

The Waste Land

T.S. Eliot

Anthony Burgess

Score transcribed
by Rob Lea

Pno. *f* *8va--1* *8va1* *Red.* *8vb*

Narrator :- THE WASTE LAND

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a series of eighth notes, some marked with '8va--1' and '8va1'. The left hand starts with a bass clef and a common time signature, playing a series of eighth notes. The piece ends with a fermata over a whole note chord in both hands.

Nam Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere,

3 *ppp* *ppp* *ppp*

Fl. *ppp*

Ob. *ppp*

Vc. *ppp*

The score for Flute, Oboe, and Violoncello covers measures 3 to 5. Each instrument has a treble clef and a common time signature. The Flute part starts with a treble clef and a common time signature, playing a series of notes. The Oboe part starts with a treble clef and a common time signature, playing a series of notes. The Violoncello part starts with a bass clef and a common time signature, playing a series of notes. The dynamics are marked as 'ppp'.

6 et cum illi pueri dicerent: Σιβυλλα τι θελεις; respondebat illa:

Pno. *pp*

The piano score for measures 6-8 consists of two staves. The right hand starts with a treble clef and a common time signature, playing a series of notes. The left hand starts with a bass clef and a common time signature, playing a series of notes. The dynamics are marked as 'pp'.

12 *cresc.* *pp* *pp* *pp*

Fl. *cresc.* *pp*

Ob. *cresc.* *pp*

Vc. *cresc.* *pp*

The score for Flute, Oboe, and Violoncello covers measures 12 to 14. Each instrument has a treble clef and a common time signature. The Flute part starts with a treble clef and a common time signature, playing a series of notes. The Oboe part starts with a treble clef and a common time signature, playing a series of notes. The Violoncello part starts with a bass clef and a common time signature, playing a series of notes. The dynamics are marked as 'pp' and 'cresc.'.

* (Erasmian pronunciation:
Sibulla ti thel-ace)

9 * αποθανειν θελω

Pno. *p* *8va*

Fl. *pppp* *ff*

Ob. *pppp* *ff*

Vc. *ff ff* *5* *p* *dim.*

* (Erasmian pron:
A-po-than-ien thel-o)

1. THE BURIAL OF THE DEAD

THE BURIAL OF THE DEAD

11 **Moderato** April is the cruellest month, breeding Lilacs out of the dead land, mixing

Pno. *pp* 8^{vb}

Moderato

Fl. *pp* 3

Ob. *pp* 3

14 Memory and desire, stirring Dull roots with spring rain.

Pno. 8^{vb}

Fl. *pp* 5

Ob. *pp* tr

Vc. *ppp* pizz. 3

16 Winter kept us warm, covering Earth in forgetful snow, feeding A little life with dried tubers

Pno. 8^{vb}

Fl. *pp*

Ob. *pp*

Vc. *espress.* arco *pizz.* arco

19 **Vivace**

Pno. *pp*

Fl. **Vivace**
p

Summer surprised us, coming over the Starnbergersee with a shower of rain

23

Pno.

Fl.

Ob.

Vc. pizz.

p

8va

we stopped in the colonnade, And went on in the sunlight, into the Hofgarten,

28

Pno.

Fl.

Ob.

Vc. *arco*

And drank coffee, and talked for an hour

Wienerisch

Bin gar keine Russin, stamm'aus Litauen, echt deutsch.

Pno.

Ob.

Vc.

p

pp

schmalzvoll

p

And when we were children, staying at the archduke's, My cousin's, he took me out on a sled, And I was frightened

39

accel.

Pno.

Fl.

Ob.

Vc.

ppp

accel.

trem.

non cresc.

nat. tr.

He said, Marie, Marie, hold on tight.

accel.

And down we went.

44

Fl.

Ob.

Vc.

mp

p

fp

3

In the mountains, there you feel free. I read, much of the night,
and go south in the winter.

48 *ad lib.*

Pno.

f dim. *p* *pp*

rall.. *tr*

Fl.

pp *rall..*

Ob.

pp

Vc.

p

What are the roots
that clutch, what

branches grow
Out of this
stony rubbish?

Son of man, You cannot say, or guess,
for you know only
A heap of broken images,
where the sun beats,
And the dead tree gives no shelter,
the cricket no relief,

And the dry stone
no sound of water.

53

Pno. *p*

Only
There is shadow under this red rock

(Come in
under the shadow of this red rock)

And I will show you
something different from either your

56

Fl. *pp*

Ob. *pp*

Vc. *pp*

shadow at morning
striding behind you or your

shadow at evening
rising to meet you;

I will show you

fear in a handful of dust.

59

Pno. *pp*

Fl. (tktk) *ff* niente

Ob. *ff* niente

Vc. *ff* niente

62

S. Frisch weht der Wind der hei - mat zu, Mein I - risch Kind, wo weil - est du?

Fl.

p

67

Pno. *Lento*

Fl. *Lento*

Ob. *dolce*

Vc. *p*

Yet when we came back, late,
from the hyacinth garden,
your arms full and your hair wet

72

Pno. *mp*

S. *stile di salone*

Fl. *stile di salone*

Ob.

Vc. *mf* or 8ve lower ad. lib

I could not speak,
and my eyes failed,
I was neither

Living nor dead,
and I knew nothing,
Looking into the heart
of light, the silence.

Oed' und leer das Meer

con pedale

79

Pno.

Vc.

Vivace, sardonico

84

Pno.

Vc.

Madame Sosostriis, famous clairvoyante,

89

Pno.

Had a bad cold, nevertheless is known to be the wisest woman in Europe

93

Pno.

With a wicked pack of cards.

rapido ad lib

13

Here, said she,
is your card, the drowned
Phoenician Sailor,

94 **Moderato**

Fl. *p*

(Those are pearls that were his eyes. Look!)

96

Fl.

Ob. *p*

Here is Belladonna, the Lady of the Rocks, The lady of situations.

97 **Andante**

Pno.

Here is the man with three staves, And here the wheel,

99

Ob.

Vc. *pizz.* *arco* *mp* *p*

And here is the one-eyed merchant,
and this card, which is blank,

is something he carries on his back

Which I am forbidden
to see. I do not find the

101

Fl. *p*

Ob.

Vc. *espress.*

Hanged Man.

Fear death by water.

104

Pno. *Vivace* *Red.* *p* *f*

Fl. *Vivace* *p* *f*

Ob. *p* *p*

Vc. *p* *f*

12

I see crowds
of people,
walking
round in a ring.

Thank you.

Piano score for measures 12-13. The score includes staves for Piano (Pno.), Flute (Fl.), Oboe (Ob.), and Violoncello (Vc.). The tempo is marked *mp*. The key signature has one flat and the time signature is 2/4. The music features a melodic line in the strings and woodwinds, with a piano accompaniment that is mostly silent in these measures.

If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:

One must be so careful these days.

114

Piano score for measure 114. The piano part is mostly silent, with a few notes in the right hand.

115

Allegro

Unreal City

Agitato

Under the brown fog of
a winter dawn,

A crowd flowed over
London Bridge,

Full orchestral score for measures 115-116. The score includes staves for Piano (Pno.), Soprano (S.), Flute (Fl.), Oboe (Ob.), and Violoncello (Vc.). The tempo is marked **Allegro** and **Agitato**. The key signature has one flat and the time signature is 4/4. The music features a complex texture with multiple melodic lines in the strings and woodwinds, and a vocal line for the Soprano. Dynamics range from *f* to *pp*. The piano part is highly active, with many chords and moving lines.

so many,
I had not thought death had undone so many.

Sighs, short and infrequent, were exhaled, And each man
fixed his eyes before his feet.

121

Pno.

S.

Fl.

Ob.

Vc.

i ah i ah Ah

p *pp*

Flowed up the hill and down King William Street,

To where Saint Mary Woolnoth kept the hours

124

Pno.

S.

Fl.

Ob.

Vc.

Ah ah

trem. nat.

With a dead sound on the final stroke of nine.

There I saw one I knew, and stopped him, crying: Stetson!

'You who were with me in the ships at Mylae!

128 (Agitato)

Pno. *pp* *cresc.*

Ob. *pp* *cresc.*

Vc. *pp* *cresc.*

'That corpse you planted last year in your garden,

'Has it begun to sprout?

'Will it bloom this year?

132

Pno. *cresc.*

S. *p* *cresc.*
Ah

Fl. *p* 3

Ob.

Vc. *pizz.* 3 *cresc.*

'Or has the sudden frost disturbed its bed?'

'Oh keep the Dog
far hence,
that's friend to men

'Or with his
nails he'll
dig it up again!'

135

Pno. *ff*

S. ee.

Fl. *f*

Ob. *f*

Vc. *f* arco trem. nat. *pp* cresc. *pp*

solo
'You! hypocrite lecteur!
- mon semblable,
- mon frère!'

139

Pno.

Fl. *pp*

Ob. solo *pp*

Vc. *pp*

II. A GAME OF CHESS

A GAME OF CHESS

with much panache, brilliance etc.

143

Pno.

mf ad lib.

146

Pno.

148

Pno.

ppp

con molto sentimo

151

Pno.

The chair she sat in, like a burnished throne,
 Glowed on the marble, where the glass
 Held up by standards wrought with fruited vines
 From which a golden Cupidon peeped out
 (Another hid his eyes behind his wing)
 Doubled the flames of sevenbranched candelabra

155

Pno.

Reflecting light upon the table as
The glitter of her jewels rose to meet it,

From satin cases poured in rich profusion;
In vials of ivory and coloured glass

156 **Andante**

Fl. *pp*

Unstoppered, lurked her
strange synthetic perfumes,

Unguent, powdered, or liquid -
troubled, confused
And drowned the sense in odours;

158

Fl. *pp dim. a niente*

Ob. *pp*

stirred by the air
That freshened from the window,
these ascended in fattening the
prolonged candle-flames,
Flung their smoke into the laquearia

Stirring the pattern on the coffered ceiling.
Huge sea-wood fed with copper

160

Fl. *pp*

Ob.

Burned green and orange,
framed by the coloured stone,
In which sad light a carved
dolphin swam.

Above the antique mantel
was displayed
As though a window gave upon
the sylvan scene

163

Fl.

Ob.

Vc. *p*

The change of Philomel,
by the barbarous king so rudely forced;

yet there the
nightingale

Filled all the desert with inviolable voice
And still she cried, and still the world pursues,

166

Fl. *mp* *f* *senza misura*

Ob. *mp*

Vc. *mp*

'Jug Jug' to dirty ears.

And other withered stumps of time were told upon the walls;
staring forms leaned out, leaning, hushing the room enclosed.

Footsteps
shuffled on the stair,

169

Ob.

Vc. *pizz.* *p* *pp*

Under the firelight, under the brush, her hair spread out in fiery points

174

Fl. *sf* *tr* *sf* *tr* *sf* *tr*

Ob. *p*

Glowed into words,

176

Vc. *arco* *tr* *ppp cresc.*

then would be savagely still.

178

Pno. *f* *senza misura* *8va*

'My nerves are bad tonight. Yes, bad. Stay with me.
'Speak to me. Why do you never speak? Speak.
'What are you thinking of? What thinking? What?
'I never know what you are thinking. Think.'

180

Pno.

181

Pno.

f

p
colla voce

I think we are in rats' alley
Where the dead men lost their bones.

183

Pno.

Fl.

pp

colla voce

5 6

'What is that noise?'

The wind under the door.

185

Ob.

Vc.

pp

colla voce
pizz.

6

'What is that noise now? What is the wind doing?'

Nothing again nothing.

187

Fl.

Ob.

Vc.

ppp con tenerezza

ppp con tenerezza

arco

ppp con tenerezza

'Do you know nothing? Do you see nothing?
Do you remember nothing?'

I remember
Those are pearls that were his eyes.
'Are you alive, or not? Is there nothing in your head?'

190 Pno.

192 **Vivo** Pno.

195 Pno.

But O O O O that Shakespeherian Rag -

It's so elegant
So intelligent

'What shall I do now? What shall I do?
'I shall rush out as I am, and walk the street
'With my hair down, so. What shall we do tomorrow?
What shall we ever do?'

199 Pno.

The hot water at ten.

And if it rains,
a closed car at four.

And we shall play
a game of chess,

Pressing lidless eyes and
waiting for a knock upon
the door.

200 Pno.

204 Fl. *p*
Ob. *p* pizz.
Vc. *p* pizz. **Attacca**

(" Let the great big world keep turning")

(this music underscores the spoken text on the following page)

207 **Slow**

Pno. *f* trem. ad lib

Throughout this section FLT. OB. & 'CELLO may improvise quietly on the following tropes

Fl.

Ob.

Vc.

210 *8va*

Pno.

213 *8va* *8ve ad lib.*

Pno.

217 *8va*

Pno.

8vb

221 *8va*

Pno.

1. RPT ad lib until

After last 'HURRY UP PLEASE ITS TIME'

senza misura

Play ad lib, loud petulant chords

senza misura

really discords till final 'Goonight'.

When Lil's husband got demobbed, I said,
 I didn't mince my words, I said to her myself,
 HURRY UP PLEASE IT'S TIME

Now Albert's coming back, make yourself a bit smart.
 He'll want to know what you done with that money he gave you
 To get yourself some teeth. He did, I was there.
 You have them all out, Lil, and get a nice set,
 He said, I swear, I can't bear to look at you.
 And no more can't I, I said, and think of poor Albert,
 He's been in the army four years, he wants a good time,
 And if you don't give it him, there's others will, I said.
 Oh is there, she said. Something o' that, I said.
 Then I'll know who to thank, she said, and give me a straight look.
 HURRY UP PLEASE IT'S TIME

If you don't like it you can get on with it, I said,
 Others can pick and choose if you can't.
 But if Albert makes off, it won't be for lack of telling.
 You ought to be ashamed, I said, to look so antique.
 (And her only thirty-one.)
 I can't help it, she said, pulling a long face,
 It's them pills I took, to bring it off, she said.
 (She's had five already, and nearly died of young George.)
 The chemist said it would be alright, but I've never been the same.
 You *are* a proper fool, I said.
 Well, if Albert won't leave you alone, there it is, I said,
 What you get married for if you don't want children?
 HURRY UP PLEASE IT'S TIME

Well that Sunday Albert was home, they had a hot gammon,
 And they asked me in to dinner, to get the beauty of it hot -
 HURRY UP PLEASE IT'S TIME
 HURRY UP PLEASE IT'S TIME

(piano discords start)

Goonight Bill. Goonight Lou. Goonight May. Goonight.
 Ta ta. Goonight. Goonight.

Good night, ladies, good night sweet ladies,
good night, good night.

225 **Moderato**

Pno. *senza misura*

Fl. **Moderato** *ppp*

Ob. *ppp*

Vc. *arco sul G* *ppp*

(8)

229

Pno. *allo silenzio totale*

III. THE FIRE SERMON

THE FIRE SERMON

231 **Moderato**

Pno. *mf* *Ped.*

Fl. *mf* *tr*

Ob. *mf* *tr*

Vc. *mf* *tr*

235 **accel.. a tempo**

Pno. *sf* *Ped.* **accel.. a tempo**

Fl. *sf* **accel.. a tempo**

Ob. *sf* **accel.. a tempo**

Vc. *sf* **accel.. a tempo**

239

Pno. *p* *ped.* flutter

Fl.

Ob.

Vc. *p*

The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard.

The nymphs are departed.

242

Pno. l.v.

Fl. *a niente*

Vc.

Sweet Thames, run softly,
till I end my song.

The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are
departed.
And their friends, the loitering heirs of city directors;
Departed, have left no addresses.

245 **Andantino**

Fl. *p*

Ob.

Vc. *pizz. strum* *p*

By the waters of Leman
I sat down and wept.....

Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud
or long.

250

Fl. *senza misura* *p*

Ob. *pp* *pp*

Vc. *pizz. strum* *p*

Detailed description: This musical score block covers measures 250 to 256. It features three staves: Flute (Fl.), Oboe (Ob.), and Violoncello (Vc.). The Flute part begins with a fermata and then plays a melodic line with dynamics *p* and *pp*. The Oboe part plays a similar melodic line with dynamics *pp* and *pp*. The Violoncello part provides a harmonic accompaniment with a *pizz. strum* (pizzicato strum) effect, marked with a dynamic of *p*. The tempo is indicated as *senza misura* (ad libitum).

But at my back in a cold blast I hear
The rattle of bones, and chuckle spread
from ear to ear.

A rat crept softly
through the vegetation

Dragging its slimy belly on the bank

257

Pno. *p* *f* *8va* *tr* *3* *3* *p*

Fl. *pp* *7*

Ob. *pp* *sf*

Detailed description: This musical score block covers measures 257 to 264. It features three staves: Piano (Pno.), Flute (Fl.), and Oboe (Ob.). The Piano part starts with a *p* dynamic, followed by a *f* dynamic section with triplets and an *8va* (octave up) marking. It includes a trill (*tr*) and ends with a *p* dynamic. The Flute part is mostly silent until measure 263, where it plays a melodic line with a *7* (seventh) fingering, marked with a dynamic of *pp*. The Oboe part is also silent until measure 263, where it plays a melodic line with a dynamic of *pp* and a *sf* (sforzando) marking.

While I was fishing
in the dull canal

On a winter evening
round behind
the gashouse.

Musing upon the
king my brother's
wreck

And on the
king my father's
death before him.

261 **Lento**

Fl.
Ob.
Vc. arco
pp

White bodies naked
on the low damp ground

And bones cast in a little
low dry garret,

Rattled by the rat's foot only, year to year.

265

Fl.
Ob.
Vc. sul G col legno pizz.

But at my back from time to time I hear

269

Pno.

The sound of horns and motors, which
shall bring Sweeney to Mrs. Porter
in the spring.

O the moon shone bright on Mrs. Porter
And on her daughter
They wash their feet in soda water

270 **Moderato**

Pno. *f* (Cheerfully) colla voce

274

Pno.

277

Pno.

S.

Poco Lento solenne
p

Ah Ah Ah Ah men

Fl.

Poco Lento solenne
p

Ob.

Poco Lento solenne
p

Vc.

Poco Lento solenne
arco, naturale

ossia

Et, O ces voix d'enfants,
chantant dans la coupole!

Twit twit twit Jug jug jug jug jug jug

So rudely forc'd.

Tereu

283

Fl.

Ob.

Vc.

mf senza misura

sf > niente

sf > niente

Unreal City

Under the brown fog of
a winter noon

Mr. Eugenides,
the Smyrna merchant

286

Pno.

Fl.

Ob.

Vc.

f

Agitato

Agitato

f

pizz.

p

Unshaven, with a pocket full of currants

C. i. f. London: documents at sight,

291

Pno.

Fl.

Ob.

Vc.

p

3

3

3

3

Asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a weekend at the Metropole.

293

Pno.

At the violet hour,
when the eyes and back
Turn upward from the desk,

when the human
engine waits like
a taxi throbbing
waiting,

I Tiresias, though blind,
throbbing between
two lives, old man
with wrinkled female
breasts, can see

At the violet hour,
the evening hour
that strives
homeward,

and brings the
sailor home
from sea,

295

Fl.

Ob.

The typist home at teatime, clears her breakfast,
lights her stove, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the sun's last rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.

I Tiresias, old man with wrinkled dugs
perceived the scene, and foretold the rest --
I too awaited the expected guest.
He, the young man carbuncular, arrives,
A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire.
The time is now propitious, as he guesses,
The meal is ended, she is bored and tired,
Endeavours to engage her in caresses
Which still are unreproved, if undesired.

Flushed and decided, he assauls at once;
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference.
(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the lowest of the dead.)
Bestows one final patronising kiss,
And gropes his way, finding the stairs unlit.....

300

Vc.

She turns and looks
a moment in the glass,

Hardly aware of
her departed lover;

Her brain allows one
half-formed thought
to pass:

'Well now that's done:
and I'm glad it's over.'

301 arco

Vc. *p con sentimento*

When lovely woman
stoops to folly and

Paces about her room
again, alone,

She smooths her hair
with automatic hand,
and puts a record on
the gramophone.

- phone.

305

Pno. *Moderato*

Vc. *Moderato* *gliss.*

'This music crept
by me upon the
waters'

and along the Strand,
up Queen Victoria
Street.

O City city, I can
sometimes hear

Beside a public bar
in Lower Thames
Street,

309

Pno.

Vc. *p* *strum*

The pleasant
whining of a
mandoline and a
clatter and

a chatter from within
where

fishermen lounge at noon:

where
the walls

of Mag-nus

rit.

315

Pno.

Fl.

Ob.

Vc.

f

f

rit.

Mar- tyr hold

Inexplicable splendour of Ionian white and gold.

Pno.

Fl.

Ob.

A tempo

320

Pno.

S.

The riv - er sweats oil and tar, the bar - ges drift with the

324

Pno.

smoothly

S.

tur - ning tide Red sails wide to lee-ward, swing on the hea - vy

329

Pno.

S.

spar The bar - ges wash drif-ting logs down Greenw-ich Reach past the

Fl.

Ob.

Vc.

p

p

334

Pno.

S.

Isle of Dogs

Wa-ga-la we - ia

Fl.

Ob.

Vc.

339

Pno.

S.

Wal-la - la we - ia-la, we - ia.

Fl.

Ob.

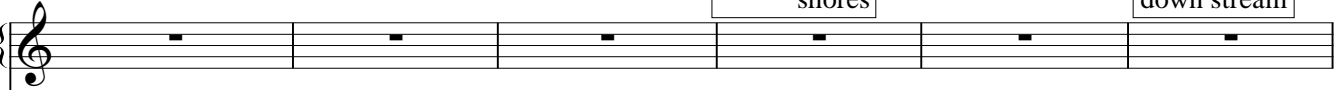
Vc.


Elizabeth and Leicester colla voce

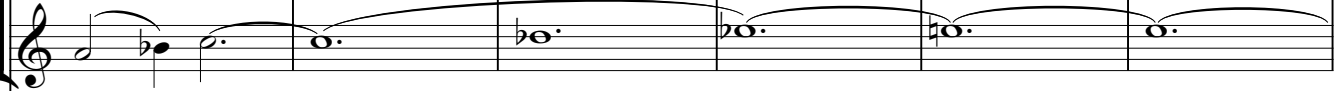
Beating oars the stern was formed a

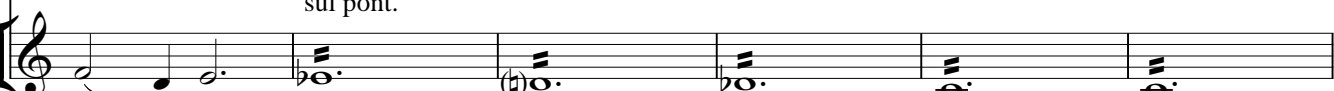
sul pont. nat.

345 gilded shell Red and gold the brisk swell Rippled both
shores Southwest wind Carried
down stream


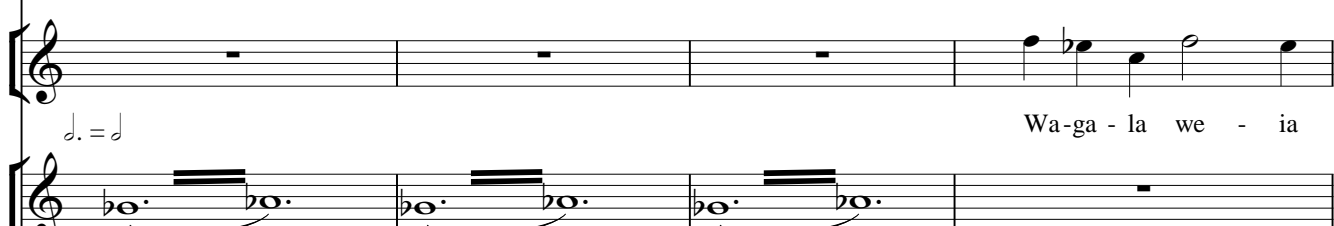
Pno. 


Fl. 


Ob. 


Vc. *sul pont.* 

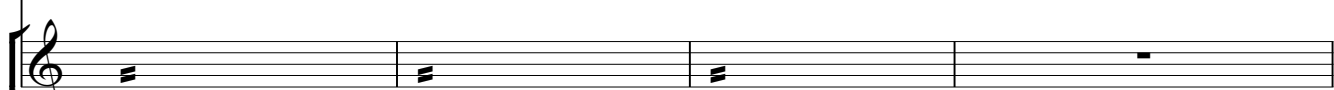
351 *d. = d.* The peal of bells White towers *d. = d.*

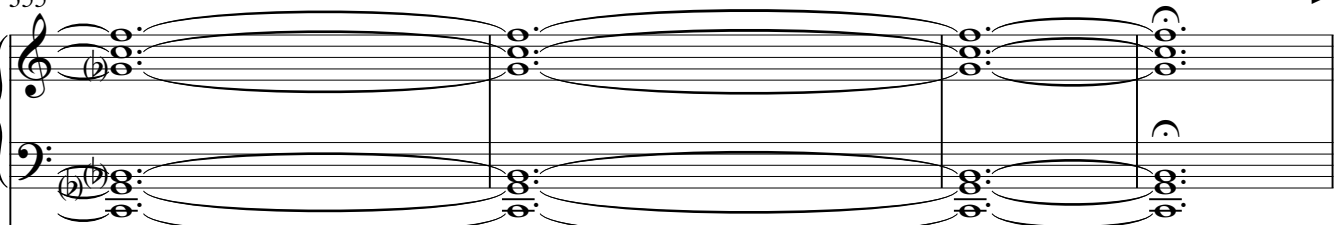
Pno. *p*  *mf* 


S.  *d. = d.* Wa - ga - la we - ia

Fl. *d. = d.* 

Ob. 

Vc. 

355 

S.  Wa - ga - la we - ia Wal - la - la we - ia - la We - ia.

'Trams and dusty trees.
 Highbury bore me. Richmond and Kew
 Undid me. By Richmond I raised my knees
 Supine on the floor of a narrow canoe.'

Pno.

S.

bouche fermée
ppp
 Mmm

'My feet are at Moorgate, and my heart
 Under my feet. After the event
 He wept. He promised " a new start."
 I made no comment. What should I resent?'

362

Pno.

S.

ppp bouche fermée
 Mmm

'On Margate Sands. I can connect
 nothing with nothing. The broken
 finger nails of dirty hands. My people
 humble people who expect nothing.'

365

Pno.

S.

nat.
ppp
 Wal - la - la we - ia - la wei.

368 **Allargando** To Carthage then I came

Pno.

The image shows a musical score for two instruments: Piano (Pno.) and Violoncello (Vc.). The Piano part consists of two staves, Treble and Bass clefs, in 4/4 time. The Treble staff has a melodic line with notes G4, A4, B4, and C5, with dynamics *p* and *cresc.*, and articulation *v*. The Bass staff has a bass line with notes G3, A3, B3, and C4, with dynamics *p* and *cresc.*, and articulation *v*. A dashed line labeled *8^{va}* indicates an octave transposition. The Violoncello part is on a single staff with a Bass clef in 4/4 time, playing a rhythmic accompaniment of eighth notes with dynamics *p* and *cresc.*, and ending with *pizz.* and *(arco)*. The tempo is marked **Allargando**. The lyrics "To Carthage then I came" are written above the piano staff.

p *cresc.* *v* *v*

p *cresc.* *v* *v*

8^{va}

Allargando sul pont. (arco) *pizz.*

Burning burning burning burning

O Lord Thou pluckest me out

372 **Allargando molto**

Pno. *f* *cresc.*

S. *f* *cresc.*
Ah Ah Ah Ah

Allargando molto

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Vc. *f* *cresc.* arco

O Lord Thou pluckest

burning

376

Pno. *fff* *fff* niente

S. *fff* Ah

Fl. *fff* niente

Ob. *fff* niente

Vc. *fff* niente

IV. DEATH BY WATER

DEATH BY WATER

Andantino

Phlebas the Phoenician, a fortnight dead,

381

Fl. *ppp*

Vc. *ppp*

con sord.

Forgot the cry of gulls,
and the deep sea swell

And the profit and loss.

A current under the sea
picked his bones in whispers.

384

Fl.

Vc.

As he rose and fell
He passed the stages of his age and youth

Entering the whirlpool.

387

Fl.

Vc.

Gentile or Jew
O you who turn the
wheel and look to
windward,

Consider Phlebas,
who was once
handsome and tall
as you.

389

Pno. *pp*

Fl. *ppp*

Ob. *pp*

Vc.

niente

V. WHAT THE THUNDER SAID

WHAT THE THUNDER SAID

393

Allegro

After the torchlight red on sweaty faces
After the frosty silence in the gardens

Pno.

Vc.

f

senza sord.

cresc.

After the agony in stony places
The shouting and the crying

397

Prison and palace and reverberation
Of thunder of spring over distant mountains

Pno.

Vc.

f

con tutta forza

fff

mf

l.v.

He who was living is now dead
We who were living are now dying
With a little patience

401

Pno.

Agitato

Here is no water but only rock Rock and no water and the sandy road

402 *pp*

Piano score for measures 402-405. The music is in 4/4 time and features a complex, rhythmic accompaniment in the bass clef. The notes are mostly eighth and sixteenth notes, with some triplets and accents. The key signature has one flat (B-flat).

The road winding above among the mountains If there were water

406

Piano and Oboe score for measures 406-408. The piano part continues with a complex accompaniment. The oboe part enters in measure 406 with a melodic line, featuring a long note in measure 407 and a trill in measure 408. The piano part has a *p* dynamic marking.

we should stop and drink Amongst the rock one cannot stop or think

409

Piano, Oboe, and Violoncello score for measures 409-411. The piano part features a complex accompaniment with a *pp* dynamic marking and trills in measures 410 and 411. The oboe part has a trill in measure 409 and a melodic line in measures 410 and 411. The violoncello part enters in measure 410 with a *pizz.* marking and a melodic line. The piano part has a *pp* dynamic marking.

Sweat is dry

and feet are in
the sand

If there were only water
amongst the rock

Musical score for measures 412-415. The score includes parts for Piano (Pno.), Flute (Fl.), Oboe (Ob.), and Violoncello (Vc.). The piano part features tremolos in both hands, with a key signature change from one flat to one sharp between measures 412 and 413. The flute and oboe parts have dynamic markings of *pp* and *sf* with hairpins, and include trills. The cello part has a melodic line with accents and dynamic markings of *pp* and *sf*.

Dead mountain mouth of
carious teeth that
cannot spit

Here one can neither
stand nor lie nor sit

There is not even silence
in the mountains

But dry sterile
thunder without
rain

Musical score for measures 416-419. The score includes parts for Piano (Pno.), Flute (Fl.), Oboe (Ob.), and Violoncello (Vc.). The piano part begins with a forte (*f*) dynamic and includes a first ending (*l.v.*) in the final measure. The flute and oboe parts feature triplets and dynamic markings of *f*. The cello part is marked *arco* and *f*, with triplets in measures 417 and 418.

420

There is not even solitude in the mountains

But red sullen faces sneer and snarl
From doors of mudcracked houses

Pno.

Fl.

Ob.

ff

424

If there were water
And no rock
If there were rock

Allegretto
freely

And also water
and water a spring

A pool among the rock

Fl.

p

428

If there were the
sound of water only

Not the cicada

And dry grass singing

But sound of water
over a rock

Fl.

432

Where the hermit-thrush sings in the pine trees

Drip drop drip drop
drop drop drop

Fl.

438

But there is no water

Pno.

Who is the third who walks always beside you?
 When I count, there are only you and I together
 But when I look ahead up the white road
 There is always another one walking beside you

Gliding wrapt in a brown mantle, hooded
 I do not know whether a man or a woman
 - But who is that on the other side of you?

439 **Slow**

Pno. *pp*

Ob. **Slow** *pp*

Vc. *pp*

What is that sound high in the air

Murmur of maternal lamentation

443 *p*

S. Ah Ah Ah

Fl.

Ob. *p*

Vc. *p*

Who are those hooded hordes swarming over endless plains, stumbling in cracked earth
Ringed by the flat horizon only

447 **Play 3 times**

Pno. *p*

Fl. *p*

Ob. *p*

Vc. *p*

What is the city over the mountains

Cracks and reforms and bursts
in the violet air

Falling towers

448 **Lento**

Pno. *f* *cresc.*

Fl. *f* *Lento*

Ob.

Vc. *f* *cresc.* *gliss.*

Jerusalem Athens Alexandria
Vienna London
Unreal

451

Pno.

A woman drew her long black hair out tight
And fiddled whisper music on those strings

452

Ob.

Vc.

pp sul D

pp 13 13 13 13

And bats with baby faces in the violet light
Whistled, and beat their wings

453

Fl.

Ob.

Vc.

pp

13 13 13 13

Play 3 times.
Over total duration
go from *pp* --*ff*

And crawled head downward down a blackened wall
And upside down in air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

454

Pno.

S.

Fl.

Ob.

Vc.

pp *ff*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

G.P.

G.P.

G.P.

G.P.

G.P.

3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4

In this decayed hole among
the mountains

In the faint moonlight,
the grass is singing

Over the tumbled graves,
about the chapel

There is the empty chapel,
only the wind's home.

456 **Adagio tranquillo**

Pno. *pp*

Ob. *pp*

Vc. *p*

It has no windows,
and the door swings,

Dry bones can harm no one.

Only a cock stood
on the rooftree
Co co rico
co co rico

In a flash of
lightning.

460

Pno. *ppp*

Fl. *ppp*

Ob. *ppp*

Vc. *p*

Ped.

Then a damp gust

bringing rain

464

Pno.

Fl.

Ob.

Vc.

ppp

G.P.

p

Ganga was sunken,
and the limp leaves

Waited for rain,
while the black clouds

Gathered far distant,
over Himavant.

The jungle crouched,
humped in silence.

Then spoke
the thunder

468

Pno.

Fl.

Ob.

Vc.

p

473

Pno. *fff* l.v.

Ped. l.v.

S. *ff* Spoken *niente* *ad lib.*
 DA DAT - TA

Fl. *ff* *niente*

Ob. *ff* *niente*

Vc. *ff* *niente*

What have we given?
 My friend, blood shaking my heart
 The awful daring of a moment's surrender
 Which an age of prudence can never retract

By this, and this only, we have existed
 Which is not to be found in our obituaries
 Or in memories draped by the beneficent spider
 Or under seals broken by the lean solicitor
 In our empty rooms

476

Pno.

477

Pno. *ff* l.v.

Ped. l.v.

S. *ff* *ad lib.*
 DA Da - yadh - vam

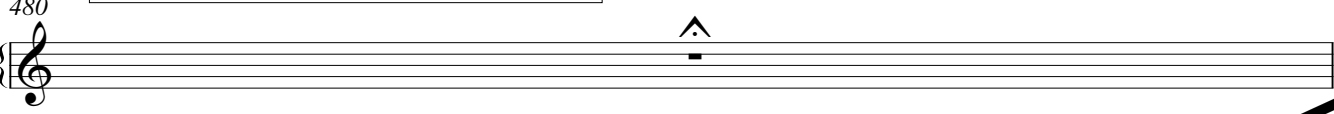
Fl. *ff*

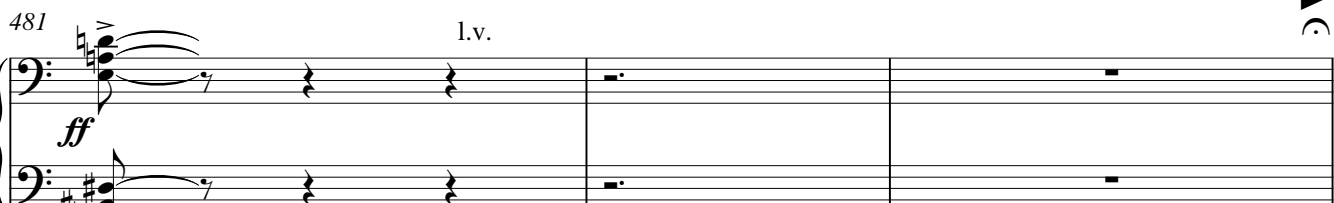
Ob. *ff*

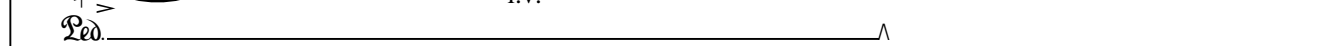
Vc. *ff*

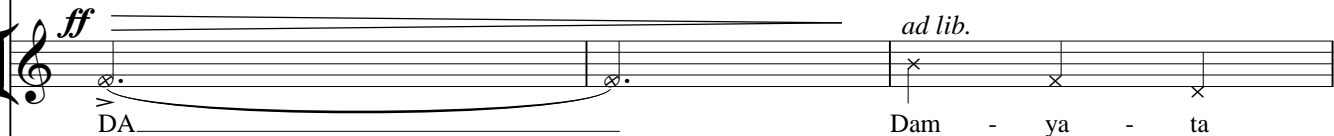
I have heard the key
 Turn in the door once and turn once only
 We think of the key, each in his prison
 Thinking of the key, each confirms a prison

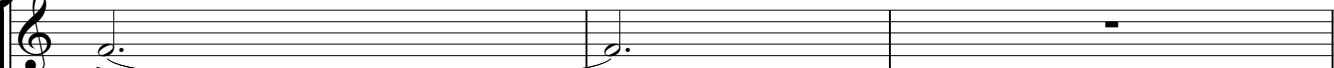
Only at nightfall, aethereal rumours
 Revive for a moment a broken Coriolanus

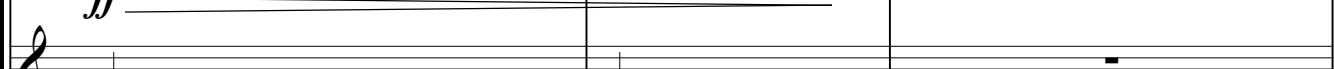
480 Pno. 

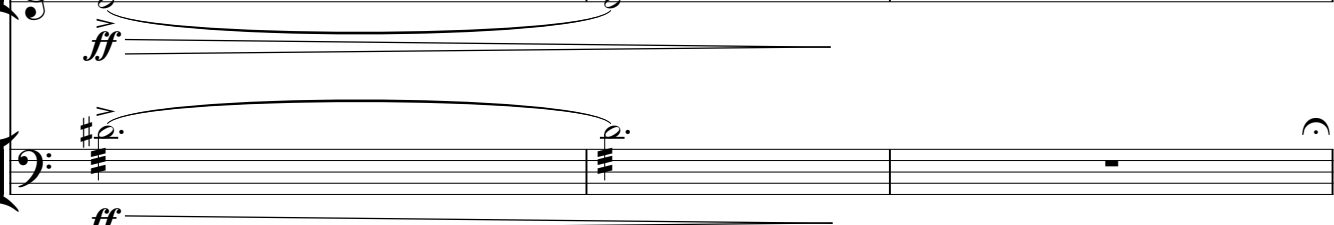
481 Pno. *ff* *I.v.* 

Ped. *I.v.* 


S. *ff* *ad lib.*
 DA Dam - ya - ta 


Fl. *ff* 

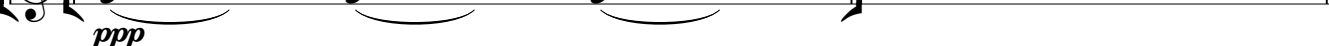
Ob. *ff* 

Vc. *ff* 

The boat responded
 Gaily, to the hand expert with sail and oar
 The sea was calm, your heart would have responded
 Gaily, when invited, beating obedient
 To controlling hands

484 **Rpt. as often as necessary**
 Fl. *ppp* 

Ob. *ppp* 

G.P. 

I sat upon the shore
Fishing, with the arid plain behind me

Shall I at least set my lands in order?

486

Pno. *p*

Vc. *p*

London Bridge is falling down
falling down falling down

Poi s' ascose nel foco
che gli affina

Quando fiam ceu chelidon -
- O swallow swallow

490

Pno. *p* tr

Fl. *p* tr 6 6 6

Ob. *p* tr

Vc. *p* gliss.

Le prince d'Aquitaine à la tour abolie

These fragments I have shored against my ruins

494

Pno. *p* *ppp* *mp*

Fl. *mp*

Ob. *p* *ppp* *mp*

Vc. *p* *ppp* *mp*

8^{vb}

Why then Ile fit you. Hieronymo's mad againe.

Dattar Dayadhvam Damyata

498

Pno. *f*

Fl. *f*

Ob. *f*

Vc. *f*

Shantih Shantih Shantih

500 **Molto Lento**

Pno.

ppp niente

S.

ppp niente

Ah ————— Ah - - - men —————

Fl.

ppp niente —

Ob.

ppp niente —

Vc.

ppp niente —