



OSKAR FRIED

The Drunken Song

(Das trunkne Lied)

From ZARATHUSTRA by FRIEDRICH NIETZSCHE

(English version by Henry Grafton Chapman)

Composed for Soli, Chorus
and Orchestra

Op. 11



Vocal Score

NEW YORK : G. SCHIRMER

BRESLAU : JULIUS HAINAUER

Music

M
1533
F92
T8
C47

David
David, 6-25-04

Prof. Stanley 10-12-06

Authorized Edition

THE DRUNKEN SONG

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

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

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

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

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

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

Thou Bell of Ages, thou Lyre of sweetness !
Every grief struck at thy heart,
And thy message waxed ripe as yellowing harvests
And afternoontide.
Thus sayest thou :
The world, also grown ripe,
Now longs to perish, of joy — perish.
A mysterious perfume wells aloft !
It breathes eternity of ancient pleasure,
Of drunken, death-revelling, midnight pleasure,
And it sings: The world is deep,
Aye, deeper than the Day had dreamed.

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

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

E'en a lyre that is sweet and drunken.

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

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

[iv]

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

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

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

[v]

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The Drunken Song.

From "Zarathustra," by Friedrich Nietzsche.

English version by
Henry G. Chapman.

Oskar Fried. Op. 41.

Lento.

ano. *p*

Hns.

D. Bsn.
Bsn.

1 Tpt. (muted)

Str.

B. Cl.

D. Bn. *p*

dim.

pp

2

p

Trb.

Hns.

dim.

Bass Solo. 3

Come! Come! Come!

Str.

sfx > p

ff

cresc.

Let us go a - wan - d'ring! This is the mo - ment: W.-w.

Trb.

p *pp* *sf*

Tuba

Bn.
D. Bn.

To rove thro' the night, _____ come _____ ye!

Str.

p

Hns.

Trb.

p

Tuba

Bass

5 Sopr. I. *p*

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

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

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

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

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

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

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

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

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

Bass Solo.

Tranquilliss.

6

Ye men - folk,

d'ring.

d'ring.

d'ring.

d'ring.

d'ring, E - ven now is the moment.

d'ring

d'ring, this is the mo - ment.

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

Tranquilliss.

6

Vla.

p

l.h.

p

Bass, Vel.

Ped.

*

'tis nigh on mid - night now,

And now have I

vl.

p

some - thing in your ear to whis - per,

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

8
None dare speak a - loud; — But

Cor
angl.

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

Fl.
Cl.
Str.

9

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

W-w.

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

cl.

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

Hns.

rallentando a poco a poco

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

rallentando poco a poco Str.

10 *Tranquilliss.*

10 *Tranquilliss.* Hear ye a - right, What saith the an - cient Dead

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

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

an - cient, an - cient Dead of Night?

an - cient Dead of Night?

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

of Night?

11 Un poco più mosso.

Woe is me!— Whither has Time fled? Sank

sfz *p* *p*

B.C1.

ritardando

12 Ancor più lento

p

I— not beneath the wa - ters?

The world sleeps.

ritard.

Tpt., Trb. (muted)

pp

13

string.

The mo - ment doth ask, and ask, and

Vl.

Vla.

l.h.

pp

Hns.

*sfz**stringendo*

Bass

largam.

ask:— "Who shall the lord of Earth

be?"

*sfz**largam.**sfz*

Str.

*f**sfz*

Red.

*

14

The hour draws nigh: — Hear ye — a —

W.w.

Str.

p

dolce

Tpt., Trb.

p

Tuba

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

vi.

15 *Molto allegro, feroce.*

W.w.

Str.

sfz *p* *3* *sf* *sfz* *p* *3* *sf*

Bass

ff

etc.

sf *p* *cresc.*

3 *3* *3*

Woodwind and string section. Measures 15-18. The woodwinds (flutes, oboes, and bassoons) play a melodic line with various articulations. The strings provide a rhythmic accompaniment.

Woodwind and string section. Measures 19-22. The woodwinds continue their melodic line. The strings play a rhythmic pattern. The tempo marking *poco ritenente* is present. The woodwind part is marked *ffz*.

Woodwind and string section. Measures 23-26. The woodwinds play a melodic line. The strings play a rhythmic pattern. The woodwind part is marked *ffz*.

Woodwind and string section. Measures 27-30. The woodwinds play a melodic line. The strings play a rhythmic pattern.

Vocal score. Measures 17-18. The vocalists sing the lyrics: "It bears me a way, and my soul doth dance." The Soprano part is marked *Sopr.*, the Alto part *Alto.*, the Tenor part *Ten.*, and the Bass part *Bass.*

Woodwind and string section. Measures 19-22. The woodwinds play a melodic line. The strings play a rhythmic pattern. The woodwind part is marked *pp* and *p*.

15

ff Who shall the lord of

ff Who shall the lord of

ff Who shall the lord of

ff Who shall the lord of

Who shall the lord of

18

ff

W.-w.

This musical score is for a vocal and orchestral piece. It features four vocal soloists (Soprano, Alto, Tenor, and Bass) and a full orchestra. The vocal parts are written in a four-part setting, with each soloist having a line. The lyrics are "Earth be? Who? Who?". The orchestral accompaniment includes strings, woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), and percussion. The score is in 4/4 time and features various musical notations such as dynamics (sf, ff), articulation (accents), and phrasing slurs. The vocal parts are in a four-part setting, with each soloist having a line. The lyrics are "Earth be? Who? Who?". The orchestral accompaniment includes strings, woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), and percussion. The score is in 4/4 time and features various musical notations such as dynamics (sf, ff), articulation (accents), and phrasing slurs.

19

Who shall the lord of

Who shall the lord of Earth be? Who

Who? Who

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

19

p *Hns.* *Cl.* *w.-w.* *cresc.*

Earth be?

Who shall the

shall the lord of Earth be? Who? Who

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

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

20 *ppp fff*

lord — of Earth be? Who? Who?

shall the lord of Earth be? Who? Who?

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

— of Earth be? Who the lord — be?

20 *ppp fff* *largam. tr*

ritenente - - - *ancor meno*

ppp

Who?

ppp

in a whisper Who?

ppp

Who?

ppp

Who?

ppp

Who?

ritenente - *Vla.* - *ancor meno*

rit. *ppp* *p*

Vol., Bass

Sopr. I.

21 Tranquillo (*e dolcissimo*)

Sopr. II.

Alto I.

Alto II.

Ten. I.

Ten. II.

Bass I.

Bass II.

21 Tranquillo (*e dolcissimo*)

W.-w., Harp

pp

VI. II.

p

The moon - light's

The moon - light's cold, the moon - light's cold, the

cold, the moon - light's cold, the

moon - light's cold, the moon -

moon - light's cold, the moon - light's cold,

The moon - light's cold, the moon - light's

The moon - light's cold, the moon - light's cold,

The moon - light's cold,

22

a 2

wind's

wind's

wind's

wind's

Harp.

22

Vla., Hns. (muted)

23

24

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23

*molto espress.*Soprano. *p*

Ah!

Alto. *p*

Ah!

Tenor. *p*

Ah!

Bass. *p*

Ah!

23 *Tranquilliss.*

Vla., Vel., Bass

Trb., Tuba

*p**pp*

K. dr.

*Ancor meno mosso**pp*

Ah! —

pp

Ah! —

pp

Ah! —

pp

Ah! —

*Ancor meno mosso**p**pp**ppp*

K. dr.

24 Molto allegro. (tempo iniziale)

Hns., Vla.

p

vl.

Bassn., Bass

cresc. -

25 *Piuttosto allegro e feroce.*

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

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

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

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

Ye — wor- - - thy danc - ers!

25 *fff Piuttosto allegro e feroce.*

Tpt., Trb.

W.-w.

V K.dr.

sfz So, then, — pleasure is no more,

sfz So, then, — pleasure is no more,

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

So, then, plea- sure is no

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

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

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

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

sfz *f* *Str.*

26

sfz

Dregs the wine was, And the

Dregs the wine was,

Dregs the

sfz

26

sfz *sfz* *sfz* *sfz* *f* *Str.* *Hns.* *sfz* *sfz* *sfz*

W.w.

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

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

wine was, And - the wine - cups are

sfc Dregs the wine - was, And - the

Vel.

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

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

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

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

F1.

27

- cups are shat - ter'd!

wine-cups are shat - ter'd!

wine-cups are shat - ter'd!

Dregs the wine was!

VI.

fff

27

Tpt.
Trb.

fff

Bass

28

sf p

sfz p

sfz p

p

p

cresc.

29

ff *ff* *ff* *ff* *ppp subito*

Via. *Fl. Cl. Vi.*

Bass
8^{va} bassa

pp

The graves are

pp

The graves are

pp

The graves are

pp

The graves are

vi.

8^{va}

8

pp *riten.*
quak - - - ing!

pp *riten.*
quak - - - ing!

pp *riten.*
quak - - - ing!

pp *riten.*
quak - - - ing!

pp *riten.*
quak - - - ing!

riten.

8

30 *Largo assai.*

fff > Come, raise ye the dead, then!

fff > Come, raise ye the dead, then!

fff > Come, raise ye the dead, then!

fff > Come, raise ye the dead, then!

8

30 *Largo assai.*

Trb. p

fff

Picc.

Tpt. (muted) pp

8

Musical score for vocal soloists and orchestra, measures 28-32. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 28 with the lyrics "Come, raise ye the" and continue through measure 32. The instrumental parts include Violins I & II (Vl. Vla.), Flute (Fl.), Bassoon (Bn.), Trumpet (Trb.), and Trombone (Tbn.). The piano part is marked *pp* in measure 28 and *fff* in measures 30-32. The 8va bassa part is indicated by a dotted line.

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

Vl. Vla.
 Fl. Bn.
 Trb.
 8va bassa.....

Musical score for vocal soloists and orchestra, measures 31-35. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 31 with the lyrics "dead, then!" and continue through measure 35. The instrumental parts include Violins I & II (Vl. Vla.), Flute (Fl.), Bassoon (Bn.), Trumpet (Trb.), and Trombone (Tbn.). The piano part is marked *pp* in measure 31 and *ppp* in measure 32. The 8va bassa part is indicated by a dotted line.

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

Bid
 Bid
 Bid
 Bid
 Bid

Tpt. (muted)
 31
 W-w.
 Hns.
 Trb.
 Tpt.
 8va bassa.....

the corps - es a - wake!

the corps - es a - wake!

the corps - es a - wake!

the corps - es a - wake!

string.

fff *fff*

8

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

The hour! the hour ap - proach - es!

pp

The hour! the hour ap - proach - es!

pp

The hour! the hour ap - proach - es!

pp

The hour! the hour ap - proach - es!

32 *Molto lento.*

pp *pp*

ppp

Tam-tam

Bass

8

Score for 'Ah! Ah! Ah!' by Franz Schubert, Op. 34, No. 1

Instrumentation: Voice (Soprano, Alto, Tenor, Bass) and Piano.

Key Signature: B-flat major (two flats).

Time Signature: 3/4.

Tempo/Character: *molto espress.* (first measure), *morendo* (last measure).

Structure: The score is divided into four measures. The vocal parts enter in the first measure with a long note, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Dynamic Markings: *ff* (first measure), *f* (second measure), *mp* (third measure).

Performance Instructions: *molto espress.* (first measure), *morendo* (last measure).

Lyrics: Ah! Ah! Ah!

Bass Solo. *molto espress.*

Bass Solo. *molto espress.*

33

The world _____ is deep! _____

ancor più ritenendo

pp

Tranquilliss.
Hns.
p
K. dr.
8^{va} bassa.

34 Str. *p* *cresc. -* *- p* *ancor meno mosso* K. dr. *pp*

35 Tranquilliss., ma scorrendo. Ob. *p espr.* Hns. *(dolce) p* Str.

Cl.

Hns.

Ob. Fl. Cl. Hns.

36 Alto Solo.

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

Str.

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

C. angl. *p* Cl.

Un poco più largamente.

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

Cl.

37

Thou Bell of A - ges, thou Lyre of

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

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

(poco steso)

pp *p* *C. angl.*

38

And thy mes -

p *cresc.* *dim.* *W. w.* *vl.*

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

pp

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

W. w. *Fl.* *Cl.* *vl.* *p* *cresc.*

39

(molto steso)

Thus say - - est thou:

W-w.

Fl. - *p*

Tpt. Trb. Cl.

*ritenendo assai**Lento*

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

Vla.

pp

Tpt., Trb. (muted)

Bass

(steso)

per - - ish, of joy - per - ish.

espr.

Vl.

40

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

pp

cresc.

ter - - - ni - ty of an - cient

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

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

pp (dolce) largam. e riten.
Bn., Tuba

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

mf *p* *stringendo*
Hns. Str.

stringendo *rit.* had dreamed! —

string. *pp* *p* *pp*

Tpt. Hns. Trp.

42 *Poco più mosso.*

Vla. *pp*

Bass

Bass Solo

Leave me! — Leave

sfz *mf* *dim.* *p*

Str. Ob. C. angl. Hns.

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

mf *p* *mf*

Hns. Trb.

- fore, touch me not!_ Was not my world just
 W. w.
 Str.
 Str. *p* K. dr. *p* *cresc.* -

43 *allargando*

come to ful - fil - ment?

allargando

Tpt.

Trb.

p

f *cresc.*

largam.

The

Fl.
Cl.

Vl.

Vla.

Bass Cl.

fff

p

largam.

Hrs.

Poco più mosso.

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

Str.

K. dr.

espr.

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

W.-w.

p

Vol. 3 3

Poco più mosso.

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

pp *cresc.* — — — — — Hns.

Meno mosso, e largam.

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

W.-w. *sf dim.* — — — — — *p* *espr.* Ob. Str.

Ancor più.

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

meno *espr.* Cl.

sfz — — — — — *p* *p*

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

4 Vol. *p*

Bass

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

(molto steso)

46

pain.

8 Sopranos from above, invisible.

Pain of God — is deep — -er! —

8 Altos from above, invisible.

Pain — of God — is deep — -er! —

46 Fl., Cl. *pp*

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

How wonder-ful the world! Strive for pain of

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

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

Bass

47 Tranquilliss.

God! Not for me!

God! Not for me!

47 Tranquilliss.

dim. *p* *pp*

Soprano Solo. *p*

E'en a lyre that is sweet

What am I?

What am I?

Cl., Hns. *poco più mosso* Fl.

Hns.

Harp

48

— and drunk- -en.

Vi. 3

W. - w. *p*

pp Solo Vi.

p espr.

Red. *

Fl. *pp*

pp Solo Vel.

49

4 Vel.

p espr.

cresc.

Soprano.

Alto.

p 50

Long gone! Long gone! O Youthtide! O

Long gone! Long gone! O Youthtide! O

50

4 Vel.

a tempo

pp

rit.

dim.

The musical score is for a piece titled "The Noonday of the Afternoon". It is in 3/4 time and B-flat major. The score is for vocal soloists (Soprano and Alto) and an orchestra. The vocal parts have lyrics: "Noon - day! O - Af - - ter - noon! Comes the". The orchestral parts include Clarinet (Cl.), Bass Clarinet (Bass Cl.), and Violoncello/Bass (Vcl. Bass). The score features various musical notations such as dynamics (pp, sf, p), articulation (accents), and phrasing slurs. The vocal parts are written on a grand staff (treble and bass clefs). The orchestral parts are written on a grand staff (treble and bass clefs). The score is divided into measures by vertical bar lines. The vocal parts enter with a melodic line, while the orchestra provides harmonic support. The piece concludes with a final chord in the orchestra.

Musical score for the song "Eve-ning, and Dead of Night!". The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo is marked "Andante". The lyrics are "Eve-ning, and Dead of Night!". The score includes dynamic markings such as *cresc.*, *sfz*, and *dim.*. The piano part features a prominent bass line with chords and a melodic line in the right hand. The voice part consists of two staves, with the lyrics written below the notes.

Ritenuto assai.

Her pain she crushes back, in dreaming— The

Her pain she crushes back, in dreaming— The

Cl. *p* *sfz* *p* *p* *pp*

Str. Cl. *p* *pp*

Harp

Ritenu- to assai.

51

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

p *cresc.*

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

p *cresc.*

Str. pizz.

p *Bass Cl.*

espr.

52

Soprano.

Alto I.

Alto II.

Alto III.

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

p

52

Vla.

p

Vel.

Bass

deep, too, Joy is deep-er far than heart- - -felt

Joy is deep-er far than heart- - -felt pain, -

far than heart- - -felt pain, - joy - is

p Joy - is

deep-er than heart- - -felt pain.

pain, - than heart- - -felt pain.

joy - is deep- -er than heart - felt pain.

deep-er than heart- - -felt pain.

molto espress.
Vl., Vle.

Bass

cresc.

Alto Solo. 53 Tranquilliss.

Bass Solo. *p* Thou

53 Tranquilliss. vl. *p* Hns., Harp Vel. Solo 7

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

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

Vla. sola *p*

Bass Cl.

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

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

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

B.C.I.

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

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

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

ritenuto assai 54 *a tempo*

High - er, more lu - mi - nous.

nous. Joy, — tho', cares

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

pp *mf*

Vel.

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

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

espr. *W.w.* *3*

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

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

- i - ty, Would live a - gain.

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

p dim.

riten.

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

De - part!

riten.

pp *p*

55 Solenne.

(con molto affetto)

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

What ho! Good cheer, O mine a - ged

55 Solenne.

espr.

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

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

K. dr.
ppp

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

56

Vel. pizz.
p

Bass pizz.

Trb.
p

Ye

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

dim.

Drunk — with wine? A drop of dew? The

p

Tpt.

Tpt. Trb.

Tuba

riten. 57 Tranquilliss.,

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

riten.

pp

Bass

p

ma scorrendo.

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

mp

Ob. *p*

VI.

Vel.

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

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

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

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

ev-ry joy would live — for aye! —

p cresc. *mf string.* *W. w., Hns.* *vl.*

59 *Con molto impeto.*

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

p

What would not Joy? — More pro -

p *p* *p*

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

p *string* *60 a tempo* *a tempo* *vl.* *p (ardente)* *Tpt.* *Trb.* *cresc. string.*

string.

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

string. *cresc.*

W.w.
Hns.

gives, squanders. So rich is Joy, —

VI.

Tpt., Trb.

f *p* *f*

Cl., Bn.

Tpt., Trb.

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

Ob., C. angl., Cl.

p *pp*

Fl. Hns., Bn.

Ob. Cl.

Vcl. Bass.

61

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

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

sfz *cresc.* *p*

Fl. Ob., Cl., Hns.

Basses

know it well! Ye

string.

Trb.

cresc.

62 *Tempo I.*

mor - - tals, for you Joy desires and

p

largo. *a tempo*

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

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

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

vi.

f *sfz*

W. w. *Hns.*

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

Harp

p

Vl.

W.w.
Hns.

sfz

p

O break, Heart!

Vla.

pp

cresc.

p

stringendo

pp

Trb., Tpt.

p

cresc.

64 Tempo I. largamente

Joy for all things would e -

ff

Trb.

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

ritard.

dim.

p

ritard.

Trb., Hns., Bn.

65 Lento.

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

pp
K.dr.

p

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

p

Cangl.

p

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

Hns., Bn.

p

p

Str.

p

cresc.

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

66

Tpt. Trb.

sfz sfz dim.

p

Str.

p

Hns., Bn.

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

Vlc. *p*

67 Lento.

roun - de - lay!

Sopr. I.

Sopr. II.

Alto I.

Alto II.

Ten. I.

Ten. II.

Bass I.

Bass II.

mf espr.

Hear ye a -

Str. pizz.

K. dr.

pp

67 Lento.

mf espr.

Hear

p

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

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

Vl. II.

p

Vcl.

p

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

saith the an-cient Dead of Night?

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

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

Violin I (Vl. I.) and Viola (Vla.) staves. The Violin I part features a melodic line with a fermata and a dynamic marking of *p* (piano). The Viola part provides harmonic support with a similar melodic line.

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

mf espr.

Hear ye a -

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

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

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The score consists of three measures. The first measure has a treble staff with a half note G4, a quarter note A4, and a half note B4, and a bass staff with a half note G2, a quarter note F#2, and a half note E2. The second measure has a treble staff with a half note A4, a quarter note B4, and a half note G4, and a bass staff with a half note F#2, a quarter note E2, and a half note D2. The third measure has a treble staff with a half note B4, a quarter note A4, and a half note G4, and a bass staff with a half note E2, a quarter note D2, and a half note C2. The score is written in ink on aged paper.

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

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

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

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

p

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

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

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

Night? *p* Hear —

l.h.

dim. 69

of Night? — Hear ye a - right! What

dim. an - cient Dead — of Night? Hear ye a -

dim. saith the an - cient Dead of Night? the an - cient Dead *mf espr.* of

dim. ye a - right! What saith the an - cient

69

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

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

70

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

70

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

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one flat. The tempo is marked 'Moderato'. The score begins with a key signature change from one flat to two flats (B-flat and E-flat). The music features a melody in the voice and piano right hand, with a supporting bass line in the piano left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

73

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

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

What saith the an - cient

Hear ye a - right!

saith the an - cient Dead of Night? Hear

Hear ye a - right! What saith the

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

73

Hear ye a - right, a - right! What

right! Hear ye a - - right!

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

Hear ye a - right!

ye a - right! What saith

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

Dead of Night? Hear

74 *cresc.*

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

cresc.

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

cresc.

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

cresc.

the an-cient Dead of Night? Hear ye

cresc.

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

74 *cresc.*

75 *Tutto legatiss. e pp sempre*

a - - - right!

a - right, a - - - right!

an-cient Dead of Night?

Dead of Night?

a - - - right!

ye a - - - right!

right, a - - - right!

of Night?

75 *Tutto legatiss. e pp sempre*

ff *dim.* *p* *pp r. h.*

10240
10020

76

ppp

slept.

slept.

slept.

slept.

slept.

slept.

slept.

From depths of dreams

From depths of dreams

From depths of dreams

From depths of dreams

Tpt., Hns.
Trb.
dolciss.

76

ppp

pp

K.dr.

Poco steso. 77

From depths of

From depths, from depths of dreams

From depths, from depths of dreams

have I a - waked, from depths of dreams have I a -

have I a - waked, from depths of dreams have I a -

have I a - waked, from depths of dreams have I a -

have I a - waked, from depths of dreams

pespr.

Poco steso. 77

dreams have I a - waked; from depths of
 From depths of dreams have I a - waked; from depths of
 have I a - waked, have I a - waked; from depths of
 have I a - waked; from depths of dreams have I a -
 waked; from depths of dreams have I a -
 waked; from depths of dreams have I a -
 have I a - waked; from depths of dreams have I a -

cresc.
espr.
cresc.
cresc.
cresc.
cresc.
cresc.

dreams have I a waked,
 dreams have I a - waked,
 dreams have I a - waked,
 dreams have I a waked,
 waked; from depths of dreams
 waked; from depths of dreams
 depths of dreams have I a waked,
 waked; from depths of dreams

Largamente.
p
p
p
p
p
p
p
 Largamente.
ff
cresc.
 K. dr.

78 *(ben tenuto)*

ff have I a waked! —

ff have I a waked! —

ff have I a waked! —

ff have I a waked! —

ff have I a waked! —

ff have I a waked! —

ff have I a waked! —

have I a - waked! —

78 *con intensità crescente* *ritard. 3*

fff *fff* *ff* *cresc.*

Full Orch.

Str.

Tenor I. 79

Tenor II.

Bass I.

Bass II.

p The world is

p The world is

p The world is

p The world is

The world is

Molto largo. 79 *(ben tenuto)*

ff *fff* *dim.* *mf* *p* *pp*

Vol., Bass

80

deep, Aye, deep - er than the Day had dream'd. Joy -

world is deep, Day had dream'd. Deep is her pain. Joy -

Day had dream'd. Deep is her pain, Joy -

Day had dream'd. Deep is her pain, Joy -

dream'd. Deep is her pain, Joy -

dream'd. Deep is her pain, Joy -

dream'd. Deep is her pain, Joy -

dream'd. Deep is her pain, Joy -

80

Fl. pp C. angl. pp

Vel.

69

ritard.

deep-er far than heart - felt pain: Pain heart - felt deep-er far than Pain

rit.

pain- far than heart - felt pain: Pain

rit.

far than heart - felt pain: Pain

rit.

- er far than heart - felt pain: Pain

rit.

far than heart - felt pain: Pain

rit.

far than heart - felt pain: Pain

ritard.

pp

w. w.

Soprano Solo. 81

Molto steso.
Pain — saith: De - part!

saith: De - part!
pain.

saith: De - part!
saith: De - part!
saith: De - part!
saith: De - part!
saith: De - part!
saith: De - part!

ancor meno
All joy de - sires,
All joy de - sires,
All joy de - sires,
All joy de - sires,
All joy de - sires,
All joy de - sires,

(Between "saith" and "Depart" an almost imperceptible pause)

Molto steso. 81 ancor meno

Fl. Wind

Str.
Bn.
Cl.
B. Cl.

pp *mf*

Tr.
Tuba

18340

all joy de-sires e-ter-ni-ty, e-ter-ni-ty

all joy de-sires e-ter-ni-ty, e-ter-ni-ty

all joy de-sires e-ter-ni-ty, e-ter-ni-ty

all joy de-sires e-ter-ni-ty, e-ter-ni-ty

all joy de-sires e-ter-ni-ty, e-ter-ni-ty

all joy de-sires e-ter-ni-ty, e-ter-ni-ty

all joy de-sires e-ter-ni-ty, e-ter-ni-ty

all joy de-sires e-ter-ni-ty, e-ter-ni-ty

Molto largamente.

Str.

mf

cresc.

82

ty, —

ty, —

ty, —

ty, —

ty, —

ty, —

ty, —

ty, —

A deep e-ter-ni-ty.

A deep e-ter-ni-ty.

A deep e-ter-ni-ty.

A deep e-ter-ni-ty.

A deep e-ter-ni-ty.

A deep e-ter-ni-ty.

A deep e-ter-ni-ty.

A deep e-ter-ni-ty.

82

pp

ppp

K. dr.

83

Molto espress.
Alto Solo*A poco a poco ancor rallent.*

Trb., Tuba

pp

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

Lento assai.

84

deep, a deep e — ter — ni — ty.

vi. *Molto cantabile e largam.*

pespr.

Trb.

cresc.

85

Vel.

espressivo

pespr.

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

p

cresc.

Tuba *espr.*

87

p

dim.

Solenne.

8 *espress.* Hns. 88

p

cresc.

Tpt. W. w. Vl.

ff *dim.* *mf* *p* *dim.*

89

pp

pp