



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.

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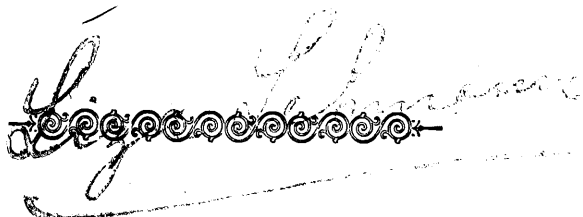
(FITZGERALD'S TRANSLATION)

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LIZA LEHMANN.

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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.)

Iram⁴ indeed is gone with all his Rose,
And Jamshyd's⁵ 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.

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

² Beginning with the Vernal Equinox.

³ The "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.

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

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

SONG.

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 Caravanserai,
 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 Bahrá'm, that wild Hunter,—the wild Ass
 Stamps o'er his Head, but cannot break his sleep.

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

²King 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.

Moderato, ma piuttosto mosso. ♩ = 92.

SOPRANO.

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 ritenuto *a tempo*

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

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

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

Heav'n..... And

p poco ritenuto *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*

TENOR SOLO. ♩ = 104.

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?".....

* The "False Dawn" *Subhi Kazib*, a transient light on the horizon about an hour before the *Subhi sádik*, or "True Dawn," a well-known Phenomenon in the East. M. 7789.

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

f primo tempo.

Ad.

*

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.

*

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

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

p a tempo

p poco ritenuto

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...

Ped. * Ped. *

light, with a shaft of... light.

light, with a shaft of light.

pp

tr

Ped. * Ped. * Ped. *

BASS SOLO. ♩ = 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. ♩ = 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.

TENOR SOLO.

mf *cresc.*

I - rām* in - deed is gone with all his Rose, And

mf *cresc.*

ped. * *ped.* * *ped.* * *ped.* *

più mosso.

Jam - shyd's sev'n - ring'd Cup† where no one knows, But

più mosso.

ped. * *ped.* * *ped.* *

still a Ru - by kin - dles in the vine..... And

ped. * *ped.* *

cresc. con slancio e rubato.

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

cresc.

ped. * *ped.* *

* 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.
f Con brio.

Come

fill the Cup, and in the

CONTRALTO.

f
Come

fill the Cup, come fill, and in the

TENOR.

f
Come

fill the Cup, come fill, and in the

BASS.

f
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 -

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

- 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

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

cresc.

lo the Bird is on the wing, Come

cresc.

lo the Bird is on the wing, Come

cresc.

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

cresc.

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

cresc.

f

ped. * *ped.* * *ped.* * *ped.* *

f

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

cresc.

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

cresc.

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

cresc.

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

f

cresc.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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

fling.....

fling.....

fling.....

fling.....

fling.....

rall.

Un poco meno. ♩ = 102.

mf ³

Whether at Naish-a-pur or Ba-by-lon Whether the Cup with sweet or

mf *Leg.* *all.* *

Lento. ♩ = 96.

bit-ter run, The wine of Life keeps oo-zing drop by drop

Lento. *Leg.* *

The leaves of Life keep fall-ing one by

dim. *Leg.* *

one.

p *accell.* *f* *Tempo I^o* *f*

Leg. *

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.*

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

f ed *allargando*

molto rit.

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

fill the Cup and in..... the fire..... of Spring *molto rit.* Your

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

f *molto rit.*

fill the Cup and in..... the fire..... of Spring *molto rit.* Your

f ed *allargando*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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!

ff

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

sempre cres - cen - do alla Fine.

colla voce.

ff rall. 3

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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 -

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

p *mp*

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

cantabile
pp

dolce.

Andante. ♩ = 80.

dolce.

I

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

cantabile.

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase: "some - times think that ne - ver blows so red the rose..... As". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

where some bu - ried Cæ - - sar bled That

The second system continues the vocal line with the lyrics "where some bu - ried Cæ - - sar bled That". The piano accompaniment continues with similar harmonic textures, including some arpeggiated figures in the right hand.

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

The third system features the vocal line with lyrics "ev - 'ry Hy - - a - cinth the gar - den..... wears, Dropt in her". The piano accompaniment maintains the cantabile mood with flowing accompaniment.

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

The fourth system concludes the vocal line with lyrics "lap from some once love - ly..... head And". The piano accompaniment provides a final harmonic setting for the phrase.

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,.....

poco ritenuto

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

colla voce

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

primo tempo cresc.

primo tempo

poco ritenuto

f

L.H.

cresc.

mezza voce

tr *pp*

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

p *pp* *p rall.* *pp*

DUET. (SOP. & TENOR.)

TENOR. *con tenerezza* *p*

A book of ver - ses

p *assai legato*

♩ = 82

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

M. 7789. * Shake to end without turn, only with slight accent on main note.

cresc.

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

cresc.

ped. *ped.* *ped.* *ped.* *ped.*

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

p

p *cresc.* *cen - do subito*

ped. *ped.* *ped.* *ped.* *ped.*

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.

ped. *ped.*

Due Pedali.

loaf..... of..... bread..... and thou.....
 loaf..... of..... bread..... and thou..... Be

cresc.

cresc.

cresc.

..... Be - side me sing ing in the wil - der - ness, Ah,
 - side me, be - side me sing ing in the wil - der - ness, Ah,

p

p

con sempre più passione
 wil - der - ness were Pa - ra - dise e - now,..... Ah,
con sempre più passione
 wil - der - ness were Pa - ra - dise..... e - now, Ah,
con sempre più passione

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

con slancio *ff accel.* *colla voce*

Two vocal staves and a piano accompaniment staff. The piano part includes performance instructions: *con slancio*, *ff accel.*, and *colla voce*. Below the piano staff are five figured bass symbols: *Le.*, ** Le.*, ** Le.*, ** Le.*, and ** Le.*

- now!.....
 - now!.....

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

Two vocal staves and a piano accompaniment staff. The piano part includes performance instructions: *ff a tempo*, *accel. e sempre cresc.*, *stretto*, and *fff*. Below the piano staff are three figured bass symbols: *Le.*, *Le.*, and *Le.*

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

Piano accompaniment staff with performance instructions: *Grandioso.*, *a piacere preludiando*, *1º tempo*, *dim.*, and *rall.*. Below the staff are five figured bass symbols: *Le.*, ** Le.*, ** Le.*, ** Le.*, and ** Le.*

BASS SOLO.

Con moto, ma non troppo. ♩ = 96

pp assai legato

Due Ped.

* Ped.

* Ped.

*

mezza voce

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

p legato

Ped.

* Ped.

* Ped.

- ly fre - quent

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

* Ped.

* Ped.

ar - gu - ment,

But e - ver - more.....

* Ped.

*

Ped.

Ped.

*

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

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

sempre mezza voce

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

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

cresc.

poco rit.

a tempo.

p subito

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

a tempo.

ped. * *ped.* * *ped.*

più energico

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

cresc. *f* *più energico*

* *ped.* * *ped.* * *ped.*

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

* *ped.* * *ped.* * *ped.*

più lento. ff

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

ff più lento.

* *ped.* * *ped.*

a tempo.

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

a tempo.

dim. Ped. * Ped. *

dim. Ped. * Ped. *

p

ped. * Ped.

Come Ima *mezza voce*

My - self when young did ea - ger -

p

ped. * Ped. * Due Ped.

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

ped. * Ped. * Ped.

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

* Ped.

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

rall. *p* *a tempo.*

rall. *p* *a tempo.*

* Ped.

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

mp

mp

* Ped. * Ped. * Ped.

pp

pp

8

* Ped. *

Impetuoso. ♩ = 104

f 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

Red.

*

Red.

*

world shall last.....

cresc. - e - poco - a - poco - accel.

Red.

*

*

RECIT. (SOPRANO.) Declamato ♩ = 92.

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

Red.

*

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

* Red.

*

Red.

*

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

Red. * Red. * Red. *

Agitato. ♩ = 94

- bide?

mf Red. 8

p misterioso

I sent my Soul through the In -

p L.H. 8

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

* Red. * Red. *

poco a poco cres - cen - do

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

poco a poco cresc.

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

f declamato p

L. H.

and Hell.....

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

mf

Hell the sha_dow from a Soul on fire Cast on the dark_ness

gva

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

cres - - - - *cen* - - - - *do*

cres - - - - *cen* - - - - *do*

soon..... ex - pire.....

accel

accel *stringendo.*

.....

mf *Primo tempo* *dim.*

gva

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

ad. * *ad.* * *ad.* *

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

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

a poco *cres* *cen* *do*

ad. * *ad.* * *ad.* * *ad.* *

- self am Heav'n.....

p *ff*

L. H.

ad. * *ad.* *

and Hell

ff

ff

Ped.

accell

f

p

pp

gva

gva

p poco meno.

rit.

$\bullet = 80$

$\bullet = 84$

Andante. $\bullet = 84$

dolce.

poco cresc.

Andante sostenuto assai espress.

A - las!..... that Spring should va - nish

rall.

p

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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

p

ped. * *ped.* * *ped.* * *ped.* *

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

cresc.

cresc.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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

più cresc.

più cresc.

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

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

The first system features a vocal line with a long melisma over the word 'Ah' and a piano accompaniment with a steady eighth-note pattern. The key signature has three sharps (F#, C#, G#).

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

ped. *acc.* *poco rit.*

f *accel.* *- colla voce.* *poco rit.*

The second system continues the vocal line with another melisma. The piano accompaniment includes dynamic markings like *f* and *pp*, and performance instructions such as *colla voce* and *poco rit.*

a tempo

knows?.....

p *a tempo* *pp* *sempre* *pp* *sino alla Fine.*

The third system shows the vocal line ending with 'knows?'. The piano accompaniment features a *pp* dynamic and a tempo marking of *a tempo*. The system concludes with *sempre pp sino alla Fine.*

L. H.

The fourth system consists of piano accompaniment for the left hand, marked *L. H.*, with a melisma over the final notes. The key signature remains three sharps.

CONTRALTO SOLO. ♩ = 86

Moderato.

p un poco pesante.

con gr.

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

mf

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

mf

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

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

* Ped. * Ped. * Ped. *

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

* Ped. * Ped. * Ped. * Ped. *

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

mf L.H. * Ped. * Ped. *

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

* Ped. * Ped. * Ped. * Ped. *

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

pesante

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

..... The

molto cresc. *subito p*

ped. * *ped.* *

world - ly hope men set their hearts up - on Turn's ash - es or it

L.H.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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

cresc.

ped. * *ped.* * *ped.* * *ped.* *

p Light - ing a lit - tle hour or two *p* is

p *pp* *p*

L.H.

gone. Waste.....

ff *cresc.* *ff*

con sùave

not your hour.....

ff *stretto alla fine*

.....

sempre ff *pesante* *fff*

con sùave

SOPRANO SOLO.

Lento. ♩ : 48

Each morn a thou - sand Ro - ses

p

Musical notation 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 piano part includes markings for Left Hand (L.H.) and Right Hand (R.H.) with specific fingering and dynamics. The tempo is marked 'Lento' with a quarter note equal to 48 beats. The dynamics include 'p dolce' and 'Ped.' (pedal) markings.

brings you say,

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

dim.

Musical notation for the second system. The vocal line continues with lyrics. The piano accompaniment features 'L.H.' markings and a 'dim.' (diminuendo) dynamic marking. The tempo remains 'Lento'.

And

8va

Musical notation for the third system, primarily piano accompaniment. It features an '8va' (octave) marking and a 'Ped.' (pedal) marking. The tempo remains 'Lento'.

this first Sum - mer month that brings the Rose Shall

Musical notation for the fourth system. The vocal line continues with lyrics. The piano accompaniment includes 'L.H.' and 'R.H.' markings. The tempo remains 'Lento'.

Con moto. ♩ = 124

8
rit.
ppp L.H.
mf
Ped.

Detailed description: This system shows the piano introduction. The right hand has a melodic line with a fermata over the first measure. The left hand plays a rhythmic accompaniment. A first ending bracket spans measures 8-10, marked 'rit.'. The piece begins in measure 11 with a dynamic of 'mf'. Pedal markings are present at the end of measures 10 and 11.

Con moto, quasi Allegro.

TENOR.

mf marcato

BASS.

mf

marcato

Ah!.....

Con moto, quasi Allegro.

mf marcato
Ped.

Detailed description: This system shows the piano accompaniment for the vocal entry. The right hand has a melodic line with accents. The left hand plays a rhythmic accompaniment. A dynamic of 'mf marcato' is indicated. A first ending bracket spans measures 11-13, marked 'Ped.'.

cresc.

♩ = 155

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

Detailed description: This system shows the first vocal line. The melody starts with a 'cresc.' marking and reaches a forte 'f' dynamic. The lyrics 'Ah!..... Ah!..... They' are written below the notes.

cresc.

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

Detailed description: This system shows the second vocal line. The melody continues with a 'cresc.' marking and a forte 'f' dynamic. The lyrics 'Ah!..... Ah!..... They' are written below the notes.

cresc.

f
Ped.

Detailed description: This system shows the piano accompaniment for the vocal lines. The right hand has a melodic line with accents. The left hand plays a rhythmic accompaniment. A dynamic of 'f' is indicated. Pedal markings are present at the end of measures 14, 15, 16, and 17.

marcato

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

marcato

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

f marcato

8 8 8

..... The courts where Jam - shyd

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

8 * Ped. * 8 Ped.

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

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

8 8 8 * Ped. *

- rām,..... that wild hun - - ter, the wild
 - rām,..... that wild hun - - ter, the wild

cresc.
cresc.
cresc.

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

ff
ff
ff

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

con sùe

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

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

dim.

* Ped. * Ped.

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,

cup a round or two be - fore,

* Ped. * Ped. *

TENOR.

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

BASS.

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

f
 * Ped. * Ped. * Ped. * Ped.

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

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

* Ped. * Ped.

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

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

* Ped. *

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

cresc.
cresc.

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

ff
ff

ff

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

con gue

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

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

who be - fore us pass'd the

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

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

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

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

pp

pp

pp

pp

pp

* *pp*

- 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 -

dim.

dim.

dim.

dim.

dim.

* *pp* * *pp* * *pp* * *pp* * *pp*

ppp

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

ppp

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

ppp

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

ppp

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

p

ppp

*ped. * ped. * ped. * ped. * ped. * ped. **

cresc.

mf

cresc.

f

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

mf

cresc.

f

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

mf

cresc.

f

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

mf

cresc.

f

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

mf

cresc.

f

*ped. * ped. * ped. * ped. **

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

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

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

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

Ad. 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.....

Ad. 8

deep..... And Bah - rám,..... that wild
 glo - ried and drank deep And Bah - rám,..... that wild
 deep..... And Bah - rám,..... that wild
 glo - ried and drank deep And Bah - rám,..... that wild

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "deep..... And Bah - rám,..... that wild" for the top two parts, and "glo - ried and drank deep And Bah - rám,..... that wild" for the bottom two parts. The piano accompaniment features a steady bass line and chords in the right hand.

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

cresc.
cresc.
cresc.
cresc.

allegro * *allegro* * *allegro* *

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "hun - ter, The wild Ass" for all four vocal parts. The piano accompaniment includes dynamic markings such as *cresc.* and *allegro*. There are asterisks (*) placed below the piano part, likely indicating repeat signs or specific performance instructions.

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

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

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

sempre f

Ped. * Ped. * Ped.

ff

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

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

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

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

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

ff

con gve..... * Ped. * Ped.

Ah!.....

Ah!.....

Ah!.....

Ah!.....

This system contains four staves. The top three are vocal staves, each with a dotted line for lyrics. The bottom staff is the piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features long, sweeping melodic lines with various ornaments and dynamics.

Ah!.....

ff alla Fine e stretto.

This system continues the piano accompaniment from the first system. It includes the instruction *ff* alla Fine e stretto. The music consists of chords and moving lines in both hands, with some fermatas and dynamic markings.

lunga

lunga

lunga

lunga

This system is dominated by vocal staves. The top three staves have dotted lines for lyrics, with the word "lunga" appearing at the end of each line. The piano accompaniment is minimal, consisting of sustained notes and chords.

ff

R. H.

lunga

This system continues the piano accompaniment. It features a *ff* dynamic marking and the instruction "R. H." (Right Hand). The music includes chords and melodic fragments, with some asterisks marking specific points. The system concludes with a *lunga* marking.

(RECIT.) TENOR SOLO.

Impetuoso. ♩ = 102

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

The first system features a vocal line in tenor clef with a key signature of two flats and a common time signature. The melody begins with a forte dynamic and a series of eighth notes. The piano accompaniment consists of sustained chords in both hands, with a forte dynamic. A fermata is placed over the piano accompaniment in the first measure. The system concludes with three fermatas marked with a stylized 'w' symbol.

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

The second system continues the vocal line with eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. A 'legato' marking is present in the piano part. The system ends with two fermatas marked with a stylized 'w' symbol.

Bet - ter be jo - cund with the

The third system shows the vocal line with a mezzo-forte dynamic. The piano accompaniment is characterized by sustained chords in both hands, with a mezzo-forte dynamic. The system concludes with two fermatas marked with a stylized 'w' symbol.

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

The fourth system continues the vocal line with eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The system ends with two fermatas marked with a stylized 'w' symbol.

senza rit.

bit - ter fruit.

♩ = 96.

senza rit.

f Con brio.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "bit - ter fruit." and is marked "senza rit.". The piano accompaniment is also marked "senza rit." and includes a dynamic marking of "f Con brio.". A tempo indication of "♩ = 96." is present. The piano part features a triplet of eighth notes and a fermata over a final chord. There are asterisks below the piano part indicating specific performance points.

The second system of the musical score shows the piano accompaniment. It begins with a dynamic marking of "p" and the instruction "poco accelerando". The tempo and dynamics gradually increase, marked "poco a poco cresc.". The piano part includes various articulations and slurs. Asterisks are placed below the piano part to indicate specific performance points.

The third system of the musical score continues the piano accompaniment. It features a dynamic marking of "cresc. molto." and the instruction "Marcato.", indicating a more pronounced and accented style. The piano part includes various articulations and slurs. Asterisks are placed below the piano part to indicate specific performance points.

The fourth system of the musical score concludes the piano accompaniment. It features a dynamic marking of "f" and a triplet of eighth notes. The piano part includes various articulations and slurs. Asterisks are placed below the piano part to indicate specific performance points.

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*

sva.....

con sva.....

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

ff

sire!.....

ff ♩ = 96
con brio

♩ = 96
con brio

♩ = 88
Andante. con tenerezza

Ah, moon of

rall. cantabile assai. dim.

dolce

rall. cantabile assai. dim.

dolce

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

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

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

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

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a long note on 'gain', followed by a melodic phrase for 'How oft here - - af - - ter ris - -'. The piano accompaniment consists of chords and moving lines in both hands. Below the piano part, there are several measures of figured bass notation, each marked with a star and the letters 'Ped.'.

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

The second system continues the vocal line with 'ing shall she..... look.....'. The piano accompaniment features a 'cresc.' (crescendo) marking in the bass line. The figured bass notation below the piano part continues with star and 'Ped.' markings.

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

The third system begins with a forte (*f*) dynamic. The vocal line has 'through this same..... gar - den af - - ter me in'. The piano accompaniment includes a triplet of eighth notes in the vocal line. The figured bass notation below the piano part continues with star and 'Ped.' markings.

vain, *dim.* through this same..... gar - den, *p*

The fourth system starts with a 'dim.' (diminuendo) dynamic. The vocal line concludes with 'vain, through this same..... gar - den, p'. The piano accompaniment features a 'p' (piano) dynamic at the end. The figured bass notation below the piano part continues with star and 'Ped.' markings.

senza rit.

af - - ter me in vain.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a triplet of eighth notes, followed by a half note and a quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Performance markings include *senza rit.*, *p*, and *cresc.*. There are asterisks under the piano accompaniment at the end of each measure.

poco accel.

The second system continues the piano accompaniment. It features a triplet of eighth notes in the right hand and a bass line in the left hand. Performance markings include *poco accel.*, *sf*, and *p*. There are asterisks under the piano accompaniment at the end of each measure.

poco più mosso

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

The third system includes a vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Performance markings include *poco più mosso*, *p*, and *sf*. There are asterisks under the piano accompaniment at the end of each measure.

poco più mosso

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Performance markings include *p*. There are asterisks under the piano accompaniment at the end of each measure.

grass,..... *cresc.* And. in thy

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted line under the word "grass," followed by the lyrics "And. in thy". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A *cresc.* marking is placed above the piano part. There are several asterisks and dynamic markings like *ped.* scattered throughout the system.

accel. joy - ous er - rand reach the spot

The second system continues the vocal and piano parts. The vocal line has the lyrics "joy - ous er - rand reach the spot". The piano accompaniment features a more active bass line. An *accel.* marking is present above the piano part. The system includes several asterisks and *ped.* markings.

Where I made one..... *f* *sempre accel.* *f*

The third system shows the vocal line with the lyrics "Where I made one.....". The piano accompaniment is marked with *f* and *sempre accel.*. The system contains several asterisks and *ped.* markings.

mf un poco lento Turn down an

The fourth system features the vocal line with the lyrics "Turn down an". The piano accompaniment is marked with *mf un poco lento* and *rall.*. The system includes several asterisks and *ped.* markings.

emp - ty glass.....

tornando al primo tempo

Tempo I^o
pp dolce cantabile

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

pp dolce cantabile

knows..... no wane, The moon of

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

più cresc.

- gain..... How oft here

più cresc.

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

sempre cresc.

look..... through this

sempre cresc.

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

colla voce.

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

The first system features a vocal line in treble clef with lyrics 'vain through this same..... gar - den'. The piano accompaniment is in bass clef, with a treble clef above it. The music is in G major and 4/4 time. The piano part includes a triplet of eighth notes in the right hand and a single eighth note in the left hand.

dim. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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

The second system continues the vocal line with lyrics 'af - - ter me..... in vain.....'. The piano accompaniment continues with similar textures. The vocal line has a fermata over the word 'vain'.

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

The third system shows the vocal line with a long note and a fermata. The piano accompaniment continues with a steady rhythm.

un poco stretto * *sempre pp* * *ped.* * *ped.* * *ped.* *

The fourth system features the piano accompaniment with markings '*un poco stretto*' and '*sempre pp*'. The piano part includes a triplet of eighth notes in the right hand.

pp * *ppp* * *ped.* * *ped.* *

The fifth system shows the piano accompaniment with markings '*pp*' and '*ppp*'. The piano part includes a triplet of eighth notes in the right hand and a single eighth note in the left hand.

BASS SOLO. ♩ = 66

Lento religioso. *mf* As then the

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

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

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

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

mf *p dolce assai*

*Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. **

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

cresc.

L.H. *cresc.* *L.H.*

*Ad. * Ad. * Ad. * Ad. * Ad. **

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

un poco più mosso e poco a poco cresc.

*Ad. * Ad. **

Forth to your lips to quaff.....

accel:

accel:

** Ad. * Ad. **

primo tempo.

sf

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system shows the vocal line starting with a fermata and the piano accompaniment with a *sf* dynamic. The second system contains the lyrics "You shall not shrink, you shall not shrink." with a *maestoso* tempo marking and a *ff* dynamic. The piano accompaniment includes a section marked *rall.* and a triplet of eighth notes. The third system features a tempo change to *rall.* and a tempo marking of $\text{♩} = 100$. The piano accompaniment includes a section marked *p* and *L.H.*. The fourth system continues the piano accompaniment with *L.H.* markings.

8va
Ped.

cres - cen - do molto

Ped. * Ped. *

Con moto ma cantabile. (preludiando.)
= 110

sf accel. sf mf

8va
Ped.

più cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Andante.
= 84.

sempre più cresc. ff appassionato

Ped. * Ped. * Ped. * Ped. * Ped. *

Andante sostenuto e dolce assai.

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

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

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

BASS. *pp*
 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.

pp

youth's sweet scent - ed..... man - u - script should close The Night - in -

youth's sweet scent - ed man - u - script should close The Night - in -

youth's sweet scent - ed..... man - u - script should close The Night - in -

youth's sweet scent - ed man - u - script should close The Night - in -

, *sempre pp*

, *sempre pp*

, *sempre pp*

, *sempre pp*

youth's sweet scent - ed man - u - script should close The Night - in -

pp

sempre pp



poco cresc.

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

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

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

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

poco cresc.

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

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

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

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

f *poco accell.* *poco rit.* *a tempo. dim.*

f *poco accell.* *poco rit.* *a tempo. dim.*

..... who knows?..... who knows?.....
 ah whence, ah whence and whither flown a gain, who knows?.....
 ah whence, ah whence and whither flown a gain, who knows?.....
 ah whither flown..... a gain, who knows?.....

pp *rit. ppp* *a tempo*

pp *rit. ppp*

Ped. s

pp *ppp*