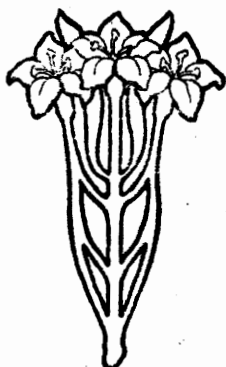


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 MAR  HAYYAM

HENRY HOUSELEY



THE H. W. GRAY COMPANY

2 WEST 45th STREET, NEW YORK

Sole Agents for NOVELLO & CO., Ltd.



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# OMAR KHAYYAM

A DRAMATIC CANTATA

FOR SOLI, CHORUS AND ORCHESTRA

FROM THE TEXT OF  
EDWARD FITZGERALD

SET TO MUSIC BY  
HENRY HOUSELEY



PRICE, \$1.50

THE H. W. GRAY COMPANY

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# OMAR KHAYYAM

HENRY HOUSELEY

¶ This work is scored for

Strings  
Piccolo  
2 Flutes  
2 Oboes  
English Horn  
2 Clarinets  
1 Bass Clarinet  
2 Bassoons  
3 Trumpets  
4 Horns  
3 Trombones  
Tuba  
Tympani  
Bass Drum, Triangle and Harp

The Score and Parts may be had on hire from  
the Publishers.

Time of Performance: One and one-half hours.

## NOTE

In this work, the composer has endeavored to express himself clearly as to the rate of movement, and also the mood or style of the various sections. It is suggested that the whole work should be sung with great elasticity of style and tempo, to suit the ever-varying color and sentiment of the text; exercising artistic discretion and avoiding any undue exaggeration.

It is important that the long humming refrain on page 29 should be sung without an apparent break. If various sections of the singers take breath at different places, this is easily accomplished and is very desirable.

In section 6, a happy balance should be maintained between quartette and chorus in the responsive sections.

# OMAR KHAYYAM

## PART I

Wake! For the Sun behind yon eastern height  
Has chased the session of the Stars from Night,  
And to the fields of heav'n ascending, strikes  
The Sultan's Turret with a Shaft of Light.

Before the phantom of False morning died,  
Methought a Voice within the Tavern cried,  
"When all the Temple is prepared within,  
Why nods the drowsy Worshipper outside?"

And, as the Cock crew, those who stood before  
The Tavern shouted — "Open then the Door!  
You know how little while we have to stay,  
And, once departed, may return no more."

Come, fill the Cup, and in the fire of Spring  
Your Winter-garment of Repentance fling:  
The Bird of Time has but a little way  
To flutter — and the Bird is on the Wing.

Whether at Naishapur or Babylon,  
Whether the cup with sweet or bitter run,  
The Wine of Life keeps oozing drop by drop,  
The Leaves of Life keep falling one by one.

Each Morn a thousand Roses brings, you say:  
Yes, but where leaves the Rose of Yesterday?  
And this first Summer month that brings the Rose  
Shall take Jamshyd and Kaikobad away.

Well, let it take them! What have we to do  
With Kaikobad the Great, or Kaikhosru?  
Let Zal and Rostum bluster as they will,  
Or Hatim call to Supper — heed not you.

Come, fill the Cup, and in the fire of Spring  
Your Winter-garment of Repentance fling:  
The Bird of Time has but a little way  
To flutter — and the Bird is on the Wing.

## PART II

With me along the strip of Herbage strown  
That just divides the desert from the sown,  
Where name of Slave and Sultan is forgot —  
And Peace of Mahmud on his golden Throne!

A Book of Verses underneath the Bough,  
A Jug of Wine, a Loaf of Bread — and Thou  
Beside me singing in the Wilderness —  
Oh, Wilderness were Paradise enow!

## OMAR KHAYYAM

### PART II—Continued

Some for the Glories of This World; and some  
Sigh for the prophet's Paradise to come:  
    Ah, take the Cash, and let the Credit go,  
Nor heed the rumble of a distance Drum!

Look to the blowing Rose about us — "Lo,  
Laughing," she says, "into the world I blow,  
    At once the silken tassel of my Purse  
Tear, and its Treasure on the Garden throw."

The Worldly Hope men set their Hearts upon  
Turns Ashes — or it prospers; and anon,  
    Like Snow upon the Desert's dusty Face,  
Lighting a little hour or two — is gone.

Think, in this batter'd Caravanserai  
Whose Portals are alternate Night and Day,  
    How Sultan after Sultan with his Pomp  
Abode his destined Hour, and went his way.

### PART III

\* \* \* \* \*

They say the Lion and the Lizard keep  
The Courts where Jamshyd gloried and drank deep;  
    And Bahram, that great Hunter — the Wild Ass  
Stamps o'er his Head, but cannot break his Sleep.

And not a drop that from our Cups we throw  
For Earth to drink of, but may steal below  
    To quench the fire of Anguish in some Eye  
There hidden — far beneath, and long ago.

I sometimes think that never blows so red  
The Rose as where some buried Caesar bled;  
    That every Hyacinth the Garden wears  
Dropt in her Lap from some once lovely Head.

And this reviving Herb whose tender Green  
Fledges the River-Lip on which we lean —  
    Ah, lean upon it lightly! for who knows  
From what once lovely Lip it springs unseen!

Ah, my Beloved, fill the Cup that clears  
TO-DAY of past Regrets and Future Fears:  
    *To-morrow!* — Why, To-morrow I may be  
Myself with Yesterday's Sev'n thousand Years.

For some we loved, the loveliest and the best  
That from his Vintage rolling Time hath prest,  
    Have drunk their cup a Round or two before,  
And one by one crept silently to rest.

# OMAR KHAYYAM

## PART III — Continued

And we, that now make merry in the Room  
They left, and Summer dresses in new bloom,  
Ourselves must we beneath the Couch of Earth  
Descend — ourselves to make a couch — for whom?

Ah, make the most of what we yet may spend,  
Before we too into the Dust descend;  
Dust into Dust and under Dust to lie,  
Sans Wine, sans Song, sans Singer, and — sans End!

\* \* \* \* \*

## PART IV

Alike for those who for TO-DAY prepare,  
And those that after some TO-MORROW stare,  
A Muezzin from the Tower of Darkness cries,  
"Fools! your Reward is neither Here nor There."

Why, all the Saints and Sages who discuss'd  
Of the two Worlds so wisely — they are thrust  
Like foolish Prophets forth: their Words to Scorn  
Are scatter'd, and their Mouths are stopt with Dust.

Myself when young did eagerly frequent  
Doctor and Saint, and heard great argument  
About it and about: but evermore  
Came out by the same door wherein I went.

With them the seed of Wisdom did I sow,  
And with mine own hand wrought to make it grow;  
And this was all the Harvest that I reap'd —  
"I came like Water, and like Wind I go."

Into this Universe, and *Why* not knowing  
Nor *Whence*, like Water willy-nilly flowing;  
And out of it, as Wind along the Waste,  
I know not *Whither*, willy-nilly blowing.

*What*, without asking, hither hurried *Whence*?  
And, without asking, *Whither* hurried hence!  
Oh, many a Cup of this forbidden Wine  
Must drown the memory of that insolence!

Up from Earth's Centre through the Seventh Gate  
I rose, and on the Throne of Saturn sate,  
And many a Knot unravel'd by the Road;  
But not the Master-knot of Human Fate.

There was the Door to which I found no Key;  
There was the Veil through which I might not see;  
Some little talk awhile of ME and THEE  
There was — and then no more of THEE and ME.

Earth could not answer; nor the Seas that mourn  
In flowing Purple, of their Lord forlorn;  
Nor rolling Heaven, with all his Signs reveal'd  
And hidden by the sleeve of Night and Morn.

## OMAR KHAYYAM

### PART IV — Continued

Then of the *THEE IN ME* who works behind  
The Veil, I lifted up my hands to find  
A lamp amid the Darkness; and I heard,  
As from without — “*THE ME WITHIN THEE BLIND!*”

Then to the Lip of this poor earthen Urn  
I lean'd, the Secret of my Life to learn;  
And Lip to Lip it murmur'd — “While you live,  
Drink! — for, once dead, you never shall return.”

### PART V

I sent my Soul through the Invisible,  
Some letter of that After-life to spell;  
And by and by my Soul return'd to me,  
And answered, “I myself am Heav'n and Hell.”

Heav'n but the Vision of fulfill'd Desire,  
And Hell the Shadow of a Soul on fire  
Cast on the Darkness into which Ourselves,  
So late emerg'd from, shall so soon expire.

We are no other than a moving row  
Of Magic Shadow-shapes that come and go  
Round with the Sun-illumin'd Lantern held  
In Midnight by the Master of the Show;

But helpless Pieces of the Game He plays  
Upon this Chequer-board of Nights and Days:  
Hither and thither moves, and checks, and slays,  
And one by one back in the Closet lays.

The Ball no question makes of Ayes and Noes,  
But Here or There as strikes the Player goes;  
And He that Toss'd you down into the Field,  
*He* knows about it all — *HE* knows — *HE* knows!

The Moving Finger writes; and, having writ,  
Moves on; nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it.

And that inverted Bowl they call the Sky,  
Whereunder crawling coop'd we live and die,  
Lift not your hands to *It* for help — for it  
As impotently moves as you or I.

Perplex no more with Human or Divine,  
To-morrow's tangle to the winds resign,  
And lose your fingers in the tresses of  
The Cypress-slender Minister of Wine.

And if the Wine you drink, the Lip you press,  
End in what All begins and ends in — Yes;  
Think then you are *TO-DAY* what *YESTERDAY*  
You were — *TO-MORROW* you shall not be less.



# OMAR KHAYYAM

## PART V — Continued

So when that Angel of the darker Drink  
At last shall find you by the river-brink,  
And, offering his Cup, invite your Soul  
Forth to your lips to quaff — you shall not shrink.

Why, if the Soul can fling the Dust aside,  
And naked on the Air of Heaven ride,  
Wer' 't not a Shame — wer' 't not a Shame for him  
In this clay carcase crippled to abide?

'Tis but a Tent where takes his one day's rest  
A Sultan to the realm of Death address:  
The Sultan rises, and the dark Ferrash  
Strikes, and prepares it for another Guest.

And fear not lest Existence closing your  
Account and mine, should know the like no more:  
The Eternal Saki from that Bowl has pour'd  
Millions of Bubbles like us, and will pour.

When You and I behind the Veil are past  
Oh, but the long, long while the World shall last,  
Which of our Coming and Departure heeds  
As the Sea's self should heed a pebble-cast.

## PART VI

\* \* \* \* \*

You rising Moon that looks for us again —  
How oft hereafter will she wax and wane;  
How oft hereafter rising look for us  
Through this same Garden — and for *one* in vain!

And when like her, oh Saki, you shall pass  
Among the Guests Star-scatter'd on the Grass,  
And in your joyous errand reach the spot  
Where I made *One* — turn down an empty Glass!

Yet Ah, that Spring should vanish with the Rose!  
That Youth's sweet-scented manuscript should close!  
The Nightingale that in the branches sang,  
Ah whence, and whither flown again, who knows!

Would but the Desert of the Fountain yield  
One glimpse — if dimly, yet indeed, reveal'd,  
To which the fainting Traveller might spring,  
As springs the trampled herbage of the field!

Would but some winged Angel ere too late  
Arrest the yet unfolded Roll of Fate,  
And make the stern Recorder otherwise  
Enregister, or quite obliterate!

Ah Love, could you and I with Him conspire  
To grasp this sorry Scheme of Things entire,  
Would we not shatter it to bits — and then  
Re-mould it nearer to the Heart's Desire!

\* \* \* \* \*

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To the Reverend Frederick Warren Oakes

# OMAR KHAYYAM

HENRY HOUSELEY

NEW YORK

The H.W. GRAY CO., Sole agents for NOVELLO & CO. Ltd.

LONDON

## PART I

### Wake! for the Sun behind yon Eastern height

Moderately quick with brightness

*ppp* *pp cresc.* *mf* *P cresc.* *rit.*

Slower

As at first

*f dim.* *pp* *pp*

CHORUS

SOPRANO *ppp* *pp*

Wakel

ALTO *pp*

Wakel

TENOR *pp*

Wakel

BASS *pp*

Wakel

Slow

*pp* *pp*

2

*ped.*

*As at first*

*pp*

— for the Sun be-hind yoneast-ern height Has chased theses-sions of the Stars from

— for the Sun be-hind yon east-ern height Has chased theses-sions of the Stars from

— for the Sun be-hind yon east-ern height Has chased the ses-sions of the Stars from

— for the Sun be-hind yon east-ern height Has chased the ses-sions of the Stars from

*pp*

*pp*

\*

Night, And to the fields of Heav'n as-cen-ding,

Night, And to the fields of Heav'n as-cen-ding,

Night, And to the fields of Heav'n as-cen-ding,

Night, And to the fields of Heav'n as-cen-ding,

*p*

strikes the Sul-tan's tur-ret with a shaft of Light, *cresc.*

strikes the Sul-tan's tur-ret with a shaft of Light, *cresc.*

strikes the Sul-tan's tur-ret with a shaft of Light, *cresc.*

strikes the Sul-tan's tur-ret with a shaft of Light, *cresc.*

Detailed description: This block contains the first system of vocal staves. It consists of four staves, each with a vocal line and the lyrics "strikes the Sul-tan's tur-ret with a shaft of Light,". The music is in a minor key and 3/4 time. Each staff begins with a dynamic marking of *f* (forte) and *pp* (pianissimo) over the first two measures, followed by a *cresc.* (crescendo) marking over the final two measures. The notes are primarily quarter and eighth notes, with some rests.

*p* *f* *pp* *cresc.*

Detailed description: This block shows the piano accompaniment for the first system. It features a grand staff with a treble and bass clef. The music is in a minor key and 3/4 time. The first measure is marked *p* (piano), the second *f* (forte), and the third *pp* (pianissimo). The final measure is marked *cresc.* (crescendo). The accompaniment consists of chords and moving lines in both hands.

a shaft of Light, *f*

a shaft of Light, *f*

a shaft of Light, *f*

a shaft of Light, *f*

Detailed description: This block contains the second system of vocal staves. It consists of four staves, each with a vocal line and the lyrics "a shaft of Light,". The music is in a minor key and 3/4 time. Each staff begins with a double bar line, followed by a *f* (forte) dynamic marking. The notes are primarily quarter and eighth notes, with some rests.

*f*

Detailed description: This block shows the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The music is in a minor key and 3/4 time. The first measure is marked *f* (forte). The accompaniment consists of chords and moving lines in both hands, including a triplet in the first measure.

*cresc.* *Slow*

A shaft of \_\_\_\_\_

*cresc.* *Slow*

A shaft of \_\_\_\_\_

*cresc.* *Slow*

A shaft of \_\_\_\_\_

*cresc.* *Slow*

A shaft of \_\_\_\_\_

*in time* *ff* **SOPRANO SOLO** *p*

Light. \_\_\_\_\_ Be-

*ff* Light. \_\_\_\_\_

*ff* Light. \_\_\_\_\_

*ff* Light. \_\_\_\_\_

*8va.* *ff* *fff*

*ped. \** *ped. \** *ped. \** *ped.*

Mysteriously

fore the phan-tom of False-morn-ing died — Me - thought a voice with-in the

Very slowly

*pp*

Tav-ern cried; "When all the Tem-ple is pre-pared with-in Why

CHORUS "When all the Tem-ple is pre-pared with-in Why

"When all the Tem-ple is pre-pared with-in Why

"When all the Tem-ple is pre-pared with-in Why

nods the drow-sy Wor-ship-per out - side?"

nods the drow-sy Wor-ship-per out - side?"

nods the drow-sy Wor-ship-per out - side?"

nods the drow-sy Wor-ship-per out - side?"

TENOR SOLO  
*Vigorously declaimed*

And, as the

5

*Sva lower.....*  
Ped. \*

*accel.* *Quickly* *hurry* *ff a tempo*

Cock crew, those who stood be-fore the Tav-ern shout-ed

*Very impulsively* *ff*

CHORUS

"O-pen then the door!— You *f*

"O-pen then the door!— You *ff*

"O-pen then the door!— You *f*

"O-pen then the door!— You *f*

*accel.* *sf*

know how lit-tle while — we have to stay, And once de-part-ed,

*accel.* *sf*

know how lit-tle while — we have to stay, And once de-part-ed,

*accel.* *sf*

know how lit-tle while — we have to stay, And once de-part-ed,

*accel.* *sf*

know how lit-tle while — we have to stay, And once de-part-ed,

*accel.* *rit.* *sf*



very slow

May re-turn no more, may re - turn no more?"

May return no more, may re - turn no more?"

May return no more, may re - turn no more?"

May re-turn no more, may re - turn no more?"

*ff* *dim.*

*ff* *dim.*

*ff* *dim.*

*ff* *dim.*

very slow

*f very forceful*

*sf* *ff* *dim.*

*accel.*

*p* Quick *cresc.*

Come fill the cup, Come

Come fill, Come

Come fill the cup, Come

Come fill the cup, Come

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

6 Quick

*p* *cresc.*

*cresc.*

fill the cup, and in the fire of Spring Your

fill the cup, and in the fire of Spring Your

fill the cup, and in the fire of Spring Your

fill the cup, and in the fire of Spring Your

*f*

Win-ter garments of Re-pent-ance fling: \_\_\_\_\_

Win-ter garments of Re-pent-ance fling: \_\_\_\_\_

Win-ter garments of Re-pent-ance fling: \_\_\_\_\_

Win-ter garments of Re-pent-ance fling: \_\_\_\_\_

*Red.* \* *Red.*

SOPRANO SOLO *Slow in free time*

*p*

The Bird of Time has but a lit-tle way to

*rit.*

*p*

*p colla voce*

\*

*in even time* *p*

flut-ter— And the Bird is on the Wing, *rit.* is

*p* *rit.*

CHORUS And the Bird is on the Wing, *rit.* is

*p* *rit.*

And the Bird is on the Wing, *rit.* is

*p* *rit.*

And the Bird is on the Wing, *rit.* is

*7 in even time*

*p*

*rit.*

on the Wing. —

on the Wing. —

on the Wing. —

on the Wing. —

*dreamily*  
*p* *cresc.* *ten.* 3  
(closed lips)

*p* *cresc.* *ten.* 3  
(closed lips)

*p* *cresc.* *ten.* 3  
(closed lips)

*p* *cresc.* *ten.* 3  
(closed lips)

*f* *p* *pp*  
*Ped.* \*

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

*dreamily*  
*r.h.* *pp but marked* *rit.*

*in moderate time*

8

*p*

*cres* *mf* *dec*

*f cresc.* *ff* *p*

SOPRANO SOLO

*p*

Whether the

BARITONE SOLO

*p*

Whether at Nai-sha-pur or Baby - Ion,



*very expressive* *Slower*

fall-ing one by one. The Leaves of Life keep

fall-ing one by one. The Leaves of Life keep *very expressive*

fall-ing one by one. The Leaves of Life keep

fall-ing one by one. keep *Slower*

*p*

*Red.* \*

*Quicker*

fall-ing one by one.

fall-ing one by one.

fall-ing one by one.

fall-ing one by one

**10** *Quicker*

*p* *res*

*Red.* \*

SOPRANO SOLO *p*

Each morn a thousand Roses brings you say,

SOLO

Yes, but where leaves the Rose of yes-ter-

- cen - do *f* *p*

Detailed description: This system contains the first two lines of the musical score. The top staff is a soprano line with a solo marking and a piano (*p*) dynamic. The lyrics 'Each morn a thousand Roses brings you say,' are written below the notes. The second staff is a piano line with a solo marking. The lyrics 'Yes, but where leaves the Rose of yes-ter-' are written below the notes. The bottom two staves are the piano accompaniment, with lyrics '- cen - do' and dynamics *f* and *p* indicated.

And this first Summer month that brings the Rose

day? And this first Summer month that brings the Rose

SOLO *p* *p*

And this first Summer month that brings the Rose

Detailed description: This system contains the second two lines of the musical score. The top staff is a soprano line with a piano (*p*) dynamic. The lyrics 'And this first Summer month that brings the Rose' are written below the notes. The second staff is a piano line with a piano (*p*) dynamic. The lyrics 'day? And this first Summer month that brings the Rose' are written below the notes. The bottom two staves are the piano accompaniment, with a solo marking and piano (*p*) dynamic. The lyrics 'And this first Summer month that brings the Rose' are written below the notes.



Slower  
well sustained and sonorous

CHORUS

Shall take Jam-shyd and Kai - - ko bad a - way, a -

Shall take Jam-shyd and Kai - - ko bad a - way, a -

Shall take Jam-shyd and Kai - - ko bad a - way, a -

Shall take Jam-shyd and Kai - - ko bad a - way, a -

Slower

*mf*

*p*

*8va lower*

way. (hum)

way. (hum)

way. (hum)

way. (hum)

*sfp*

*sfp*

*sfp*

*sfp*

*accel. cresc.*

*8va lower*

*8va lower*

Quick and fiery

Well, let it

Well, let it

Well, let it

Well, let it

11

Quick and fiery

*f*

*sf*

*sf*

*f marked*

*poco rit.*

take them! What have we to do with Kai-ko bad the great, or

take them! What have we to do with Kai-ko bad the great, or

take them! What have we to do with Kai-ko bad the great, or

take them! What have we to do with Kai-ko bad the great, or

*poco rit.*

*ff*

*poco rit.*

*ff a tempo* *f marked*

Kaikhos-rú? \_\_\_\_\_ Let Zal and Rus-tum

*ff* *f marked*

Kaikhos-rú? \_\_\_\_\_ Let Zal and Rus-tum

*ff* *f marked*

Kaikhos-rú? \_\_\_\_\_ Let Zal and Rus-tum blus - - ter,

*ff* *f marked*

Kaikhos-rú? \_\_\_\_\_ Let Zal and Rus-tum blus - - ter,

*a tempo*  
3 3

*ff* *f*

blus-ter as they will, \_\_\_\_\_ or

*ff* *f*

blus-ter as they will, \_\_\_\_\_ or

*ff* *f*

blus-ter as they will, \_\_\_\_\_ or

*ff* *f*

blus-ter as they will, \_\_\_\_\_ or

12

*f very marked* *ff*



fill the Cup, Come, fill the Cup, come, fill

Come, fill the Cup, come, fill

Come, fill the Cup, come, fill

fill the Cup, Come, fill the Cup, come, fill

*ff* *mf* *cresc.*

*ff* *mf* *cresc.*

*ff* *mf* *cresc.*

*ff* *mf* *cresc.*

*ff* *mf* *cresc.*

the Cup, Come, fill the Cup, and in the

the Cup, Come, fill the Cup, and in the

the Cup, Come, fill the Cup, and in the

the Cup, Come, fill the Cup, and in the

*ff* *f* *cresc.*

*ff* *f* *cresc.*

*ff* *f* *cresc.*

*ff* *f* *cresc.*

*f* *cresc.* *ff* *f*

fire of Spring your Win-ter garment of Re-pent-ance fling: \_\_\_\_\_

fire of Spring your Win-ter garment of Re-pent-ance fling: \_\_\_\_\_

fire of Spring your Win-ter garment of Re-pent-ance fling: \_\_\_\_\_

fire of Spring your Win-ter garment of Re-pent-ance fling: \_\_\_\_\_

*sf*

*Teo.* \* *Teo.*

Slow *in free time*

*rit.* SOLO

The Bird of Time has but a lit-tle way to

*p* *rit.*

Slow *p > colla voce*

*in even time* *p* *rit.*

flut-ter and the Bird is on the Wing, is

*p* *rit.*

CHORUS and the Bird is on the Wing, is

*p* *rit.*

and the Bird is on the Wing, is

*p* *rit.*

and the Bird is on the Wing, is

14 and the Bird is on the Wing, is

*in even time* *rit.*

*f* *p* *cresc.* *ten.* *3*

on the Wing. (closed lips) *cresc.* *ten.*

*f* *p* *cresc.* *ten.* *3*

on the Wing. (closed lips) *cresc.* *ten.*

*f* *p* *cresc.* *ten.* *3*

on the Wing. (closed lips) *cresc.* *ten.*

*f* *p* *cresc.* *ten.* *3*

on the Wing. (closed lips) *cresc.* *ten.*

*pp* *Red.*

*f* *pp rit.* *p*  
The

*f* *pp* *p*  
The

*f* *pp* *p*  
The

*f* *pp* *p*  
The

*rit.* Slower

*pp* but marked *dim.* *pp*  
*r.h.*

*pp*  
Bird is on the Wing.

*pp*  
Bird is on the Wing.

*pp*  
Bird is on the Wing.

*pp*  
Bird is on the Wing.

*pp*  
Bird is on the Wing.

*pp* *dim.* *ppp*



# PART II

## With me along the strip of Herbage strown

Broad, with impassioned vigor

*f* *sf* *dim.* *p dim.*

*very expressive*

*pp* *cresc.* *f*

*dim.* *p* *cresc.*

*f* *dim.* *p* *quietly expressive*

*p* *accel. e cresc.*

*f agitated*

*p cresc.* *accel.* *ff tremolo* *p a tempo*

TENOR SOLO *p espressivo cresc.*

With me — a-long the strip of Her-bage strown that

*rit.* *a tempo p*

just di-vides the des-ert from the sown, Where name of Slave and

*rit.* *a tempo p*

*f* *p* *rit.*

Sul-tan is for - got And

Peace to Mah-múd on his gol - den Throne!

*with tender expression*  
A Book of

Ver ses un-der-neath the Bough, A Jug of

Wine, a Loaf of Bread-and thou Be-

*dim.* *p* *broad*

side me sing-ing in the Wil- der-ness, Oh, Wil-der-ness were Para-dise e -

*a tempo* *p* *cresc.* *ff* *very impassioned*

now! \_\_\_\_\_ With Thou \_\_\_\_\_ be -

*broad*

side me sing - ing in the Wil - der-ness, Oh, Wil - der-ness were

*dim.* *Slow* *dim.*

Para-dise, were Para-dise e - now! \_\_\_\_\_

*Slowly with repose*

*mf* > *dim.* *p*

Some for the Glories of this World; — and some sigh for the

*mf* > *dim.* *p*

Some for the Glories of this World; — and some sigh for the

*mf* > *dim.* *p*

Some for the Glories of this World; — and some sigh for the

*mf* > *dim.* *p*

Some for the Glories of this World; — and some sigh for the

CHORUS

6

*well sustained*  
*> p* *dim.* *rit.*  
 Pro-phets Par-a-dise to come; \_\_\_\_\_  
*> p* *dim.*  
 Pro-phets Par-a-dise to come; \_\_\_\_\_  
*> p* *dim.*  
 Pro-phets Par-a-dise to come; \_\_\_\_\_  
*> p* *dim.* *dim.*  
 Pro-phets Par-a-dise to come; \_\_\_\_\_

*rit.*  
*p* *pp*  
*tremolo*  
 Ped. \*

*ppp* *fast* *very marked* *rit.* *dim.* *p*  
 Ah, take the Cash, and let the Cre-dit go, \_\_\_\_\_ Nor  
*ppp* *f* *dim.* *p*  
 Ah, take the Cash, and let the Cre-dit go, \_\_\_\_\_ Nor  
*ppp* *f* *dim.* *p*  
 Ah, take the Cash, and let the Cre-dit go, \_\_\_\_\_ Nor  
*ppp* *f* *dim.*  
 Ah, take the Cash, and let the Cre-dit go, \_\_\_\_\_ Nor

*fast* *rit.*  
*sf* *ff* *p*

Slow

*> dim.* *pp* *rit.* *a tempo* *mf* *p*

heed the rum-ble of a dis - tant Drum! (Hm)

heed the rum-ble of a dis - tant Drum! (Hm)

heed the rum-ble of a dis - tant Drum! (Hm)

(Hm)

7 Slow

*dim.* *pp* *rit.* *a tempo* *mf* *p*

*p* *dim.* *pp*

*p* *dim.* *pp*

*p* *dim.* *pp*

*p* *dim.* *pp*

*p* *dim.* *pp dim.* *ppp*

SOPRANO SOLO

*very brightly*

8

*In free time  
declaimed*

Look to the blow-ing Rose a-bout us "Lo, laugh-ing;"— she

*p* *f*

*p* *f dim.*

Red. \* Red.

*very brightly*

says, "in-to the World I blow, At

9

*p* *>p* *dim.* *>p*

\*

once the sil-ken tas-sel of my purse tear, and its

*f* *p*



*rit. - - molto a tempo*

Trea - - sure on the Gar - den throw?"

*rit.* *p*

*slower gradually* *very slow*

**10** *very slow*

*sf p dim.* *pp*

*Broad and impassioned*

**11** *dim.* *p*

*p* *f* *dim.*

*P very expressive and more tranquil*

*accel.* *agitated*

*a tempo* *poco accel.* *a tempo* *f*

*The*

*f*

*The*

*f*

*The*

*f*

*The*

*f*

*The*

*pp* *res.* *a tempo* *poco accel.* *a tempo*

**12**

*CHORUS*

World-ly Hope men set their Hearts up-on turns Ash-es or it

World-ly Hope men set their Hearts up-on turns Ash-es or it

World-ly Hope men set their Hearts up-on turns Ash-es or it

World-ly Hope men set their Hearts up-on turns Ash-es or it

Detailed description: This block contains the first four vocal staves of the song. Each staff is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are repeated on each staff. The music features a melodic line with a triplet of eighth notes in the first measure of each phrase, followed by a half note and a quarter note. Dynamics include *dim.* (diminuendo) and *p* (piano). There are also triplet markings over the final notes of each phrase.

*f*

*sf p*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature with a key signature of one sharp. The right hand features a melodic line with a triplet of eighth notes and a half note, while the left hand provides a harmonic accompaniment. Dynamics include *f* (forte) and *sf p* (sforzando piano).

pros-pers; and a - non like Snow up - on the

pros-pers; and a - non like Snow up - on the

pros-pers; and a - non like Snow up - on the

pros-pers; and a - non like Snow up - on the

Detailed description: This block contains the next four vocal staves. The lyrics are repeated on each staff. The music continues with the same melodic structure as the first system, featuring a triplet of eighth notes. Dynamics include *f* (forte). There are also triplet markings over the final notes of each phrase.

*f*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature with a key signature of one sharp. The right hand features a melodic line with a triplet of eighth notes and a half note, while the left hand provides a harmonic accompaniment. Dynamics include *f* (forte).

A little slower

Des-ert's dus - ty Face, Light-ing a lit - tle hour or

Des-ert's dus - ty Face,

Des-ert's dus - ty Face,

Des-ert's dus - ty Face,

A little slower

> dim.

pp

8 lower.....

two

Light-ing a lit - tle hour or

Light-ing a lit - tle hour or two

Light-ing a lit - tle hour or two

8 lower.....

*a tempo*

is gone. \_\_\_\_\_

two \_\_\_\_\_ is gone. \_\_\_\_\_

is gone. \_\_\_\_\_

is gone. \_\_\_\_\_

13

*a tempo*

*dim.* *pp*

8 lower.....!

*ped.* \* *ped.* \* *ped.* \*

*p*

Ahl \_\_\_\_\_ Ahl \_\_\_\_\_

Ahl \_\_\_\_\_ Ahl \_\_\_\_\_

Ahl \_\_\_\_\_ Ahl \_\_\_\_\_

Ahl \_\_\_\_\_ Ahl \_\_\_\_\_

*sf* *p* *sf*

*marked*

*cresc.* Ah! Think \_\_\_\_\_ in this bat-ter'd Car - a - van - se -

*cresc.* Ah! Think \_\_\_\_\_

*cresc.* Ah! Think \_\_\_\_\_ in this bat-ter'd Car - a - van - se -

*cresc.* Ah! Think \_\_\_\_\_

*dim.* *>p* rai - Whose por-tals are al - ter-nate Night and Day, How

*f dim.* *>p* Whose - por-tals are al - ter-nate Night and Day, How

*dim.* *>p* rai - Whose por-tals are al - ter-nate Night and Day, How

*f dim.* *>p* Whose - por-tals are al - ter-nate Night and Day, How

14

with much breath and dignity

*ff* *3*  
Sul - tan af - t'er Sul - tan with his Pomp \_\_\_\_\_ with his

*ff* *3*  
Sul - tan af - ter Sul - tan with his Pomp \_\_\_\_\_ with his

*ff* *3*  
Sul - tan af - ter Sul - tan with his Pomp \_\_\_\_\_ with his

*ff* *3*  
Sul - tan af - ter Sul - tan with his Pomp \_\_\_\_\_ with his

*ff* with much breath and dignity

*mp cresc. accel. rit. ff* *3*  
Pomp, a - bode his des - tin'd Hour, and went his way, \_\_\_\_\_

*mp cresc. accel. ff* *3*  
Pomp, a - bode his des - tin'd Hour, and went his way, \_\_\_\_\_

*mp cresc. accel. ff* *3*  
Pomp, a - bode his des - tin'd Hour, and went his way, \_\_\_\_\_

*mp cresc. accel. ff* *3*  
Pomp, a - bode his des - tin'd Hour, and went his way, \_\_\_\_\_

*mp cresc. accel. f ff* *rit.*

Slow *p*

and went his way, his

and went his way, his

and went his way, his

and went his way, his

Slow *p*

way.

way.

way.

way.

Violin *pp*

*dim.* *pp*

Red.



# PART III

## They say the Lion and the Lizard keep

Moderately fast with great vigor

The musical score is written for piano in a key with four flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and a crescendo (*cresc.*), followed by a fortissimo (*f*) section. The second system continues with a crescendo (*cresc.*). The third system features a fortissimo (*ff*) section with a trill marked *8va* and a note marked *1*; the instruction *l.h. as written* is present. The fourth system is marked *sf* (sforzando) and includes accents. The fifth system features multiple *sf* markings, a *rit.* (ritardando) section, and concludes with a *broad, marked* section.

with great vigor, well declaimed

CHORUS

They say the Li-on and the Liz-ard keep The

They say the Li-on and the Liz-ard keep The

They say the Li-on and the Liz-ard keep The

They say the Li-on and the Liz-ard keep The

Courts where Jam - shyd glo - - ried and drank

Courts where Jam - shyd glo - - ried and drank

Courts where Jam - shyd glo - - ried and drank

Courts where Jam - shyd glo - - ried and drank

*3va*.....

*ff*

*with barbaric fire*

deep: \_\_\_\_\_ And Bah - ram, that great

deep: \_\_\_\_\_ that great \_\_\_\_\_

deep: \_\_\_\_\_ And Bah - ram, that great

deep: \_\_\_\_\_ that great \_\_\_\_\_

*with barbaric fire*

*fff*

*f*

hun-ter the Wild Ass

hun-ter the Wild Ass

hun-ter the Wild Ass

hun-ter the Wild Ass

*well ff*  
Stamps o'er his Head, but cannot break his Sleep ——— They

*well ff*  
Stamps o'er his Head, but cannot break his Sleep ——— They

*well ff*  
Stamps o'er his Head, but cannot break his Sleep ——— They

*well ff*  
Stamps o'er his Head, but cannot break his Sleep ——— They

*sf* 3

*marked*  
say the Li-on and the Liz-ard keep The

*marked*  
say the Li-on and the Liz-ard keep The

*marked*  
say the Li-on and the Liz-ard keep The

*marked*  
say the Li-on and the Liz-ard keep The

*sf marked* 8va..... 7

*fiery*  
 Courts where Jamshyd glo - ried and drank deep: \_\_\_\_\_ and  
 Courts where Jamshyd glo - ried and drank deep: \_\_\_\_\_  
 Courts where Jamshyd glo - ried and drank deep: \_\_\_\_\_ and  
 Courts where Jamshyd glo - ried and drank deep: \_\_\_\_\_

*sva*.....  
*ff* *fff*

Bah-ram, that great hunter— the Wild Ass  
*fiery*  
 that great \_\_\_\_\_ hun-ter— the Wild Ass  
 Bah-ram, that great hun-ter— the Wild Ass  
*fiery*  
 that great \_\_\_\_\_ hun-ter— the Wild Ass

*fiery*  
*f*  
 Ped. \* Ped.



*very broad*

break his Sleep.

break his Sleep.

break his Sleep.

break his Sleep.

*sva.....*

*Slow a tempo*

*very broad*

*ff*

*Led. \* Led. \**

*accel*

*sva.....*

*very fast and fiery*

*sva.....*

*full force*

*sf*

*Very expressive and dreamily*

5

Oboe Solo

First system of musical notation for Oboe Solo, measures 5-8. The music is in a key with three flats and a 4/4 time signature. It features a melodic line in the treble clef and a supporting accompaniment in the bass clef. Dynamics include *p* and *ten.* (tension).

Second system of musical notation for Oboe Solo, measures 9-12. The melodic line continues with a crescendo leading to a *f* dynamic.

Third system of musical notation for Oboe Solo, measures 13-16. Measure 13 is marked *dim.* and *p*. Measure 14 is marked *mp*. Measure 15 is marked *p*. Measure 16 is marked *mp*.

Fourth system of musical notation for Oboe Solo, measures 17-20. Measure 17 is marked *mf*. Measure 18 is marked *f*. Measure 19 is marked *p*. Measure 20 is marked *cresc.*

ALTO SOLO *pp*

And

Fifth system of musical notation for Alto Solo, measures 21-24. Measure 21 is marked *f*. Measure 22 is marked *mf*. Measure 23 is marked *p*. Measure 24 is marked *pp*. The system includes a *rit.* (ritardando) marking and a measure number '7' above the staff.



*Slowly, dreamily  
and with elasticity of tempo*

*freely*

not a drop that from our Cups we throw — for Earth to drink of,

*hurry a little*

but may steal be - low To quench the fire of An-guish in some

*cresc.*

*Slow*

*much slower*

*a little faster*

Eye. There hid-den far be-neath, and long a - go. — I some-times think that

*dim.*

nev-er blows so red the Rose as where some bur-ied Cea-sar

*p l.h.*

bled; that ev-ry Hy - a-cinth the Gar-den wears

*pp*

*Red.*

dropt in her Lap from some once love-ly Head, from

*a little*

*pp*

*Red.*

some once love - ly Head. And this re-viv-ing Herb whose

*slower and very expressive*

*a little faster*

*mp*

*pp*

*mp*

ten-der Green Fled-ges the Riv-er Lip on which we

*accel. e cresc.*

*accel. e cresc.*

lean \_\_\_\_\_ Ah, lean up-on it light-ly! for who

knows From what once love-ly Lip \_\_\_\_\_ it

10

springs — un - seen! \_\_\_\_\_

*Quick and lively*  
BARITONE SOLO

11

*f* *free time, well declaimed* *a tempo*

Ah! my Be - lov - ed, — fill the cup that clears TO -

DAY of past Re - grets and fu - - ture Fears: To -

*f* *rit.* *mp*

*f* *free time* *slower but even time*

mor-row! why, — To - mor-row I may be My -

*f* *mysteriously* *sfp*

*in free time* *rit.*

self — with Yes - ter-days Sev'n thou - sand

*rit.*

*Slow*

Years. \_\_\_\_\_

*Slowly, well sustained  
and with much feeling*

*ppp* For some we loved, the

*ppp* For some we loved, the

*ppp* For some we loved, the

*ppp* For some we loved, the

CHORUS

12

*Slow*

*sfpp*

*ppp*

love-liest and the best that from his Vin - - tage

love-liest and the best \_\_\_\_\_

love-liest and the best that from his Vin - - tage

love-liest and the best that from his Vin - - tage

*rit.*

*rit.*

*rit.*

*rit.*

*in time*

*p*

roll-ing time has prest, Have drunk their Cup a Round or two be-

*p*

roll-ing time has prest, Have drunk their Cup a Round or two be-

*p*

roll-ing time has prest, Have drunk their Cup a Round or two be-

*p*

roll-ing time has prest, Have drunk their Cup a Round or two be-

fore, And one —

*p*

fore, And one —

*p*

fore, And one —

*p*

fore And one — by one, and one —

13

*p*

*Red.*

— by one crept si - - lent - ly

— by one crept si - - lent - ly

— by one crept si - - lent - ly

— by one crept si - - lent - ly

*f* *p* *mf* *dim.* *pp*

to rest, And

to rest, And

to rest, And

to rest, And

*P* very expressive

*Quicker*

we, that *now* make merry in the Room they left, and

we, that *now* make merry in the Room they left, and

we, that *now* make merry in the Room they left, and

we, that *now* make merry in the Room they left, and

14

*Quicker*

*p*

Sum-mer dress-es in new bloom Our-selves, must we be-neath the

Sum-mer dress-es in new bloom Our-selves, must we be-neath the

Sum-mer dress-es in new bloom Our-selves, must we be-neath the

Sum-mer dress-es in new bloom Our-selves, must we be-neath the



*rit.* *cresc. slight*

Couch of Earth De-scend Our - selves to make a Couch for

*cresc. slight*

Couch of Earth De-scend Our - selves to make a Couch for

*cresc. slight*

Couch of Earth De-scend Our - selves to make a Couch for

*cresc. slight*

Couch of Earth De-scend Our - selves to make a Couch for

*rit.*

*sf* **Moderate dignified tempo**

whom? —

*sf*

whom? —

*sf*

whom? —

*sf*

whom? —

**15** **Moderate dignified tempo** *R.*

*sfp* *mf* *R.* *L.*

*marked*

*f*

*sf*

*r.h.*

*l.h.*

*vigorously*

*f*

CHORUS

Ah, make the most \_\_\_\_\_ of

Ah, make the most \_\_\_\_\_ of

Ah, make the most \_\_\_\_\_ of

Ah, make the most \_\_\_\_\_ of

*rit.*

*ff*

*marked*

*f*

16

what we yet may spend, — Be-fore we too in -

what we yet may spend, — Be-fore we too in -

what we yet may spend, — Be-fore we too in -

what we yet may spend, — Be-fore we too in -

to the Dust de - scend; — *ff* *mf* Dust un-to Dust — and

to the Dust de - scend; — *ff* *mf* Dust un-to Dust — and

to the Dust de - scend; — *ff* *mf* Dust un-to Dust — and

to the Dust de - scend; — *ff* *mf* Dust un-to Dust — and

*Slow* *>pp* *Quicker* *f*

un-der Dust to lie, \_\_\_\_\_ Sans

un-der Dust to lie, \_\_\_\_\_ Sans

un-der Dust to lie, \_\_\_\_\_ Sans

un-der Dust to lie, \_\_\_\_\_ Sans

*Slow* *p* *pp* *Quicker*

*cresc.* *rit.*

Wine, sans Song, sans Sin-ger, \_\_\_\_\_ and sans

Wine, sans Song, sans Sin-ger, \_\_\_\_\_ and sans

Wine, sans Song, sans Sin-ger, \_\_\_\_\_ and sans

Wine, sans Song, sans Sin-ger, \_\_\_\_\_ and sans

17 *f* *cresc.* *sf* *rit.*

*ff a tempo* *Slow* *p* *3*

End! Sans

*ff* *p* *3*

End! Sans

*ff* *p* *3*

End! Sans

*ff* *p* *3*

End! Sans

*a tempo* *Slow*

*ff*

*ped.* \*

*rit.*

Wine, sans Song, sans Sin - ger, — and sans

*rit.*

Wine, sans Song, sans Sin - ger, — and sans

*rit.*

Wine, sans Song, sans Sin - ger, — and sans

*rit.*

Wine, sans Song, sans Sin - ger, — and sans

18

*p* *rit.*

End! sans Sin - ger, and sans

End! sans Sin - ger, and sans

End! sans Sin - ger, and sans

End! sans Sin - ger, and sans

Detailed description: This block contains four vocal staves. Each staff begins with a dynamic marking of *dim.* (diminuendo) and a breath mark (>). The lyrics are "End! sans Sin - ger, and sans". The music features a melodic line with a slur over the first two notes, followed by a *p* (piano) dynamic marking and a crescendo hairpin. The staves conclude with a double bar line and repeat dots.

*pp*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is marked *pp* (pianissimo). The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation with chords and a steady bass line. The system ends with a double bar line.

End!

End!

End!

End!

Detailed description: This block contains four vocal staves for the second system. Each staff begins with a dynamic marking of *pp dim.* (pianissimo, diminuendo). The lyrics are "End!". The music features a melodic line with a slur over the first two notes. The staves conclude with a double bar line and repeat dots.

Violin

*pp*

*ppp*

*pp dim.*

*ppp*

Detailed description: This block shows the violin and piano accompaniment for the second system. It consists of four staves. The top staff is labeled "Violin" and contains a melodic line with a slur and dynamic markings of *pp* and *ppp*. The bottom two staves are the piano accompaniment, marked *pp dim.* and *ppp*. The piano part features a complex texture with many notes and slurs. The system ends with a double bar line.

# PART IV

## Alike for those who for To-Day prepare

Very Slow and Mysteriously

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *dim.*

Second system of piano introduction. Treble clef, key signature of two sharps, 4/4 time. Dynamics: *pp*, *pp*, *cresc.*, *f*

SOPRANO SOLO  
declaimed

First system of the vocal and piano section. Soprano line: "A-like for those who for TO-DAY pre- pare". Piano accompaniment includes dynamics: *dim.*, *p*, *cresc.*, *mf rit.*

Second system of the vocal and piano section. Soprano line: "And those that af-ter some TO-MOR-ROW stare,". Piano accompaniment includes dynamics: *a tempo*, *p*, *p*, *cresc.*, *ped.*

— A Muez-zin from the Tower of Dark-ness cries,

*f* *mf cresc.*

Ped. \*

*Quickly with decision*

*ff* "Fools! your Re-ward is nei-ther

*ff* "Fools! your Re-ward is nei-ther

*ff* "Fools! your Re-ward is nei-ther

*ff* "Fools! your Re-ward is nei-ther

Ped. \*

Ped. \*



Here nor There?"

Here nor There?"

Here nor There?"

Here nor There?"

*Ped.* \* *Ped.* \*

*Broad SOPRANO SOLO*

*f*

Why, all the Saints and Sag-es

*3*

*ff marked* *f*

who dis-cuss'd Of the two Worlds so wise-ly they are thrust Like

*mf* *mp*

*marked*

fool - ish Proph - ets forth; Their Words to Scorn are scat - ter'd, and their

*rit.*  
Mouths are stopt with Dust. -

BARITONE SOLO  
Moderate tempo but brightly

4

*p*

*p but decided*  
My - self when young did eag - er - ly fre - quent

*cresc.*

Doc - tor and Saint, and

*rit.*

5

*f*

*rit.*

*a tempo cresc.*

heard great arg- u- ment a - bout it and a - bout, but

*a tempo cresc.*

*f*

*Slower*

*p*

ev - er-more Came out by the same door where in I went.

*p*

*hurry sf*

*a tempo*

*p*

With them the seed of Wis-dom did I sow, And

6

*p*

*cresc.*

*f*

with mine own hand wrought to make it grow; And

Recit.

*p*

this was all the Har - vest that I reap'd I

*a tempo*  
*cresc.*

came like Wa-ter, and like Wind. I go.

*f* *accel.*

*cresc.* *f*

*rit.* *a tempo*

8 *Very gracefully*

*ff* *p* *r. l.*

*f*

In- to this U- ni- verse, and *Why* not know- ing Nor

9

*p>* *mf*

*f*

Detailed description: This system contains the first two lines of music. The vocal line starts with a rest, then begins with a series of eighth notes. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamic markings include *p>* (piano accent), *mf* (mezzo-forte), and *f* (forte). A measure number '9' is placed at the beginning of the piano part.

Whence like Wa- ter wil- ly nil- ly flow- ing; And

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with eighth notes. The piano accompaniment maintains its complex texture. The system concludes with a fermata over the final notes.

out of it, as Wind a- long the Waste, I

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with eighth notes. The piano accompaniment continues with its characteristic texture. The system concludes with a fermata over the final notes.

know not *With- er*, wil- ly nil- ly blow- ing.

*f* *f* 3

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with eighth notes. The piano accompaniment features a triplet of sixteenth notes in the right hand. Dynamic markings include *f* (forte) and a triplet marking '3'.

BARITONE SOLO

What, with - out ask - ing, hith - er hur - ried Whence?

with - out ask - ing

with - out ask - ing

with - out ask - ing

with - out ask - ing

10

And, with - out ask - ing With - er hur - ried hence!

with - out ask - ing

with - out ask - ing

with - out ask - ing

with - out ask - ing

CHORUS

sf

BARITONE SOLO

*Broad*

*f with decision*

*cresc. accel.*

*ff a tempo*

Oh, ma-ny a Cup of this for-bid-den Wine Must drown the

11

*mf*

*cresc. accel.*

*ff*

mem-'ry of that in-so-lence!

*very emphatic and forceful*

*led.*

\*

Oh, ma-ny a Cup of this for-bid-den

Oh, ma-ny a Cup of this for-bid-den

Oh, ma-ny a Cup of this for-bid-den

Oh, ma-ny a Cup of this for-bid-den

12

CHORUS

*cresc.* *hurry* - - - *very much* *ff* 3 *rit.*

Wine \_\_\_\_\_ must drown the mem-'ry of that in - so-lence!

*cresc.* *ff* 3

Wine \_\_\_\_\_ must drown the mem-'ry of that in - so-lence!

*cresc.* *ff* 3

Wine \_\_\_\_\_ must drown the mem-'ry of that in - so-lence!

*cresc.* *ff* 3

Wine \_\_\_\_\_ must drown the mem-'ry of that in - so-lence!

*cresc.* *ff* *ff* *rit.*

*hurry* - - - *very much*

*Slower* 3 *rit.*

Must drown the mem-o - ry of that in - so-lence!

Must drown the mem-o - ry of that in - so-lence!

Must drown the mem-o - ry of that in - so-lence!

Must drown the mem-o - ry of that in - so-lence!

Must drown the mem-o - ry of that in - so-lence!

**13** *Slower* *rit.*



*With massive breadth and dignity*

Up from the Earth's Cen-tre to the Sev-enth Gate I

Up from the Earth's Cen-tre to the Sev-enth Gate I

Up from the Earth's Cen-tre to the Sev-enth Gate I

Up from the Earth's Cen-tre to the Sev-enth Gate I

*sva lower*.....

rose, and on the Throne of

rose, and on the Throne of

rose, and on the Throne of

rose, and on the Throne of

Ped.

\* Ped.

\*

*a little faster*

Sat - urn sat \_\_\_\_\_ And ma - ny a Knot un - rav - elled by the

Sat - urn sat \_\_\_\_\_ And ma - ny a Knot un - rav - elled by the

Sat - urn sat \_\_\_\_\_ And ma - ny a Knot un - rav - elled by the

Sat - urn sat \_\_\_\_\_ And ma - ny a Knot un - rav - elled by the

14

*a little faster*

Road; \_\_\_\_\_ But not the Mas - ter - knot of Hu - man

Road; \_\_\_\_\_ But not the Mas - ter - knot of Hu - man

Road; \_\_\_\_\_ But not the Mas - ter - knot of Hu - man

Road; \_\_\_\_\_ But not the Mas - ter - knot of Hu - man

*accl.*

Fate. \_\_\_\_\_

Fate. \_\_\_\_\_

Fate. \_\_\_\_\_

Fate. \_\_\_\_\_

*accl.*

*sff*

*Slow and measured*

*p*

There was the Door\_ to which I found no

*p*

There was the Door to which I found no Key;

*p*

There was the Door\_ to which I found no

*p*

There was the Door to which I found no Key;

15

*p*

Key; \_\_\_\_\_ There was the

There was the Veil through which I might not

Key; \_\_\_\_\_ There was the

There was the Veil through which I might not

*p* >

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line in treble clef with lyrics 'Key; \_\_\_\_\_ There was the' and a piano accompaniment in treble clef. The second system has a vocal line in treble clef with lyrics 'There was the Veil through which I might not' and a piano accompaniment in bass clef. The third system has a vocal line in treble clef with lyrics 'Key; \_\_\_\_\_ There was the' and a piano accompaniment in bass clef. The fourth system has a piano accompaniment in bass clef with lyrics 'There was the Veil through which I might not'. The piano accompaniment features chords and a melodic line with a dynamic marking of *p* and an accent (>).

Veil\_\_ through which I might not see; \_\_\_\_\_

see;

Veil\_\_ through which I might not see; \_\_\_\_\_

see;

Detailed description: This system contains the next two systems of the musical score. The first system has a vocal line in treble clef with lyrics 'Veil\_\_ through which I might not see; \_\_\_\_\_' and a piano accompaniment in treble clef. The second system has a vocal line in bass clef with lyrics 'see;' and a piano accompaniment in bass clef. The third system has a vocal line in treble clef with lyrics 'Veil\_\_ through which I might not see; \_\_\_\_\_' and a piano accompaniment in bass clef. The fourth system has a piano accompaniment in bass clef with lyrics 'see;'. The piano accompaniment features chords and a melodic line with a dynamic marking of *mp*.

SOPRANO SOLO

Some lit - tle talk a while of ME and THEE there

SOP. (hm)

ALTO (hm)

TENOR (hm)

BASS (hm)

16

pp

was — and then no more of THEE and ME.

17 *Slow and dignified*

f

p

p

*ff* Earth could not an - swer; nor the  
*ff* Earth could not an - swer; not the  
*ff* Earth could not  
*ff* Earth could not

*p* *cre - - cendo* *ff*  
*Sva lower* *Red.* *Sva lower*

Seas that mourn In flow-ing Pur-ple  
 Seas that mourn In flow-ing Pur-ple  
 an - swer; nor the Seas that mourn In flow - ing  
 an - swer; nor the Seas that mourn In flow - ing

*Sva lower* *Red.* *Red.* *Red.* *Red.* *Red.*

*Gradually quicker and more agitated*

— of their Lord for-

— of their Lord for -

Pur - ple of their Lord for -

Pur - ple of their Lord for -

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The music is in a key with two sharps (D major) and a 2/4 time signature. The tempo and mood are indicated as 'Gradually quicker and more agitated'. The lyrics are: '— of their Lord for-', '— of their Lord for -', 'Pur - ple of their Lord for -', and 'Pur - ple of their Lord for -'. The piano part includes markings for 'Ped.' (pedal) and 'sf' (sforzando).

*fff* lorn;

*fff* lorn;

*fff* lorn;

*fff* lorn;

18 *fff* *cres.* *cen*

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are marked with a fortissimo (*fff*) dynamic and contain the word 'lorn;'. The piano accompaniment features a complex rhythmic pattern with triplets and a crescendo leading to a section marked 'cen'. The music is in a key with two sharps (D major) and a 2/4 time signature. The tempo and mood are indicated as 'Gradually quicker and more agitated'. The lyrics are: '*fff* lorn;', '*fff* lorn;', '*fff* lorn;', and '*fff* lorn;'. The piano part includes markings for 'Ped.', 'sf', and 'cres.'.

*very marked*

Nor roll - ing Heav'n \_\_\_\_\_ with all his

Nor roll - ing Heav'n \_\_\_\_\_ with all his

Nor roll - ing Heav'n \_\_\_\_\_ with all his

Nor roll - ing Heav'n \_\_\_\_\_ with all his

- do *ff*

\* Ped.

Signs \_\_\_\_\_ re - veal'd \_\_\_\_\_

Signs \_\_\_\_\_ re - veal'd \_\_\_\_\_

Signs \_\_\_\_\_ re - veal'd \_\_\_\_\_

Signs \_\_\_\_\_ re - veal'd \_\_\_\_\_

*f* *3* *3* *3*

\* Ped.



*Slow and emphatic*

And hid - den by the sleeve of

And hid - den by the sleeve of

And hid - den by the sleeve of

And hid - den by the sleeve of

19 *Slow*

*in a quieter movement*

*dim.* Night and Morn Then of the

*dim.* Night and Morn Then of the

*dim.* Night and Morn Then of the

*dim.* Night and Morn Then of the

*dim.* Night and Morn Then of the

*f dim. p expressive p*

*Ped.* \*

THEE IN ME who works be - hind the Veil, I lift - ed

THEE IN ME who works be - hind the Veil, I lift - ed

THEE IN ME who works be - hind the Veil, \_\_\_\_\_

THEE IN ME who works be - hind the Veil, \_\_\_\_\_

*Red.* \* *Red.*

up my hands to find a

up my hands to find a

I lift - ed up my hands to find a

I lift - ed up my hands to find a

20

*hurry a little*

lamp — a-mid the Dark-ness; — and I heard, as from with-

lamp — a-mid the Dark-ness; — and I heard, as from with-

lamp — a-mid the Dark-ness; — and I heard, as from with-

lamp — a-mid the Dark-ness; — and I heard, as from with-

*hurry a little cresc.*

out "THE THEE WITH-IN ME BLIND!"

out "THE THEE WITH-IN ME BLIND!"

out "THE THEE WITH-IN ME BLIND!"

out "THE THEE WITH-IN ME BLIND!"

*in a tranquil tempo*

*accel.  
p cresc.*

Then to the Lip of this poor earth - en Urn I leand, the Sec-ret of my

Then to the Lip of this poor earth - en Urn I leand, the Sec-ret of my

Then to the Lip of this poor earth - en Urn I leand, the Sec-ret of my

Then to the Lip of this poor earth - en Urn I leand, the Sec-ret of my

21

*accel.*

*p cresc.*

Life to learn And Lip to Lip it

Life to learn And Lip to Lip it

Life to learn And Lip to Lip it

Life to learn And Lip to Lip it

*rit.*

*p*

*rit.*

*ff*

*p*

*rit.* *slow* *quicker* *pp*

mur - mur'd it mur - mur'd "While you live, Drink! Drink!

*rit.* *slow* *quicker* *pp*

mur - mur'd it mur - mur'd "While you live, Drink! Drink!

*rit.* *slow* *quicker* *pp*

mur - mur'd it mur - mur'd "While you live, Drink! Drink!

*rit.* *slow* *quicker* *pp*

mur - mur'd it mur - mur'd "While you live, Drink! Drink!

*p* *dim.* *pp* *quicker* *pp*

*accel* *cresc.* *Very fast* *ff*

Drink! Drink!

*cresc.* *f* *ff*

Drink! Drink!

*cresc.* *f* *ff*

Drink! Drink!

*cresc.* *f* *ff*

Drink! Drink!

22 *Very fast* *f* *ff*

*p* *cresc.* *accel*

*slow* *p* *f* *still slower and very impressive*

for, once dead, You nev - er, nev - er,

*p* *f* *dim.*

for, once dead, You nev - er, nev - er,

*p* *f* *dim.*

for, once dead, You nev - er, nev - er,

*p* *f* *dim.*

for, once dead, You nev - er, nev - er,

*slow* *still slower*

*p* *ff* *very quick and impulsive*

nev - er, shall re - turn. Nev - er!"

*p* *ff*

nev - er, shall re - turn. Nev - er!"

*p* *ff*

nev - er, shall re - turn. Nev - er!"

*p* *ff*

nev - er, shall re - turn. Nev - er!"

*very quick and impulsive*

## PART V

## I sent my soul through the Invisible

Slow with a mysterious expression

pp

pp

accel

p

pp

p cresc.

Broad

1

f

cres

cen

do

Broad

Very Broad

ff strongly marked

3

accel

2

f

dim.

SOPRANO SOLO

*with a measured mysterious expression*

*pp*

I sent my Soul through the In - vis - i - ble, Some

*p*

*pp*

*red.* \* *red.* \*

let - ter in that Af - ter - life to spell: And by — and by my Soul re -

turn'd to me — And an - swer'd

*mf*

*4*

*dim. p*

*cresc.*

*accel. slightly*

*3*

*3*

*rit.*

*f*

*dim.*

*> dim.*



*very broad and well declaimed*

"I my - self am Heav'n and Hell."

*p* Brass

Oboe

*quicker*

*slight hold*

Heav'n but the Vis - ion of ful - fill'd De - sire, And

*quicker*

*mf*

*f*

*very agitated*

*accel.*

*f quick*

Hell — the Shad - ow of a Soul on fire —

*very agitated*

*accel.*

*f quick*

*Broader and very impassioned*

Cast — on the Dark - ness in - to which — Our

*6 Broader*

*cresc.*

*ff*

selves So late em-erg'd from, shall so soon,

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 a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest and then a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature has one sharp (F#).

shall so soon — ex - pire

*Broad* *dim.*

*sf* *accel.* *Broad* *dim.* *f dim.*

The second system continues the vocal line with a half note G4, a quarter rest, and then a half note G4. The piano accompaniment includes triplets in both hands, marked with accents and 'accel.'. The right hand has a triplet of eighth notes (G4, A4, B4) and the left hand has a triplet of eighth notes (F#4, G4, A4). The system concludes with a 'dim.' marking and a 'f dim.' marking in the piano part.

The third system shows the vocal line with a half note G4, a quarter rest, and then a half note G4. The piano accompaniment features a complex texture with triplets and a 'p' (piano) marking. The right hand has a triplet of eighth notes (G4, A4, B4) and the left hand has a triplet of eighth notes (F#4, G4, A4). The system concludes with a 'p' marking in the piano part.

*Bright and lively*

7

The fourth system is a piano accompaniment for a section marked 'Bright and lively'. It begins with a '7' time signature. The right hand features a series of chords and eighth notes, while the left hand has a steady eighth-note accompaniment. The key signature has one sharp (F#).

Piano accompaniment for the first system, featuring a treble and bass staff with chords and a melodic line in the bass.

Piano accompaniment for the second system, including vocal lines with lyrics "cres - cen - do" and "f" dynamics.

*With decision, animation and elasticity*

CHORUS

Chorus section with vocal lines and piano accompaniment, including lyrics "We are no oth - er than a mov - ing row Of" and "mf" dynamics.

8.

We are no oth - er than a mov - ing row Of

We are no oth - e. than a mov - ing row Of

Mag - ic Shad - ow - shapes that come \_\_\_\_\_ and go \_\_\_\_\_

Mag - ic Shad - ow - shapes that come \_\_\_\_\_ and go, that

Mag - ic Shad - ow - shapes that come and go \_\_\_\_\_

Mag - ic Shad - ow - shapes that come and go \_\_\_\_\_

\_\_\_\_\_ that come and go Round with the

come, \_\_\_\_\_ that come and go Round with the

held *rit.* in Mid-night by the Mas - *a tempo*

held *rit.* in Mid-night by the Mas - *a tempo*

Sun - il - lu - minã Lan - tern held In Mid-night by the Mas - ter of the *rit.* *a tempo*

Sun - il - lu - minã Lan - tern held In Mid-night by the Mas - ter of the *rit.* *a tempo*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: 'held in Mid-night by the Mas -', 'held in Mid-night by the Mas -', 'Sun - il - lu - minã Lan - tern held In Mid-night by the Mas - ter of the', and 'Sun - il - lu - minã Lan - tern held In Mid-night by the Mas - ter of the'. Performance markings include 'rit.' and 'a tempo'.

- ter of the Show; *rit. cresc. f a tempo*

- ter of the Show; *rit. cresc. f a tempo*

Show; *rit. cresc. f a tempo*

Show; *rit. cresc. f a tempo*

9 *a tempo*

*rit. f p*

Detailed description: This system continues the vocal and piano parts. The vocal parts are in G major and 2/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: '- ter of the Show;', '- ter of the Show;', 'Show;', and 'Show;'. Performance markings include 'rit.', 'cresc.', 'f', and 'a tempo'. A section marker '9' is present above the piano part. The system concludes with 'rit.', 'f', and 'p' markings.

But help - less Pic - es of the Game He plays Up -

But help - less Picc - es of the Game He plays Up -

*mf*

*sfp*

*f*

But help - less Pic - es of the Game He plays Up -

But help - less Picc - es of the Game He plays Up -

on this Chec - quer - board of Nights \_\_\_\_\_ and Days, of

on this Chec - quer - board of Nights \_\_\_\_\_ and Days, of

*mf*

*mf*

*sfp*

*2*

on this Chec - quer - board of Nights and Days: \_\_\_\_\_

on this Chec - quer - board of Nights and Days: \_\_\_\_\_

Nights, \_\_\_\_\_ of Nights and Days Hith - er and

Nights, \_\_\_\_\_ of Nights and Days Hith - er and

*rit.* *p* *a tempo*

\_\_\_\_\_ slays, \_\_\_\_\_ and one by one back in \_\_\_\_\_

\_\_\_\_\_ slays, \_\_\_\_\_ and one by one back in \_\_\_\_\_

thith - er moves, and checks, and slays, and one by one back in the Clos - et

thith - er moves, and checks, and slays, and one by one back in the Clos - et

*rit.* *p* *a tempo*

*rit.* *a tempo*

*rit. cresc.* *f*

— the Clos - et *lays.* *rit. cresc.* *f*

— the Clos - et *lays.* *rit. cresc.* *f*

*lays.* *rit. cresc.* *f*

*lays.* *rit. cresc.* *f*

*lays.* *rit. cresc.* *f*

*lays.* *rit. cresc.* *f*

*a tempo* *mf*

— The Ball no ques - tion makes of Ayes and Noes —

— The Ball no ques - tion makes of Ayes and Noes —

— *mf* But Here or

— *mf* But Here or

10 *a tempo* *sf > p*



And He that toss'd you down in - to the

And He that toss'd you down in - to the

There as strikes the Play - er goes, And He that toss'd you down in - to the

There as strikes the Play - er goes, And He that toss'd you down in - to the

*Broad*

Field, He knows a - bout it all HE

Field, He knows a - bout it all HE

Field, He knows a - bout it all HE

Field, He knows a - bout it all HE

*Broad*  
11

knows HE KNOWS! The

knows HE KNOWS! The

knows HE KNOWS! The

knows HE KNOWS! The

*ff* *cresc.* *mf*

*ff* *cresc.* *mf*

*ff* *cresc.* *mf*

*ff* *cresc.* *mf*

*ff* *cresc.* *fff* *mf*

*Ped.* \*

*a little Slower than at first*

Mov - ing Fin - ger writes; and hav - ing writ, Moves on, moves

Mov - ing Fin - ger writes; and hav - ing writ, Moves on, moves

Mov - ing Fin - ger writes; and hav - ing writ, Moves on, moves

Mov - ing Fin - ger writes; and hav - ing writ, Moves on, moves

*f* *f* *f* *f*

*a little Slower than at first*

*p*  
on, \_\_\_\_\_

*mf but marked*  
nor all your Pi - e - ty nor Wit shall

*p*  
on, \_\_\_\_\_

*mf but marked*  
nor all your Pi - e - ty nor Wit shall

**12**  
*mf sustained*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both marked 'mf sustained'. The system concludes with a double bar line and a 3/4 time signature change.

— moves on, \_\_\_\_\_

lure it back to can - cel half a Line, Nor

— moves on, \_\_\_\_\_

lure it back to can - cel half a Line, Nor

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the melody from the first system, with lyrics 'lure it back to can - cel half a Line, Nor'. The piano accompaniment continues with the same melodic and harmonic structure. The system concludes with a double bar line and a 3/4 time signature change.

a Word of it.

all your Tears wash out a Word of it.

all your Tears wash out a Word of it.

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some accents and a fermata over the final note of the vocal lines.

*Still slower* *p* *cresc.*

And that in - vert - ed Bowl they call the

*p* *cresc.*

And that in - vert - ed Bowl they call the

*p* *cresc.*

And that in - vert - ed Bowl they call the

*p* *cresc.*

And that in - vert - ed Bowl they call the

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'Still slower'. The dynamics are marked 'p' (piano) and 'cresc.' (crescendo). The music features a mix of eighth and quarter notes, with accents and a fermata over the final note of the vocal lines.

*Still slower*

**13** *p* *cresc.* *cresc.*

This system contains two staves for piano accompaniment. The first measure is marked with a forte dynamic 'f' and a crescendo 'cresc.'. The second measure is marked with a piano dynamic 'p' and a crescendo 'cresc.'. The music features a mix of eighth and quarter notes, with a fermata over the final note of the second measure.

*f* Sky \_\_\_\_\_ Where un-der craw-ling coop'd we live and die, \_\_\_\_\_ *dim.* *rit.*

*f* Sky \_\_\_\_\_ Where un-der craw-ling coop'd we live and die, \_\_\_\_\_ *dim.*

*f* Sky \_\_\_\_\_ Where un-der craw-ling coop'd we live and die, \_\_\_\_\_ *dim.*

*f* Sky \_\_\_\_\_ Where un-der craw-ling coop'd we live and die, \_\_\_\_\_ *dim.*

*f* \_\_\_\_\_ *dim.* *rit.* *p>*

*Broad and sustained*  
*p* Lift not your hands to IT for help for

*p>* Lift not your hands to IT for help for

*p>* Lift not your hands to IT for help for

*p>* Lift not your hands to IT for help for

14

*f* *Broad*

*cresc.* *f* *ff*

it as im - po - tent - ly moves as you or I. \_\_\_\_\_

*cresc.* *f* *ff*

it as im - po - tent - ly moves as you or I. \_\_\_\_\_

*cresc.* *f* *ff*

it as im - po - tent - ly moves as you or I. \_\_\_\_\_

*cresc.* *f* *ff*

it as im - po - tent - ly moves as you or I. \_\_\_\_\_

*f* *ff*

And \*

BARITONE SOLO

*Moderately quick and Lively*

*mf*

Per -

15

*f* *ff* *mf*

plext no more with Hu - man or Di - vine, To mor - row's tan - gle

*rit.* *tempo* *cresc.*

to the winds re - sign,

16

*rit.* *p* *tempo* *f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a *rit.* marking, followed by a *tempo* marking, and ends with a *cresc.* marking and a double bar line. The lyrics 'to the winds re - sign,' are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, also in F# major and common time. It starts with a *rit.* marking, followed by a *p* (piano) dynamic, then a *tempo* marking, and ends with a *f* (forte) dynamic. A measure number '16' is placed above the piano staff.

And

*p* *f* *dim.* *p*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing from the previous system. It features a *And* tempo marking. The bottom staff is a piano accompaniment in treble and bass clefs. It includes dynamics of *p*, *f*, *dim.*, and *p*. The music concludes with a double bar line and a repeat sign.

lose your fin - gers in the tress - es of the Cy - press - slen - der

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics 'lose your fin - gers in the tress - es of the Cy - press - slen - der'. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a variety of rhythmic patterns and dynamics.

Min - is - ter of Wine.

17

*rit.* *rit.* *a tempo*

*fp*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with lyrics 'Min - is - ter of Wine.' and a *rit.* marking. The bottom staff is a piano accompaniment in treble and bass clefs, starting with a *fp* (fortissimo) dynamic. It includes *rit.* and *a tempo* markings. A measure number '17' is placed above the piano staff.

And lose your fin - gers in the

*f* *mf*

tress - es of the Cy - press - slen - der Min - is - ter of

*rit.* *Slower*

*rit.* *Slower*

Wine.

18

*a tempo* *f cresc.* *ff*

*mysteriously*

And if the Wine you drink, the Lip you press, End

*rit.* *p a little slower*



*slower*

in what All be-gins and ends in Yes; Think then you are TO-

19

*f* *p* *slower*

*rit.*

DAY what YES-TER-DAY you were TO-MOR-ROW you shall not be

*p* *p* *rit.*

*well declaimed*

less. So when the An-gel of the dark-er Drink

*Colla voce* *sfp*

At last shall find you at the riv-er-brink, And,

*sfp*

*cresc.*

of - fer - ing his Cup, in - vite your Soul Forth to your Lips to quaff\_

*cresc.* *f*

*slow* *sf*

— You shall not shrink. —

20

*slow* *sf* *a little more animated*

*3.*

*7* *rit.*

*long* **SOPRANO SOLO** *well declaimed with ample force*

Why, if the Soul can fling the Dust a - side, — And

21

*sf* *sf*

nak - ed on the Air of Heav - en ride, Weret not a

*sf* *p>*

*accel.*

Shame — weret not a Shame for him — In this clay

*sfp* *accel.* *sf* *f*

*f a tempo* *rit.* *dim.*

Car - case crip - pled to a - bide, — crip - pled to a -

*p* *f* *sfp* *f rit.* *p*

*p in a dignified tempo*

bide? —

22

*in a dignified tempo* *sf* *p* *rit.* *sf*

*quietly*  
*p*  
 'Tis but a Tent where takes his one day's rest A

*More agitated* *accel.*  
 Sul - tan to the realm of Death ad-drest; the Sul - tan ris - es,

and the dark Fer - rash

*f*

*Red.* \*

*very marked*  
*sf rit.* *accel.*  
 Strikes and pre-pares it for an - oth - er Guest.

*sf rit.* *f* *accel.* *sf* *sfff*

*sf* *Red.*

*Quietly*

And fear not lest Ex-ist-ence clos-ing Your ac-count and mine, should

23

This system contains the first two measures of the piece. The vocal line begins with a quarter rest followed by a series of eighth notes. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

know the like no more, The E-ter-nal Sa-ki from that Bowl has

This system contains the next two measures. The vocal line continues with eighth notes and a half note. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A first ending bracket is present in the piano part, ending with a double bar line and a repeat sign.

*slight hold* *rit.* *3*

pour'd Mil-lions of Bub-bles like us,

This system contains the next two measures. The vocal line features a triplet of eighth notes. The piano accompaniment includes a *slight hold* and *rit.* (ritardando) marking over the first measure. The piano part has a first ending bracket with a double bar line and a repeat sign.

*f* *in free time*

And will pour. When You and I be-hind the Veil are past,—

24

*Colla voce* *p*

This system contains the final two measures. The vocal line begins with a *f* (forte) dynamic and is marked *in free time*. The piano accompaniment starts with a *f* dynamic and includes a *Colla voce* marking. The system ends with a piano (*p*) dynamic and a first ending bracket.

*cresc.* *f* *even time*

Oh, but the long long while the

*cres - cen - do* *f*

*f* *dim.*

World shall last, which of our Com-ing and De-part-ure heeds, As the

*f* *dim.*

*p* *rit.*

Sea's self should a peb-ble cast, As the Sea's self — should heed a

25

*p* *rit.*

*slow* *a tempo*

peb - - ble cast, —

*a tempo*

*slow pp* *pp* *f* *pp*

*And.* \*

# PART VI Yon Rising Moon

Slow and expressive

First system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *f* (forte) followed by a hairpin to *p* (piano). A *cresc.* (crescendo) marking appears in the third measure. The bass line consists of sustained chords. A *ped.* (pedal) marking is in the first measure, and an asterisk (\*) is centered below the staff.

Second system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *f* (forte) in the second measure, followed by a hairpin to *dim.* (diminuendo) in the third measure.

Third system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *p* (piano) in the first measure, followed by a hairpin to *cresc.* (crescendo) in the third measure.

Fourth system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *p* (piano) in the second measure, followed by a hairpin to *cresc.* (crescendo) in the third measure.

ALTO *pp with tender expression*

DUET

BARITONE *pp*

1

Yon ris - ing Moon that looks for us a - gain\_ How

Yon ris - ing Moon that looks for us a - gain\_ How

Fifth system, featuring vocal lines and piano accompaniment. The vocal lines are for Alto and Baritone. The piano accompaniment includes a first ending bracket labeled '1'. Dynamics: *pp* (pianissimo) for the vocal lines, and *p* (piano) and *pp* (pianissimo) for the piano accompaniment.

oft here-af-ter will she wax and wane; \_\_\_\_\_

oft here-af-ter will she wax and wane; \_\_\_\_\_ How

2

*cresc.*

How oft here - af - ter ris - ing look for us Through

*cresc.*

oft here - af - ter ris - - - ing look for us Through

*cresc.*

*f* *p*

this same Gar - den — and for one, — in vain and for

*f* *p*

this same Gar - den — for one, — in vain —

*f* *p* *pp*



one in vain in vain in vain!  
and for one in vain in vain!

ah, in vain! And when like her, like her, Oh  
ah, in vain! And when like her, like her, Oh

Sa-ki, you shall pass A-mong the  
Sa-ki, you shall pass A-mong the

*rit.* *accel.*

Guests Star-scattered on the Grass And in your

*rit.* *accel.*

Guests Star-scattered on the Grass And in your

*rit.* *a tempo* *p cresc.* *f*

*rit.* *Slow* *a tempo*

joy-ous errand reach the spot where I made One

*rit.* *Slow*

joyous errand reach the spot where I made One

*colla voci* *a tempo* *p cresc.*

*dim. rit.*

turn down an emp - ty Glass, turn down an

*dim. rit.*

turn down an emp - ty Glass, turn down an

*f* *rit.* *dim.*

*molto* *a tempo*

emp - ty, — an emp - ty Glass!

emp - ty, — an emp - ty Glass!

*molto* *a tempo*

*> p* *> p*

*rit.* *Slow mysteriously*

Ah!

Ah!

*mp* *rit.* *Slow*

*dim.*

*Quietly and very expressive*

*p >* *dim.*

*Ed.*

# Quartet and Chorus

Slow with tender expression

6

*l.h. f* *dim.*

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

*f rit.*

*dim.* *p* *dim.*

*>* *pp* *cresc.*

*quiet tempo but with great elasticity*

QUARTET

Yet Ah, \_\_\_\_\_ Yet ah, \_\_\_\_\_ Yet Ah, — that

Yet Ah, \_\_\_\_\_ Yet ah, \_\_\_\_\_ Yet Ah, — that

Yet Ah, \_\_\_\_\_ Yet ah, \_\_\_\_\_ Ye Ah, — that

Yet Ah, \_\_\_\_\_ Yet ah, \_\_\_\_\_ Yet Ah, — that

CHORUS

*quiet tempo but with great elasticity*

*f dim.*

*dim.*

*pp*

*pp*  
Spring should vanish with the Rose! — That Youth's sweet scented man-u-

*pp*  
Spring should vanish with the Rose! — That Youth's sweet scented man-u-

*pp*  
Spring should vanish with the Rose! — That Youth's sweet scented man-u-

*pp*  
Spring should vanish with the Rose! — That Youth's sweetscented man-u-

*pp*  
Yet Ah! — Ah!

*pp*  
Yet Ah! — Ah!

*pp*  
Yet Ah! — Ah!

*pp*  
Yet Ah! — Ah!

*pp*  
Ped. Ped.

8  
a little quicker

script should close! The Night-in-gale that in the branches sang,— Ah

script should close! The Night-in-gale that in the branches sang,— Ah

script should close! The Night-in-gale that in the branches sang,— Ah

script should close! The Night-in-gale that in the branches sang,— Ah

The Night-in-gale that

The Night-in-gale that

The Night-in-gale that

The Night-in-gale that

*pp*

*mf*

8 a little quicker

*a tempo*  
*f* *p* *f*

whence, and whith-er flown a - gain,— Who

*f* *p* *f*

whence, and whith-er flown a - gain,— Who

*f* *p* *f*

whence, and whith-er flown a - gain,— Who

*f* *p* *f*

whence, and whith-er flown a - gain,— Who

*p* *mf*

sang, ————— who

*p* *mf*

sang, ————— who

*p* *mf*

sang, ————— who

*p* *mf*

sang, ————— who

*a tempo*  
*f* *f*



knows, \_\_\_\_\_ who knows, who

knows, \_\_\_\_\_ who, \_\_\_\_\_ who knows, who

knows, \_\_\_\_\_ who knows, who

knows, \_\_\_\_\_ who — knows, who

knows! \_\_\_\_\_ who knows,—

knows! \_\_\_\_\_ who knows,—

knows! \_\_\_\_\_ who knows,—

knows! \_\_\_\_\_ who knows,—

*rit. a tempo rit.*

9 *a tempo* *rit.*

knows! \_\_\_\_\_

knows! \_\_\_\_\_

knows! \_\_\_\_\_

knows! \_\_\_\_\_

Four vocal staves in 4/4 time, key of B-flat major. Each staff begins with a whole note followed by a half note, then rests. The lyrics 'knows!' are written below each staff.

— who knows, \_\_\_\_\_ Ah, \_\_\_\_\_

— who knows, \_\_\_\_\_ Ah, \_\_\_\_\_

— \_\_\_\_\_

— \_\_\_\_\_

Four vocal staves in 4/4 time. The first two staves have lyrics 'who knows, Ah,'. The last two staves are empty. The music features a melodic line with some chromaticism and a piano accompaniment.

9 *a tempo*

*pp*

Two piano staves in 4/4 time, key of B-flat major. The right hand has a complex, rhythmic accompaniment with many beamed notes. The left hand has a simpler accompaniment with chords and single notes. The dynamic marking *pp* is present.

*>pp* *cresc.*  
 Would but the Des-ert of the Foun-tain yield \_\_\_\_\_ one

*>pp* *cresc.*  
 Would but the Des-ert of the Foun-tain yield \_\_\_\_\_ one

*>pp* *cresc.*  
 Would but the Des-ert of the Foun-tain yield \_\_\_\_\_ one

*>pp* *cresc.*  
 Would but the Des-ert of the Foun-tain yield \_\_\_\_\_ one

*>pp*  
 \_\_\_\_\_ one

*>pp*  
 \_\_\_\_\_ one

*>pp*  
 Ah, \_\_\_\_\_ one

*>pp*  
 Ah, \_\_\_\_\_ one

*>pp*

*f* glimpse, *f* one glimpse \_\_\_\_\_

*f* glimpse, one — glimpse, one glimpse if dim-ly yet in-deed re-

*f* glimpse, *f* one glimpse \_\_\_\_\_

*f* glimpse, one — glimpse, one glimpse if dim-ly yet in-deed re-

*f* glimpse, *p* re - vealed \_\_\_\_\_

*f* glimpse, *p* re - vealed \_\_\_\_\_

*f* glimpse, *p* re - vealed \_\_\_\_\_

*f* glimpse, *p* re - vealed \_\_\_\_\_

*f* *p* *f* \_\_\_\_\_

*cresc.* **10**

To which the faint - ing Trav-el - ler might

*cresc.*

vealed To which the faint - ing Trav-el - ler might

*cresc.*

To which the faint - ing Trav-el - ler might

*cresc.*

vealed To which the faint - ing Trav-el - ler might

*cresc.*

might

*cresc.*

might

*cresc.*

might

*cresc.*

might

**10**

*cresc.*





*ff* *long* *pp*  
her-bage of the field! \_\_\_\_\_ Would but some

*ff* *pp*  
her-bage of the field! \_\_\_\_\_ Would but some

*ff* *pp*  
her-bage of the field! \_\_\_\_\_ Would but some

*ff* *pp*  
her-bage of the field! \_\_\_\_\_ Would but some

*ff*  
her-bage of the field! \_\_\_\_\_

*ff*  
her-bage of the field! \_\_\_\_\_

*ff*  
her-bage of the field! \_\_\_\_\_

*ff*  
her-bage of the field! \_\_\_\_\_

*ff* *fff* *long*  
her-bage of the field! \_\_\_\_\_

*ff* *fff*  
her-bage of the field! \_\_\_\_\_

*ff* *fff*  
her-bage of the field! \_\_\_\_\_

*ff* *fff*  
her-bage of the field! \_\_\_\_\_

Ad.

\*



11

*rit.*

*a tempo*

*f*

*pp*

wing - ed An-gel ere too late Ar-rest the

wing - ed An-gel ere too late Ar-rest the

wing - ed An-gel ere too late Ar-rest the

wing - ed An-gel ere too late Ar-rest the

ere too late, ere too late

ere too late, ere too late

ere too late, ere too late

ere too late, ere too late

11

*rit.*

*a tempo*

*p* expressive

*f*

*pp*

*ped.* *ped.* \* *ped.*

yet un - fol - ded Roll of Fate,

yet un - fol - ded Roll of Fate,

yet un - fol - ded Roll of Fate,

yet un - fol - ded Roll of Fate,

*p cresc.*

*mf cresc.*  
 And make the stern Re-cord-der

*mf cresc.*  
 And make the stern Re-cord-der

*mf cresc.*  
 And make the stern Re-cord-der

*mf cresc.*  
 And make the stern Re-cord-der

*mf cresc.*  
 And make the stern Re-cord-der

*mf cresc.*  
 And make the stern Re-cord-der

*mf cresc.*  
 And make the stern Re-cord-der

*mf cresc.*  
 And make the stern Re-cord-der

*mf cresc.* *f*

*f cresc.* oth - er - wise En - reg - is - ter, or quite ob - lit - er - ate! *ff* *cresc.*

*f cresc.* oth - er - wise En - reg - is - ter, or quite ob - lit - er - ate! *ff* *cresc.*

*f cresc.* oth - er - wise En - reg - is - ter, or quite ob - lit - er - ate! *ff* *cresc.*

*f cresc.* oth - er - wise En - reg - is - ter, or quite ob - lit - er - ate! *ff* *cresc.*

*f cresc.* oth - er - wise En - reg - is - ter, or quite ob - lit - er - ate! *ff* *cresc.*

*f cresc.* oth - er - wise En - reg - is - ter, or quite ob - lit - er - ate! *ff* *cresc.*

*f cresc.* oth - er - wise En - reg - is - ter, or quite ob - lit - er - ate! *ff* *cresc.*

*f cresc.* oth - er - wise En - reg - is - ter, or quite ob - lit - er - ate! *ff* *cresc.*

*cresc.* *ff*  
Ped.

*very expressive  
and tranquil*

*fff* 12 *pp*

Ah \_\_\_\_\_

*fff* *pp*

Ah \_\_\_\_\_

*fff* *pp*

Ah \_\_\_\_\_

*fff* *pp*

Ah \_\_\_\_\_

*fff*

*fff*

*fff*

*fff*

*very expressive  
and tranquil*

*accel.* 12 *fff* *pp*

Love! — could you and I — with Him con - - spire To grasph this

Love! — could you and I — con - - spire To grasph this

Love! — could you and I — with Him con - - spire To grasph this

Love! — could you and I — con - - spire To grasph this

Ah — Love! —

Ah — Love! —

Ah — Love! —

Ah — Love! —

>pp

>pp

*cresc.* *gradually more animated* *f*

sor-ry Scheme of Things en - tire, \_\_\_\_\_

*cresc.* *f*

sor-ry Scheme of Things en - tire, \_\_\_\_\_

*cresc.* *f*

sor-ry Scheme of Things en - tire, \_\_\_\_\_

*cresc.* *f*

sor-ry Scheme of Things en - tire, \_\_\_\_\_

*p cresc.* *f*

Ah Love! \_\_\_\_\_

*p cresc.* *f*

Ah Love! \_\_\_\_\_

*p cresc.* *f*

Ah Love! \_\_\_\_\_

*p cresc.* *f*

Ah Love! \_\_\_\_\_

*cresc.* *gradually more animated* *f*

13

*f cresc.* *ff*



Would—we not shat-ter it to bits

*f cresc.* *ff*



Would—we not shat-ter it to bits

*f cresc.* *ff*



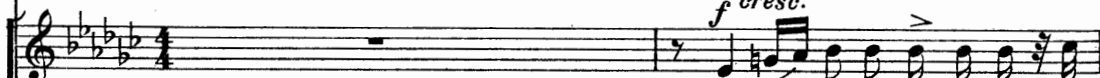
Would—we not shat-ter it to bits

*f cresc.* *ff*



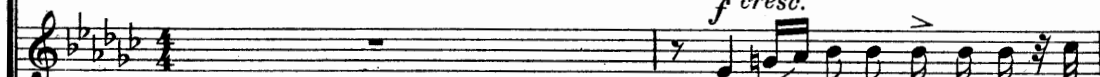
Would—we not shat-ter it to bits

*f cresc.*



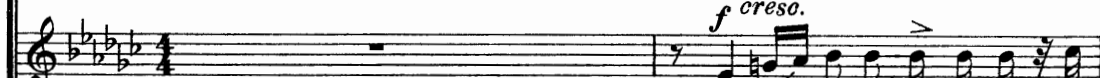
Would—we not shat-ter it to

*f cresc.*



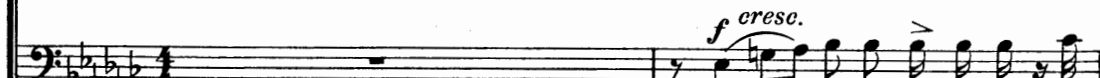
Would—we not shat-ter it to

*f cresc.*



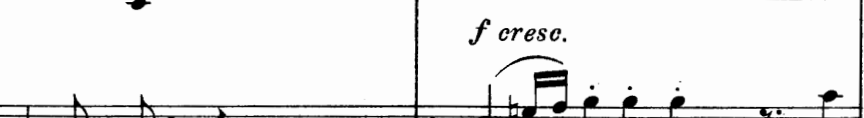
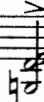
Would—we not shat-ter it to

*f cresc.*



Would—we not shat-ter it to

13



*f cresc.*

*f cresc.*



*a tempo*

*ff*

would we not shat-ter it to bits \_\_\_\_\_ to

*ff*

would we not shat-ter it to bits \_\_\_\_\_ to

*ff*

would we not shat-ter it to bits \_\_\_\_\_ to

*ff*

would we not shat-ter it to bits \_\_\_\_\_ to

*ff*

bits shat-ter it to bits \_\_\_\_\_ to

*ff*

bits shat-ter it to bits \_\_\_\_\_ to

*ff*

bits shat-ter it to bits \_\_\_\_\_ to

*ff*

bits shat-ter it to bits \_\_\_\_\_ to

*a tempo*

*ff*

*ff*

*Red.*

*Slow*  
*with freedom*  
*p*

bits — and then Re - mould it near - er to the Heart's De -

bits — and

bits — and

bits — and

bits —

bits —

bits —

bits —

*Slow*  
*p*

\*

Detailed description: This is a page of a musical score, page 136. It features a vocal line and a piano accompaniment. The vocal line consists of eight staves, each starting with the word 'bits' followed by a horizontal line. The lyrics are: 'bits — and then Re - mould it near - er to the Heart's De -', 'bits — and', 'bits — and', 'bits — and', 'bits —', 'bits —', 'bits —', and 'bits —'. The piano accompaniment consists of two staves at the bottom. The first system of the piano part includes a 'Slow' tempo marking and a 'p' (piano) dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A small asterisk is located at the bottom left of the page.

14

sire! \_\_\_\_\_

then Re-mould it near-er to the Heart's De - sire! \_\_\_\_\_

then Re-mould it near-er to the Heart's De - sire! \_\_\_\_\_

then Re-mould it near-er to the Heart's De - sire! \_\_\_\_\_

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

14

*mf* *f*

*accel.  
cresc.*

Musical staff with notes and dynamics. The staff contains a melodic line with a slur over the first part and a dynamic marking *p* at the start of the second part. The tempo and dynamics markings *accel. cresc.* are positioned above the staff.

and then \_\_\_\_\_

*accel.  
cresc.*

Musical staff with notes and dynamics. The staff contains a melodic line with a slur over the first part and a dynamic marking *p* at the start of the second part. The tempo and dynamics markings *accel. cresc.* are positioned above the staff.

and then \_\_\_\_\_

*accel.  
cresc.*

Musical staff with notes and dynamics. The staff contains a melodic line with a slur over the first part and a dynamic marking *p* at the start of the second part. The tempo and dynamics markings *accel. cresc.* are positioned above the staff.

and then \_\_\_\_\_

*accel.  
cresc.*

Musical staff with notes and dynamics. The staff contains a melodic line with a slur over the first part and a dynamic marking *p* at the start of the second part. The tempo and dynamics markings *accel. cresc.* are positioned above the staff.

and then \_\_\_\_\_

*accel.  
cresc.*

Musical staff with notes and dynamics. The staff contains a melodic line with a slur over the first part and a dynamic marking *p* at the start of the second part. The tempo and dynamics markings *accel. cresc.* are positioned above the staff.

and then \_\_\_\_\_

*accel.  
cresc.*

Musical staff with notes and dynamics. The staff contains a melodic line with a slur over the first part and a dynamic marking *p* at the start of the second part. The tempo and dynamics markings *accel. cresc.* are positioned above the staff.

and then \_\_\_\_\_

*accel. p cresc.*

Musical staff with notes and dynamics. The staff contains a melodic line with a slur over the first part and a dynamic marking *p* at the start of the second part. The tempo and dynamics markings *accel. p cresc.* are positioned above the staff.

and

*accel. P cresc.*

Musical staff with notes and dynamics. The staff contains a melodic line with a slur over the first part and a dynamic marking *p* at the start of the second part. The tempo and dynamics markings *accel. P cresc.* are positioned above the staff.

and

*accel.*

*cresc.*

Piano accompaniment with notes and dynamics. The right hand has a complex chordal texture with a slur and a dynamic marking *sf* followed by *p*. The left hand has a steady bass line. The tempo and dynamics markings *accel. cresc.* are positioned above the right hand.

*a tempo*  
*f*  
 and then re-mould it near-er, near-er to the  
*a tempo*  
 and then re-mould it near-er, near - er  
*a tempo*  
*f*  
 and then re-mould it near-er, near - er  
*a tempo*  
*f*  
 and then re-mould it near-er, near - er

*a tempo*  
*f*  
 and then re - mould it near-er to the  
*a tempo*  
*f*  
 and then re-mould it near-er to the  
*a tempo*  
*f*  
 then, and then re - mould it near-er to the  
*a tempo*  
*f*  
 then, and then re - mould it near-er to the

*a tempo*  
*f*

15

*ff* *rit.*  
Heart's \_\_\_\_\_ de-sire, re-mould it near-er to the Heart's de-

*ff* *rit.*  
to the Heart's \_\_\_\_\_ de-sire, re-mould it near-er to the Heart's de-

*ff* *rit.*  
to the Heart's \_\_\_\_\_ de-sire, re-mould it near-er to the Heart's de-

*ff* *rit.*  
to the Heart's \_\_\_\_\_ de-sire, re-mould it near-er to the Heart's de-

*f* *cresc.* *ff* *rit.*  
Heart's de - sire, \_\_\_\_\_ the Heart's de-

*f* *cresc.* *ff* *rit.*  
Heart's de - sire, \_\_\_\_\_ the Heart's de-

*f* *cresc.* *ff* *rit.*  
Heart's de - sire, \_\_\_\_\_ the Heart's de-

*f* *cresc.* *ff* *rit.*  
Heart's de - sire, \_\_\_\_\_ the Heart's de-

15

*ff* *rit.*

*a tempo* *rit.* *a tempo* *very marked*

sirel \_\_\_\_\_ Re - mould \_\_\_\_\_

*a tempo* *rit.* *a tempo* *very marked*

sirel \_\_\_\_\_ Re - mould \_\_\_\_\_

*a tempo* *rit.* *a tempo* *very marked*

sirel \_\_\_\_\_ Re - mould \_\_\_\_\_

*a tempo* *rit.* *a tempo* *very marked*

sirel \_\_\_\_\_ Re - mould \_\_\_\_\_

Detailed description: This system contains four staves. The top two are vocal staves (soprano and alto) with lyrics 'sirel' and 'Re - mould'. The bottom two are piano accompaniment staves. The music features a long note for 'sirel' followed by a rhythmic pattern for 'Re - mould'. Performance markings include 'a tempo', 'rit.', and 'very marked'.

*a tempo* *rit.* *a tempo* *very marked*

sirel \_\_\_\_\_ Re - mould \_\_\_\_\_

*a tempo* *rit.* *a tempo* *very marked*

sirel \_\_\_\_\_ Re - mould \_\_\_\_\_

*a tempo* *rit.* *a tempo* *very marked*

sirel \_\_\_\_\_ Re - mould \_\_\_\_\_

*a tempo* *rit.* *a tempo* *very marked*

sirel \_\_\_\_\_ Re - mould \_\_\_\_\_

Detailed description: This system contains four staves, identical in structure to the first system. It includes vocal lines and piano accompaniment with the same lyrics and performance markings.

*a tempo* *rit.* *a tempo*

*sf* *sf*

Detailed description: This system shows the piano accompaniment for the final part of the piece. It consists of two staves (treble and bass clef). The music is marked 'a tempo' and 'rit.' and features a 'very marked' section. Dynamic markings 'sf' (sforzando) are present. The piano part includes chords and melodic lines.

16 *rit.*  
*> p*

it near - er to the

it near - er to the

it near - er to the

it near - er to the

*f* *dim.* *p*

it near-er to the Heart's de - sire! to the

it near-er to the Heart's de - sire! to the

it near-er to the Heart's de - sire! to the

it near-er to the Heart's de - sire! to the

16 *rit.*  
*f* *dim.* *p*





The musical score on page 144 consists of nine staves. The first eight staves are arranged in two groups of four, each with a grand staff (treble and bass clefs). The first staff of the first group is marked with a *rit.* (ritardando) and a fermata over the first measure. The notes in these staves are mostly whole notes and half notes, with some rests. The bottom staff is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It begins with a *rit.* marking and contains more complex rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a *ppp* (pianissimo) dynamic marking and a *rit.* marking over the final measures, which end with a fermata. A small asterisk (\*) is placed at the end of the bottom staff.

THE END