



OSKAR FRIED

# The Drunken Song

(Das trunkne Lied)

From ZARATHUSTRA by FRIEDRICH NIETZSCHE

(English version by Henry Grafton Chapman)

Composed for Soli, Chorus  
and Orchestra

Op. 11



Vocal Score

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**Music**

M  
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.F92  
T8  
C47

Marie  
Danicke: 6-25-64

Prof Starling 10-13-06 *js*

Authorized Edition

152864



MAY 26 1944

## THE DRUNKEN SONG

COME! come! come!  
Let us go a-wand'ring!  
This is the moment.  
To rove thro' the night, come ye!

Ye menfolk, 'tis nigh on midnight now,  
And now have I something in your ear to whisper,  
Low! low!  
Such things are heard now, as by daylight  
None dare speak aloud;  
But now, when the air is cool,  
When even the throb of your heart has died away,  
'Tis now they speak, 'tis now they're heard,  
Now glide they by on their nocturnal watch:  
The Spirits. Canst thou not hear  
How its secret heart to thee is speaking,  
So old, so deep, the Dead of Night?

Hear ye aright!  
What saith the ancient Dead of Night?

Woe is me! Whither has Time fled?  
Sank I not beneath the waters?  
The world sleeps. The moment doth ask:  
"Who shall the lord of Earth be?"

The hour draws nigh: Hear ye aright!  
What saith the ancient Dead of Night?  
It bears me away, and my soul doth dance.  
Who shall the lord of Earth be?  
Who? Who?  
The moonlight's cold, the wind's hushed.  
Ah! ah!  
Ye worthy dancers!  
So, then, pleasure is no more.  
Dregs the wine was,  
And the winecups are shattered!  
The graves are quaking!  
Come, raise ye the dead, then!  
Bid the corpses awake!  
The hour approaches!  
Ah! ah!

The world is deep! . . .  
Lyre of sweetness! I love that tone of thine  
How distant soundeth thy tone,  
Far from the wellsprings of passion!

[ iii ]

Thou Bell of Ages, thou Lyre of sweetness !  
Every grief struck at thy heart,  
And thy message waxed ripe as yellowing harvests  
And afternoontide.

Thus sayest thou :

The world, also grown ripe,  
Now longs to perish, of joy — perish.  
A mysterious perfume wells aloft !  
It breathes eternity of ancient pleasure,  
Of drunken, death-revelling, midnight pleasure,  
And it sings: The world is deep,  
Aye, deeper than the Day had dreamed.

Leave me ! I am too pure for thee,  
Therefore, touch me not.  
Was not my world just come to fulfilment ?  
The purest souls shall the earth inherit,  
The unapproachable, the spirits of midnight,  
That brighter and deeper are than any day.  
O Day, did'st grope after mine enjoyment ?  
O World, did'st want me ?  
Nay, then, Day and World,  
Seek a joy that is deeper,  
A deeper unhappiness ;  
Strive not for me :  
My sorrow, my joy, are deep —  
Deep is their pain.

Pain of God is deeper !  
How wonderful the world !  
Strive for pain of God,  
Not for me ! what am I ?

E'en a lyre that is sweet and drunken.

Long gone ! long gone ! O Youthtide !  
O Noonday ! O Afternoon !  
Comes the Evening, and Dead of Night !  
Her pain she crushes back in dreaming —  
The deep and ancient Dead of Night,  
And still more her desire.  
Joy, e'en though pain be deep, too,  
Joy is deeper far than heartfelt pain.

Thou grapevine, why worships me ?  
I cut thee down ! I am cruel, thou bleedest :  
Whatever is ripe and perfected, would perish !  
Thus dost thou speak : Pain saith : Depart !  
Pain, begone, then !  
Ah ! but all things that suffer,  
Would live until they grow perfect,  
Longing still for distant things,

Higher, more luminous.  
 Joy, tho', cares naught for heirs or for offspring,  
 Joy lusts for self, immortality,  
 Would livè again. Pain cries: Depart!  
 What ho! Good cheer, O mine aged heart!  
 Pain cries: Depart!  
 Ye mortals, what think ye, then?  
 Dreamer of dreams am I?  
 Drunk with wine? A drop of dew?  
 The perfume of eternity?  
 Hear ye not, how my world had attained perfection?  
 New from beginning, all eternal!  
 Ah! thus would ye have the world:  
 Eternal are ye, eternal ye wish the world:  
 Then say ye, too, to Pain: Depart!—  
 And yet return! For every joy would live for aye!  
 All desire, for all things craves eternity.  
 What would not Joy?  
 More profound is Joy than any pain.  
 She lusts for self—lusts for love  
 And lusts for hate,  
 Is more than rich—gives, squanders.  
 So rich is Joy, that e'en for pain she thirsteth,  
 For Hell and Hate—the World, for e'en this world.  
 Ah! ye know it well!  
 Ye mortals, for you Joy desires and longs;  
 Unconditioned of spirit she,  
 She craves your pain!  
 For all desire will its being,  
 Therefore wills your agony!  
 O Joy! O Grief! O break, Heart!  
 Joy for all things would eternity,  
 A deep eternity!

Have ye now learned my song?  
 And have ye guessed what it means?  
 Good cheer! Keep heart, ye mortals;  
 So sing me now my roundelay.  
 Sing me the song, whose name shall be: "Yet once more,"  
 Whose meaning: "For all eternity."  
 Sing, ye mortals, Zarathustra's roundelay!

Hear ye aright!  
 What saith the ancient Dead of Night?  
 I slept. From depths of dreams have I awaked!  
 The world is deep,  
 Aye, deeper than the Day had dreamed.  
 Deep is her pain,  
 Joy deeper far than heartfelt pain:  
 Pain saith: Depart!  
 All joy desires eternity,  
 A deep eternity!

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# The Drunken Song.

From "Zarathustra," by Friedrich Nietzsche.

English version by  
Henry G. Chapman.

Oskar Fried. Op. 41.

*Lento.*

*Hns.*

*p*

ano.

D. Bsn.  
Bsn.

*dim.*

*pp*

1 Tpt. (muted)

Str.

B. Cl.

D. Bn.  
*p*

2

*p*

Trb.

*Hns.*

*dim.*

**Bass Solo. 3**

Come! Come! Come!

*Str.*

*sfz > p*

*ff*

*cresc.*

Let us go a - wan - dring! This is the mo - ment:

Trb. *p* *pp* *sfz*

Tuba

Bn. D. Bn.

To rove thro' the night, \_\_\_\_\_ come \_\_\_\_\_ ye!

Str. *p* Hns. *p* Trb. *p* Tuba Bass

5 Sopr. I. *p*

Sopr. II. *p* This is the mo - ment: let us then a - wan -

Alto I. *p* This is the mo - ment: let us then a - wan -

Alto II. *p* This is the mo - ment: let us then a - wan -

Ten. I. *p* This is the mo - ment: let us then a - wan -

Ten. II. *p* This is the mo - ment: let us then a - wan -

Bass I. *p* This is the mo - ment: let us then a - wan -

Bass II. *p* This is the mo - ment: let us then a - wan -

5 This is the mo - ment: let us then \_\_\_\_\_ a -

Bass Solo.

Tranquilliss.

6

Ye men - folk,  
 - - - d'ring.  
 - - - d'ring.  
 - - - d'ring.  
 - - - d'ring.  
 - - - d'ring, E - ven now is the moment.  
 - - - d'ring  
 - - - d'ring, this is the mo - ment.

wan - - - d'ring, this is the mo - ment.

Tranquilliss.

6

Vla. *p*  
 l.h. *p*  
 Bass, Vel.  
 Ped. \*

'tis nigh on mid - night now, And now have I

vl. *p*

some - thing in your ear to whis - per,

This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of three flats and a common time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are "some - thing in your ear to whis - per,".

7  
Low! Low! Such things are heard now, as by day - light

This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of three flats and a common time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are "Low! Low! Such things are heard now, as by day - light". A measure number "7" is placed above the first measure of the vocal line.

8  
None dare speak a - loud; — But

This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of three flats and a common time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are "None dare speak a - loud; — But". A measure number "8" is placed above the first measure of the vocal line. A section change is indicated by a double bar line and a change in time signature to 3/4.

now, when the air is cool, When e - ven the throb of your heart — has

This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of three flats and a common time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are "now, when the air is cool, When e - ven the throb of your heart — has". The piano part includes markings for "Fl.", "Cl.", and "Str.".

9

died — a-way, 'Tis now they speak, 'tis now they're heard,

W-w.

Now glide — they by on their — noc - tur - nal watch: The

cl.

Spir - its. Canst thou not hear How its se - cret

Hns.

*rallentando a poco a poco*

heart to thee is — speak - ing, So old, so deep, so deep — The Dead of

*rallentando poco a poco* Str.

10 *Tranquilliss.*

Night?  
Sopr. I.

Sopr. II. *pp* Hear ye a -

Alto I. *pp* Hear ye a -

Alto II. *pp* Hear ye a - right, What saith the

Ten. *pp* Hear ye a - right, What saith the

Bass. *pp* Hear

10 *Tranquilliss.*

Hear ye a - right, What saith the an - cient Dead

*pp*  
K-dr.

right, What saith the an - cient Dead of Night?

right, What saith the an - cient Dead of Night?

an - cient, an - cient Dead of Night?

an - cient Dead of Night?

ye a - right, What saith the an - cient Dead of Night?

of Night?

11 Un poco più mosso.

Woe is me!\_ Whither has Time fled? Sank

*sfx* *p* *p*

B. Cl.

*ritardando*

12 Ancor più lento

*p*

I\_ not beneath the wa - ters?

The world sleeps.

*ritard.*

Tpt., Trb. (muted)

*pp*

13

*string.*

The mo - ment doth ask, and ask, and

vi.

vi.

l.h.

*pp*

Hns.

*sfx*

*stringendo*

Bass

*largam.*

ask: "Who shall the lord of Earth

be?"

Str.

*sfx*

*largam.*

*sfx*

*f*

*sfx*

\*

14 *p dolce*

The hour draws nigh: — Hear ye — a —

W.w. Str. Tpt., Trb. Tuba

right! What saith the an - cient Dead — of — Night?

vi.

15 *Molto allegro, feroce.*

W.w. Str. Bass

*sfz p sf sfz p sf*

*ff*

*cresc.*

*3*

Two staves of piano introduction. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand provides a steady accompaniment. A fermata is placed over the final measure of the introduction.

16 *poco ritenente*  
W-w., Str.

Two staves of piano introduction. The right hand has a melodic line with a fermata over the final measure. The left hand continues the accompaniment. Dynamics include *ffz*.

Trb. Bass  
*ffz*

Two staves for Trumpet and Bass. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *ffz*.

Two staves of piano introduction. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *ffz*.

17 Sopr.  
Alto.  
Ten.  
Bass.

It bears me a - way, and my soul doth dance.

Four staves for Soprano, Alto, Tenor, and Bass. Each voice part has a melodic line with a fermata. The lyrics are: "It bears me a - way, and my soul doth dance." Dynamics include *pp*.

17 Vl., Vla., Vel.  
Bass, B. Cl.

Tpt. (muted)

Two staves for Violins, Violas, and Cellos. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *pp* and *p*.

18

Who shall the lord of  
 Who shall the lord of  
 Who shall the lord of  
 Who shall the lord of

*ff*

w.-w.

18

*ff*

Earth be? Who? Who?  
 Earth be? Who? Who?  
 Earth be? Who? Who?  
 Earth be? Who? Who?

*sfz*

W-w  
Hns

Tpt.  
Trb.

*ff*

*sfz*

*sfz*

*sfz*

*sfz*

19

Who shall the lord of  
 Who shall the lord of Earth be? Who  
 Who? Who  
 Who shall the lord of Earth be? Who? Who?

19  
 Hns.  
 p  
 Cl.  
 w.w.  
 cresc.

Earth be?  
 shall the lord of Earth be? Who shall the  
 shall the lord of Earth be? Who? Who  
 Who shall the lord of  
 Who shall the lord  
 Who shall the lord of Earth be? Who? Who shall the lord

20 *ppp fff*

lord of Earth be? Who? Who?

shall the lord of Earth be? Who? Who?

Earth be? Who the lord be? Who? Who?

*ppp fff*

20 *ppp fff* *largo* *tr*

of Earth be? Who the lord be?

*ritenente* - - - *ancor meno*

*ppp*

Who?

*ppp*

in a whisper Who?

*ppp*

Who?

*ppp*

Who?

*ritenente* - *Vla.* - *ancor meno*

*ppp* *p*

*rit.*

*tr*

Sopr. I.

21 Tranquillo (e dolcissimo)

Sopr. II.

Alto I.

Alto II.

Ten. I.

Ten. II.

Bass I.

Bass II.

*p*  
The moon-light's  
The  
The

21 Tranquillo (e dolcissimo)

W. w., Harp

*pp*

VI. II.

*p*

The moon-light's

cold, the moon -

- light's cold, the

cold,

the

moon-light's cold, the

moon - light's

cold, the moon-light's

cold, the moon -

moon - light's

cold, the

moon-light's cold,

The moon-light's

cold, the moon-light's

cold, the moon-light's

The moon-light's

cold, the

moon-light's cold,

The moon-light's cold,

*p*



22

a 2  
winds  
a 2  
winds  
winds  
winds  
Harp.  
22  
Vla., Hns. (muted)

ppp  
hushed. The wind's hushed. The wind's hushed. The wind's hushed.  
ppp  
hushed. The wind's hushed. The wind's hushed. The wind's hushed.  
ppp  
hushed. The wind's hushed. The wind's hushed. The wind's hushed.  
ppp

23

*molto espress.*

Soprano. *p* Ah! —

Alto. *p* Ah! —

Tenor. *p* Ah! —

Bass. *p* Ah! —

23 *Tranquilliss.*

Vla., Vel., Bass

Trb., Tuba

*p*

*pp*

K. dr.

*Ancor meno mosso*

*pp*

Ah! —

*pp*

Ah! —

*pp*

Ah! —

*pp*

Ah! —

*Ancor meno mosso*

*p*

*pp*

*ppp*

K. dr.

24 Molto allegro. (tempo iniziale)

Hns., Vla.

*p*

vi.

Bassn., Bass

The first system of music consists of two staves. The upper staff is for the Violin (Vla.) and the lower staff is for the Bass (Bassn.). The music is in 7/8 time and begins with a piano (*p*) dynamic. The violin part features a complex, rhythmic melody with many slurs and ties. The bass part provides a steady accompaniment with chords and single notes.

*cresc.*

The second system continues the piece. The violin part shows a gradual increase in volume, indicated by the *cresc.* marking. The bass part continues its accompaniment with similar rhythmic patterns.

The third system shows the continuation of the musical themes. The violin part maintains its intricate melodic line, while the bass part provides a consistent harmonic and rhythmic foundation.

The fourth system features more complex rhythmic patterns in the violin part, including triplets and sixteenth notes. The bass part continues to support the overall texture.

The fifth system concludes the page with further development of the musical motifs. The violin part has a more active role with frequent slurs and ties, while the bass part remains a steady accompaniment.

25 *Piuttosto allegro e feroce.*

Sopr. *fff* Ye wor- - - - thy danc - ers!

Alto. *fff* Ye wor- - - - thy danc - ers!

Tenor. *fff* Ye wor- - - - thy danc - ers!

Bass. *fff* Ye wor- - - - thy danc - ers!

Ye — wor- - - - thy danc - ers!

25 *fff* *Piuttosto allegro e feroce.*

Tpt., Trb.

V K.dr. W.-w.

*sfz* So, then, — pleasure is no more,

*sfz* So, then, — pleasure is no more,

So, then, pleasure is no more, *sfz* so, then, pleasure is — no

So, then, plea- sure is no

So, then, plea - - - sure is no more.

So, then, plea - - - sure is no more.

more, so, then, plea - sure is no more.

more, so, then, plea - sure is no more.

26

Dregs the wine was, And the

Dregs the wine was,

Dregs the

26

W.w.

Str.

Hns.

wine - cups are shat - - - - ter'd, and the wine - cups are -

And - the wine - - - cups are shatter'd, and the

wine was, And - the wine - cups are

*sfc* Dregs the wine - was, And - the

*Vel.*

*Vel.*

shat - ter'd! Dregs - the - wine was, And the wine - - -

wine-cups are shat - ter'd! Dregs the wine was, And the

shat - ter'd, and the wine - cups are - shat-ter'd! Dregs the wine was, And the

wine-cups are shatter'd, and the wine-cups are - shat - ter'd!

*F1.*

27

- - cups are shat - ter'd!

wine-cups are\_ shat - ter'd!

wine - cups are shat - ter'd!

Dregs the\_ wine was!

VI.

*fff*

27

Tpt. Trb.

*fff*

Bass

28

*sf p*

*sfz p*

*sfz p*

*p*

*p*

Piano accompaniment for the first system of music, featuring complex chordal textures and melodic lines in both hands.

Piano accompaniment for the second system of music, including a *cresc.* (crescendo) marking and a long note in the bass line.

29

Musical score for the third system, including a vocal line with lyrics and piano accompaniment. The piano part features *fff* (fortissimo) dynamics and a *ppp subito* (pianissimo subito) marking. Instrumentation includes Bass, 8va bassa, Viola, Flute, and Clarinet.

Musical score for the fourth system, including a vocal line with lyrics and piano accompaniment. The piano part features *pp* (pianissimo) dynamics. The lyrics are: "The graves are".

*pp* *riten.*  
 quak - - - ing!

*riten.*

30 *Largo assai.*

*fff* > > > > >  
 Come, raise ye the dead, then!

*fff* > > > > >  
 Come, raise ye the dead, then!

*fff* > > > > >  
 Come, raise ye the dead, then!

*fff* > > > > >  
 Come, raise ye the dead, then!

Come, raise ye the dead, then!

30 *Largo assai.*

*Trb. p*

*fff*

*Picc.*

*Tpt. (muted)*  
*pp*

Come, raise ye the  
 Come, raise ye the  
 Come, raise ye the  
 Come, raise ye the

VI. Vln.  
 Fl. Bn.  
 Trb.  
*pp*  
*fff*  
*fff*  
*fff*  
 8<sup>va</sup> bassa.....

dead, then!  
 dead, then!  
 dead, then!  
 dead, then!  
 dead, then!  
 Bid  
 Bid  
 Bid  
 Bid

Tpt. (muted)  
 W-w.  
 Hns.  
 Trb.  
 Tpt.  
*pp*  
*ppp*  
*ff*  
*fff*  
*ff*  
 31  
 31  
 8<sup>va</sup> bassa.....

the corps - es a - wake!

*string.*

*fff* *fff*

**32** *Molto lento.* *pp (dolciss.)*

The hour! the hour ap - proach - es!

*pp*

The hour! the hour ap - proach - es!

*pp*

The hour! the hour ap - proach - es!

*pp*

The hour! the hour ap - proach - es!

**32** *Molto lento.*

*pp* *pp* *ppp*

*Hns.* *Str.*

Tam-tam Bass

*molto espress.*

*ff* *f* *mp* *morendo*

Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

**Bass Solo. molto espress.**

33

The world is deep!

*ancor più ritenendo*

*pp*

*Tranquilliss.*

Hns.

*p*

K. dr.

*8va bassa*

Fl. Ob. Clarinet

34  
Str.

*p* *cresc. -* *- p* *ancor meno mosso*

K. dr. *pp*

This system shows measures 34 and 35. The top staff is for strings (Str.) and the bottom staff is for keyboard (K. dr.). The music is in a minor key with a 4/4 time signature. Dynamics include piano (p), crescendo (cresc.), piano (p), and pianissimo (pp). The tempo marking is 'ancor meno mosso'.

35 *Tranquilliss., ma scorrendo.*

*pp* *(dolce) p* *Str.* *Ob. p espr.*

This system shows measures 35 and 36. The top staff is for woodwinds (Ob.) and the bottom staff is for strings (Str.) and keyboard (K. dr.). The music is in a minor key with a 4/4 time signature. Dynamics include pianissimo (pp), piano (p), and piano (p). The tempo marking is 'Tranquilliss., ma scorrendo.' and 'espr.' is present.

*Cl.*

This system shows measures 36 and 37. The top staff is for woodwinds (Cl.) and the bottom staff is for keyboard (K. dr.). The music is in a minor key with a 4/4 time signature. The tempo is 'ancor meno mosso'.

*Hns.*

This system shows measures 37 and 38. The top staff is for woodwinds (Hns.) and the bottom staff is for keyboard (K. dr.). The music is in a minor key with a 4/4 time signature.

*Ob. Fl.* *Cl.* *Hns.*

This system shows measures 38 and 39. The top staff is for woodwinds (Ob. Fl., Cl.) and the bottom staff is for woodwinds (Hns.) and keyboard (K. dr.). The music is in a minor key with a 4/4 time signature.

36 Alto Solo.

Lyre of sweet-ness! Lyre of sweet- ness! I love that tone\_of

Str.

thine. How dis- - tant sound- eth thy tone,

C. angl. *p* Cl.

*Un poco più largamente.*

Far, far from the well-springs of pas- - sion!

Cl.

37

Thou Bell of A - ges, thou Lyre of

Harp. Cl. Ob. Str. *p* Bass Cl. Vla. C. angl. Trb.

sweet - ness! Ev-'ry grief — struck at thy heart. —

*(poco steso)*

*pp* *p* *C. angl.*

38

And thy mes -

*p* *cresc.* *dim.* *W. w.* *VI.*

- - sage waxed ripe, Ripe as yel - low - ing

*pp*

har - - vests And af - - ter - noon - tide.

*pp* *cresc.* *W. w.* *Fl.* *Cl.* *VI.* *Vla.*

39

*(molto steso)*

Thus say - est thou:

Fl. *- p*

Tpt., Trb.

Cl.

W-w.

*ritenendo assai* *Lento*

The world, al - so grown ripe, Now longs to

Vla.

*pp*

Tpt., Trb. (muted)

Bass

*(steso)*

per - ish, of joy - per - ish.

*espr.*

vi.

40

A myste - rious perfume wells - a-loft! It breathes - e -

*pp* *cresc.*

ter - - - ni - ty of an - cient

*pp*

plea - - - sure, of drunk - - en, death -

*(steso)* rev - el-ling mid - night plea - sure; *largam. e riten.* And it sings: — The

*pp (dolce)* *largam. e riten.*

Bn., Tuba

world — is deep, — Aye, deep - er — than the Day — *stringendo*

*mf* *p* *p*

Hns. Str.

*stringendo* *rit.*

had dreamed! —

*string.* *pp* *p* *pp*

Hns. Tpt. Trp.

42 *Poco più mosso.*

Vla. *pp*

Bass

**Bass Solo**

Leave me! — Leave

*sfz* *mf* *dim.* *p*

Str. Ob. C. angl. Hns.

me! — I am too pure for — thee, — There —

*mf* *p* *mf*

Hns. Trb.

- fore, touch me not!\_ Was not my world just

W.-w. Str. *p* *cresc.* -  
K. dr.

43 *allargando*

come to ful - fil - ment?

*allargando*  
*f* *cresc.* -

Tpt. Trb. - *p*

*largam.*

*largam.*

The

Hns. 3 3 3 3 3 3 3 3 *fff* Fl. Cl. VI. Vla. Bass Cl. *p*

*Poco più mosso.*

pur - est soul shall the earth in - her - it, The

Str. *p* 3 3 3 3 K. dr.

*espr.*

un - ap - proach - a - ble, the spir - its of

W.-w.

*p*

Vol. 3

**Poco più mosso.**

mid - night, That bright - er and deep - er are Than an - y day. — O

*pp* *cresc.*

Hns.

**Meno mosso, e largam.**

Day, — did'st grope af - ter mine en - joy - ment? O

W.-w.

*sf dim.* — — *p*

*p espr.*

Ob.

Str.

45 **Ancor più.**

world, did'st want me? — Nay then, Day and World, Seek a joy —

*meno*

*espr.*

Cl.

*sfz* — — *p*

*p*

— that is deep - er, A deep-er un - hap - pi - ness; Strive not — for

4 Vol. *p*

Bass

me:— My sor - row, my joy, are deep— Deep is their

*(molto steso)*

46

pain.

8 Sopranos from above, invisible. *pp*

Pain of God is deep - - - er!

8 Altos from above, invisible. *p*

Pain of God is deep - - - er!

46 Fl., Cl. *pp*

How wonder-ful the world! Strive, then, Strive for pain of

How wonder-ful the world! Strive for pain of

Str. pizz. Fl., Cl., Vel. 4 Vel.

*pp* *pp* *sfz* *pp cresc.* *mfz*

Bass

47 Tranquilliss.

God! Not for me!

God! Not for me!

47 Tranquilliss.

*dim.* *p* *pp*

Soprano Solo. *p*

E'en a lyre that is sweet

What am I?

What am I?

Cl., Hns. *poco più mosso* Fl.

Hns.

Harp

and drunk-en.

Vi. 3

W. -w. *p*

*pp* Solo VI.

*p. espr.*

*Red.* \* *Red.*

Fl. *pp*

*pp* Solo Vl.

4 Viol. *p espr.*

*cresc.*

Soprano. *p* 50

Alto. *p* Long gone! Long gone! O Youthtide! O

Long gone! Long gone! O Youthtide! O

4 Viol. *a tempo pp*

*rit.* *dim.*

Noonday! O Af- - -ter - noon!

Noon - day! O Af - ter - noon!

Noonday! O Af- - -ter - noon!

pp

pp

pp

Cl.

Bass Cl.

Vol. Bass

p

p

Eve-ning, and Dead of Night!

Eve-ning, and Dead of Night!

cresc.

cresc.

cresc.

sfz

dim.

**Ritenuo assai.**

Her pain she crushes back, in dreaming- The

Her pain she crushes back, in dreaming- The

p

p

pp

pp

Cl.

Str. Cl.

Harp

Qw.

51

deep and an - cient Dead of Night, And still more her de - sire.

*p* *cresc.*

51 deep and an - cient Dead of Night, And still more her de - sire.

*p* *cresc.*

*Str. pizz.*

*p* *espr.*

*Bass Cl.*

52

Soprano.

Alto I.

Alto II.

Alto III.

Joy, — e'en tho' pain be deep, too, Joy is deep - er

Joy, — e'en tho' pain be deep, too, Joy is deep - er

Joy, — e'en tho' pain be deep, too, Joy is deep - er

52

*Vla.*

*p*

*Vel.*

*Bass*

*p*  
Joy — is  
deep, too, Joy is deep-er far than heart- - -felt  
Joy is deep-er far than heart- - -felt pain, —  
far than heart- - -felt pain, — joy — is

deep-er than heart- - -felt pain.  
pain, — than heart- - -felt pain.  
joy — is deep- -er than heart - felt pain.  
deep-er than heart- - -felt pain.  
*molto espress.*  
Vi., Vle.

*cresc.*

Alto Solo. 53 Tranquilliss.

Bass Solo. *p* Thou

53 Tranquilliss. *p* Hns., Harp *p* Vl. Solo

*p* Thou grape - vine, why wor - - - - - ship - est

grape - vine, why wor - - - - - ship - est me? I

Vla. sola *p*

Bass Cl.

me?— I cut thee down! I am cru - el, thou  
cut thee down! I am cru - - el, thou bleed - est: What -

bleed - est: What - ev - er is— ripe and per - fect - ed, would  
ev - er is— ripe— and per - fect - ed, would per - - ish!

per - - ish! Thus— dost thou speak: Pain— saith: De -  
Thus— dost thou speak: Pain— saith: De - part! — Pain, be -

B.Cl.

part! — Pain, be - gone, then! Ah! but all — things that  
gone, then! Ah! but all — things that suf -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs) with complex chordal and melodic lines. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "part! — Pain, be - gone, then! Ah! but all — things that" on the top vocal staff, and "gone, then! Ah! but all — things that suf -" on the bottom vocal staff.

suf - - fer, Would live — un - til they grow -  
- fer, Would live — un - til they grow - per - fect, Long -

*pp* *p*

The second system continues the musical score. The vocal staves have lyrics: "suf - - fer, Would live — un - til they grow -" on the top staff and "- fer, Would live — un - til they grow - per - fect, Long -" on the bottom staff. The piano accompaniment includes dynamic markings *pp* (pianissimo) and *p* (piano). The musical notation features various note values, rests, and slurs.

per - fect, Long - - ing still, long - ing still for dis - tant things,  
ing still, long - ing still for dis - tant things, High - er, more lu - - mi -

*cresc.*

The third system concludes the musical score. The vocal staves have lyrics: "per - fect, Long - - ing still, long - ing still for dis - tant things," on the top staff and "ing still, long - ing still for dis - tant things, High - er, more lu - - mi -" on the bottom staff. The piano accompaniment includes a *cresc.* (crescendo) marking. The score ends with a final cadence in the piano part.

*ritenuto assai* 54 *a tempo*

High-er, more lu - mi - nous.

nous. Joy, — tho', cares

Hns. muted *ritenuto assai* 54 *a tempo*

*pp* *mf*

Vel.

*mf*

Joy, — tho', cares naught for heirs, — or for off - spring.

naught for heirs, — or for off - spring. Joy lusts — for self, —

*espr.* *w.w.* *3* *3*

Joy lusts — for self, — im-mor-tal - - -

im-mor-tal - - - i - ty, Would

- i - ty, Would live a - gain.

live a - gain. Pain cries: De - part!

*p dim.*

*riten.*

Pain cries: De - part! De - part! What

De - part!

*riten.*

*pp* *p*

## 55 Solenne.

*(con molto affetto)*

ho! Good cheer, O mine a - ged heart! Pain

What ho! Good cheer, O mine a - ged

## 55 Solenne.

*espr.*

cries: De - part! Pain cries: De - part! Pain

heart! Pain cries: De - part! Pain cries: De -

This system contains the first two systems of a musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features long, flowing lines with many slurs and accents.

cries: De - part!

part! Pain cries: De - part!

*K. dr.*  
*ppp*

*l. h.*

Vla. (harm.)  
Vel. & Bass (harmonics)

This system continues the musical score. It includes vocal lines, piano accompaniment, and a keyboard part marked *K. dr.* with a *ppp* dynamic. There are also parts for Violoncello (Vla.) and Violoncello & Bass (Vel. & Bass), both marked with *pp* dynamics. The keyboard part features a series of sixteenth-note chords.

Ye

Trb.

Vel. pizz.  
*p*

Bass pizz.

This system shows the beginning of a new section. It includes piano accompaniment and string parts. The piano part is marked *Vel. pizz.* and *p*. The bass part is marked *Bass pizz.*. The string parts include Trumpet (Trb.) and are marked *p*. The key signature remains three flats and the time signature is 4/4.

mor - - tals, - what think ye, then? Dream - er of dreams am I?

*dim.*

Drunk — with wine? A drop of dew? The

*p* Tpt. *p* Tpt. Trb. Tuba

per - fume of — e - ter - - - ni - ty? —

*riten.* 57 *Tranquilliss.,*

*riten.* *pp* Bass *p*

**ma scorrendo.**

Hear ye not, how my world had at-tain'd per -

*mp* Ob. *p* Vl.

fec - tion? New from be - gin - ning, All e - ter -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'fec - tion? New from be - gin - ning, All e - ter -'. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. The key signature has three flats, and the time signature is 4/4.

- nal! Ah! thus would ye have the world: E - ter - nal

The second system continues the vocal line with the lyrics '- nal! Ah! thus would ye have the world: E - ter - nal'. The piano accompaniment includes dynamic markings 'pp' and 'dim.' with hairpins. The texture remains dense with sixteenth-note patterns.

are ye, E - ter - nal ye wish the world: Then say ye,

The third system features the vocal line with lyrics 'are ye, E - ter - nal ye wish the world: Then say ye,'. The piano accompaniment includes dynamic markings 'pp' and 'cresc.'. The piano part has a more sustained, chordal quality in this section.

too, to Pain: De - part! And yet re - turn! For

The fourth system includes a vocal line with lyrics 'too, to Pain: De - part! And yet re - turn! For'. It also features a trumpet part (Trb.) on a separate staff. The piano accompaniment includes dynamic markings 'sfz', 'pp', 'cresc.', and 'p cresc.'. The system is numbered '58' at the beginning.

ev-ry joy would live for aye!

W. w., Hns.

*p cresc.* *mf* string.

59 *Con molto impeto.*

All de - sire, — for all things craves e - ter - ni - ty.

*p*

What would not Joy? More pro -

*p* *p* *p* *p*

found is Joy than an - y pain. She lusts for self — lusts for

*p* *string* **60** *a tempo*

*a tempo* *v1.* *p (ardente)*

Tpt. *p* *cresc. string.*

*string.*

love — and lusts for hate, — Is more than rich —

*string.* *cresc.*

W.w.  
Hns.

gives, squanders. So rich is Joy, —

VI.

Tpt., Trb. Cl., Bn. Tpt., Trb.

*f* *p* *f*

— that e'en for pain she thirst - eth, For

Ob., C. angl., Cl. Fl. Hns., Bn. Ob. Cl.

*p* *pp*

Vcl. Bass.

61

Hell and Hate — the World, for e'en this world. — Ah! ye

Fl. Tpt., Hns., B. Cl., Bn. Fl., Ob., Cl., Hns.

*sfz* *cresc.* *p*

Basses

know it well! Ye

Trb. *cresc.* *string*

62 *Tempo I.*

mor - - tals, for you Joy desires and

*p*

longs; Un - con - di - tion'd of spir - it she, She craves your pain! - For

*largam.* *a tempo*

*largam.* *a tempo p (ardente)* *p cresc.*

all desire - will its be - ing, There - fore wills - your

vi. *f* *sfz*

W. w. Hns.

a - go - ny! O Joy! O Grief!

Harp VI. Harp

W.w. Hns.

*p* *sfz* *p*

O break, Heart!

Vla. *pp* *p* *cresc.*

*pp* *p* *cresc.* *stringendo*

Trb., Tpt.

64 Tempo I. *largamente*

Joy for all things would e -

*ff*

Trb.

ter - ni - ty, a deep e - ter - ni -

*ritard.* *ritard.* *dim.* *p*

Trb., Hns., Bn.

## 65 Lento.

ty! — Have ye now learn'd my song? And

*pp*  
K.dr.

*p*

have ye guessed what it means? Good cheer! Keep heart, ye Mor - tals; So

*p*

*p*

Cangl.

sing me now my roun - de - lay. — Sing me the song, whose name shall be: "Yet

Hns., Bn.

Str.

*p*

*p*

*p*

*cresc.*

66

once more," Whose mean - ing: "For all e - ter - - - - ni -

Tpt. Trb.

Str.

Hns., Bn.

*sfz*

*sfz*

*dim.*

*p*

*p*

ty." — Sing, — ye Mor - tals, Za - ra - thus - tra's

Vlc. *p*

67 Lento.

roun- de- lay!

Sopr. I.

Sopr. II.

Alto I.

Alto II.

Ten. I.

Ten. II.

Bass I.

Bass II.

*mf espr.*

Hear ye a-

67 Lento.

Str. pizz.

K. dr.

K. dr.

*pp*

*mf espr.*

Hear

*p*

What saith the an- cient Dead of Night? — the an- cient Dead of Night? What

right! What saith the an - cient Dead of Night? What

VI. II.

*p*

Vcl.

ye a - right! What saith the an - - cient Dead

saith the an-cient Dead of Night?

*p* What saith the an - cient Dead of Night? — the

saith the an-cient Dead of Night? the an - cient, an - -

VI. I.

*p* Vla.

of Night? the an - cient, an - - cient Dead of Night?

*mf espr.* Hear ye a -

an - cient, an - cient Dead — of Night? What saith the

- cient Dead of Night? the an - cient Dead — of Night?

What saith the an-cient, an-  
 right! What saith the an- - cient Dead of Night? the  
 an - - cient Dead of Night? What saith the an-cient Dead of  
 What saith the an- cient Dead of Night? the an- cient, an-cient Dead

VI.II.  
 VI.I.

- - cient Dead of Night? What saith the an- cient Dead of Night?  
 an-cient Dead of Night? What saith the an- - cient Dead of  
 Night? the an - cient Dead of Night? Hear ye a -  
 of Night? What saith the an- - cient, an-cient Dead of

68

What saith the an - cient Dead of Night? — the an - - cient Dead —  
 Night? What saith the an - - cient, an - cient Dead of Night? the  
 right! What saith the an - - cient Dead of Night? What  
 Night? Hear

*l.h.*

*dim.* 69 of Night? Hear ye a - right! What  
*dim.* an - cient Dead of Night? Hear ye a -  
*dim.* saith the an - cient Dead of Night? the an - cient Dead of  
*dim.* ye a - right! What saith the an - cient  
*mf espr.* Hear

69

saith the an - cient Dead of Night?  
 right! What saith the an - cient Dead of Night? —  
 Night? Hear ye — a - right?  
 ye a - right! What saith the an - cient Dead —  
 Dead of Night? the — an - - - - - cient Dead of Night? What saith — the

What saith the an - cient Dead of Night? — the  
 What saith the ancient,

ancient, an - cient Dead of Night? the an - cient Dead of Night?  
 ancient Dead of Night? the an - cient Dead of Night?  
 Hear ye a - right! What saith the  
 of Night? What saith the an - cient Dead of — Night?  
 ancient Dead — of Night? the an - cient Dead of Night? *p*  
 What saith the an - cient

What saith the

*mf espr.*

70

an- -cient, an- cient Dead of Night? *mf espr.*  
 Hear ye a -  
 What saith the an- cient  
 an - cient Dead of Night? Hear ye a - right!  
 saith the an- cient, an- cient Dead of Night? the an- - cient  
 Dead of Night? the an- - cient Dead of Night? What saith

70

What saith the an- cient Dead of  
 right! What saith the an - cient Dead of Night?  
 Dead of Night? What  
 Dead of - Night?  
 What saith the an- cient Dead of Night? the an- cient Dead of Night?  
 What saith the an- cient, *mf espr.*  
 the an - cient, an- cient Dead of Night? Hear

Night? What saith the an - cient Dead of Night? What saith the an-cient Dead of Night? the an - - -cient Dead of Night? What saith the an-cient Dead of Night? Hear ye a - right! What saith the an - -cient Dead

an - - -cient Dead of Night? Hear ye a - right! What saith the an-cient Dead of Night? Hear ye a - right! What saith the an-cient Dead of Night? Hear ye a - right! What saith the an-cient Dead of Night? Hear ye a - right! What saith the an-cient Dead of Night? Hear ye a - right! What saith the an-cient Dead of Night?

72

Hear ye a - right! What saith the an - cient Dead

*mf espn*

Hear ye a -

an - - cient Dead of Night?

Hear ye a - right!

Dead of Night? the an - cient Dead of Night? Hear ye a - - right!

an - - - - - cient Dead of Night?

Hear ye a - right! Hear ye a -

an - - - - - cient Dead of Night?

72

of Night? What saith the an - cient, an - cient Dead of

right! What saith the an - - - - - cient Dead of Night? *pp*

What

What saith the an - - - - - cient Dead of Night? the an - - - - - cient Dead of Night? What

right!

Hear ye a - - right! Hear ye a - - - - - right! What

*pp*

*pp*

*pp*

*pp*

73

Night? Hear ye a - right! Hear ye a - - -right!

Hear ye a -

saith the an-cient Dead of Night? Hear ye a - right, a - right!

What saith the an-cient

Hear ye a - right!

saith the an-cient Dead of Night? Hear

Hear ye a - right! What saith the

saith the an- - -cient Dead of Night? What saith the an-cient

73

Hear ye a - right, a - right! What

right! Hear ye a - -right!

Dead of Night? the an - cient Dead of Night? the an - cient Dead of Night?

Hear ye a - right!

ye a - right! What saith

an- -cient Dead of Night? Hear ye a - -right!

Dead of Night? Hear

















83 *Molto espress.* *A poco a poco ancor rallent.*

Alto Solo

All — joy de — sires e — ter — — ni — ty, — A

Trb., Tuba

*pp*

*Lento assai.*

84

deep, a deep e — ter — ni — ty.

vi. *Molto cantabile e largam.*

*pespr.*

Trb.

*cresc.*

85

Vel. *espressivo* *pespr.*

86 Ob., Hns. Vl. Cl., C. angl. Hns. Tpt.

*p*

*cresc.*

Tuba *espr.*

87

*p*

*dim.*

Solenne.

*espress.* 88

Hns. *p*

*cresc.*

Tpt. *ff* *dim.* *mf* *p* *dim.* Vl. W.w.

89

*pp* *pp*