

The Wanderer and His Shadow

Songs for Voice and Cello from Nietzsche's *The Gay Science*

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Translated/adapted/condensed from Book IV: Sanctus Januarius

Book One

1. *For the New Year.* Today we allow ourselves to express our dearest wish and thought, so I will, too: will tell the first thought to cross my heart this year. I want more and more to learn to see the beauty of necessity; then I will be one of those who make things beautiful. (§ 276)

2. We should not count ourselves too wise when at times we are so surprised by the wonderful harmony played on our instrument—a harmony too good for us to take the credit. Yes, now and then someone plays with us: chance guides our hand, and the wisest providence could not imagine a more beautiful music. (§277)

3. Living amid this jumble of small lanes, needs, and voices gives me a melancholy happiness. It is like the last moments before a ship departs: people have more to say than ever, the hour is late, and the sea and its desolate silence patiently wait behind all the noise. (§278)

4. *Delight in Blindness.* “My thoughts,” said the wanderer to his shadow, “should show me where I am, not where I’m going. I love not knowing the future; I don’t want to die of impatience or taste promised things before their time.” (§287)

5. History affords no examples. One day this might happen; not even the dice throws of the luckiest chance could fix the conditions for its birth today. What has thus far entered our souls only now and again, the exception at which we shudder, one day may be the custom of future souls: perpetual motion between the high and low, the feeling of height and depth, a constant ascent as on a flight of stairs yet a sense of reposing on clouds. (§288)

6. We wish we could rise up on airy dust motes like beams of light, not away from the sun but towards it. But this we cannot do. So instead let us do the only thing we can: to bring the light to earth, to be “the light of the earth.” For this we have our wings and our speed and our discipline; for this we are even terrible like fire. (§293)

7. *Sigh.* I caught this insight in passing and quickly seized the poor words close at hand to pin it down and keep it from flying off. And now it flutters and flaps in these stale words and I scarcely know how catching this bird could have made me happy. (§298)

8. How can we make things beautiful, delightful, and desirable for ourselves when they are not? And I fear that in themselves they never are. (§299)

9. Did Prometheus first have to fantasize he had stolen the light and then pay the price—before he could learn he himself had created the light by wanting it for his own? The men, the god—mere clay in his hands, images of the maker: no less so than the fantasy, the theft, the Caucasus, the vulture--the entire tragic *Promethiad* of all seekers after knowledge? (§300)

10. We alone, only we, have created the world that concerns humankind. But we lack the knowledge of precisely this, and when at times we catch it for an instant, only an instant, in that instant we forget it again. (§301)

11. How much there is that says to me, *tarry awhile!* Armida's gardens beckon me everywhere; everywhere I must tear my heart away and find new bitterness. I must always lift my feet, however sore; and because I must go on I look back furious at the beauties that could not hold me, because they could not hold me. (§309)

12. How greedily this wave comes in, as if it were looking for something! And now again, slower but white with excitement still. Is it disappointed? Has it found what it was looking for? --But another wave is already moving in, more greedy and more savage still, with seeming secrets in its soul and the lust for treasure. So live the waves, and so live we who will—more I will not say. (§310)

13. Intermezzo (for cello alone)

Book Two

14. Are you angry with me, waves? Afraid I'll betray your secret? Well, go ahead, be angry; arch your green dangerous bodies as high as you can, blot out the sun with green twilight and green lightning! Go ahead: dive and pour your emeralds into the depths and cover them with your infinite mane of white foam. Everything suits me just as it suits you. I'm so fond of you for everything—how could I ever betray you? Are we not one, you and I? Your secret and mine, are they not *one* secret? (§310)

15. *Looking Back.* Today a few musical chords reminded me of a winter and a house and a life of great solitude—and the feelings too. I thought I would go on living that way forever. (§317)

16. *The evil hour.* Every philosopher has surely had an evil hour in which he thought: What do I matter if they don't accept my *bad* arguments, too? And then flew by some little bird all full of *Schadenfreude* and twittered: "What do you matter? What do you matter?" (§332)

17. Our good will, our patience, our openness and gentleness find their reward at last in what is strange: in something strange that little by little sheds its veil and turns out to be a new and indescribable beauty. This is its thanks for our hospitality. (§334)

18. Could one burden oneself with all the past, the oldest and newest, the losses and hopes, and endure all this, and contain it and compress it all into a single feeling--from this would surely come a happiness never yet known: the happiness of a god full of power and love, of tears and laughter, a happiness that, like the sun at evening, constantly bequeaths its inexhaustible riches, pouring them into the sea and feeling richest of all, like the sun, only when even the poorest of fisherman rows with golden oars. (§337)

19. *The greatest weight.* What if some day or night a demon crept into your solitude and said: This life you live and have lived you will have to live once more and countless times more; and it will bring nothing new, but every pain and every joy and every thought will return to you in the same order, even I myself and this spider and the moonlight in the trees." Would you cast your self down and gnash your teeth and curse the demon who spoke thus? Or have you once known a moment in which you would answer, "You are a god and I have never heard anything more beautiful"? (§341)

20. Postlude in Verse (for voice alone): "Mein Glück" (My Happy Lot) from "Appendix: From the Songs of Prince Vogelfrei." The text appears below after that of the Epilogue.

21. Epilogue (from the text named at the end): What is done out of love is always done beyond good and evil. *Jenseits von Gut und Böse.*

Postlude Text:

Once more I see the pigeons of San Marco.
The square is still; the morning lingers there.
In the soft coolness I send flocks of songs
Like swarms of pigeons in the blue aloft—
 And lure them back,
Yet one more rhyme to dangle from their wings—
 My happy lot, my happy lot.

You still and blue-lit silken roof of sky,
Afloat, a canopy for the tinted building
That I—what am I saying?—love, fear, envy—
Whose soul I'd truly drink up if I could!
 --And give it back?
Hush, no more of that, you glimpse of wonder—
 My happy lot, my happy lot.

You jutting tower, with what a lion's force
You mount on high here, glorious, free of care!
You send your deep knell clear across the square—
[In French would you become *l'accent aigue*?—]
 If I stayed back
Like you, I'd know by what silken snare—

My happy lot, my happy lot.

Music, hold off! First let the shadows darken
 And grow into a brown and tender night!
 It's too soon for your tones; the ornaments
 Of gold don't glimmer yet in splendid hues of rose.
 Much day remains,
 Much day for shaping, slinking, murmuring
 --My happy lot, my happy lot.

Program Note

Composed between 2006 and 2008, this song cycle explores the possibilities of dialogue between a singing voice and an instrumental counterpart that sometimes assents, sometimes dissents, sometimes mocks, sometimes comments, sometimes reinterprets, and so on, what its alter ego expresses. The standard combination of voice and piano appeals to me greatly, and I've composed for it often, but for present purposes the piano is almost too versatile and multidimensional. What I wanted was a voice of great range and expressivity but with limited abilities to provide its own harmony and counterpoint. Given that desire, the choice of the cello seemed inevitable. Gyorgy Kurtag's *Kafka Fragments* for voice and violin provided a model; at the same time, the differences in style and feeling between that cycle and this one are obvious, and the philosophical difference—Kafka's infinite irony versus Nietzsche's affirmation of finitude—is just as strong.

The text is a critical hybrid. In choosing what to set, I found that most of the passages excerpted had to be condensed to be musically effective. Tampering with Nietzsche's German was obviously out of the question. In making the English versions, I would certainly interpolate a layer of interpretation between the original and the music, but the simple fact of excerpting and arranging would have done that in any case, even had I been literal and even had I set the texts in German.

The result, like the dramatic result of all song cycles, is a fiction. It is fiction that, like all fiction, aims by invention to find a certain truth. The cycle is not a rounded portrait of Nietzsche as he presents himself in *The Gay Science* any more than *Kafka Fragments* is an authentic portrait of Kafka. Instead *The Wanderer and His Shadow* is the expression of a Nietzschean persona devised partly as an interpretation of Nietzsche and partly as an adaptation of his voice. The chosen extracts show little of the arrogance and posturing that a more faithful portrait would have revealed, but they still, I believe, have plenty of bite. The persona they fashion is that of anyone who accepts the Nietzschean challenge of creating the values by which one lives and judges oneself. This is the task that Nietzsche famously called the transvaluation of all values and that he always insisted was profoundly difficult. The persona of these songs—the twinned persona of the wanderer and his shadow—is, like the creatures of Nietzsche's Prometheus (song 9), including Prometheus himself, an “image of the maker.”

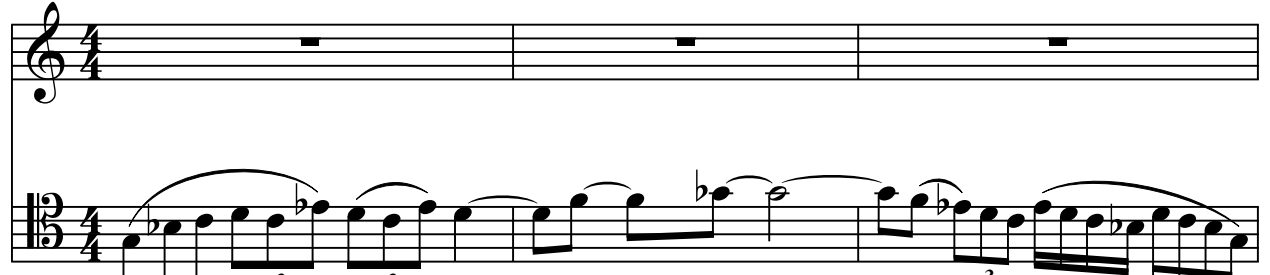
The songs of *The Wanderer and his Shadow* are loosely linked by melodic and scalar patterns, with occasional quotation and cross reference from one number to another. Family resemblances abound, fragments of recurrence attuned to Nietzsche's conception of eternal recurrence—a conception eventually realized (but incompletely) in song 19. Like the individual songs, the large design of the cycle is dialogical. There are twenty-one numbers. Just after midpoint, one of the texts is broken up and set by two separate but closely related songs (12 and 14) separated by an intermezzo for cello alone. Near the close, just after song 19 arrives at the destination of eternal recurrence, another solo number, this time for voice alone, arises to answer the first. The voice and cello reunite for the final song, a postlude

The ideal performance of these songs is of course that of an unabridged traversal of the cycle. But abridged performances are possible if certain conditions are observed: any selection should begin with no. 1 and end with no. 21. No. 12 may be included by itself, but if both nos. 12 and 14 are included, they should be separated by no. 13, the cello intermezzo, and no. 20 for unaccompanied voice should also be included. The order of the songs, which corresponds with that of Nietzsche's text, should be strictly observed. A compact version of the whole, which preserves the essentials of its design, can be performed on programs without enough room for more. This abridgment, under the title "Song Suite from *The Wanderer and his Shadow*," consists of numbers 1, 2, 3, 6, 9, 12, 13, 14, 18, 19, 20, and 21.

1. For the New Year

$\text{♩} = 72$

Voice



Cello

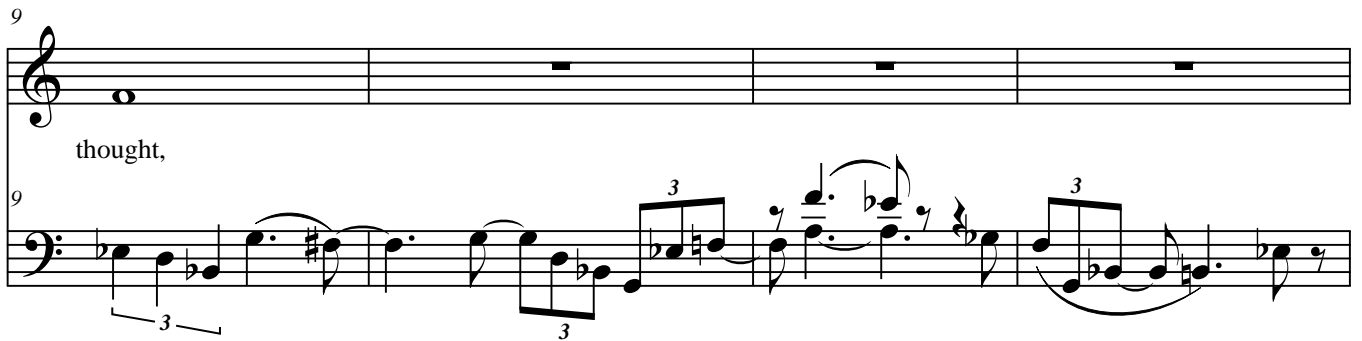
p espress.

4



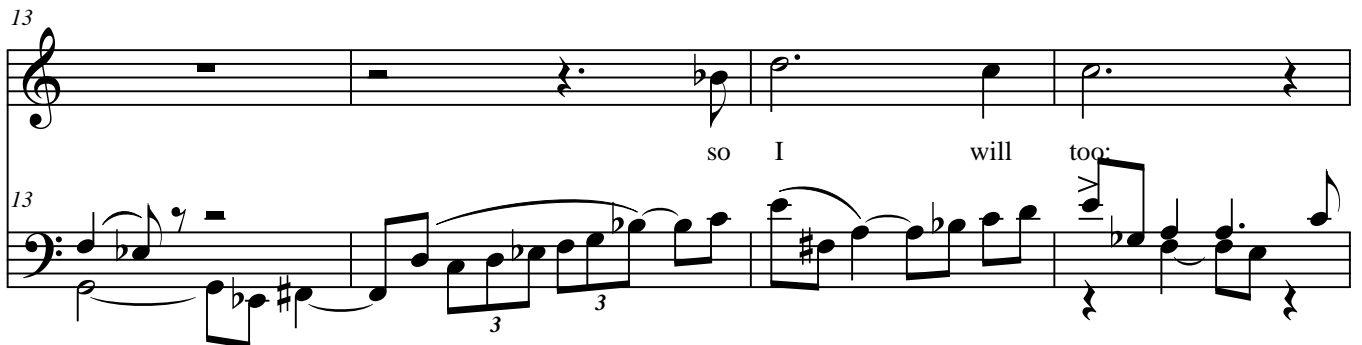
To-day we al-low our - selves _____ to ex - press our dear - est wish and

9



thought,

13



so I will too:

"For the New Year"

2
17

will tell _____ the first thought _____ to cross _____ my heart this

17

Musical notation for measures 17-20, including vocal line and bass line.

21

year. _____

Allarg - - - -

21

Musical notation for measures 21-24, including vocal line and bass line with triplets and a forte (ff) dynamic.

a tempo

25 *p*

I want _____ more _____ and more _____ to learn to see _____ the beau-ty _____ of ne-

25 a tempo

Musical notation for measures 25-28, including vocal line and bass line with a piano (p) dynamic.

29

ces - si - ty; _____ then I will be _____ one _____ of

29

Musical notation for measures 29-32, including vocal line and bass line with a triplet and an accent (>).

33

those who make things beau - ti - ful. _____

33 pizz.

Musical notation for measures 33-36, including vocal line and bass line with a pizzicato (pizz.) instruction.

2. "We Should Not Count Ourselves"

Tranquil ♩ = 66

pp

Voice

We should not count our-selves too wise _____ when at times
con sord.

Cello

pp

5

we are so sur-vised _____ by the won - der - ful har - mo-ny played on our

9

in - stru-ment - - - - - a har - mo - ny too good _____

13

_____ for us to take the cre - dit. _____ Yes, now and then some-one _____

13

mute off

"We Should Not Count Ourselves"

2
17

Musical notation for measures 17-19. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "plays with us; chance guides our hand,". Measure 17 starts with a half note G4. Measure 18 has a quarter note G4, a quarter rest, and a quarter note F4. Measure 19 has a quarter note E4, a quarter note D4, and a quarter note C4.

20

Musical notation for measures 20-22. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "and the wis - est pro - vi - dence could not i - ma - gine a". Measure 20 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 21 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 22 has a quarter note A3, a quarter note G3, and a quarter note F3. There is a triplet of eighth notes in measure 21 and a ritardando marking in measure 22. A tempo marking of quarter note = 58 is present.

23

Musical notation for measures 23-25. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "more beau - - - ti - ful mu - - - sic.". Measure 23 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 24 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 25 has a quarter note A3, a quarter note G3, and a quarter note F3. There is a piano (*ppp*) marking above measure 23 and below measure 25.

3. "Living Amid This Jumble"

♩ = 162

p

Voice

Liv - - - ing a - mid this

Cello

sul pont.

p

7

jum - - - ble of small lanes, needs _____ and

ordin.

13

voi - - - ces _____ gives me a mel - an-

sul pont.

pp *p* *p* *p*

19

cho - ly hap _____ pi - ness. _____ It is like the last

ordin. slide to sul pont.

pp *p* *pp*

"Living Amid This Jumble"

25 *p*

mo - ment, the last mo-ment be-fore a ship de -

25 *p* ordin. sul pont.

30

parts. Peo - ple have more to say than e-ver;

30 ordin. sul pont. ordin. sul pont. ordin.

37 *ritard.*

the hour is late, the hour is late and the

37 sul pont. ritard.

45 *a tempo*

sea and its de - so-late

45 *a tempo* ordin. sul pont. ordin.

51 *rit. mf p*

si - lence, de - so - late si-lence,

51 sul pont. ordin. slide to sul pont. ordin. rit. sul pont.

mf p pp

"Living Amid This Jumble"

59 $\text{♩} = 116$ *pp*

de

63

so-late si - - - - - lence

63 ordin. *p*

68 $\text{♩} = 162$

pa - tient - ly wait,

68 sul pont. ordin. sul pont.

72 *mf* ritard.

pa - tient - ly pa - tient - ly

72 ordin. *mp* *mf* ritard. slide to sul pont.

78 *a tempo* *f* *p*

wait be - hind all the noise.

ordin. 8va sul pont.

a tempo *f* *p*

85 Ritardando

Ritardando

Ritardando 8va *pp*

4. "My Thoughts . . ."

$\text{♩} = 96$

Voice

flautando

"My thoughts,"

said the wan -

Cello

pp

4

3

- de-rer to his sha-dow, _____ should show me where I am,

4

tr #

9

should show me where I am, not _____

9

sul tasto

12

_____ where I'm go - ing. _____ I

12

" My Thoughts "

15

love not knowing the fu - ture. I

19

don't want, I don't want to die of im -

col legno tratto

22

pa - tience or taste pro - mised things

26

be - fore their time.

ordin. sul tasto flautando

5. "History Affords No Examples"

♩ = 63

Voice

Cello

G string

ppp

6

mp 3

♩ = 92

pochiss. riten. a tempo

His-story af-fords no ex-am-ples. —

6

mp 3 3

12

mf *mp* 3

One day ——— this may hap-pen: ——— not e-ven the dice throws of the

12

mf 3 3 3

15

mf 3 *f*

luck - - - i-est chance could fix the con-di-tions for its

15

mf *f*

18 *p* *rit.* 3 3 3

birth to-day. What has thus far entered our souls on-ly now and a-gain, —

18 *p*

22 *a tempo* 3

— now and a-gain, now and a-gain,

22 *a tempo* 3

27 3 3 3

the ex-cep-tion, the ex-cep-tion at which we

27 3 3 3

30 *rit.* $\text{♩} = 72$ *ppp*

shud-der, —

30 *rit.* $\text{♩} = 72$ *ppp* 3

"History Affords No Examples"

33 *pp*

the excep-tion at which we shud - der _____ may one day be the cus - tom _____

33 *pp*

37 *mp* ♩ = 92

of fu-ture souls: _____ per-pet - u-al mo-tion _____ be-

37 *p* *mp*

42

tween the high and low, _____

42 *espress.*

46

the feel - ing _____ of height and depth _____ a

46

"History Affords No Examples"

50 *accel.* $\text{♩} = 72$ *f*

con - - - - - stant a - - - - - scent _____ as on a flight of

accel. *f*

Detailed description: This system contains measures 50, 51, and 52. The vocal line (treble clef) starts with a treble clef, a key signature of one flat, and a tempo of quarter note = 72. It begins with an 'accel.' marking. The melody consists of eighth notes, with a triplet of eighth notes in measure 52. The piano accompaniment (bass clef) starts with a bass clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes in measure 52. Dynamics include 'f' (forte) and accents (>).

53 *p* *rit.* *pp*

stairs, _____ yet a sense _____ of re -

p *pp*

Detailed description: This system contains measures 53 and 54. The vocal line (treble clef) starts with a treble clef, a key signature of one flat, and a dynamic of 'p' (piano). It features a long note in measure 53 and a triplet of eighth notes in measure 54. The piano accompaniment (bass clef) starts with a bass clef, a key signature of one flat, and a dynamic of 'p'. It features a melodic line with triplets of eighth notes in measures 53 and 54. Dynamics include 'p' (piano), 'pp' (pianissimo), and 'rit.' (ritardando).

56 $\text{♩} = 63$

pos - - - - - ing on clouds. _____

Detailed description: This system contains measures 55 and 56. The vocal line (treble clef) starts with a treble clef, a key signature of one flat, and a tempo of quarter note = 63. It features a long note in measure 55 and a triplet of eighth notes in measure 56. The piano accompaniment (bass clef) starts with a bass clef, a key signature of one flat, and a dynamic of 'p'. It features a melodic line with triplets of eighth notes in measures 55 and 56. Dynamics include 'p' (piano) and accents (>).

6. "We wish we could rise up . . ."

$\text{♩} = 126$

Voice

Cello

pizz. *arco*

f *p* *3* *3* *3* *3* *pizz.*

p

We

4

mp

wish we could rise up on air - ry

f *p* *3* *3* *mp* *3*

7

mf

dust motes likebeams of light,

mf *3* *3* *3* *3*

10

f *mf* *mp*

not a - way - - from the sun

f *3* *mf* *punta d'arco* *mp*

2
13

pp

but towards it, towards it,

13 *col legno battuto* *pizz.*

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

17 *pp* *non cresc.*

towards it. But this,

17

mp

20 *f* *recitative* *mf*

this we can - not do. So in-

20 *f* *ff*

f *ff*

strum - - - - -

cantabile

26 *p*

stead let us do the on - - - ly thing we can: to

26 *mf* *mp* arco

29 *rit.* *mf* Slower, espress. *mp*

bring the light to earth, to

29 *p espress.* *f* *mp*

32 *f* *rit.* Tempo I ♩ = 126 *p*

be "the light of the earth." For

32 *f* *rit.* Tempo I pizz. arco *ff* *p*

36 *mf* *f* Allarg. *subito pp* ♩ = 96

this we have our wings and our speed and our dis - ci -

36 Allarg. *mf* *f* *subito pp* sul tasto ♩ = 96

40 *non cresc.* *f*

pline. _____ ordin. For this _____

40 *f* 3 3

44 *ff*

_____ we are e - ven ter - - - - -

44 3 pizz. strum *ff*

49 *pp*

- - - - - i - ble, _____ (hum) _____

49 pizz. arco sul pont. ordin. *espress.* *f p* 3

54 *p* rit. *a tempo mp f*

(hum) _____ like fire _____

54 rit. *a tempo* ten. pizz. *ff*

7. "I Caught This Insight . . ."

♩ = 72

Voice *p* I caught this in - sight _____ in

Cello *pp* *p* 3 3 3 3

4 passing _____ and quick - ly seized _____ the poor words _____ close at

4 3 3 3 3

7 *mf* hand _____ to pin it down _____ and keep it from fly - - -

7 3 *mf*

10 *f* ing off. _____ *pp* *mf* And

10 *f* *p* 3 3 *mf*

"I Caught This Insight"

2
13

f *f*

now, and now it flut-ters, it flu-ters and flaps,

f *mp* *mf*

Detailed description: This block contains the first system of music, measures 13 to 15. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment also begins with *f*. There are triplets in both parts. The piano part features a crescendo leading to mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics.

16

mp *p*

flut-ters and flaps, and now, _____ and now it flut-ters, it flut-ters and

p

Detailed description: This block contains the second system of music, measures 16 to 18. The vocal line starts with mezzo-piano (*mp*) and ends with piano (*p*). The piano accompaniment starts with *p*. There are triplets in both parts.

19

f *piu f* *piu f* *ff* *p*

flaps, flaps, flaps, flaps, and I scarce - ly

f *p*

Detailed description: This block contains the third system of music, measures 19 to 21. The vocal line starts with forte (*f*), has two *piu f* markings, then *ff*, and ends with piano (*p*). The piano accompaniment starts with *f* and has a *p* marking. There are triplets in both parts.

22

f *p* *f*

know _____ how catch - - - - ing this bird _____

f *p* *f*

Detailed description: This block contains the fourth system of music, measures 22 to 25. The vocal line starts with forte (*f*), has a piano (*p*) marking, and ends with forte (*f*). The piano accompaniment starts with *f*, has a *p* marking, and ends with *f*. There are triplets in both parts.

26

rit. *ppp*

_____ could have made me *rit.* hap - py. _____

ppp

Detailed description: This block contains the fifth system of music, measures 26 to 28. The vocal line starts with a *rit.* marking and ends with *ppp*. The piano accompaniment starts with *ppp* and ends with *ppp*. There are triplets in both parts.

8. "How Can We Make . . ."

$\text{♩} = 72$

pp > *p*

Voice

How can we make things _____ beau -

Cello

pp > *p*

7 *p* *mp*

ful, de - light - ful, _____

7 *p*

11 *mf* *f*

and de - si - - - - - ra - ble

11 *mf* *f* 6

13

for our - selves _____

13

"How Can We Make"

2

15 (spoken) *mp*

when they are not? And I fear

15 *mf* *mp*

19 *p*

that in them - selves they ne - - - ver are.

19 *p*

9. "Did Prometheus first have to fantasize . . ."

secco (= finger without bowing)

X notehead = spoken, pitch approximate

♩ = 156

Voice *mf* Did Pro - me - the-us

Cello *f* pizz. secco

5 first have to fan - ta-size, fan - ta - size

10 that he had sto - len the light, that he

15 had sto-len the light, and then pay

15 pizz. secco pizz. secco pizz. secco

""Did Prometheus . . ."

20

the price, be - fore he could learn

20

pizz. secco pizz. secco pizz.

24

he him-self had cre-at-ed the light by want - - -

24

secco pizz. secco pizz. pizz. secco

29

ing it for his own:

29

secco pizz.

33

the men, the god, mere clay in his

33

mf

37

hands, i - ma - ges of the mak - er, no

37

secco

"Did Prometheus . . .?"

41
less so than the fan - ta - sy, _____ the theft, the Cau - ca - sus, _____

41
pizz. secco pizz. secco

46 *subito p*
_____ the vul - ture, _____ the en -

46
pizz. secco

50 *mf* *f*
tire tra - gic Pro - me - - - - - the -

50
pizz. secco pizz. secco

55 *p*
ad - - - - - of all seek - ers _____

55
pizz. *p* snap

61
af - ter know - - - - - ledge? _____

61
secco pizz.

10. "We Alone . . ."

♩ = 63

Voice

Cello

pp *p* *espress.*

6

a tempo

6

11

pp *p*

We a - lone, on - ly we have cre - a - ted the

11

pp *p*

16

world that con - cerns hu - man kind. But we,

16

pp *pp*

"We Alone"

20

we lack the know - ledge of pre - cise - ly that,

fpp sul tasto

23

and when at times we

pp *ff* *pizz.* *snap*

arco, ordin. non cresc.

"We Alone"

27

catch it for an in-stant, on-

arco

p

31

ly an in-stant, in that in-stant

con sord.

pp

36

we, we for-get it,

mf p

40

we for-get it a-gain, forget it a-gain. ordin.

sul pont.

pp

45

rit.

fp

11. "How Much There Is . . ."

♩ = 80

p

Voice

How much there is that says to me, "Tar - ry a-while," _____ "Tarry a - while."

Cello

pizz.

p

4

Ar-mi-da's gar - dens _____ beck - on, _____ beck-on

4

8 non cresc.

me, _____ beck - on me ev - ery - where. _____

8 cresc. *f* *p*

11

Ev-ery-where _____ I must bear my heart a - way _____

11

14

and taste new bit - ter-ness. I must al - ways lift my feet,

arco C String pizz.

p *f* *p*

17

how - e-ver sore, and because I must go on I lookback

f *p*

21

fu - ri - ous at the beau-ties that could not hold me:

arco C String pizz.

ff *p* *p*

25

Slower
pp

be - cause they could not hold me.

arco C String pizz.

pp

12. "How Greedily This Wave Comes In"

♩ = 76

Voice *p*

Cello *p*

How

6 *mf* *p*

gree - di - ly — this wave comes in, — as if it were look ing for

6 *mf* *p*

some - thing. — And now a - gain, — slow - er,

16 *mf* *mf*

but white with ex - - - - - ment still. —

16 *mf* *mf*

21 *p*

Is — it dis - ap - point - ed? — Has it found —

21 *p*

26

what it was look - ing for? But a - no - ther wave

32

is al - rea - - - dy mov - ing in, more gree - dy and more

38

sa - vage still, with seem - ing se - - crets in its soul,

44

and the lust for trea - sure. So

p sub. *poco rit.* *a tempo*

50

live the waves, and so live

56

we who will. More I will not say. Spoken: (breath mark)

p *pp*

2

35

ff 3 *p*

38

3 3 3 *f* 3 3 3 *p*

42

pp *p* 3 3 3 3 *p*

46

pp *p* 3 3 3 3

50

3 3 3 *tr* *ff* *rit.*

54

mf *p* 5 3 3 *rit.* *a tempo* *mp*

57

f *rit.* *p*

14. "Are You Angry With Me, Waves?"

♩ = 63

p

Voice: Are you ang - ry with

Cello: *f* *sf p* 3 3

5

rit. *a tempo*

Voice: me, waves? A-

Cello: 5 6 6 5 3 3

9

accel.

Voice: fraid I'll be - tray your se - cret?

Cello: 3 3 3 3 *mf*

13

♩ = 76

f

Voice: Well, go a - head, be ang-ry, arch

Cello: *sf* 3 3 3 3 *f* *p* *f*

"Are You Angry With Me, Waves?"

2/18 *ff* *f* 3
your green dan - gerous

23 *ff* *f* 3
bod - ies as high as you can, blot out the sun

30 *p* *pp*
with green twi - light and green light - ning.

sul pont. ordin.

39 *f* 3
Go a - head, dive and pour your eme - ralds

46 *p* *f* *p* 3
in - to the depths, and co - ver

51 *rit.*

them with your in - fi-nite mane of white foam

51 *pizz.* *ff* *rit.* *secco (finger without bowing)*

57 *p* $\text{♩} = 63$

Every thing suits me just as it

57 *pizz.* *arco* *pp* *tr.* *ten.* *p*

65 *mf*

suits you; I'm so fond of you for eve-ry-thing,

65 *mf*

71 *p* *rit.* $\text{♩} = 76$

how could I e-ver be-tray you? Are we not one,

71 *p* *rit.*

77

you and I. Your se-cret and

82

rit.

mine, are they not one

85

p rit.

se - cret?

15. Looking Back

$\text{♩} = 66$

Voice *p*

To - day,

Cello *pp* *p*

6 *pp* *p*

to day — a few mu - si - cal chords — re - mind - ed me —

6 *pp* *p*

11

— of a win - ter and a house — and a life —

11 *p* *p*

15 *pp* *p*

a life — of great sol - i - tude, —

15 *pp* *fp*

Looking Back

2
21

and the feel - ings too. _____

pp *p* *fp*

Detailed description: This block contains the first system of music, measures 21 to 25. The vocal line (treble clef) begins with a whole rest in measure 21, followed by a half note G4 in measure 22, a quarter note A4 in measure 23, a quarter note B4 in measure 24, and a quarter note G4 in measure 25. The piano accompaniment (bass clef) starts with a whole rest in measure 21, then plays a series of chords and moving lines. Dynamic markings are *pp* at the start, *p* in measure 24, and *fp* in measure 25.

I thought _____ I would go on _____ liv - - - ing that

pp *ppp* *3*

Detailed description: This block contains the second system of music, measures 26 to 29. The vocal line (treble clef) has a whole rest in measure 26, followed by a half note G4 in measure 27, a half note A4 in measure 28, and a triplet of eighth notes G4, F4, E4 in measure 29. The piano accompaniment (bass clef) features chords and moving lines. Dynamic markings are *pp* at the start and *ppp* in measure 28. A triplet marking '3' is placed above the final note of measure 29.

way _____ for - ev - - - - - er. _____

ppp *ppp*

Detailed description: This block contains the third system of music, measures 30 to 32. The vocal line (treble clef) has a whole rest in measure 30, followed by a half note G4 in measure 31, and a whole note G4 in measure 32. The piano accompaniment (bass clef) features chords and moving lines. Dynamic markings are *ppp* at the start and *ppp* in measure 31. The instruction 'sul tasto' is written above the piano part in measure 31.

way _____ for - ev - - - - - er. _____

pppp

Detailed description: This block contains the fourth system of music, measures 33 to 36. The vocal line (treble clef) has a whole rest in measure 33, followed by a half note G4 in measure 34, and a whole note G4 in measure 35. The piano accompaniment (bass clef) features chords and moving lines. A dynamic marking of *pppp* is placed at the end of the system in measure 36.

16. The Evil Hour

$\text{♩} = 100$

mp ³

Voice

Ev-ery phi-lo-so - pher has sure - ly had an e - vil hour _____ in

Cello

x notehead = play behind bridge on indicated string

mp ³ *pizz.*

4 ³ ³ ³ ³

which he thought, he thought: "What do I mat-ter, what do I mat - ter

4 *arco* *pizz.* *arco* *tr*

7 ³ ³

if _____ they do not ac - cept my bad ar - gu - ments too?" _____

7 *tr* *tr* *tr* *tr*

10 *mf* ³ ³ ³

And then flew by some lit - tle bird _____ all ___ full of

10 *pizz.* *arco* ³ ³ ³

mf

The Evil Hour

2
13

Scha - - - - - den - freu - - - - - de

pizz. arco

mp

16

spoken: *f* exasperated

and twittered, - - - - - twittered!

tr

19

mp

"What do you mat-ter?" "What do you mat-ter?"

pizz.

21

p *rit.* *a tempo*

What do you mat-ter?' 'ter?' "What do you mat-ter?"

arco p

23

pp *rit.* *a tempo*

What do you mat - - - - - ter - - - - - ?"

pp

17. Our Good Will . . .

♩ = 72 *pp* *p*

Voice

Our good will, our pa-tience, our o-pen-ness

Cello

pp *p*

5 3

and gen-tle-ness find their re-ward at last in what is

5 3

10 3

strange: in some-thing strange that lit-tle by lit-tle

10 3 3

15

sheds its veil and turns out to

15 3 4 4 4

Our Good Will . . .

2
20

be a new and in - de - scri -
ordin.
sul tasto
ppp *p*

Measures 20-25: Treble clef with lyrics. Bass clef with piano accompaniment. Includes a 4-measure slur in the bass and dynamic markings *ppp* and *p*.

26

ba - ble beau-ty.
flautando ordin.
pp

Measures 26-30: Treble clef with lyrics. Bass clef with piano accompaniment. Includes a 5-measure slur in the bass and dynamic marking *pp*.

31

This is its thanks for our hos - pi - ta - li - ty.
p

Measures 31-35: Treble clef with lyrics. Bass clef with piano accompaniment. Includes a 4-measure slur in the bass and dynamic marking *p*.

36

rit. *a tempo*
ppp

Measures 36-40: Treble clef with lyrics. Bass clef with piano accompaniment. Includes a 3-measure slur in the bass and dynamic marking *ppp*.

18. "Could One Burden Oneself . . ."

$\text{♩} = 72$

Voice *p* *3* *3*
 Could one bur - den one - self _____ with all the past, _____

Cello *p*

6 *mp* *mf*
 _____ the old - est, the new - est, the los - ses and hopes, and

6 *mp* *mf*

11 *f* *p*
 _____ en - dure _____ all this, _____ and con - tain _____ it _____

11 *f* *p*

15 *mf* *p*
 _____ and com-press it all _____ in-to a sin - - - - - gle feel - ing, _____

15 *mf* *p*

19 *p* sub.
 from this _____ would sure - - - - - ly come a hap - - - - -

19 *p* sub. sul G

"Could One Burden Oneself . . ."

22

pi-ness ne - ver yet known: _____

25

mp *mf*

the hap-pi-ness of a god full of pow - er and love,

mp *mf*

29

pp *f*

of tears and laugh-ter, a hap-pi-ness that like the sun at

pp sotto voce *f*

33

mp

eve - - - - - ning con - stant - ly be - queaths its

mp

35

f

in - ex - haust - - - - - i - ble rich - es,

f

"Could One Burden Oneself . . ."

37 *mp*
 pour - - - - - ing them in - to the sea

37 *mp*

40 *pp*
 and feel - ing rich - - - est of all, like ___ the

40 *pp*

44 *f*
 sun, ___ like the sun, ___

44 *f*

48 *p*
 ___ on - ly, on - ly when the poor - est of fish - er - men ___

48 *p*

51
 ___ rows ___ with gold - - - - - en oars. ___

51

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and triplets. Dynamic markings include *mp* (mezzo-piano), *pp* (pianissimo), and *f* (forte). The lyrics are: "pour - - - - - ing them in - to the sea and feel - ing rich - - - est of all, like ___ the sun, ___ like the sun, ___ on - ly, on - ly when the poor - est of fish - er - men ___ rows ___ with gold - - - - - en oars. ___".

19. The Heaviest Weight.

$\text{♩} = 72$
p
 $\text{♩} = 66$
mp

Voice: What if some day _____ or night _____ a

Cello: *pizz.* *f* *p* *mute on* *arco*

4

Voice: de-mon crept _____ in-to your sol - i tude _____ and said:

Cello: *f* *p* *3*

8

pp

Voice: This life you live and have lived you will have _____ to live once

Cello: *pp*

12

Voice: more and count-less times more; and it will bring

Cello: *pp*

The Heaviest Weight.

2
16

no-thing new, — but ev-ery pain and ev-ery joy and ev - ery

16

mute off

20

f thought will — re turn — to you — in the same *p*

20

f *p*

25

mp or-der, — e-ven I — my-self — and this — spi — der and the *rit.* 3

25

rit.

29 *f* *p* *a tempo* ♩ = 92

moon - light in _____ the trees."

29 *a tempo*

mp 3 3

33 *mp* *mf*

Would you cast _____ your self down and gnash _____ your

33

3 3 3 *mf*

36 *f* *ff*

teeth and curse _____ the

36

f *ff*

39 *p*

de mon who spoke _____ thus? Or have you once known _____ a

39

p

43 *f*

mo-ment _____ in which you would ans - wer, _____

43 *f*

47 *ff* 8^{va} a piacere -----

"You _____ are a god _____

47 *ff*

51 *rit.* *p* ♩ = 63 *pp*

and I, _____ I _____ have ne - ver heard a - ny -

51 *rit.* *p* *pp*

G string G string

55

thing more beau - ti - ful. _____

55 *ppp*

20. Postlude in Verse

♩ = 92

Voice

p ³

I see once more _____ the pi-geons of San Mar-co. _____ The square ___ is

5

still, the morn-ing ___ ling - ers there. In the soft cool-ness ___

p ³

9 I send flocks _____ of songs ___ like swarms of pi-geons ___ in the blue ___ ³ a-loft -

13 *pp rit.* *a tempo*

- - and lure them back, yet one more rhyme to dan - gle ___ from their wings: -

17 *rit.* *a tempo* *mp* ³

- my hap-py lot. ___ my hap-py lot. ___ You still and blue-lit silk - en

21

roof of sky, a - float, a ca-no-py for the tint-ed build-ing ___ that I -

25 *mf* ³ *mp* *p*

what am I say - ing? - love, fear, en - vy, - - - whose

29 *mp* ³ *p* *pp rit.*

soul I'd tru - ly drink up ___ if I could! ___ And give it back? ___

33 *a tempo*

Hush, ___ no more of that, you glimpse of won-der: - - -

2
36 *rit.* *a tempo*
mf
- my hap - py lot, _____ my hap - py lot. _____ You jut - ting tower, _____

40 *f* *mp*
— with what a li - on's force you mount on high _____ here, _____ splen - did,

44 *p*
free of care! You send your deep knell clear a - cross the square.

48 *rit.* *a tempo*
If I stayed back, _____ like you, I'd know _____ by what sil - ken snare: - my

52 *rit.* *a tempo*
hap - py lot, _____ my hap - py lot. _____ Mu - sic, hold off!

56 *rit.*
First let the sha - dows dark - en _____ and grow in - to a brown and ten - der

59 *a tempo*
night. It's too soon _____ for your tones; _____ the or - na - ments _____ of gold don't glim - mer

62 *p* *rit.*
yet in splen - did hues of rose. _____ Much day re - mains,

65 *a tempo* *pp*
much day for mak - ing, _____ slink - ing, _____ mur - mur - ing: _____ my hap - py lot,

69 *rit.* *ppp*
my hap - py lot, _____ my hap - py lot.

21. "What Is Done . . ."

$\text{♩} = 72$

p

Voice

What — is done —

con sord.

Cello

p

5

out of love — is —

5

10

al - - - ways done be - - - yond —

10

5

14

good and e - - - - vil.

14

gva

"What is Done"

2

20

(sprechstimme) *pp*

Jen - seits _____ von Gut und Bö - se _____

fp *fp* *pp*

gliss.