando e con passione.

mf con espress.

B. *mf con espress.*
_and then remould it to the Heart's De- sire, and then re-

P. bits_ and then remould it

Con moto affrettando e con passione.

dim. espr. p trem.

B. *espr.*

P. *p trem.*

B. mould it near - er, near - er to the Heart's De- sire,

P. *cresc.*
_ and then re -

poco a poco cresc.

B. *più f*
_ and then re -

P. *con passione*
mould it near - er, near - er to the Heart's De- sire,

con passione

con passione

B. mould it near - er, near - er to the Heart's De-sire, _____

P. _____ *f* _____ and then re -

più f

[55]

B. _____ *molto cresc.* _____ and then re-mould it near -

P. *molto cresc.* mould it near - er to the Heart's De - sire, _____

sempre molto cresc.

B. - er, nearer to the Heart's De-sire, _____ remould it to the

P. *cresc.* _____ and then remould it nearer to the Heart's De -

poco più f

Appassionato.
rall. molto

Sostenuto lento.

B. *ff* *dim.* *p*
Heart's _____ De - sire, _____ Heart's De - sire! _____

P. *ff* *dim.* *p*
sire, _____ to the Heart's _____ De - sire! _____

Appassionato.
rall. molto

Sostenuto lento.

ff *dim.* *pp sost.*

B. *dim. e con tenerezza* **56** *pp*
Ah Love, _____ ah Love! _____

P. *dim. e con tenerezza* *pp*
Ah Love, _____ ah Love! _____

pp *dim.* *sf p*

Molto lento.

rall. molto

B. _____

P. _____

pp dolce *pp espr.* *pp*

C Tranquillo.
57 The Beloved.

The Poet.

The Philosopher.

Soprani.

pp

Yon ri - sing

Alti.

pp

Yon ri - sing Moon,

Tenori.

pp

Yon ri - sing

Moon,

Bassi.

pp

Yon ri - sing Moon,

Soprani.

pp

Yon ri - sing

Alti.

pp

Yon ri - sing Moon,

Tenori.

pp

Yon ri - sing

Moon,

Bassi.

pp

Yon ri - sing Moon,

Tranquillo.

CORO I.

CORO II.

B.

P.

Ph.

dolce
Moon, _____ yon ri - sing Moon that looks for us a -

dolce
_____ yon ri - sing Moon that looks for us a -

dolce
yon ri - sing Moon that looks for us a - gain, _____ that

dolce
yon ri - sing Moon that looks for us a - gain, _____ that

dolce
Moon, _____ yon ri - sing Moon that looks for us a -

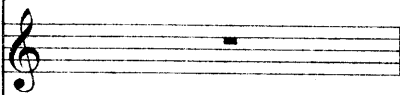
dolce
_____ yon ri - sing Moon that looks for us a -

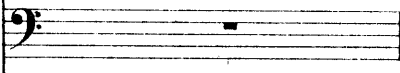
dolce
yon ri - sing Moon that looks for us a - gain, _____ that

dolce
yon ri - sing Moon that looks for us a - gain, _____ that

mp espr.

B.  Yon rising Moon that looks for

P. 

Ph. 

gain____ How oft here_after will she wax and wane;____ will she

gain____ How oft here_after will she wax and wane;____ will she

looks for us a _ gain____ How oft here.after will she wax and wane;____

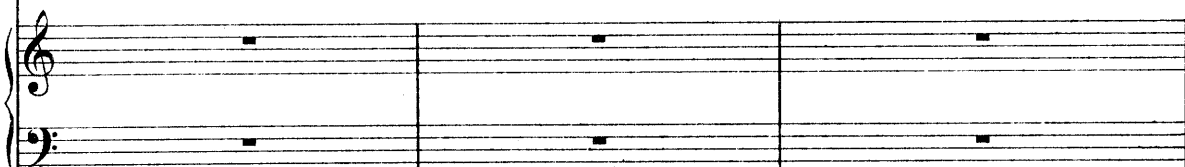
looks for us a _ gain____ How oft here.after will she wax and wane;____

gain____ How oft here_after will she wax and wane;____

gain____ How oft here_after will she wax and wane;____

looks for us a _ gain____ How oft here.after will she wax and wane;____

looks for us a _ gain____ How oft here.after will she wax and wane;____



B. *us a - gain*

P. *mp espr.*
How oft hereaf - ter will she wax and wane;—

Ph. *mp espr.*
How oft here—

p wax and wane;— *pp* How oft hereaf - ter *p* ri - sing look for

p wax and wane;— *pp* How oft hereaf - ter *p* ri - sing look for

pp How oft hereaf - ter *p* ri - sing look for

pp How oft hereaf - ter *p* ri - sing look for

più p How oft hereaf - ter *pp* ri - sing, hereaf - ter ri - sing,

più p How oft hereaf - ter *pp* ri - sing, hereaf - ter ri - sing,

più p How oft hereaf - ter *pp* ri - sing, hereaf - ter ri - sing,

più p How oft hereaf - ter *pp* ri - sing, hereaf - ter ri - sing,

tristamente
mp *dim.*
for one in vain!

B.

P.

Ph.

af.ter rising look for us Through this same Garden

più p *espr.*
us Through this same Gar - den and for one in vain,

più p *espr.*
us Through this same Gar - den and for one in vain,

più p *espr.*
us Through this same Gar - den and for one in vain,

più p *espr.*
us Through this same Gar - den and for one in vain,

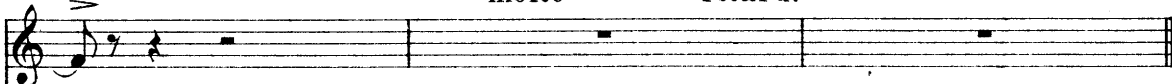
più p
look for us Through this same Gar - den and for

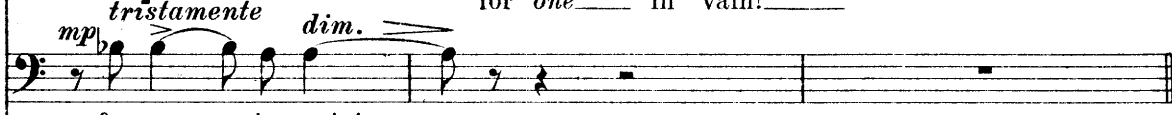
più p
look for us Through this same Gar - den and for

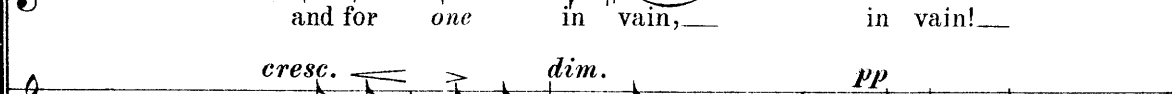
più p
look for us Through this same Gar - den and for

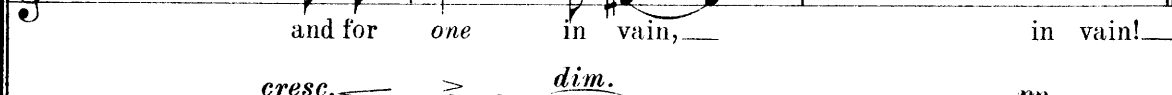
più p
look for us Through this same Gar - den and for

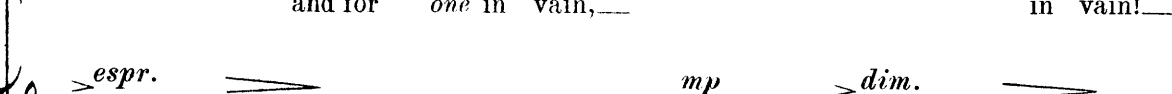
molto ritard.

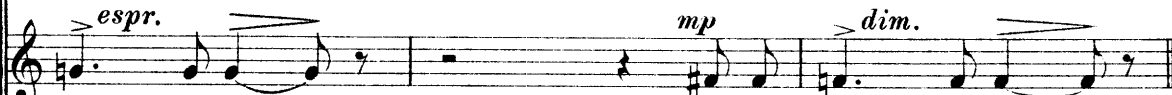
B. 

P.  *mf* *dim.* for one in vain!  *mp* *tristamente* *dim.* for one in vain! 

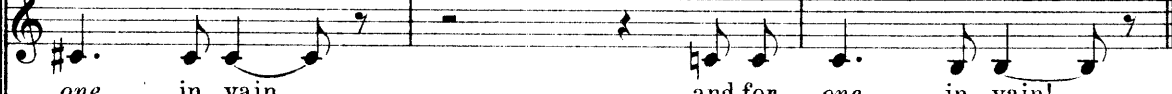
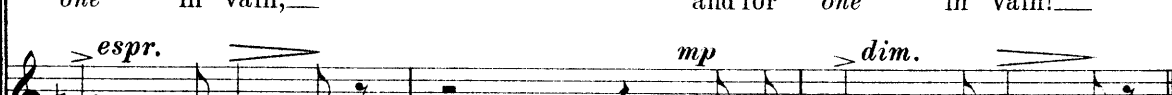
 *cresc.* and for one in vain,  *dim.* in vain!  *pp*

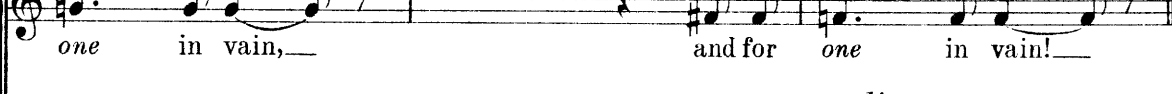
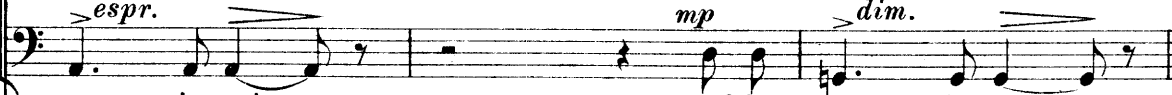
 *cresc.* and for one in vain,  *dim.* in vain!  *pp*

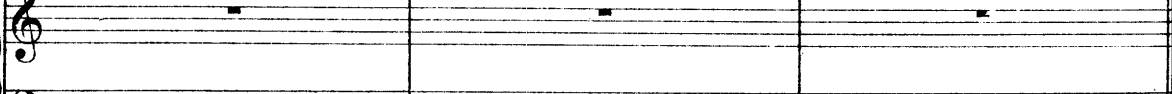
 *cresc.* and for one in vain,  *dim.* in vain!  *pp*

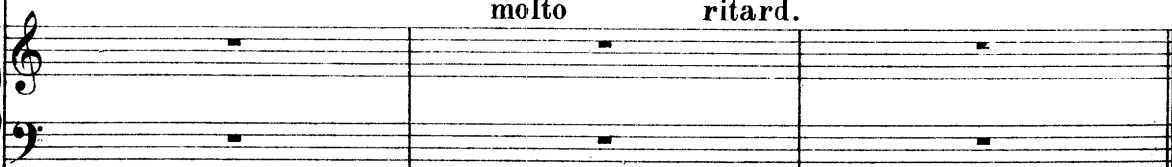
 *cresc.* and for one in vain,  *dim.* in vain!  *pp*

 *espr.* one in vain,  *mp* *dim.* and for one in vain!

 *espr.* one in vain,  *mp* *dim.* and for one in vain!

 *espr.* one in vain,  *mp* *dim.* and for one in vain!

 *espr.* one in vain,  *mp* *dim.* and for one in vain!

 *molto ritard.*

CI *Largamente.*

443

B. *f* oh Sá - - - ki,

P. *f* oh Sá - - - ki,

Ph. *f* oh Sá - - - ki,

mf espr. And when like her, oh Sá - ki, you shall

mf And

mf espr. And when like her, oh Sá - ki, you shall

mf And

p And when like her, oh Sá - ki,

p And when like her, oh Sá - ki,

p And when like her, oh Sá - ki,

p And when like her, oh Sá - ki,

Largamente.

mp cresc. f espr. p

3 3 3 3

mf espr.

B. And when like her, you shall pass

P. A-mong the Guests,

Ph. A-mong the

pass A-mong the Guests,

espr.

when you shall pass A-mong the Guests,

pass A-mong the Guests,

espr.

when you shall pass A-mong the Guests,

dim. *mp*

you shall pass A-mong the Guests,

dim. *mp*

you shall pass A-mong the Guests,

dim. *mp*

you shall pass A-mong the Guests,

dim. *mp*

you shall pass A-mong the Guests,

dim. *p*

25470

B.
P.
Ph.

Guests, —

cresc. a - mong the Guests, — *p stacc.* Star - scat - ter'd, Star - scat - ter'd

cresc. a - mong the Guests, — *p stacc.* Star - scat - ter'd, Star - scat - ter'd

cresc. a - mong the Guests, *p stacc.* Star - scat - ter'd, Star -

cresc. a - mong the Guests, *p stacc.* Star - scat - ter'd, Star -

dim. a - mong the Guests, — *p stacc.* on the Grass, on the

dim. a - mong the Guests, — *p stacc.* on the Grass, on the

dim. a - mong the Guests, — *p stacc.* on the Grass, on the Grass,

dim. a - mong the Guests, — *p stacc.* on the Grass, on the Grass,

dim. *pp espr.*

B.
P.
Ph.

Star - scat - ter'd, Star - scat - ter'd on the Grass, — *mp*

Star - scat - ter'd, Star - scat - ter'd on the Grass, — *mp*

scat - ter'd, Star - scat - ter'd, Star - scat - ter'd on the Grass, — *mp*

scat - ter'd, Star - scat - ter'd, Star - scat - ter'd on the Grass, — *mp*

Grass, on the Grass, on the Grass, Star - scat - ter'd, Star -

Grass, on the Grass, on the Grass, Star - scat - ter'd, Star -

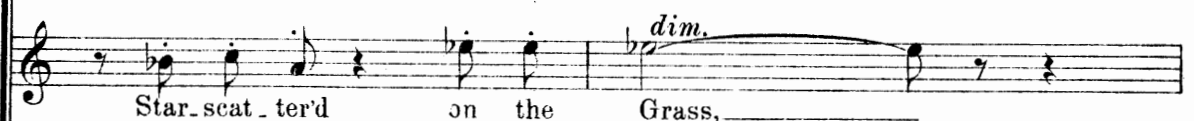
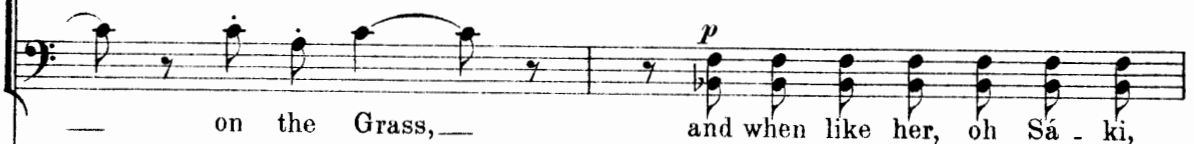
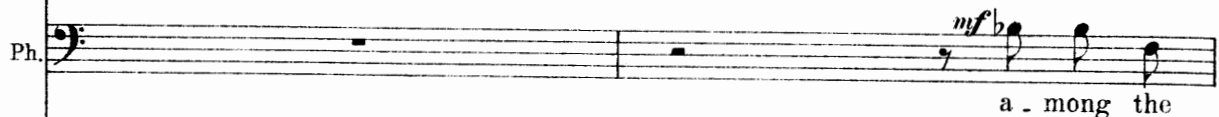
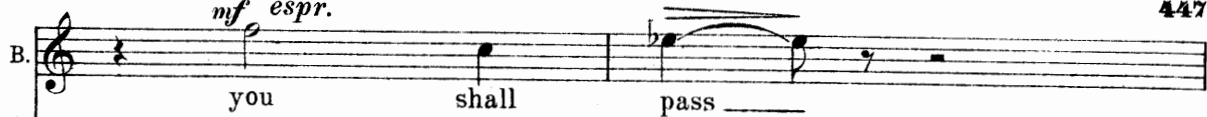
on the Grass, on the Grass, Star - scat - ter'd, Star - scat - ter'd,

on the Grass, on the Grass, Star - scat - ter'd, Star - scat - ter'd,

poco marc. 3

mf espr.

447



B.
P.
Ph.

Guests, —

dim. you shall pass — *p stacc.* on the Grass, on the

dim. you shall pass — *p stacc.* on the Grass, on the

dim. you shall pass — *p stacc.* on the Grass, on the Grass,

dim. you shall pass — *p stacc.* on the Grass, on the Grass,

cresc. a - mong the Guests — *p stacc.* Star - scat - ter'd, Star - scat - ter'd,

cresc. a - mong the Guests — *p stacc.* Star - scat - ter'd, Star - scat - ter'd,

cresc. a - mong the Guests *p stacc.* Star - scat - ter'd, Star -

cresc. a - mong the Guests *p stacc.* Star - scat - ter'd, Star -

cresc. *pp* *poco espr.*

B.

P.

Ph.

Grass, on the Grass, on the Grass, Star-scattered, Star -

Grass, on the Grass, on the Grass, Star-scattered, Star -

on the Grass, on the Grass, Star-scattered, Star-scattered,

on the Grass, on the Grass, Star-scattered, Star-scattered,

Star-scattered, Star-scattered on the Grass, —

Star-scattered, Star-scattered on the Grass, —

scattered, Star-scattered, Star - scattered on the Grass, —

scattered, Star-scattered, Star - scattered on the Grass, —

poco marc.

3

*mf espr.***affrettando**

B. *mf espr.* you shall pass _____

P. *mf espr.* you shall pass _____

Ph. *mf espr.* you shall

espr. 3 scatter'd on the Grass, _____ *mf* And in your

espr. 3 scatter'd on the Grass, _____ *mf* And in your

Starscatter'd on the Grass, _____ *mf* And in your

Starscatter'd on the Grass, _____ *mf* And in your

on the Grass, _____ *mf* And in your joy - ous er - rand,

on the Grass, _____ *mf* And in your joy - ous er - rand,

_____ on the Grass, _____ *mf* And in your joy - ous er - rand,

_____ on the Grass, _____ *mf* And in your joy - ous er - rand,

cresc. *espr.* **affrettando** *mf* *poco cresc.*

B. *mp*
a - mong the Guests

P. *mp*
a - mong the Guests

Ph. *mp*
pass a - mong the Guests

joy - ous er - rand, and in your *cresc.*

joy - ous er - rand, and in your *cresc.*

joy - ous er - rand, and in your *cresc.*

joy - ous er - rand, and in your *cresc.*

and in your joy - ous er - rand *cresc.*

and in your joy - ous er - rand *cresc.*

and in your joy - ous er - rand *cresc.*

and in your joy - ous er - rand *cresc.*

3 marc. *6* *poco a poco*

452 poco a poco stringendo

mf stacc.

B. Star-scattered on the Grass,

P. Star-scattered on the Grass, —

Ph. Star-scattered on the Grass,

joy-ous er-rand reach the spot, — and in your

joy-ous er-rand reach the spot, — and in your

joy-ous er-rand reach the spot, — and in your

joy-ous er-rand reach the spot, — and in your

più f

and in your joy-ous er-rand reach the

più f

and in your joy-ous er-rand reach the

più f

and in your joy-ous er-rand reach the

più f

and in your joy-ous er-rand reach the

poco a poco stringendo

più f

f marc.

cresc.
B. And in your joy - ous er - rand reach the spot____
P.
Ph. And in your joy - ous er - rand
cresc.
joy - - - ous er - rand reach the spot,____
cresc.
joy - - - ous er - rand reach the spot,____
cresc.
joy - - - ous er - rand reach the spot,____
cresc.
joy - - - ous er - rand reach the spot,____
cresc.
spot,____ reach the spot,____ reach the
cresc.
spot,____ reach the spot,____ reach the
cresc.
spot,____ reach the spot,____ reach the
cresc.
spot,____ reach the spot,____ reach the
marc.
più cresc.
25470

61 *Largamente.*

mp espr.
Where I made

cresc.
And in your joyous er-rand reach the spot—

reach the spot—

reach the spot—

mp
Where I made One—

mp
Where I made One—

reach the spot—

reach the spot—

spot, reach the spot—

spot, reach the spot—

spot, reach the spot—

spot, reach the spot—

Largamente.

p con espr.

mf

sost.

allargando

dim.

B. One

mp espr.

P. Where I made One

dim.

Ph. Where I made One

mp

Where I made One

mp

Where I made One

più p

Where I made One

dim.

più p

Where I made One

dim.

più p

Where I made One

dim.

più p

Where I made One

dim.

Where I made One

allargando

stacc.

pp

dim.

3

3

p espr. *dim.*
B. turn down an empty Glass!—

p espr. *dim.*
P. turn down an empty Glass!—

p espr. *dim.*
Ph. turn down an empty Glass!—

p
an emp - ty

p
an emp - ty

p
an emp - ty

p
an emp - ty

p
an emp - ty

p
an emp - ty

p
an emp - ty

p
an emp - ty

sost.

B.
P.
Ph.

dim. *più p*
Glass, turn down

dim. *più p*
Glass, turn down

dim. *più p*
Glass, turn down

dim. *più p*
Glass, turn down

dim. *più p*
Glass, turn down

dim. *più p*
Glass, turn down

dim. *più p*
Glass, turn down

dim. *più p*
Glass, turn down

p sost. *dim.* *p poco marc.* *più p*

C O R O.

Sopr. *rall.* *più p* *dim.* *Lento sostenuto.* *pp*
 an emp - ty Glass!

Alti. *più p* *dim.* *pp*
 an emp - ty Glass!

Ten. *più p* *dim.* *pp*
 an emp - ty Glass!

Bassi. *più p* *dim.* *pp*
 an emp - ty Glass!

rall. espr. *dim.* *Lento sostenuto.* *pp* *ob.* *p espr.*

cresc. **63**

pp *poco marc.* *dim.*

pp *sempre pp* **Hrns. (muted)**

espr. *dim.* *ppp sost.* **64** **TAMÁM.**