

In the Tavern of Sweet Songs

17 Songs from *Salámán and Absál*



David Lewiston Sharpe

Scoring

High Voice
Piano

Duration: 55 mins approx.

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Preface

At one level, *In the Tavern of Sweet Songs* is simply a story asking to be told – simultaneously through the sequence of poems that this song cycle sets to music, and the narrative poem within which those poems appear. The narrative of *Salámán and Absál* is a story told in a thousand lines; but like way-stations along the journey, there is the sequence of shorter verses that apostrophize particular events with a string of separate tales and build a concurrent, complementary narrative strand. These are the texts of the present songs.

The ‘tavern’ (*kharabat* in Persian) represents, in this instance, a holy place (a Sufi monastery, or even the House of God) in which the experiential ‘wine’ of spiritual intoxication is imbibed; the ‘sweet songs’ (the *ghazal*, or love song in Persian literature) represent the intoxicating music that is a pathway to the divine, sung by the *qalandar* (a Sufi mystic) who travels – perhaps from ‘tavern’ to ‘tavern’ – peripatetically singing his ecstatic songs of spiritual love.

As with many cycles, the present songs are to some extent discrete entities, although a thread of recurring melodies, motifs and thematic ideas binds these ‘beads of song’ together. In this work, there is an overriding element of parable, and at the very least a significant degree of symbolism, that this sequence aims to intimate.

Edward Fitzgerald is known for his translation, really a ‘recomposition’, of Omar Khayyam’s *Rubai’yat* (‘quatrains’), which he issued anonymously in April 1859. Fitzgerald was a wealthy gentleman scholar who cut something of a dandyish figure in his milieu of Victorian society. His translation of Abd-ar-Rahman Jāmi’s mystic poem *Salámán and Absál*, however, was the first extended work he undertook in his studies of Persian; it appeared in 1856 in the first instance, later being issued in a revised form in 1879 with the fourth edition, of five, of his *Rubai’yat*. It is one of a number of poems by Jāmi (1414–1492CE) that adopt common figures from a shared heritage of characters and stories in Islamic and Persian traditions. Another long poem of his tells the story of *Yusuf and Zuleikha*, alluded to in the texts of songs 8 and 13 in the present work. The tale of *Salámán and Absál* appears first to have been told, however, by Ibn Sina (known in Europe as Avicenna), a philosopher and poet of the 11th–12th centuries CE.

The whole of Jāmi’s narrative is intended to be allegorical of a more spiritual Divine Love, contrasted with the materialism of a ‘life of the senses’. The story centres on a king of Ionia (in western Anatolia, present-day Turkey), described in the poem as the Shah of Yūn (or Yūnan), who had a son called Salaman. Salaman is, the poem tells us, nursed by a girl named Absal, who falls desperately in love with him as he grows up, in time ensnaring him. Salaman and Absal rejoice together in their life of sense, for a year, thinking their pleasures immortal. A wise man, or sage, is then commissioned by the king with the task of reasoning with the erring couple. Salaman confesses to the sage that he speaks wisely, but pleads the weakness of his own will.

Salaman leaves his homeland with Absal, and they find themselves eventually on an island that comprises a beautiful garden (compared to the *Irem Garden* of Islamic tradition), a paradise garden perhaps, the etymology of ‘paradise’ being simply the Persian word for ‘garden’. Salaman, fulfilled on one level in his love for Absal but suffused with the guilt at the injury he has caused his father, returns once more to his native country. He and Absal resolve to bring an end to their lives and their suffering. They travel to a desert and build a pyre; both walk into the fire that they kindle. Absal – who symbolises consuming, blinkered, earthly desire – is consumed, while Salaman is preserved against the voracious flames, but laments the fate of his beloved.

Ultimately he is introduced by the sage, who represents the guiding light of a higher love and elevated awareness within the individual psyche, to a celestial beauty called Zuhrah (the morning and evening star, Venus). Zuhrah symbolises the divine energy that builds a pathway to perfection clothed with intellectual light. Salaman becomes totally enamoured as his desire for Absal is, eventually, sublimated in the broader context of a compassionate love. He has undergone a rite of passage involving separation (while he still possesses Absal and thereby his earthly love), limination (the isolation on the island where his carnal love plays out its *dénouement*) and re-incorporation, via the ‘cleansing’ fire of ascetic discipline: in assuming his

station as heir to the Shah he re-incorporates himself into a lineage and 'tradition' of existence that his 'royal road' symbolically represents. Love is both goal and agency of the rite, which is transformed within the self by the 'sage' of his own love's spiritual metamorphosis.

These songs intend to distil the memory and emotion of those moments in the story where their texts appear, and attempt to catch the light as the sounds pass by, offering the opportunity of further, deeper moments of thought, feeling, repose and comprehension. There are musical themes and ideas that are associated with elements of the storytelling, as we move from one song to the next, which are not immediately to be seen as linked when the texts are read on their own. However, the music offers up associations not obvious but subliminal, which rest otherwise undetected as an important sub-stratum of the story.

Considered as one arching span, the music of these 17 songs is a single symphonic thread which attempts to bring us back to our starting point and – in the words of T.S. Eliot – 'know the place for the first time'.

DAVID LEWISTON SHARPE, April 2008

In the Tavern of Sweet Songs

17 poems from the *Salámán and Absál* of Jâmi

Edward FitzGerald (1809-83)
(after Abd ar-Rahman Jami, 15th Century CE)

David LEWISTON SHARPE

I. Where am I, and Who?

Andantino, poco mesto

$\text{♩} = c.56$

dolce e legatiss.

p (con ped.) *poco più f*

5 *mp* *poco cresc.*

A Man per-plexed by For-tune's Fro-lics Left his De-sert for the

poco

9 *accel. - - - - più mosso*
poco stacc.

Ci-ty. Sees a Ci-ty full of Noise and Cla-mour a-gi-ta-ted

13 *legato* *cresc.* *rit. - - -* *mf dim.*

Peo-ple, Hi-ther, Thi-ther, Back and For-ward, Run-ning, run - ning, run - ning,

più delicato

17 *mp* *poco cresc.*

Some in-tent on Tra-vel, O - thers home a - gain re - turn - ing,

p

21 *poco mf*

Right to Left, and Left to Right, Life dis - quiet

poco mf

25 *più f ma dolce*

e - very - where! _____ He, when he be-holds the Tur - moil _____

29

Creeps a - side _____ and Tra - vel-wea - ry Fain would go to sleep; _____

33 **Quasi recit.** *poco cresc.*

'But,' _ saith he, 'Howshall I in all this Hub-bub Know my - self in wa - king?'

p sostenuto sempre *poco*

37

A tempo*poco mf*

So by way of Re - cog -

41

*mp cresc.**mf*

-ni - tion Ties a Pump- kin round his Foot and turns to

Subito più lento

45

*p**pp bisbigliando*

sleep. A Knave that heard him crept be - hind.

49 *cresc.* *mp*

And sly - ly watch - ing slips the Pump - kin off the Sleep - er's An - kle, —

53 *pp* *legato* *accel.* - - - - -

ties it round his own And so down to sleep be - side him. —

57 *A tempo* *(normale) ten.*

By and by the Man_a - wa - king —

61 *mf* *poco cresc.* *poco più f*

Looks di-rect-ly for his Sig - nal _____ Sees it on a - no - ther's An - kle, Cries a - loud _____

poco cresc. *colla parte*

65 *rit.* - - - -

'Oh Good-for- no-thing Ras-cal to per-plex me so, That by__ you I am be - wil - dered_

mf non troppo marc. *poco cresc.*

- - - *Meno mosso* *più rit.* - - *poco lento*

69 *molto*

_____ If I - the Pump-kin why on You - If you - then Where am I, and Who?

per - - - *den* - - - *do* - *si*

II. Letters in the Sand

Poco allegretto

♩ = c. 84

poco mf

One who tra-vel'd in the De- sert__ Saw Maj -

p delicato

simile

4

poco rubato

-nún__ where_ he was sit - ting All__ a - lone__ like a Ma -

mp

A tempo*mp lontano*

7

gi - cian__ Tra - cing let - ters in the Sand.__

dim.

cresc.

10 *pp* *p*

‘Oh, oh, dis - tract - ed Lo - ver!_____

13 *poco* *espress.*

wri - ting what the Sword - wind of the De - sert Un - de - cy - phers soon as

16 *mp* *mp* *simile*

writ - ten_____ So that none_ who tra - vels af - ter

19

Shall be a - ble to in - ter - pret!' Maj - nún an - swered,

cresc. *dim.*

22

poco mf *p poco rubato*

'I am wri - ting "LAI - LI", "LAI -

mp *pp*

25

p leggiero e lontano *sostenuto*

LI", "LAI - LI", "LAI -

28 *poco cresc.*

LP," "LAI LI,"

pp sostenuto

31 *mf* *f*

were it on-ly "LAI - LI," Yet a book of Love and

p *espress.*

34 *mp*

Pas - sion; And, with but her Name to dote on, A - mor - ous - ly I ca - ress it

mf *più dim.* *p*

37

mp *p*

As it were Her - self and sip Her Pre - sence_ till I drink her Lip.'_____

40

poco più dim.

III. Shatter'd Houses - Hoard of Gold

Andantino, ma animato

(♩ = 76)

mf *poco più f* *meno f*

(con Ped.)

dim. *p delicato*

8va

(sostenuto)

mp *pp*

Breath - less ran a sim - ple rus - tic

(8) 8va

(sost.)

8 *sub. mp*

To a cun - ning Man of Dreams

colla parte

9

'Lo, this morn - ing I was dream - ing

poco

11 *p*

And, me - thought, in yon de - ser - ted vil - lage

pp leggiero

(sost.)

13 *p*

wand - er'd All a - bout me sha - tter'd

15

Hou - ses And be - hold! In - to one me -

17 *cresc.* *poco mf*

thought I went and searched and found a Hoard of Gold,

19 *dim.* *pp sotto voce*

I went and searched and

pp

21

found a Hoard of Gold.

ppp

23 *Poco più lento* *mf*

Quoth the Pro - phet in de -

mf pesante *meno f*

25 *cresc.*

- ri - sion 'Oh thou Jewel ³ of Cre - a - tion, Go and

legato

28

sole your feet like hor - ses' And re - turn - ing to your Vil - lage Stamp and

p sostenuto

mp poco legato

31

Scratch with Hoof and Nail, And give the Earth so sound a

p

mp

34

Sha - king She must hand you some - thing up

poco mf

accel.

Tempo primo

17

36

36

cresc.

dim.

8va

38

38

mp

sub. mp

Went at once the un - sus - pect - ing Coun - try - man

(8)

p

40

40

p

With hear - ty Pur - pose set to work as he was

p

42 *più f* *poco meno f*

told; _____ And the ve - ry first en - coun - ter _____ Struck up -

44 *cresc.* *più f e poco sostenuto*

on _____ his Hoard _____ of Gold,

46 *pp dolce* *pp*

Struck up - on his Hoard _____ of _____

48 *mp cresc.*

Gold, _____ Gold, _____

p leggiero

50 *rit.* - - - - - *poco meno mosso*

p

Gold. _____

p *molto espress.*

52 *poco più rit.*

dim. *pp*

IV. Worship of the Fire

Lentorello

♩ = c.72

mp *poco a poco cresc.*

God, God, God said

p

This block contains the first three measures of the piece. The vocal line is in a soprano register, starting with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment is in a 3/4 time signature, with the right hand playing chords and the left hand playing a moving bass line. The tempo is marked as 'Lentorello' with a quarter note equal to approximately 72 beats per minute. The dynamics are marked as 'mp' (mezzo-piano) and 'poco a poco cresc.' (poco a poco crescendo).

to the Pro - phet Da - vid,

(cresc.) *poco mf*

p

This block contains measures 4 through 6. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with chords and a moving bass line. The tempo is marked as 'Lentorello' with a quarter note equal to approximately 72 beats per minute. The dynamics are marked as 'mp' (mezzo-piano) and 'poco a poco cresc.' (poco a poco crescendo).

'Da - vid, speak, and to the Chal - lenge

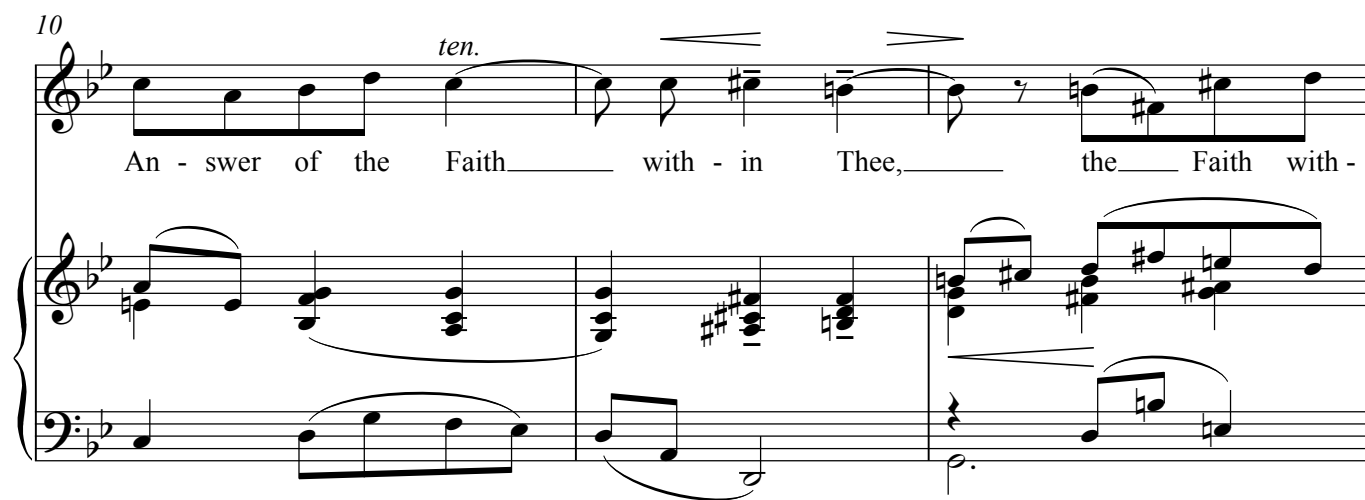
mp

This block contains measures 7 through 9. The vocal line continues with a half note F5, followed by a half note G5, and then a half note A5. The piano accompaniment continues with chords and a moving bass line. The tempo is marked as 'Lentorello' with a quarter note equal to approximately 72 beats per minute. The dynamics are marked as 'mp' (mezzo-piano) and 'poco a poco cresc.' (poco a poco crescendo).

10

ten.

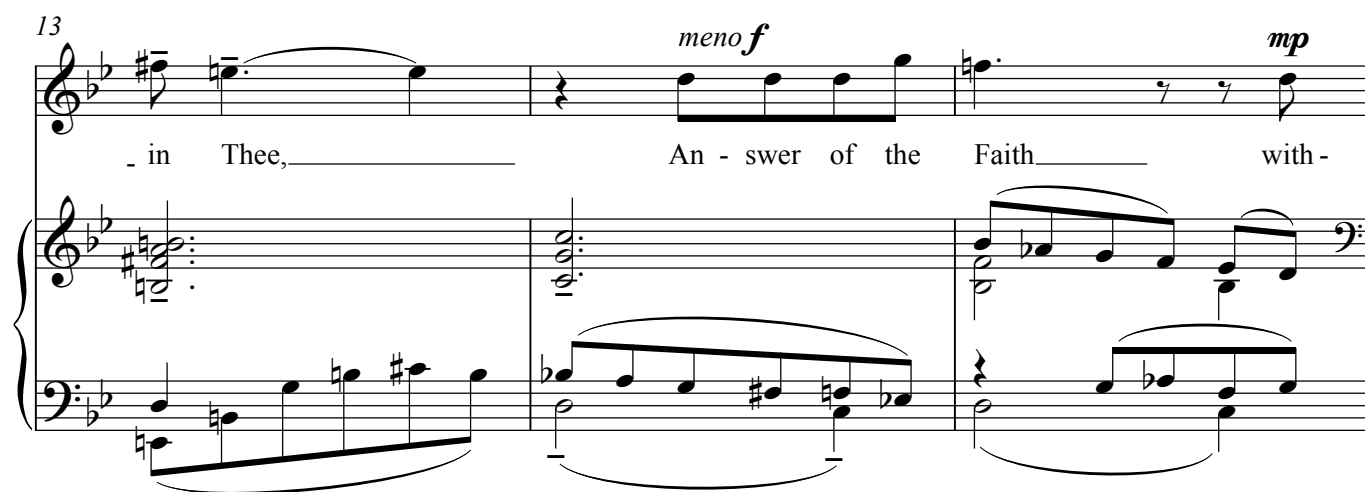
An - swer of the Faith with - in Thee, the Faith with -



13

meno f *mp*

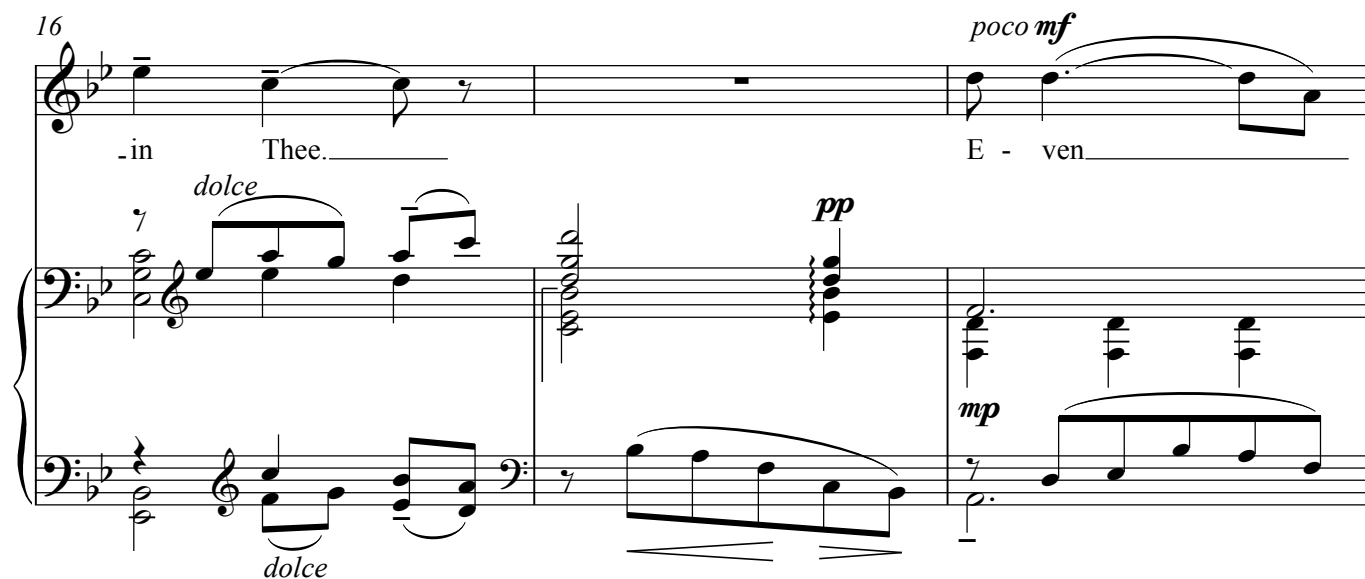
_ in Thee, An - swer of the Faith with -



16

poco mf *dolce* *pp* *mp*

_ in Thee. E - ven



19

un - be - liev - ing Prin - cess, Ill - re - por - ted if un - wor - thy,

22

poco mf Yet, yet, *cresc.* If They be

poco più f *cresc.*

25

dim. *mf pesante* Just and Right - eous Were their Wor - ship of THE FIRE,

dim.

rit. - - - - -

28

*cresc. e più leggero**f*

their Wor - ship, their Wor - ship of THE FIRE.

cresc.

espress.

Meno mosso

accel. - - - - -

31

*più dim.**poco mf*

E - ven These un - to Them -

molto espress.

ten.

f

mp

A tempo

33

poco mf *meno f*

— selves — Reap — Glo - ry — and re - dress the

più dim. *molto mp*

37

ten. *dim.*

World. —

dim.

Con rubato *f* *mf cresc.*

Cra - zy for the Curse of Chil - dren Ran be - fore the

poco mf *più f*

Moderato ♩ = 82 *mf espress.*

4

Sheikh a Fel - low, Cry - ing out, 'Oh hear and

f *mp legato e espress.*

ten. *poco più f*

7

help me! Pray to Al - lah

ten. *poco più f*

cresc.

10

from my Clay To raise me up a fresh young Cy - press

cresc.

13

meno f

who my Child - less Eyes may light - en

meno f

16

*cresc.**rit. - - - - più lento**mp*

With the Beau - ty of his Pre - sence. Said the Sheikh,

mp

19

mf

‘Be wise, and leave it Whol - - ly

mp

This system contains measures 19, 20, and 21. The vocal line (treble clef) begins with a half rest in measure 19, followed by a half note 'Be in measure 20, and a half note 'ly in measure 21. The piano accompaniment (grand staff) features a steady eighth-note pattern in the left hand and a more complex melody in the right hand, with various rests and ties.

22

*poco cresc.**ten.**meno f*

in the Hand of Al - lah, Who, what - ev - er

meno f

This system contains measures 22, 23, and 24. The vocal line continues with a half note 'er in measure 22, a half note 'Who, in measure 23, and a half note 'what - ev - er in measure 24. The piano accompaniment maintains the eighth-note pattern in the left hand and continues the melody in the right hand. Measure 23 includes a triplet of eighth notes in the vocal line.

25

we are af - ter Un - der - stands our busi - ness best.'

cresc.

dim.

This system contains measures 25, 26, and 27. The vocal line begins with a half note 'we are af - ter in measure 25, followed by a half note 'Un - der - stands our busi - ness best.' in measure 26. The piano accompaniment continues with the eighth-note pattern in the left hand and the melody in the right hand. Measure 27 features a dynamic change to *dim.*

più lento**mf** molto espress.

28

But the Man per - sis - ted, say - ing, 'Sheikh, I

espress. e sost.

31

*ten.***A tempo**

lan - guish in my long - ing; Help, and

34

mp

set my Prayer a go - ing Then the Sheikh held

poco p sostenuto

37 *p* *cresc.*

Up his hand, _____ Pray'd, _____ his ar - row flew to



40 *mf*

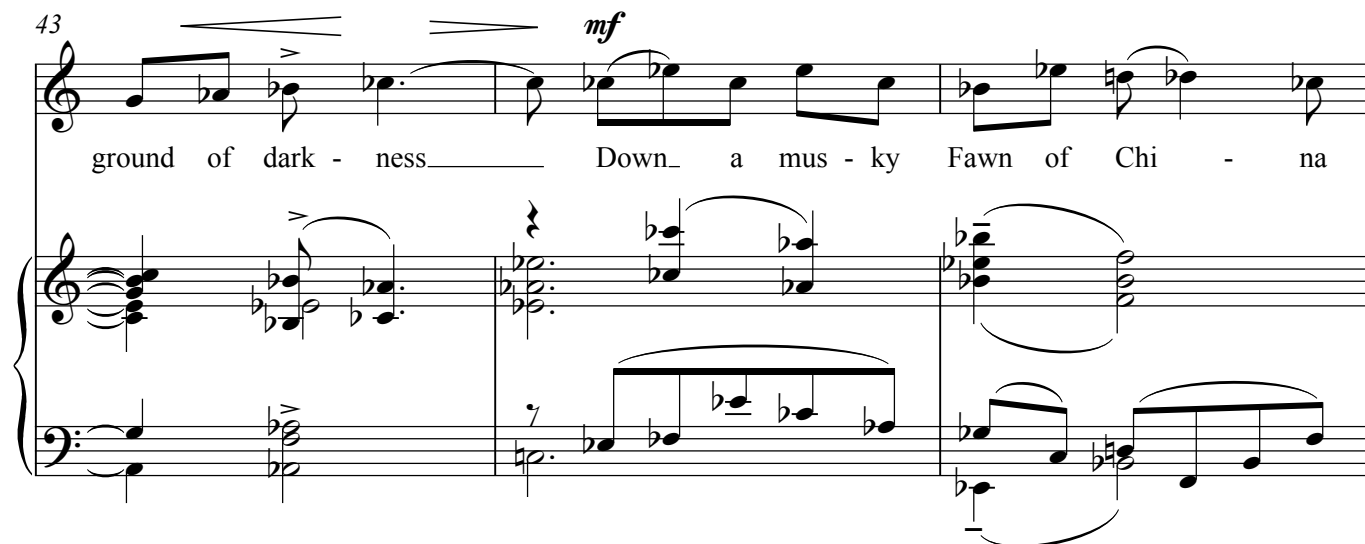
Hea - ven. _____ From _____ the _____ hun - ting

molto espress. *poco mf*



43 *mf*

ground of dark - ness _____ Down a mus - ky Fawn of Chi - na



46 *poco p*

Brought a Boy, who, when the Ten - der Shoot of Pas - sion

espress. e poco cresc. *più p*

49

in him plan - ted Found suf - fi - cient soil and sap

mp

52 *cresc.* *più dim.*

Takes, takes to drink - ing with his Fel - lows.

55 *mf*

From a cor - ner__ of the

poco f e espress. *dim.* *mf e poco sost.*

58

House - top Ill - af - fronts_ a Neigh - bours Wife, Draws his

mp

61

Dag - ger at the Hus - band_____ Who com -

poco

32 *più f*
 63 *dim.* *cresc.*

plains be - fore the Jus - tice _____ And the Fa - ther has to pay. _____

cresc.

67 *mf*

ten. Day _____ and _____ Night the Young - ster's Do - ings _____ Such

poco mf *colla voce*

70 *marcato* *poco f*

_____ the Talk of all _____ the Ci - ty. _____

meno f

73 *più f marc. mf legato e espress.*

Desper - ate Fa - ther _____ to the Sheikh cries, _____ 'Sheikh, my

meno f colla voce

76 *ten.*

on - ly Hope and Hel - per One more Prayer! _____ that

sostenuto sempre

79 *meno f e cresc. poco a poco*

God _____ who laid _____ Will _____ Take _____ that _____

poco p poco cresc.

82 *(cresc.)* *mf* *mp*

trou - - ble from my Head.' — But the Sheikh.

dim. *p*

85 *poco cresc.* *molto rit. - - accel. - - -* *ten.* *f*

— re - plied, 'Re - mem - ber un - to Al - lah there's no o - ther Prayer un - less to pray for Par - don

mp

88 *A tempo* *mf espress.* *ten.*

— Slaves we are, — and un - - en -

mp legato e espress.

91 *poco più f*

cum - ber'd best may do the Mas - ter's mind, And what - ev - er

cresc.

94

he may or - der, what - ev - er, what - ev - er

cresc.

97

he may or - der, Do it with a Will, a

cresc.

100 *mf* *dim.* *molto*

Will re - signed.

mf *pp* *molto*

Poco allegretto

espressivo
p
legato

ten.
poco più p

ten.
ten.
ten.

mp espress.
Once — up - on a

più leggiero
pp

poco cresc.
Throne — of Judge - ment — Tel - ling one an -

ten.
poco più cresc.
poco p e dolce

12 *ten.* *meno f*

oth - er Se - crets _____ Sat _____ SU - LAY - MAN _____ and BAL - KIS _____

espress. *meno f* *ten.*

16 *poco rit.* - - - - *A tempo* *poco cresc.*

_____ The Hearts of Both _____ were turn'd to Truth _____

ten. *poco più f*

20 *p* *poco mp* *più f*

_____ un - sul - lied, un - sul - lied, _____ un -

p espress.

24 *più f*

-sul - lied by De - cep - tion.

più dim.

poco meno mosso

28 *mp espress.* *rit.* - - - - -

First the King of Faith SU - LAY - MAN spoke,

pp *poco cresc.*

32 **Meno mosso** *mf espress.* *poco f*

'Though mine the Ring of Em - pire

p *poco f espr.*

36 *poco mp* *p scuro*

Ne - ver a - ny Day that pas - ses Dark - ens a - ny

p

40 *più f* *poco mf più leggero*

one my Door - way But in - to His Hand

mp legatiss.

44 *marcato* *più leggero*

I look and He who comes not emp - ty hand - ed

più leggero

48 *poco mf e legato* *poco f* *poco accel.* - - - -

Grows to Hon - our in my Eyes.

poco f *più dim.*

52 **Tempo primo** *mp*

Af - ter this BAL - KIS a Se - cret From her

p dolce *sostenuto* *poco*

56 *rit.* - - - - **meno mosso**

hid - den bo - som utt - er'd Say - ing, 'Ne - ver Night

espress. *p dolce*

60

or Morn - ing Come - ly Youth be - fore me pas - ses When I

cresc.

64

look long - ing af - ter Say - ing to my -

molto espress. *ten.*

66

self, 'Oh were He Com - fort - ing

mf espress. *mp poco delicato*

68

of my sick soul.'

cresc.

poco mf

VII. Cypress Shadow

Moderato

The musical score is for a piece titled "VII. Cypress Shadow" in 4/4 time, marked "Moderato". It is written for voice and piano. The key signature has three sharps (F#, C#, G#).

First System: The piano accompaniment begins with a melody in the right hand and a supporting bass line in the left hand. The tempo is "Moderato". The dynamics are *p dolce e mesto* (piano, sweet and sad) and *molto espress.* (very expressive).

Second System: The voice enters with the lyrics "Sat a". The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand. The dynamics are *p dolce* (piano, sweet) and *dim.* (diminuendo).

Third System: The voice continues with the lyrics "Lo - ver so - li - ta - ry Self - dis - cour - sing in a cor - ner". The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand. The dynamics are *espress.* (expressive) and *p* (piano).

10 *poco f* *ten.*

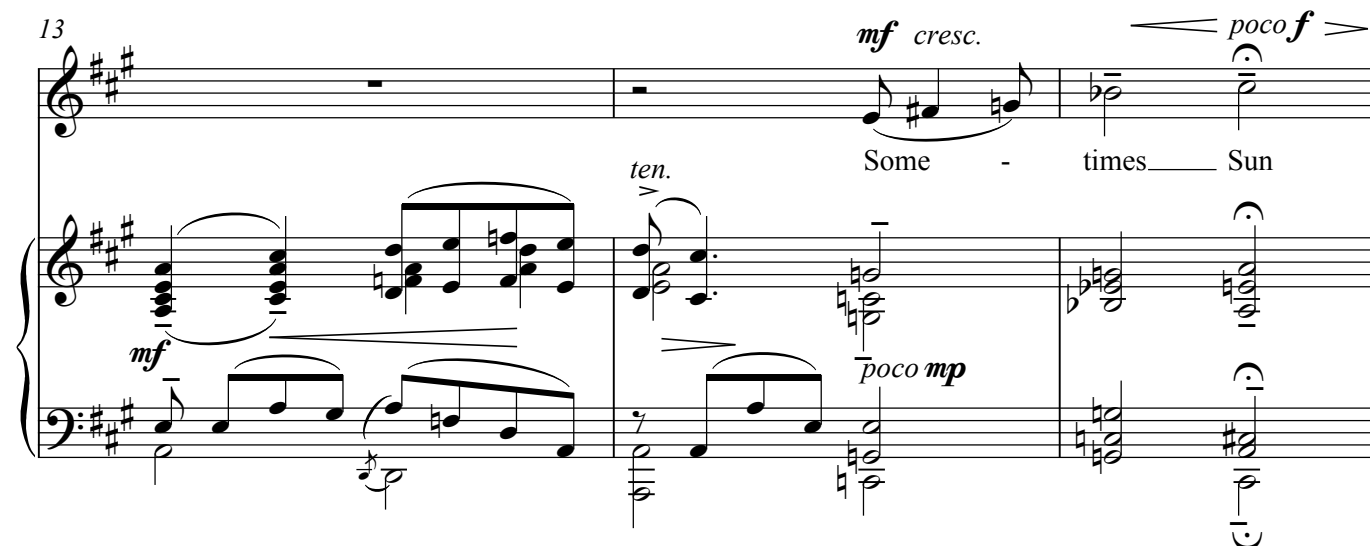
Pa - ssion - ate and e - ver - chan - ging In - vo - ca - tion pour - ing out.



13 *mf cresc.* *poco f*

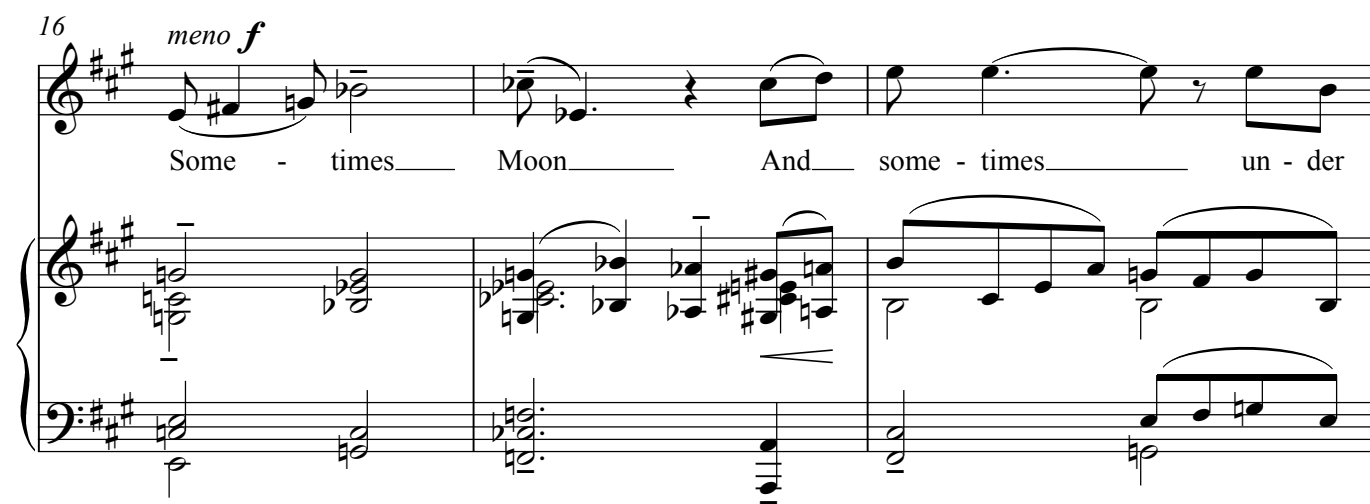
Some - times Sun

ten. *poco mp*



16 *meno f*

Some - times Moon And some - times un - der



19

*poco cresc.***pp**

Hy - a - cinth Half hid - den Ro - ses _____ or the lof - ty _____ Cy - press _____ and the

poco più lento

22

*poco più dim.***pp***ad lib.***tr**

lit - tle Weed be - low. _____ Night - - - - in

pp **p** *(colla voce)* **p**

25

più f *ma leggiero***tr**

- ga - ling, _____ night - - - - in -

f **p**

28 *mp legg.* *accel.* - - - - -

ga - ling, — night - - - in - ga - ling — thus

31 **Tempo primo** *poco cresc.* *dim.*

a Noo - dle — Heard him — and — com - plete - ly pu - zzled, —

Quasi recit. *mf* *più drammatico*

34 'What,' — quoth he, — 'and you — a lo - ver Ra - ving not, —

p sostenuto *poco p*

37

più lirico

not a - bout your Mis - tress But a - bout the Moon and Ro - ses. An - swered he,

mp

40

poco mf espress.

— 'Oh thou that aim - est Wide of Love and lo - vers' lan - guage

mp legatiss. *espress.*

43

dim. *poco mp*

— Sun and Moon are but my La - dy's Self as

dim. *poco mp*

46 *mf* *ten.*

a - ny Lo - ver knows Hy - a - cinth her hair, her cheek The

poco mf

49 *f* *poco mf*

Rose, my - self the wretch - ed Weed That in her

legatiss.

52 *rall. - - - - - più lento*

Cy - press Sha - dow grows.

Lentorello. Brillante e leggiero*mf molto espress.*

Bur - ning with de -

mf *poco p* *f* *p*

sire ZU - LAI - KHA built a cham - ber Wall and

mf *p* *ten.*

Ceil - ling blank as an un - tar - nish'd Mir - ror

legatiss.

10 *cresc.* *dim.* *meno f*

Spot-less as the Heart of YU - SUF, spot-less as the Heart of

8va

13 *p dolce*

YU - SUF. Spot-less Heart.

16 *mf espress.* *più f*

Then she made a cun-ning Pain-ter Mul-ti-ply her Im-age

mp

19

poco rit. - - - -

round it; Not an inch of Wall but ech - oed,

poco meno mosso

22

*cresc.**f espress.*

ech - oed with the Re - flex of her Beau - ty,

accel. - - - - A tempo

mp

25

Then sat she

28 *poco mf*

down and sent for YU - SUF. She be - gan a

leggiere
poco p *poco*

31 *dim.*

Tale, be - gan a Tale, a Tale of Love

34 *poco cresc.*

and lif - ted up her Veil. From her look he turn'd but

37 *più f* *dim.*

tur - ning, where - so - e - ver e - ver saw her Look - ing, look - ing

poco più p

40

at him still.

espress. *meno f*

43 *mf espress.* *cresc.* *dim.*

Then de - sire a - rose with - in him, he was

mp > leggiero

46 *mf* *espress.*

al - most yield - ing, al - most lay - ing Hon - ey on her

49 *poco p*

Lip, When a Sig - nal

dim. *p*

52 *marcato*

out of Dark - ness Spoke to him,

poco dim.

55 *legato* *poco mf*

and he with - drew His Hand and dropt the Skirt of

cresc. *poco mf* *molto*

58 *poco f* *più dim.*

For - tune.

p subito *ppp*

IX. On the Sea-shore sat a Raven

Andantino

♩ = 68

p espress. e legatiss.

On the Sea - shore sat a Ra - ven, Blind,

5

*poco più f**poco cresc.*

and from the bit - ter cis - tern forc'd his on - ly Drink to

9

poco mf

draw. Sud - den - ly the Pel - i - can

13 *poco mf*

Fly - ing o - ver For - tune's Sha - dow,

17 *mf espress.*

For - tune's Sha - dow, Cast u - pon his

21 *rit. - - - - A tempo*

dim. *p* *legatiss.*

Head, and call - ing, and call - ing

p *espress.*

rall. - - - - - meno mosso

♩. = 62

25

25

mf espr.

p

29

*più f**cresc.**meno f*

più f

cresc.

meno f

cresc.

mp

'Come, poor Son of Salt, and taste of

33

*più dim.**mp*

più dim.

mp

p

Sweet, sweet Water from my Maw

37 *p* **molto rit.** - - - - **A tempo** $\text{♩} = 68$ *p*

Sweet Wa - ter. Said the

espress. molto *p*

41 *espress. molto* *più f*

Ra - ven, 'If I taste it Once, the Salt

mp

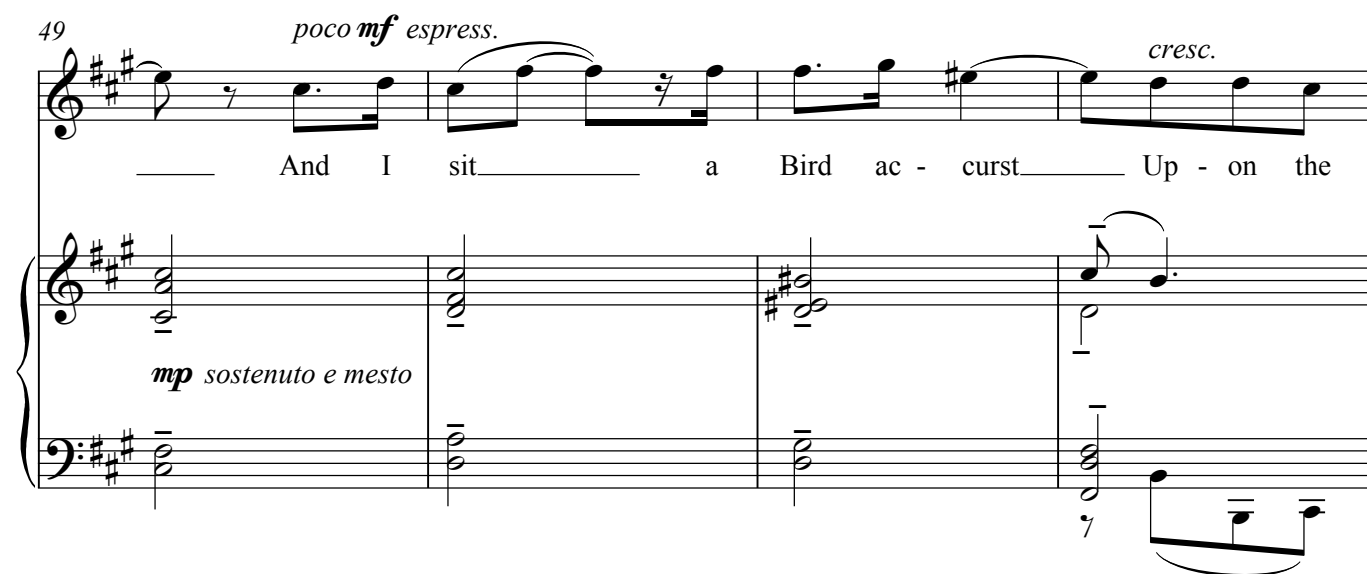
45 *poco cresc.* *ten.* *p*

I have to live on may for e - ver turn to loath - ing

49 *poco mf espress.* *cresc.*

____ And I sit _____ a Bird ac - curst _____ Up - on the

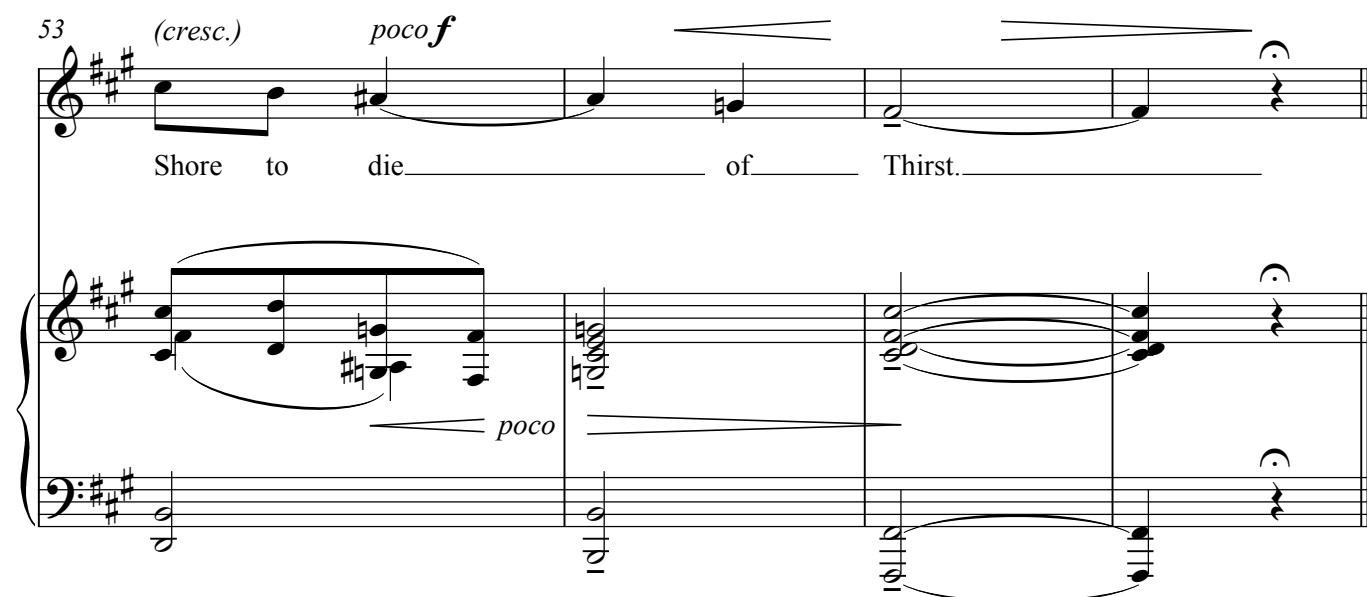
mp sostenuto e mesto



53 *(cresc.) poco f*

Shore to die _____ of _____ Thirst. _____

poco



X. The Hand of Fate

Andantino

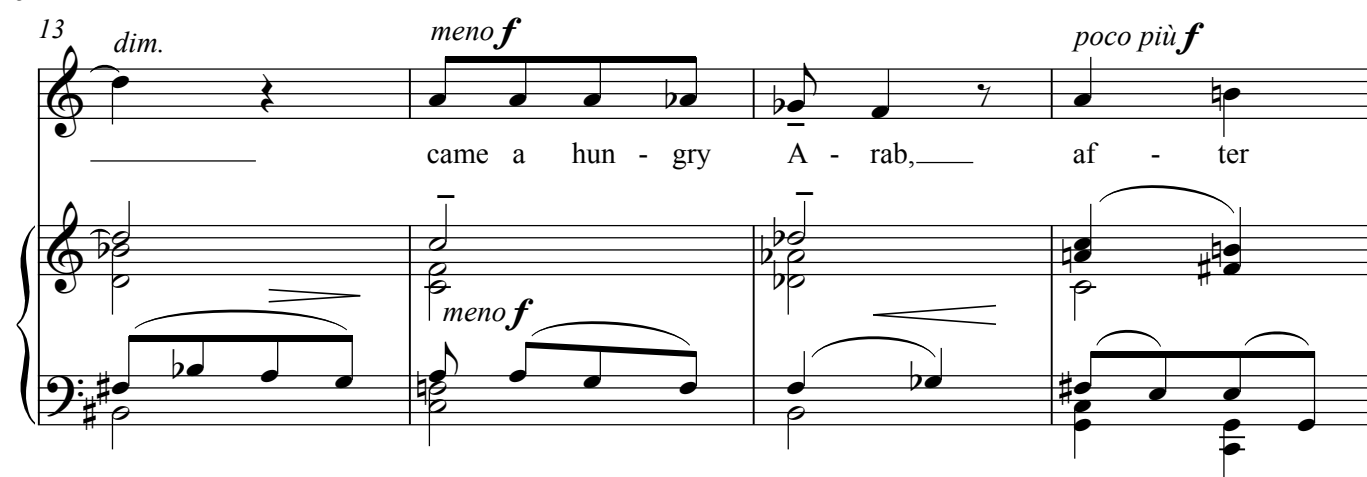
The first system of the musical score is in 2/4 time. The vocal line is a single staff with a whole rest in the first measure, followed by a half note in the second, a quarter note in the third, and a half note in the fourth. The piano accompaniment consists of two staves. The right hand plays a melody of half notes with slurs, starting on a whole rest in the first measure. The left hand plays a bass line of half notes, also starting on a whole rest in the first measure. The dynamic marking *pp* is placed below the piano part. The tempo marking *dolce ma penseroso* is written above the vocal staff.

The second system of the musical score continues the piano accompaniment. The vocal staff has a whole rest. The piano part continues with the same melodic and harmonic patterns as the first system, with the right hand playing half notes and the left hand playing half notes. The dynamic marking *p* is placed below the piano part.

The third system of the musical score begins with a vocal entry. The vocal staff has a whole rest in the first two measures, followed by a half note in the third and a half note in the fourth. The piano accompaniment continues with the same patterns. The dynamic marking *mp espress.* is placed above the vocal staff in the third measure, and *poco mf* is placed above the vocal staff in the fourth measure. The lyrics "To the Ci - ty" are written below the vocal staff. The piano part has a dynamic marking *mp* in the third measure and *poco mf* in the fourth measure.

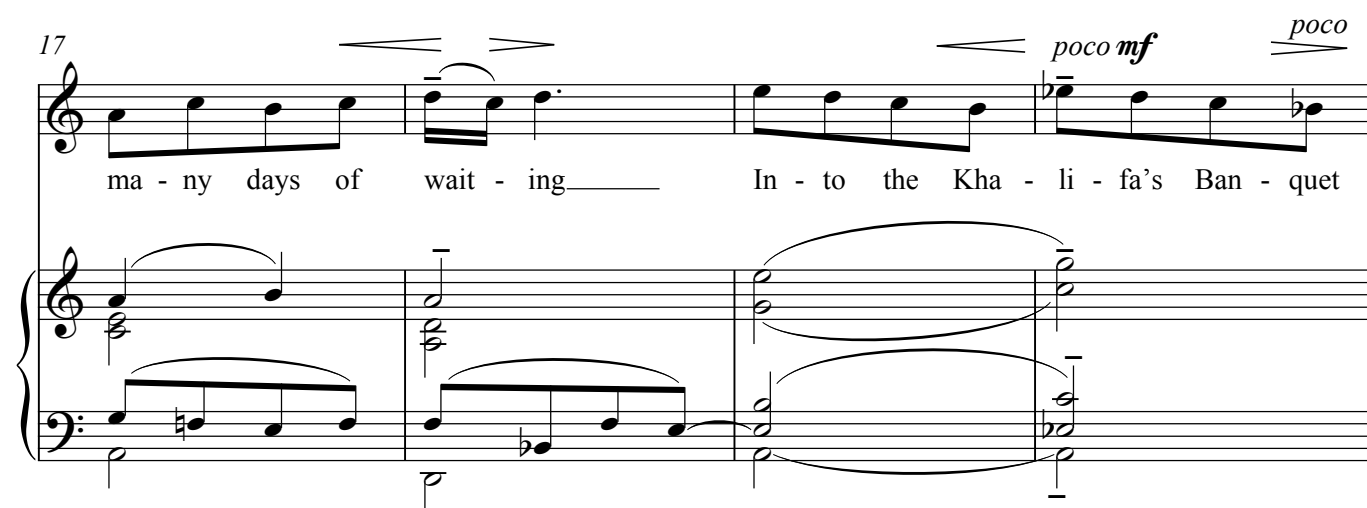
13 *dim.* *meno f* *poco più f*

came a hun - gry A - rab, af - ter



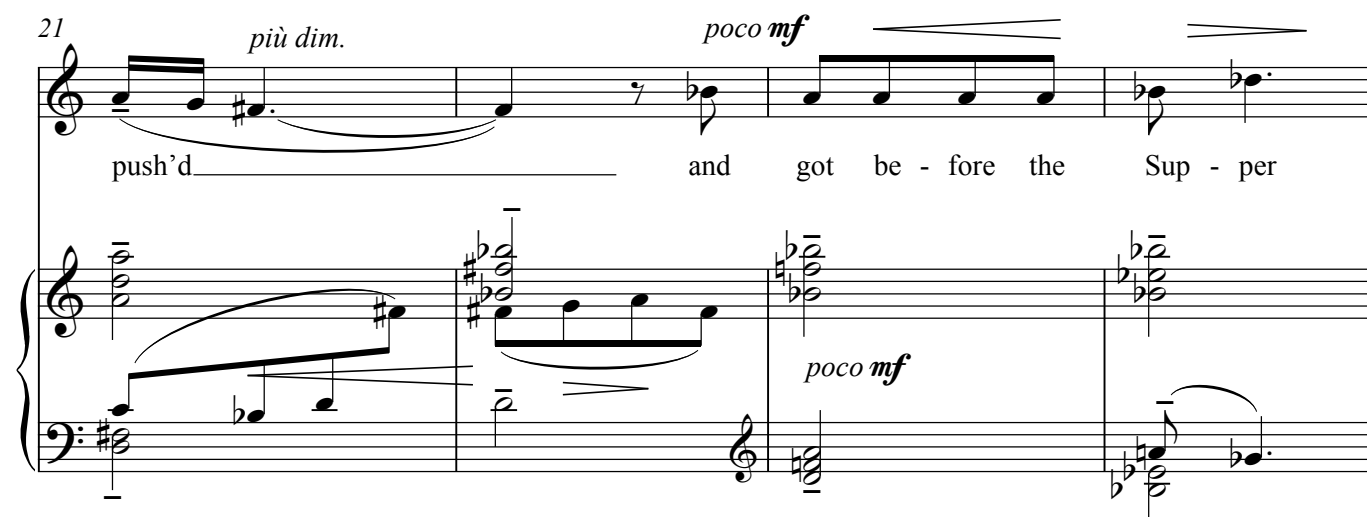
17 *poco mf* *poco*

ma - ny days of wait - ing In - to the Kha - li - fa's Ban - quet



21 *più dim.* *poco mf*

push'd and got be - fore the Sup - per



25 *poco cresc.* *poco mf*

Lus - cious as the Lip of Beau - ty _____ Or _____ the Tongue _____

poco cresc. *poco mp*

29 *dim.* *mp*

_____ of El - o - quence. _____ Soon as

cresc. *p*

33 *cresc.* *mf legato*

seen _____ In - de - cent Hun - ger Sei - zes up _____ and

mf legato

37 *meno f*

swal - lows down

meno f

poco p *legatiss.*

41 *mp* *poco*

Then his mouth un - daun - ted

45 *poco f e espress.*

wi - ping, 'Oh Kha - li - fa, hear me say

poco f e espress.

molto

49 *poco f* *cresc.*

Not at a - ny oth - er Ban - quet Than of thine to sup — or —

53 *più dim.* *mp*

dine.' — The Kha -

57 *f con forza* *meno legato, poco con brio*

li - fa laughed and an - swered, 'Fool! — who — think - est, —

ten. *f* *meno f*

61

who think - est to de - ter - mine What is in the Hands of

65

Fate. Take and thrust him from the

cresc.

f

68

Gate.

meno f ma marcato

Poco allegretto. Doloroso

p delicato

pp

4 *mf legato* *mf marcato*

When be - fore Shir - u - eh's Feet Drencht in

poco più f

7 *legato*

Blood fell Kai Khus - rau

10

poco f >

He de - clared this _____ Pa - ra ble, _____ 'Wretch! _____ there_

13

poco cresc. *dim.* *meno f*

was_ a Branch, _there was a Branch that wax - ing Wan - ton, _____ wax - ing

16

cresc. *poco mf*

Wan - ton o'er the Root _____ he _____ drank from _____ At a

19

meno f

Musical score for measures 19-21. The vocal line (treble clef) has lyrics: "Draught the Li - ving Wa - ter, Li - ving". The piano accompaniment (grand staff) features a flowing eighth-note pattern in the left hand and chords in the right hand. A crescendo hairpin is above the vocal line, and a decrescendo hairpin is above the piano right hand.

rall. - - - -

22

ten.

Musical score for measures 22-24. The vocal line (treble clef) has lyrics: "Wa - ter Drain'd where - with Him - self to crown.". The piano accompaniment (grand staff) continues with the eighth-note pattern in the left hand. A decrescendo hairpin is above the vocal line, and a crescendo hairpin is above the piano right hand. A "rall." marking with a dashed line is above the vocal line.

25

meno mosso

Musical score for measures 25-27. The vocal line (treble clef) is silent, indicated by a whole rest in each measure. The piano accompaniment (grand staff) features a sustained chord in the right hand and a moving bass line in the left hand. A piano (*p*) marking is in the left hand of the first measure.

accel. - - - - -

Measures 28-30. The vocal line consists of three whole rests. The piano accompaniment features a melodic line in the right hand with slurs and a steady bass line in the left hand. The key signature has four flats (B-flat major/C minor).

A tempo

*mp**poco più cresc.**dim.**p*

Died the Root_____ And with it died the Branch_____ and

Measures 31-34. The vocal line contains the lyrics "Died the Root_____ And with it died the Branch_____ and". The piano accompaniment has a busy right hand with sixteenth-note patterns and a more active left hand. Dynamics include *mp*, *cresc.*, *dim.*, and *p*. The key signature has four flats.

*pp**dim.**a niente*

bar - ren_____ and bar - ren_____ was brought_____ down._____

Measures 35-38. The vocal line contains the lyrics "bar - ren_____ and bar - ren_____ was brought_____ down._____". The piano accompaniment continues with sixteenth-note patterns in the right hand and sustained chords in the left hand. Dynamics include *pp*, *dim.*, and *più dim.*. The key signature has four flats.

XII. Eden

Poco allegretto

p *cresc.* *dim.*

Quoth a Mue - zzin un - to Crest - ed Chant - i - cleer,

p legato
(poco sostenuto)

4 *più f* *dim.*

'Oh, Voice of Morn - ing, Voice of Morn - ing, Not a Sage of

7

all the Sa - ges Pro - phe - sies of Dawn or star - tles at the Wing of

meno f

10

Time _____ like Thee. _____

mp

This system contains measures 10, 11, and 12. The vocal line begins with a half note 'Time', followed by a half note 'like', and a half note 'Thee.' with a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets. The key signature is three sharps (F#, C#, G#).

13

*mf espress. e legatiss.**cresc.*

One so Wise me - thinks were fit - ter per - ching on the

mf espress.

This system contains measures 13, 14, and 15. The vocal line continues with 'One so Wise me - thinks were fit - ter per - ching on the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets. The key signature is three sharps (F#, C#, G#).

16

*ten.**mp*

Beams _____ of _____ Hea - ven, _____ fit - ter Than with these poor

legato

mp

This system contains measures 16, 17, and 18. The vocal line continues with 'Beams _____ of _____ Hea - ven, _____ fit - ter Than with these poor'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets. The key signature is three sharps (F#, C#, G#).

19

mf espress. *dim.*

Hens a - bout him ra - king in a heap of Dung. One so wise were

più leggiero

22

poco cresc.

fit - ter perch - ing on the Beams of Hea - ven, the Beams of

mp legatiss.

25

poco f *p* *mp*

Hea - ven.' 'And,' the Cock - erel

poco mf *dim.* *pp*

28

said, _____ 'in Hea - ven once I was, _____ in Hea - ven once I was, in

cresc. *dim.*

31

Hea - ven. _____ But by my e - vil Lust _____ am fall - en down

poco mf *poco*

34

_____ to ra - king With my wretch - ed Hens a - bout me _____ on the Dung - hill

poco cresc. *dim. scuro*

37

poco mf

espress.

O - ther - wise I were e - ven now, e - ven now in E - den, E - den

40

mp dolce e dolore

poco p

p

With the Bird of Pa - ra - dise, the Bird of Pa - ra - dise, the

cresc.

dim.

poco p

43

leggero e lontano

più p

Bird of Pa - ra - dise, the Bird of Pa - ra - dise, in

pp sostenuto

46

pp cresc. *poco*

E - den, _____ I _____ were e - ven now in Pa - ra - dise, _____

pp *poco cresc.*

50

mp *dim.* *pp*

Pa - ra - dise. _____ In _____ E - den. ' _____

p ma poco marc. *mp*

Poco allegretto *mp dolce*

When the Moon of

mf espress. *poco p leggiero*

4 *(scuro)* *dim.* *poco più f*

Ca - naan YU - SUF Dark - en'd in the Pri - son of E - gypt

poco *p*

7 *mp*

Night by Night ZU - LAI - KHA went to

mp

The musical score is written for a voice and piano. The key signature has two flats (B-flat major), and the time signature is 6/8. The tempo is marked 'Poco allegretto'. The score is divided into three systems. The first system shows the vocal line starting with 'When the Moon of' and the piano accompaniment. The second system starts at measure 4 with the lyrics 'Ca - naan YU - SUF Dark - en'd in the Pri - son of E - gypt'. The third system starts at measure 7 with the lyrics 'Night by Night ZU - LAI - KHA went to'. Dynamic markings include *mp dolce*, *mf espress.*, *poco p leggiero*, *(scuro)*, *dim.*, *poco più f*, *poco*, *p*, and *mp*. There are also crescendo and decrescendo hairpins.

10 *dim.* *poco più f*

see Him For her Heart was Bro - ken.

13 *più f* *cresc.* *dim.*

Night by Night ZU - LAI - KHA went to see Him

16 *poco mf* *cresc.* *pp*

For her Heart was bro - ken, bro - ken.

19

Musical score for measures 19-21. The top staff is a vocal line with whole rests. The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, marked *legato*. The left hand plays a bass line with chords and single notes, marked *poco*. The key signature has two flats (B-flat and E-flat). The time signature is common time (C).

22

Musical score for measures 22-24. The vocal line begins in measure 22 with the lyrics "Then said to her" and continues in measure 23 with "One who ne - ver yet had". The piano accompaniment features arpeggiated chords in the right hand and sustained chords in the left hand. The dynamic is marked *mf* at the start and *meno f* *legatiss.* in measure 23. The key signature has two flats. The time signature is common time.

25

Musical score for measures 25-27. The vocal line begins in measure 25 with the lyrics "ta - sted of Love's Gar - den," and continues in measure 26 with "Ne - ver ta - sted". The piano accompaniment features arpeggiated chords in the right hand and sustained chords in the left hand. The dynamic is marked *poco p* at the start and *p* in measure 26. The key signature has two flats. The time signature is common time.

28

più f

of Love's Gar - den 'Leav - est thou thy Pa - lace

31

meno f

Cham - ber for the Fel - on's Cell

34

An - swered she, 'With out my Lo - ver

37 *poco* *cresc.* *più f* *dim.*

_____ were my Cham - ber Heaven's Hor - i - zon, Heaven's Hor -

leggiere

40 *cresc.* *poco f* *più f*

- i - zon, Heaven's Hor - i - zon, _____ Were my Cham - ber

poco a poco cresc.

43 *poco*

Heaven's Hor - i - zon, It were clo - ser _____ than an Ant's Eye

più f

46 *più f* **rall.** *cresc.*

And the Ant's Eye _____ Wi - der were

49 **meno mosso** **accel.** **A tempo** *poco mp* *mp leggiero*

_____ than _____ Heaven, _____ wi - der were than

52 **rall.**

Hea - ven, _____ wi - der were than Hea - ven, _____

55 *poco mf* *mp* *dim.*

my — Lo - ver — with me there.' —

più espress.

58 *poco più lento*

dim. *mp* *poco*

61

poco *p* *ppp*

Allegro moderato**con rubato**

p sotto voce *più f*

Whis - pered one to WA - MIK, 'Oh

pp *p*

8va

A tempo*poco cresc.*

4

mf

Thou Vic - tim of the Wound of AZ - RA What

mp

7

is it that like a sha - dow Mov - est thou a -

p

10

poco pp *dim.* *meno f* ppp

bout___ in Si - lence,___ in Si - lence, Si - lence,___

legatiss. e leggiero

pp

poco

p

13

p poco sost.

più f

Me - di - ta - ting Night and Day?___ Me -

p sostenuto

16

- di - ta - ting Night and Day? WA - MIK an - swered,

19 *poco mp e sost.*

‘E - ven this _____ to fly _____ with AZ - RA _____

p

legato e sost.

22 *poco cresc.* *ten.* *mp*

to _____ the _____ De - sert _____ There _____ by so re - mote a

meno f

25 *poco più cresc. poco f*

Foun - tain _____ That which e'er _____ way _____ one tra - vell'd _____ League

28

*meno f**poco cresc.*

_____ on League, _____ League _____ on League, _____ One yet should _____ ne -

The musical score for measures 28-30 features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures of music with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The tempo and dynamics are marked as *meno f* and *poco cresc.*

31

*più f**dim.*

- ver, _____ Ne - ver _____ meet _____ the Face of Man _____

The musical score for measures 31-33 continues the vocal and piano parts. The vocal line has three measures of music with lyrics. The piano accompaniment continues with its complex texture. The tempo and dynamics are marked as *più f* and *dim.*

34

mp sostenuto

_____ There _____ to pitch my Tent _____

The musical score for measures 34-36 shows the final part of the page. The vocal line has two measures of music with lyrics. The piano accompaniment continues. The tempo and dynamics are marked as *mp sostenuto* and *p sostenuto*.

37

più f espress.

for e - ver there to gaze _____ on my Be - lov - ed: _____ Gaze _____

40

_____ till ga - zing _____ out of Ga - zing _____ Grew _____ to BE - ING,

43

_____ BE - ING her _____ I _____ gaze on, _____

46

She and I no more but in one un - di -

The musical score for measures 46-48 is in B-flat major (two flats). The vocal line (treble clef) features a melody with eighth and quarter notes, including a fermata over the final note. The piano accompaniment (grand staff) consists of sustained chords in the right hand and a moving bass line in the left hand.

49

-vi - ded be - ing blen - ded, One un - di - vi - ded be - ing

poco sost.

cresc.

The musical score for measures 49-51 continues in B-flat major. Measure 49 includes the instruction *poco sost.* (poco sostenuto). Measure 50 features a piano *cresc.* (crescendo) marking. The vocal line has a fermata over the word "One". The piano accompaniment includes a melodic flourish in the right hand during measure 50.

52

blen - ded.

The musical score for measures 52-54 is in B-flat major. Measure 52 includes the instruction *p* (piano). The vocal line has a fermata over the word "blen - ded.". The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand.

55 *poco mf* *mf*

All that is not ONE must e - ver Suf - fer from the

p *sfz* *meno f legato*

58 *sostenuto.*

Wound of Ab - sence; the Wound of Ab - sence,

61 *p* *p* *leggero*

the Wound of Ab - sence, For but in

64

Musical score for measures 64-65. The vocal line (treble clef) features the lyrics "ONE - NESS" and "U - ni - on." with a triplet of eighth notes. The piano accompaniment (grand staff) includes a piano introduction marked *poco a poco cresc.* and a triplet of eighth notes.

ONE - NESS U - ni - on.

poco a poco cresc.

66

Musical score for measures 66-67. The vocal line (treble clef) is silent. The piano accompaniment (grand staff) includes a piano introduction marked *mf* and *dim.* and a triplet of eighth notes.

mf

dim.

Con rubato. Brillante**Adagietto***f legato e espress.*

FIR - HAD, — Moul - der of the

mf *p leggiero* *f*

5

meno f sost.

Moun - tain — Love — dis - trac - ted look'd to

meno f

8

mf

SHIR - IN — And SHIR - IN — the Sculp - tor's — Pas - sion — saw —

mf

11 *fp* *dim.* *mf*

and turn'd her Heart to Him. Then

poco p

14 *marc.* *meno f* *mp*

Fire of Jea - lous Fren - zy Caught and car - ried up the

17

Har - vest and car - ried up the Har - vest Of the

20 *marcato*

Might of KAI KHUS - RAU._____

ten.

mp

23 *p*

Plot - ting with_____ that An - cient Hag_____ of Fate_____

p

dolce ma penseroso

26 *pp*

The Sculp - tor's Cup_____ he poi - son'd and re - main'd the

pp *più espress.*

29

Lord_____ of Love. _____

mp

31

Musical score for measures 31-32. The key signature is three sharps (F#, C#, G#). Measure 31 features a piano introduction with a treble clef staff containing a whole rest and a grand staff (treble and bass clefs) with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 32 continues the piano introduction with a treble clef staff containing a whole note and a grand staff with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

32

Musical score for measures 32-34. The key signature is three sharps (F#, C#, G#). Measure 32 features a vocal line with the lyrics "So but Fate that Fate a - ven - ges" and a piano introduction with a treble clef staff containing a whole note and a grand staff with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 33 features a vocal line with a whole note and a piano introduction with a treble clef staff containing a whole note and a grand staff with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 34 features a vocal line with a whole note and a piano introduction with a treble clef staff containing a whole note and a grand staff with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

f sost. e espr. *dim.*

So but Fate that Fate a - ven - ges

f legato

35

Musical score for measures 35-37. The key signature is three sharps (F#, C#, G#). Measure 35 features a vocal line with the lyrics "Arms SHIR - U - EH with the dag - ger And at" and a piano introduction with a treble clef staff containing a whole note and a grand staff with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 36 features a vocal line with a whole note and a piano introduction with a treble clef staff containing a whole note and a grand staff with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 37 features a vocal line with a whole note and a piano introduction with a treble clef staff containing a whole note and a grand staff with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

cresc. *mf*

Arms SHIR - U - EH with the dag - ger And at

meno f

38

once from SHIR - IN tore him Hurl'd him

mf *sfz*

41

from the Throne of Glor - y, Glor - y.

mp *cresc.* *più cresc.* *poco f* *più f*

44

sfz 3

Andantino

poco mp *cresc.*

1. A Di - sci - ple asked a Mas - ter by what
dis - re - gar - ded Dar - nel with its

p *legatiss.*

5 *poco mf* *mp* *cresc.*

To - ken should a Fa - ther vouch for his re - pu - ted son? self a - dorns the Wheat - field And for all the Ear - ly Sea - son

mp *più dim.*

9 *mp* *cresc.*

Said the Mas - ter 'By the Strip - ling How - so - e - ver Late or Ear - ly
Sat - is - fies the Far - mer's Eye, But come once the Hour of Har - vest.

mp *colla voce* *p*

13 *p* *dim.*

Like to the re - pu - ted Fa - ther Grow - ing, grow - ing whe - ther
And a - no - ther Grain shall an - swer, an - swer Dar - nel

17 *p* 1. *poco mp* 2.

Wise or Fool - ish. 2. Lo the
and no Wheat am I?

1. 2.

p *più f* *poco*

21 *rall.* - - - -

ten. *poco cresc.*

Attacca subito

Andantino. Poco mesto

1

Measures 1-4 of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is Andantino. Poco mesto. The first staff is a vocal line with a whole rest. The piano accompaniment starts with a treble clef and a bass clef. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with slurs. Dynamics include *p* (piano) and *poco più f* (poco più forte).

dolce e legatiss.

p

poco più f

5

Measures 5-8 of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is Andantino. Poco mesto. The first staff is a vocal line with lyrics. The piano accompaniment continues with slurs and accents. Dynamics include *mf espress.* (mezzo-forte, espressivo) and *mf* (mezzo-forte).

mf espress.

mf

Slum - ber drunk an A - rab in the De - sert Off_ his_ Ca - mel Tum - bled

9

Measures 9-12 of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is Andantino. Poco mesto. The first staff is a vocal line with lyrics. The piano accompaniment continues with slurs and accents. Dynamics include *mp* (mezzo-piano) and *p* (piano).

mp

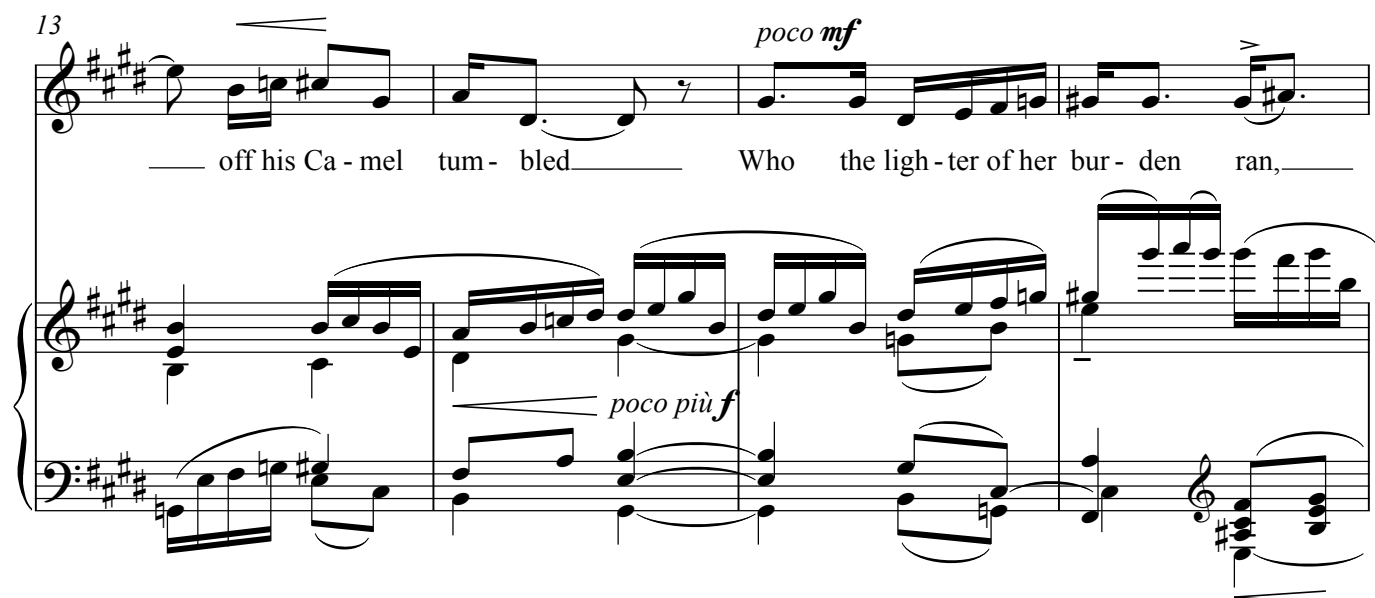
p

Slum - ber drunk, slum - ber drunk an A - rab in the De - sert

13 *poco mf*

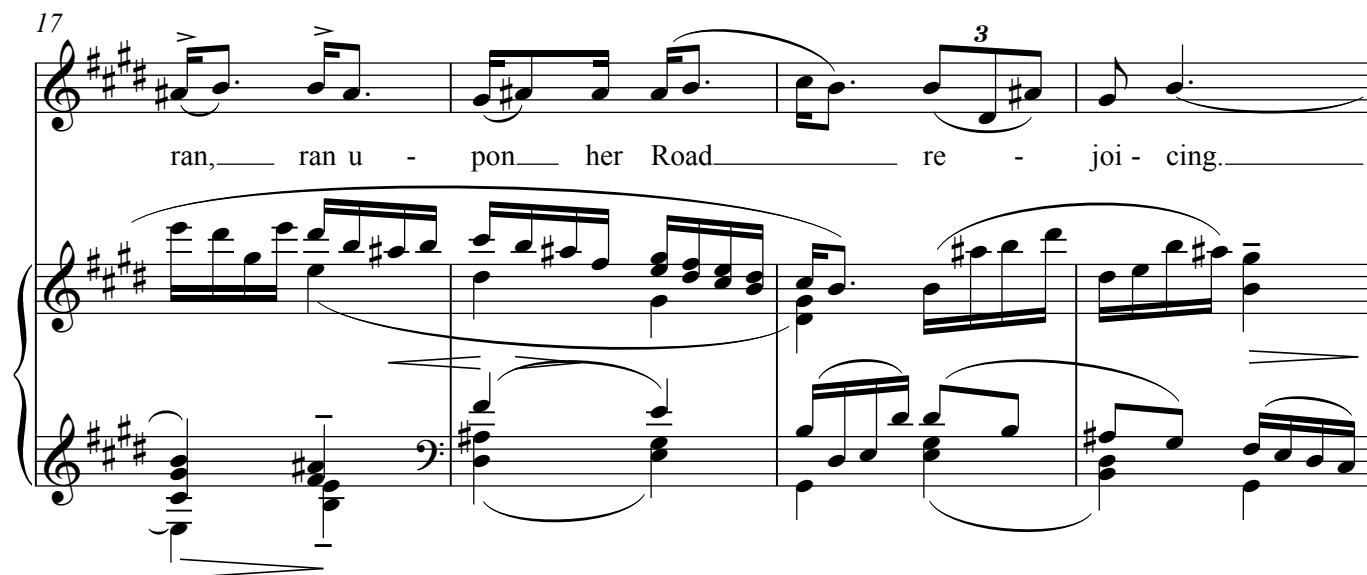
— off his Ca - mel tum - bled — Who the ligh - ter of her bur - den ran, —

poco più f



17

ran, — ran u - pon — her Road — re - joi - cing. —



21

mp *poco cresc.* *più dim.*



25

*mp dolce**poco più f con rubato*

When the A - rab woke at Mor - ning _____ Rubbed his Eyes and look'd a-

p espress. e dolce

poco

poco rit. - - - A tempo ma con rubato

29

bout him, _____ 'Oh, _____

p

pp sostenuto sempre

33

oh, _____ oh, _____ my Ca - mel, _____

pp

ppp

37

oh, my Ca - mel, ' quoth he, 'Ca - mel of my Soul

più f

più f

41

Ca - mel of my Soul.

espress. molto

45

Oh, oh,

p lontano

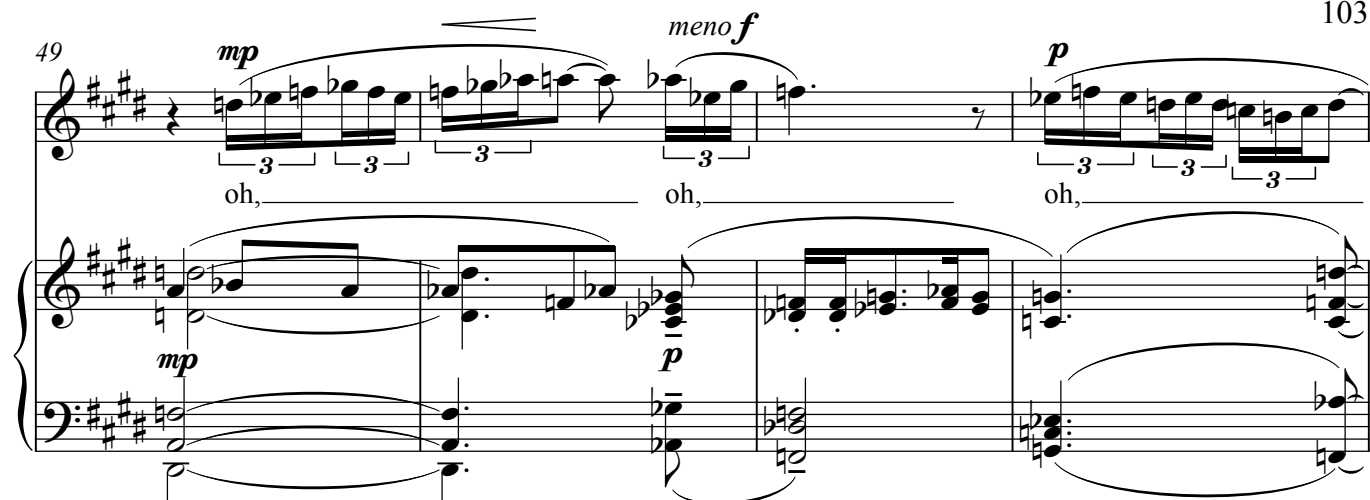
poco

p

poco

49 *mp* *meno f* *p*

oh, oh, oh,



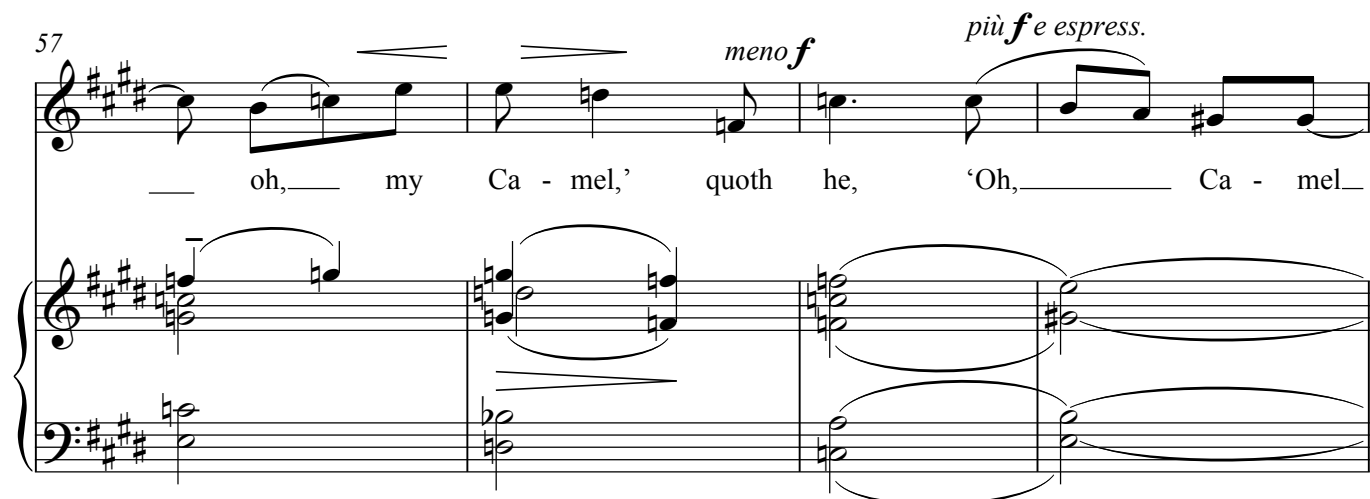
53

oh, oh, oh, my Ca - mel



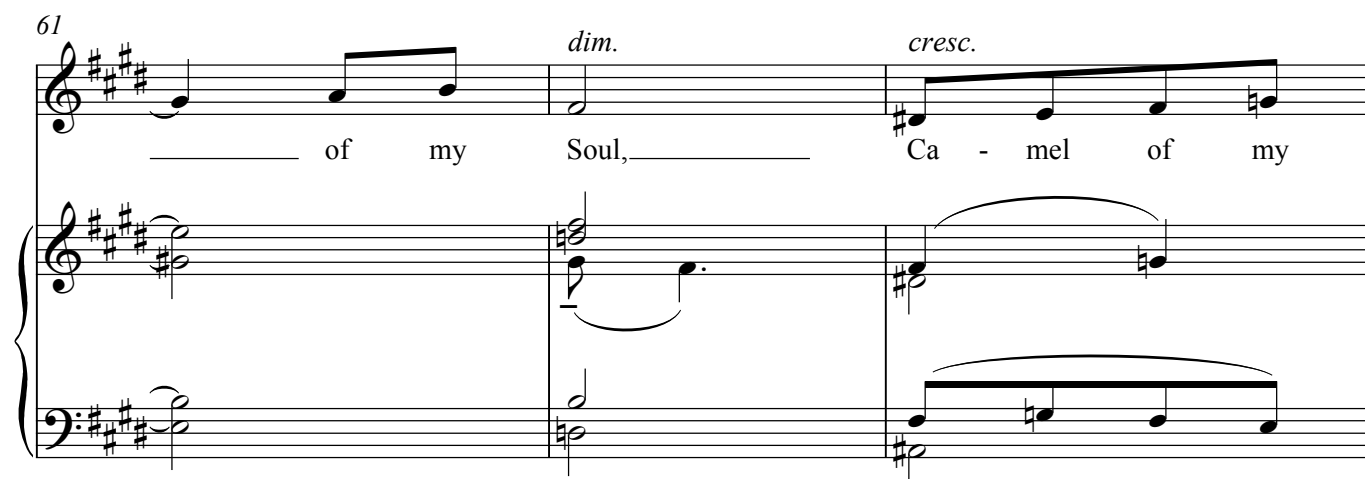
57 *meno f* *più f e espress.*

oh, my Ca - mel, quoth he, 'Oh, Ca - mel



61 *dim.* *cresc.*

_____ of my Soul, _____ Ca - mel of my



64

Soul _____

mp



rall. - - - - -

67 *mf*

that



70 **meno mosso**

f *meno f*

lost_____ with her I lost might be, Or found,_____ she

mf *meno f*

73 **poco più rit. - - - - - più lento**

f

might_____ be found with Me!'

cresc. *a niente*