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IN
A PERSIAN
GARDEN

A SONG CYCLE
FOR FOUR SOLO VOICES
(SOPRANO-CONTRALTO-TENOR & BASS)
WITH PIANOFORTE ACCOMPANIMENT

THE WORDS SELECTED FROM THE
RUBAIYÁT
OF
OMAR KHAYYÁM
(FITZGERALD'S TRANSLATION)

THE MUSIC COMPOSED BY
LIZA LEHMANN

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TO MY HUSBAND

IN A PERSIAN GARDEN.

A Song-Cycle

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IN A PERSIAN GARDEN.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Wake! For the Sun who scatter'd into flight
The Stars before him from the field of night,
Drives night along with them from Heav'n, and strikes
The Sultan's turret with a shaft of Light.

(SOLO TENOR.)

Before the phantom of false morning¹ died
Methought a voice within the Tavern cried:
"When all the Temple is prepared within
Why nods the drowsy Worshipper outside?"

RECITATIVE (*Bass*).

Now the new year² reviving old Desires,
The thoughtful Soul to Solitude retires,
Where the "White Hand of Moses"³ on the Bough
Puts out, and Jesus from the Ground suspires.

(SOLO TENOR.)

Iram indeed is gone with all his Rose,
And Jamshyd's⁴ sev'n-ring'd Cup where no one knows,
But still a Ruby kindles in the Vine,
And many a Garden by the water blows.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

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 fly—and lo, the Bird is on the wing!

(SOLO BASS.)

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.

¹The "false dawn"; *Sudhi Kari*, a transient light on the horizon about an hour before the *Sudhi Sudhi*, or "True Dawn": a well-known phenomenon in the East.

²Beginning with the Vernal Equinox.

³The "White Hand of Moses," Exodus iv. 6; when Moses draws forth his hand—not according to the Persians "Leprous as Snow," but white as our Mayblossom in Spring. Perhaps, according to them, also the healing Power of Jesus resided in his breath.

⁴Iram, a garden, planted by King Shaddad, and now sunk somewhere in the sands of Arabia.

⁵Jamshyd's sev'n-ring'd cup was typical of the Seven Heavens, Seven Planets, Seven Seas, &c., and was a *Drinking Cup*.

CONTRALTO (*Recitative*).

Ah, not a drop that from our Cups we throw
 For Earth to drink of,¹ but may steal below,
 To quench the fire of Anguish in some Eye
 There hidden, far beneath, and long ago.

(CONTRALTO SOLO.)

I sometimes think that never blows so red
 The Rose as where some buried Caesar bled,
 That ev'ry 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.

DUET.

(*Soprano and Tenor.*)

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

(BASS SOLO.)

Myself when young did eagerly frequent
 Doctor and Saint and heard great argument—
 but evermore
 Came out by that same door where in I went.

With them the Seed of Wisdom did I sow,
 And with my own Hand labour'd it to grow,
 And this was all the Harvest that I reap'd,
 "I came like Water, and like Wind I go."

Why, all the Saints and Sages who discuss'd
 Of the two Worlds so learnedly, are thrust
 Like foolish Prophets forth ; their words to scorn
 Are scatter'd, and their mouths are stopp'd with Dust.

(BASS RECITATIVE.)

Ah, make the most of what we yet may spend,
 Before we too into the Dust descend !

(CONTRALTO SOLO.)

When you and I behind the veil are past
 Oh, but the long, long while the World shall last—

¹ The custom of throwing a little wine on the ground before drinking still continues in Persia

(SOPRANO RECITATIVE.)

But if the Soul can fling the Dust aside
 And naked on the air of Heaven ride,
 Were't not a shame—were't not a shame for him
 In this clay carcase crippled to abide ?

(SOPRANO SOLO.)

I sent my Soul through the Invisible,
 Some secret of that after-life to spell,
 And by-and-bye my Soul return'd to me
 And answer'd : I myself am Heav'n and Hell.

Heav'n but the vision of fulfilled Desire
 And Hell the Shadow from a Soul on fire,
 Cast on the Darkness into which ourselves,
 So late emerged from, shall so soon expire.

(TENOR SOLO.)

Alas ! 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 ?—

(CONTRALTO SOLO.)

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 Caravanseraï,
 Whose Portals are alternate Night and Day,
 How Sultan after Sultan with his Pomp,
 Abode his destined hour and went his way.

Waste not your hour !

(SOPRANO SOLO.)

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 Jamshyd¹ and Kaikobád² away.

QUARTETTE.

(Soprano, Contralto, Tenor, Bass.)

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

¹ Jamshyd, the "King Splendid" of the Peshdadian dynasty.

² King Kaikobád, called "the Great."

Lo, some we lov'd, the loveliest and best
That from his Vintage rolling time has prest,
Have drunk their Cup a round or two before,
And one by one crept silently to rest.

Strange, is it not, that of the myriads who
Before us pass'd the Door of Darkness through,
Not one returns to tell us of the Road
Which to discover we must travel too.

(TENOR RECITATIVE.)

Ah, fill the Cup! What boots it to repeat
How time is slipping underneath our Feet.

Better be jocund with the fruitful Grape
Than sadden after none, or bitter Fruit.

Ah, Love, could you and I with Fate conspire
To grasp the sorry Scheme of things entire,
Would we not shatter it to bits—and then
Remould it nearer to the Heart's Desire!

(TENOR SOLO.)

Ah, Moon of my Delight, that knows no wane,
The Moon of Heav'n is rising once again—
How oft hereafter rising shall she look
Through this same Garden after me—in vain.

And when thyself with shining Foot shall pass
Among the Guests Star-scatter'd on the Grass,
And in thy joyous Errand reach the Spot
Where I made one—turn down an empty Glass!

(BASS SOLO.)

As then the Tulip for her morning sup
Of Heav'nly Vintage from the Soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you—like an empty Cup.

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.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Alas, 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?

FINIS.

"IN A PERSIAN GARDEN."

A SONG-CYCLE.

* The Words selected from The Rubaiyat of
OMAR KHAYYAM.

The Music by
LIZA LEHMANN.

Moderato. $\text{♩} = 132.$

PIANO.

f
con voce

poco ritenuto.
p misterioso.
a tempo
con voce

$\text{♩} = 92.$ *Piu ritenuto.*
poco *a poco* *cres.* *do*

mf energico.
sf

M. 7789.

* By kind permission of Messrs Macmillan.

SOPRANO.

Moderato, ma piuttosto mosso. ♩: 92.

CONTRALTO.

TENOR.

BASS.

f > *energico*

Wake! for the sun who scat-ter'd in - to flight The

f > *energico*

Wake! for the sun who scat-ter'd in - to flight The

f > *energico*

Wake! for the sun who scat-ter'd in - to flight The

f > *energico*

Wake! for the sun who scat-ter'd in - to..... flight The

Moderato, ma piuttosto mosso.

f > *energico*

stars before him from the field of night,

Drives night a-long with them from

stars before him from the field of night,

Drives night a-long with them from

stars before him from the field of night,

Drives night a-long with them from

stars before him from the field of... night,

Drives night a-long with them from

poco ritenuo *a tempo*

Heav'n..... And strikes the Sul.tan's tur.ret with a shaft of light.....

Heav'n..... *a tempo* *pp*

Heav'n..... *poco ritenuo* *a tempo* And

Heav'n..... And strikes the Sul.tan's tur.ret with a shaft of light, and *a tempo* *pp*

Heav'n..... And

p poco ritenuo *pp a tempo*

strikes the turret with a shaft of light, with a shaft of..... light.

strikes..... the tur.ret with a shaft of light, with a shaft of light.

strikes the Sultan's tur.ret with a shaft of light.....

pp *volti subito*

Before the Phantom of false morn - ing *died

Me thought a voice with in the

Ta - vern cried:

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

Why nods the drow - - sy wor - shipper out - side?".....

cresc. molto

* The "False Dawn" *Subhi Kashi*, a transient light on the horizon about an hour before the *Subhi sadiq*, or "True Dawn," a well-known Phenomenon in the East.

primo tempo.

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to..... flight The

8

primo tempo.

Ad.

*

*

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of..... night,

Ad.

*

*

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

ff

p poco ritenuto And strikes the Sul - tan's tur - ret with..... a shaft of light..... *a tempo*

p poco ritenuto And strikes the Sul - tan's tur - ret with..... a shaft of light, and *a tempo*

And

p poco ritenuto *pp a tempo*

strikes the..... tur - ret with a shaft of

strikes..... the tur - ret with..... a shaft of.....

strikes the..... Sul - tan's tur - ret with..... a shaft of.....

pp

* * *

light, with a shaft of..... light.

light, with a shaft of light.

light.....

pp

* * *

BASS SOLO. $\text{♩} = 88$.*p rit.*

Now the new year,* re - vi - ving old desires, The thoughtful soul to so - li - tude re -

p rit.

- tures, Where the "White Hand of Mo - ses"† from the bough puts out, And

Je - sus from the ground sus - - pires..... *Andante.* $\text{♩} = 84$.*dolce.*

* Beginning with the Vernal Equinox.

† The "White Hand of Moses" Exodus IV. 6. where Moses draws forth his hand— not according to the Persians "leprous as snow"— but white as our May-blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in his breath.

mf
I - ram* in - deed is gone with all his Rose, And
cresc.

mf
Jam - shyd's sev'n - ring'd Cup† where no one knows, But
cresc.
piu mosso.

still a Ru - by kin - dles in the vine And
cresc. con slancio e rubato.

ma - ny a gar - den by the wa - - - - - ter
cresc.

*Iram, a garden planted by King Shaddád, and now sunk somewhere in the sands of Arabia.

M. 7789. †Jamshyd's sevenring'd cup was typical of the 7 Heavens, 7 Planets, 7 Seas etc, and was a Divining Cup.

Con brio. ♩ : 96.

blows!.....

f a tempo

SOPRANO.

♩ : 84. Con brio.

CONTRALTO.

TENOR.

BASS.

Come

fill the Cup,

and in the

Come

fill the Cup, come fill, and in the

Come

fill the Cup, come fill, and in the

Come

fill the Cup, come fill, and in the

Con brio.

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

pp

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

pp

lo the Bird is on the wing, Come

lo the Bird is on the wing, Come

lo..... the Bird..... is on..... the wing, Come

lo..... the Bird is on the wing, Come

cresc.

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

f

cresc.

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

fill the Cup, come fill, and in the fire of Spring, Your

f

cresc.

fill the Cup, come fill, and in the fire of Spring, Your

f

cresc.

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

ff

ff * *ff* *

fling.....

fling.....

fling.....

fling.....

ff

ff * *ff* *

rall.

BASS SOLO.

Un poco meno. $\text{♩} = 102.$

mf *3* Whe - ther at Naish - a - pur or Ba - by - lon Whether the Cup with sweet or

Lento. $\text{♩} = 96.$ bit - ter run, The wine of Life keeps ooz - ing drop by drop

Lento. The leaves of Life keep fall - ing one by

The leaves of Life keep fall - ing one by

one.

p *accell.* *p* *Tempo I?*

f Con brio. *come prima.*

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

Con brio.
cresc.
come prima.

fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The
 fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The
 fire of Spring, Your Win - ter garment of..... re - pen tance fling, The
 fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

lo! the bird is on the wing, Then

lo! the bird is on the wing, Then

lo!..... the bird..... is on..... the wing, Then

lo!..... the bird is on the wing, Then

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f *ed allargando assai.**

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 fill the Cup and in..... the fire..... of Spring Your

fill the Cup and in..... the fire..... of Spring Your

ed allargando assai.

* *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* *

Win - ter gar - ment of re - pen - tance fling!

Win - ter gar - ment of re - pen - tance fling!

Win - ter gar - ment of re - pen - tance fling!

Win - ter gar - ment of re - pen - tance fling!

Win - ter gar - ment of re - pen - tance fling!

sempre cres - cen - do alla Fine.

colla voce.

ff *rall.*

* *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* * *Pa* *

* (Nearly twice as slow as before)

CONTRALTO SOLO.

Espressivo, ma non troppo lento. ♩ : 72.

mf

Ah! not a drop that from our Cups we throw For earth to drink of* but may steal be.

p

low..... To quench the fire..... of an guish in some eye There

p rit. *pp*

hid - den far be - neath..... and long a - go.

cantabile
pp

dolce.

dolce.

Andante. ♩ : 80.

I

* The custom of throwing a little wine on the ground before drinking still continues in Persia.

cantabile.

poco accel.

poco rall.

a tempo

some - times think that ne - ver blows so red the rose..... As

where some bu - ried Cæ - - sar bled That

ev - 'ry Hy - - a - ciuth the gar - den..... wears, Dropt in her

lap from some once love - ly..... head And

poco cresc. con tenerezza

this re - viv - ing herb whose ten - der green

poco cresc.

Fled - ges the ri - ver - lip..... on which we lean,.....

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

poco ritenuto
*p**colla voce*

knows

From what once love - ly..... lip..... It.....

*poco ritenuto**primo tempo**cresc.*

L.H.

L.H.

springs..... un - seen.....

mp

p *pp*

Re. * *Re.* * *Re.* * *Re.* * *Re.* *

p rall. *pp*

Re. * *Re.* * *Re.* * *Re.* *

DUET. (SOP. & TENOR.)

TENOR. *con tenerezza* *p*

A book of ver - ses

p *assai legato*

Re. * *Re.* * *Re.* * *Re.* *

un - der - neath the bough A jug of wine, a loaf of bread and

Re. * *Re.* * *Re.* *

p cresc. *poco accel.*

thou..... Be - side me sing - ing in the

cresc. *poco accel.*

a tempo *p*

wil - der - ness, Ah, wil - der - ness were Pa - ra - dise e - now,.....

a tempo *p* *cres - - - cen - - do subito*

SOPRANO.

pp

A book of ver - ses un - der - neath the bough A jug of wine, a

TENOR.

pp

A book of ver - ses un - der - neath the bough A jug of wine, a

pp L. H.

Due Pedali.

, con slancio
accel. *ff*
 wil.der.ness were Pa - ra - dise..... e -

, con slancio
accel. *ff*
 wil.der.ness were Pa - ra - dise..... e -

*con slancio
 accel.* *ff* *L.H.* *colla voce*

- now!.....

- now!.....

ff *L.H.* *a tempo* *accel. e sempre cresc.* *stretto* *fff*

Grandioso. *a piacere preluando* *dim.* *rall.* *1º tempo*

BASS SOLO.

Con moto, ma non troppo. $\text{♩} = 96$

pp *assai legato*

Due *Tea*

* *Tea*

* *Tea*

*

mesa voce

My - self when young did..... ea - ger -

p *legato*

Tea

* *Tea*

* *Tea*

- ly fre - quent

Doc - tor and Saint and..... heard great -

* *Tea*

* *Tea*

ar - gu - ment,

But e - ver - more.....

* *Tea*

* *Tea*

Tea

*

..... Came out by that same door where in..... I

p

rit.

* *rit.* *

went..... With them the seed of wis-dom

sempre mezza voce

rit.

* *rit.*

did I sow And with my own hand la-bour'd

rit.

* *rit.*

it to grow And this was all the Har-vest that I reap'd.....

cresc.

poco rit.

poco rit.

rit.

* *rit.* *

a tempo.

p subito

I came like wa - ter and like wind I go.....

a tempo.

più energico

..... Why all the saints and sa - ges who dis - cuss'd of the two

cresc.

più energico

worlds so learn - ed - ly are thrust..... like fool - ish Pro - phets

assai più lento.

forth..... their words to scorn are scat - ter'd

ff assai più lento.

And their mouths are stopp'd with dust.....

a tempo.

a tempo.

dim.

dim.

p

Come Ima
mezza voce

My self when young did ea - ger

p

Due Ped.

-ly fre - quent Doc - tor and Saint and heard great

ar - gu - ment But e - ver - more.....

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains the lyrics "ar - gu - ment" and "But e - ver - more.....". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are two asterisks (*) below the piano part, one under the first measure and one under the second measure.

..... Came out by that same door where -

rall. *a tempo.*

rall. *a tempo.*

The second system continues the vocal line with the lyrics "..... Came out by that same door where -". The piano accompaniment includes dynamic markings *rall.* and *a tempo.* in both the vocal and piano parts. There are two asterisks (*) below the piano part, one under the first measure and one under the second measure.

- in..... I..... went.....

pp

pp

The third system shows the vocal line with the lyrics "- in..... I..... went.....". The piano accompaniment features a *pp* (pianissimo) dynamic marking in both parts. There are three asterisks (*) below the piano part, one under each of the three measures.

pp

The fourth system shows the vocal line with a dotted line indicating a continuation of the previous phrase. The piano accompaniment includes a *pp* dynamic marking. There are two asterisks (*) below the piano part, one at the beginning and one at the end of the system.

Impetuoso. ♩ : 104

Ah! make the most of what you yet may spend Be -

rall.

- fore we too in - to the dust de - - scend,

rall. *dim.*

CONTRALTO. ♩ : 84
p più ritenuto assai sostenuto

When you and I be -

p più ritenuto e legato

Due Ped.

hind the veil are past, Oh, but the

assai sostenuto

long, long while the

world shall last.....

cresc. - e - poco - a - poco - accell.

RECIT. (SOPRANO) Declamato ♩ = 92.

But if the Soul can fling the dust a - side, and

na - ked on the air..... of Hea - ven ride Wer't not a shame,wer't not a

shame for him in this clay car - case crip - pled to a -

And. * *And.* * *And.* * *And.* * *And.* *
 Agitato. ♩ : 94

- bide?

8
8va

mf

And.

p misterioso

I sent my Soul through the In -

p
L.H.

- vi si - ble

Some

se - cret of that Af - ter - life to

poco a poco cres - cen - do

spell And by - and - bye my Soul re - turn'd to me And

poco a poco cresc.

declamato

an - swer'd: I my - self am Heav'n.....

p

L. H.

and Hell.....

..... Heav'n but the Vi - sion of ful - fill'd de - sire, And

Hell the sha - dow from a Soul on fire Cast on the dark - ness

in - to which our selves, so late e - merged from shall so

soon ex - pire.....

pp
I sent my Soul through the In -

pp
L. H.

- vi - si - ble, Some se - cret of that Af - ter - life to spell And

poco

poco

8 * *Pa.* * *Pa.* * *Pa.* *

by - and - bye my Soul re - turn'd to me, And an - swer'd: I My -

a poco *cres* *cen* *do* *declamato*

poco *cres* *cen* *do*

Pa. * *Pa.* * *Pa.* * *Pa.* *

- self am Heav'n.....

pp

L. H.

and Hell.....

ff

accel

p

pp

sva

p poco meno.

rit.

♩ : 80

♩ : 84

Andante. ♩ : 84

dolce.

poco

cresc.

Andante sostenuto assai espress.

A - - last..... that Spring should va - nish

rall.

p

with..... the Rose, That youths' sweet - -

p

scent - ed..... Man - u - script should close, The

cresc.

cresc.

Night - in - gale that in the bran - ches sang, Ah

più cresc.

più cresc.

whence and whi - ther flown a - gain who knows, Ah

whence, Ah whence and whi - ther flown..... a - gain who

knows?.....

sempre pp sino alla Fine.

L. H.

Moderato.

p un poco pesante.

con sve.....

The world - ly hope men set their hearts up - on, Turns

mf *p*

ash - es or..... it pros - pers, and an -

mf *p*

- on, Like snow up - on the de - serts dus - ty face

Light - ing a lit - tle hour or two is gone

Think, in this bat - ter'd Ca - ra - van - se - rai, Whose

por - tals are al - ter - nate night and day, How

Sul - tan af - ter Sul - tan with his pomp,..... A

- bode his des - tined hour and went his way.....

p pesante

Handwritten musical notation for the first system, including a vocal line with a triplet of eighth notes and piano accompaniment with various dynamics and articulation marks.

..... The

molto cresc. *ff subito pp*

Handwritten musical notation for the second system, featuring piano accompaniment with dynamic markings and a vocal line starting with the word 'The'.

world - ly hope men set their hearts up - on Turns ash - es or it

L.H. *cresc.*

Handwritten musical notation for the third system, including a vocal line with a triplet and piano accompaniment with dynamic markings.

pros - pers, And a - non, like snow up - on the de - sert's dust - y face

cresc.

Handwritten musical notation for the fourth system, including a vocal line and piano accompaniment with dynamic markings.

Light - ing a lit - tle hour or two is

pp

p

L. H.

pp

pp

gone. Waste.....

cresc.

ff

con gue.....

not your hour.....

ff stretto alla fine

.....

sempre ff

pesante

fff

con gue.....

SOPRANO SOLO.

Lento. $\text{♩} = 48$

Each morn a thou - sand Ro - ses

Musical score for the first system. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Lento' with a quarter note equal to 48 beats. The dynamics include 'p dolce'. The piano part has markings for 'L.H.' (Left Hand) and 'R.H.' (Right Hand) on the treble staff. There are asterisks in the bass staff. The lyrics are 'Each morn a thousand Ro - ses'.

brings you say,

Yes, but where leaves the Rose of yes - ter - day?..

Musical score for the second system. The vocal line continues with the lyrics 'brings you say, Yes, but where leaves the Rose of yes - ter - day?..'. The piano accompaniment continues with 'L.H.' and 'R.H.' markings. The dynamics include 'dim.'. There are asterisks in the bass staff.

And

Musical score for the third system. The vocal line is mostly obscured by a long slur. The piano accompaniment features a prominent melodic line in the right hand, marked 'sva'. There are asterisks in the bass staff.

this first Sum - mer month that brings the Rose Shall

Musical score for the fourth system. The vocal line continues with the lyrics 'this first Sum - mer month that brings the Rose Shall'. The piano accompaniment continues with 'L.H.' and 'R.H.' markings. There are asterisks in the bass staff.

poco rall.

poco accel.

take..... Jam - shyd* and Kai - ko - bád* a -

L. H.

L. H.

L. H.

colla voce.

poco accel.

primo tempo

- way..... Each morn a thou-sand Ro - ses

L. H.

R. H.

R. H.

L. H.

rit. al p primo tempo

brings, you say, Yes, but where leaves..... the.....

L. H.

L. H.

Rose of yes - ter - day?.....

L. H.

R. H.

grva

pp L. H.

Con moto. ♩ : 124

.....

8- rit.

ppp L.H.

mf

..... *

.....

Con moto, quasi Allegro.

TENOR. *mf marcato*

Ah!.....

BASS. *mf marcato*

Ah!.....

Con moto, quasi Allegro.

mf marcato

..... *

♩ : 156

cresc.

Ah!..... Ah!..... They

cresc.

Ah!..... Ah!..... They

cresc.

f

M 7789 * * *

marcato

say the Li - on and the Liz - ard keep.....

say..... the..... Li - - on..... and the Liz - ard

f marcato

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a tempo marking of *marcato*. The lyrics are "say the Li - on and the Liz - ard keep.....". The bottom line is a vocal line in bass clef with the same key signature, with lyrics "say..... the..... Li - - on..... and the Liz - ard". Below these are piano accompaniment staves in treble and bass clefs, both with two sharps. The piano part features chords and moving lines, with a dynamic marking of *f marcato*. There are fermatas and a "8" marking under the piano accompaniment.

..... The courts where Jam - shyd

keep The courts..... where.....

Detailed description: This system contains the second two lines of music. The top line is a vocal line in treble clef with lyrics "..... The courts where Jam - shyd". The bottom line is a vocal line in bass clef with lyrics "keep The courts..... where.....". Below are piano accompaniment staves in treble and bass clefs. The piano part continues with chords and moving lines, including a fermata and a "8" marking.

glo - ried aud drank deep,..... And Bah -

Jam - - shyd..... glo - ried aud drank deep, And Bah -

Detailed description: This system contains the final two lines of music. The top line is a vocal line in treble clef with lyrics "glo - ried aud drank deep,..... And Bah -". The bottom line is a vocal line in bass clef with lyrics "Jam - - shyd..... glo - ried aud drank deep, And Bah -". Below are piano accompaniment staves in treble and bass clefs. The piano part continues with chords and moving lines, including a fermata and a "8" marking.

- rām,..... that great hun - - ter, the wild
 - rām,..... that great hun - - ter, the wild
 Ass stamps..... o'er..... his
 Ass stamps..... o'er..... his
 head, but can - not break his sleep.
 head, but can - not break..... his sleep.

cresc.
cresc.
ff
ff
ff
con svt.

* * * * *

M. 7789. *Bahram Gur "Bahram of the Wild Ass" a Sassanian Sovereign.

SOPRANO.

mf Lo, some we lov'd, the love - li - est and

mf CONTRALTO.
Lo, some we lov'd, the love - li - est and

mf TENOR.
Lo, some we lov'd, the love - li - est and

mf BASS.
Lo, some we lov'd, the love - li - est and

mf

best, That from his vi - - tage

best, That from his vi - - tage

best, That from his vi - - tage

best, That from his vi - - tage

mf

roll - ing Time has prest,..... Have drunk their
 roll - ing Time has prest,..... Have drunk their
 roll - ing Time has prest,..... Have drunk their
 roll - ing Time has prest,..... Have drunk their

cup a round or two be - fore,
 cup a round or two be - fore,
 cup a round or two be - fore,
 cup a round or two be - fore,

più dim. *pp*

Aud one by one crept si - lent - ly to

più dim. *pp*

Aud one by one crept si - lent - ly to

più dim. *pp*

Aud one by one crept si - lent - ly to

più dim. *pp*

Aud one by one crept si - lent - ly to

più dim. *pp*

rest,.....

rest,.....

rest,.....

rest,.....

come prima. *mf*

Ah!.....

cresc.

Ah!.....

cresc.

Ah!.....

come prima. *mf*

cresc.

TENOR.

f *marcato*
 Ah!..... They say the Li - on and the Liz - ard

BASS.

f *marcato*
 Ah!..... They say..... the..... Li - on.....

f
 * * * * *

keep..... The courts where Jam - shyd

and the Liz - ard keep The courts..... where.....

* * * * *

glo - ried and drank deep,..... And Bah -

Jam - - shyd..... glo - ried and drank deep, And Bah -

* * * * *

- rám,..... that great hun - ter, the wild
 - rám,..... that great hun - ter, the wild

Ass stamps..... o'er..... his
 Ass stamps..... o'er..... his

head, but can - not break his sleep,
 head, but can - not break..... his sleep,

con gve

M. 7789.

pp
SOPRANO.
Strange, is..... it not? that of..... the my - riads

pp
CONTRALTO.
Strange, is it not? that of the my - riads

pp
TENOR.
Strange, is..... it not? that of the my - riads

pp
BASS.
Strange, is it not? that of the my - riads

pp

who..... be - fore us pass'd the

who be - fore us pass'd the

who be - fore us pass'd the

who be - fore us pass'd the

pp

door of Dark - ness through,..... Not oue re -

door of Dark - ness through,..... Not oue re -

door of Dark - ness through,..... Not oue re -

door of Dark - ness through,..... Not oue re -

door of Dark - ness through,..... Not oue re -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- co - - ver *ppp* we must tra - vel too,.....
 - co - - ver *ppp* we must tra - vel too,.....
 - co - - ver *ppp* we must tra - vel too,.....
 - co - - ver *ppp* we must tra - vel too,.....

p *ppp*
 * * * * *

..... *cresc.* *f* Ah!..... Ah!..... They
 *mf* *cresc.* *f* Ah!..... Ah!..... They
 *mf* *cresc.* *f* Ah!..... Ah!..... They
 *mf* *cresc.* *f* Ah!..... Ah!..... They

mf *cresc.* *f*
 * * * * *

say the Li - on and the Li - zard keep.....

say..... the..... Li - - on..... and the Li - zard

say the Li - ou and the Li - zard keep.....

say..... the..... Li - - on..... and the Li - zard

8 8 8

..... The courts where Jam - shyd glo - ried and drank

keep The courts..... where..... Jam - - shyd.....

..... The courts where Jam - shyd glo - ried and drank

keep The courts..... where..... Jam - - shyd.....

8 8 8

deep..... And Bah - râm,..... that great
 glo ried and drank deep And Bah - râm,..... that great
 deep..... And Bah - râm,..... that great
 glo - ried and drank deep And Bah - râm,..... that great

hun - ter, The wild Ass
 hun - ter, The wild Ass
 hun - ter, The wild Ass
 hun - ter, The wild Ass

sempre f

stamps..... o'er his head but can not break his
 stamps..... o'er his head but can not break his
 stamps..... o'er his head but can not break his
sempre f

stamps..... o'er his head but can not break.....

sempre f

ff

sleep. Ah!..... Ah!.....
 sleep. Ah!..... Ah!.....
 sleep. Ah!..... Ah!.....
ff

..... his sleep..... Ah!.....

con sve...

Ah!.....
Ah!.....
Ah!.....
Ah!.....

ff alla Fine e stretto.

lunga
lunga
lunga
lunga

ff
R. H.
lunga

Ah! fill the Cup! what boots it to re - peat How

time is slip - ping un - der - neath our feet.

Bet - ter be jo - cund with the

fruit - ful grape, Than sad - den af - ter none, — or

sensa rit.

bit - ter fruit.

♩ = 98.

sensa rit.

f Con brio.



p poco accelerando

poco a poco cresc.



Marcato.

cresc. molto.



Moderato. $\text{♩} = 84$
ma sempre cresc.

mf Ah! love, could you and I with fate con - spire To

mf *ma sempre cresc.*

grasp the sor - ry scheme of things en - tire

f *più mosso* Would we not shat - ter it to bits, and then.....

f *più mosso*

8va.....

con slancio e rubato. *ff* Re - mould it near - er to the heart's..... de -

ff

con sve.....

sire!

ff $\text{♩} = 96$
con brio

Andante. $\text{♩} = 88$
con lenerezza

Ah, moon of

rall. cantabile assai. *dim.* *dolce*

my..... de . light that knows..... no wane

dolce

The moon of Heav'n ... is ris - ing once..... a -

colla voce

gain,..... How oft here - af - ter ris -

ing shall she..... look.....

through this same..... gar - den af - - ter me in

con espansione

vain, through this same..... gar - den,

dim. *p*

af - - ter me in vaiu.

poco più mosso

poco accel.

And when thy - self.... with shin - ing foot.... shall pass.....

poco più mosso

..... A - mong the guests star... scat. ter'd on the

grass,..... And in thy

cresc.

joy - ous er - rand reach the spot

accel.

accel.

Where I made one.....

f

sempre accel.

sf

sf rall.

Turn down an

mf un poco lento

un poco lento

emp - ty glass.....

ritornando al primo tempo

ritornando al primo tempo

* * * * *

Tempo I^o
pp dolce cantabile

Ah, Moon of my..... de - light that

pp dolce cantabile

* * * * *

knows..... no waue, The moon of

* * * * *

dolcissimo

Heav'n..... is ris - ing once..... a -

cotis voos

* * * * *

gain..... *più cresc.* How oft here—

af - - ter ris - - - ing shall she.....

look..... *sempre cresc.* through this

same..... *lunga. con espansione* gar - - den af - - ter me in

colla voce.

senza dim. , *sempre f*

vain through this same..... gar - den

senza dim. *sempre f*

dim. *rall.* , *a tempo*

af - - ter me..... in vain.....

dim. *rall.* *colla voce pp* *a tempo*

un poco stretto *sempre pp*

pp *ppp*

Lento religioso.

As then the

p *mf*

Tu - lip for her morn - ing sup,..... Of Heav'n - ly

vin tage from the soil looks up, Do.... you de - vout - ly.....

cresc. *cresc.*

do the like, Till Heav'n..... to.....

dim. *dim.*

earth in - vert you like an emp - ty cup. So when that

mf

p dolce assai

An - gel of the dark - er drink,..... At last shall find you by the ri - ver

cresc.

L.H.

cresc.

L.H.

brink, And of - fer - ing his cup in - vite your Soul

un poco più mosso e poco a poco cresc.

un poco più mosso e poco a poco cresc.

Forth to your lips to quaff.....

accel.

accel.

*primo tempo.**sf*

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of three flats and a 4/4 time signature. It begins with a whole note rest, followed by a half note G3, and then a quarter note G4. The piano accompaniment consists of a grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. It features a complex texture with chords and moving lines.

maestoso.
primo tempo.
 You

shall not shrink, you shall..... not shrink.....

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with similar complexity.

rall.

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with similar complexity.

rall.
 L. H.
 100

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with similar complexity.

L. H.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex rhythmic pattern with eighth and sixteenth notes. The left hand has a bass line with a 7 1 fingering. A fermata is placed over the first measure of the right hand. A dotted line with the number 8 indicates a measure repeat.

Second system of musical notation. The right hand continues with eighth notes. The left hand has a bass line with a 3 1 fingering. The instruction *cres - cen - do molto* is written above the right hand. A fermata is placed over the first measure of the right hand. A dotted line with the number 8 indicates a measure repeat.

Third system of musical notation. The right hand has a bass line with a 7 fingering. The instruction *Con moto ma cantabile. (preludiando)* is written above the right hand. The left hand has a bass line with a 7 fingering. The instruction *sf accel.* is written above the left hand. A fermata is placed over the first measure of the left hand. A dotted line with the number 8 indicates a measure repeat.

Fourth system of musical notation. The right hand has a bass line with a 7 fingering. The instruction *più cresc.* is written above the right hand. The left hand has a bass line with a 7 fingering. A fermata is placed over the first measure of the left hand. A dotted line with the number 8 indicates a measure repeat.

Fifth system of musical notation. The right hand has a bass line with a 3 fingering. The instruction *Andante.* is written above the right hand. The left hand has a bass line with a 3 fingering. The instruction *sempre più cresc.* is written above the left hand. A fermata is placed over the first measure of the left hand. A dotted line with the number 8 indicates a measure repeat.

Andante sostenuto e dolce assai.

SOPRANO. *pp*

Musical staff for Soprano with lyrics: A - las!..... that spring should van - ish with..... the rose, That

ALTO. *pp*

Musical staff for Alto with lyrics: A - las!..... that spring should van - ish with the rose,..... That

TENOR. *pp*

Musical staff for Tenor with lyrics: A - las! that spring should van - ish with..... the rose, That

BASS. *pp*

Musical staff for Bass with lyrics: A - las!..... that spring should van - ish with the rose, That

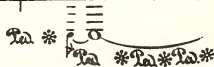
A - las!..... that spring should van - ish with the rose, That

Andante sostenuto e dolce assai.

Piano accompaniment for the first system, including a piano (*pp*) dynamic marking and a star symbol (*) at the end.

Vocal staves for the second system with lyrics: youth's sweet scent - ed..... man - u - script should close The Night - in - . *sempre pp*

Piano accompaniment for the second system, including a *sempre pp* dynamic marking.



poco cresc.

- gale that in the branch - es sang, Ah whence and whi - ther flow a -

poco cresc.

- gale that in the branch - es sang, Ah whence and whi - ther flow a -

poco cresc.

- gale that in the. branch - es sang, Ah whence and whi - ther flow a

poco cresc.

- gale that in the branch - es sang, Ah whence and whi - ther flow a -

poco cresc.

poco accell.

- gain, who knows?_ Ah whence, ah whence and whi - ther flow a gain

poco accell.

- gain, who knows?_ Ah whence, ah whence and whi - ther flow a gain

poco accell.

- gain, who knows?_ Ah whence, ah whence and whi - ther flow a gain

poco accell.

- gain, who knows?_ Ah whence, ah whence and whi - ther flow a gain

a tempo. dim.

a tempo. dim.

a tempo. dim.

a tempo. dim.

poco accell.

a tempo. dim.

..... who knows?..... who knows?.....
 ah whence, ah whence and whi ther flown a gain, who knows?.....
 ah whence, ah whence and whi ther flown a gain, who knows?.....
 ah whi - ther flown..... a - gain, who knows?.....

pp *rit. ppp* *a tempo*
pp *rit. ppp* *a tempo*
pp *rit. ppp* *a tempo*
pp *rit. ppp* *a tempo*

pp *rit. ppp*

pp *ppp*

