

The Waste Land

T.S. Eliot

Anthony Burgess

Score transcribed
by Rob Lea

Narrator :- THE WASTE LAND

Musical score for the Narrator's introduction. The piece is in G major and 4/4 time. It begins with a piano (p) dynamic. The melody is marked with *8va-1* and *8va*. The bass line features a *Ped.* (pedal) marking and an *8vb* (8va below) marking. The score concludes with a fermata over the final notes.

3 (Fl./Ob./Vcl.)
Cue line *ppp*

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

Musical score for the first cue line, marked *ppp*. It consists of a single melodic line for Flute/Oboe/Violin. The notes correspond to the Latin text: Nam Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere.

6
Cue line (Fl.)

et cum illi pueri dicerent

Musical score for the second cue line, marked *ppp*. It consists of a single melodic line for Flute. The notes correspond to the Latin text: et cum illi pueri dicerent.

7 * Σιβυλλα τι θελεις respondebat illa: αποθανειν θελω

Cue line

* (Erasmian pronunciation: Sibulla ti thel-ace) *ff*
(Erasmian pron: A-po-than-ien thel-o)

Pno. *pp*

Musical score for the Greek text and piano accompaniment. The Greek text is: Σιβυλλα τι θελεις respondebat illa: αποθανειν θελω. The piano part is marked *pp*. The score includes Erasmian pronunciation notes and a *ff* dynamic marking for the piano accompaniment.

10
Pno. (Vcl.)

ff 5 *p* *8va*

Musical score for the piano accompaniment. It features a piano (p) dynamic and a *ff* dynamic. The score includes a *5* (quintuplet) marking and an *8va* (8va) marking. The piano part is marked *pp*.

1. THE BURIAL OF THE DEAD

THE BURIAL OF THE DEAD

Moderato (Ob.)

April is the cruellest month, breeding

Cue line 11

Pno. 11

pp

pp *8vb*

Lilacs out of the dead land, mixing Memory and desire, stirring

Cue line 13

Pno. 13

(8)-| *8vb* | *8vb*

Dull roots with spring rain. Winter kept us warm, covering

Cue line 15

Pno. 15

ppp *pizz.* *arco* *espress.*

(Vcl.)

8vb

Earth in forgetful snow, feeding A little life with dried tubers

Cue line 17

Pno. 17

arco *pizz.* *arco*

8vb

19 **Vivace**

Pno. *pp*

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

Pno.

we stopped in the colonnade,

Pno.

And went on in the sunlight, into the Hofgarten,

Pno.

And drank coffee,
and talked
for an hour

34

Cue line

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

35 Wienerisch

Pno.

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.

He said, Marie, Marie, hold on tight.

And down we went.

44

Cue line

Pno.

48

Pno.

ad lib.

f dim.

rall.

p

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

50

Pno.

pp

tr

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

Cue
line

53

Pno.

p

f

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

Cue
line

pp (Vcl.)

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

Cue
line

59

Pno.

pp

ff niente

62 (Sop.) (Fl.)

Cue line

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

'You gave me hyacinths first a year ago;
'They called me the hyacinth girl.'

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

67 *dolce* *Lento* (Ob.) (Vcl.) *p*

Cue line

Lento

Pno.

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.

72 (Sop.) (Ob.) Oed' und leer das

Cue line

Pno.

77 *stile di salone* *mf* *con pedale*

Pno.

81

Pno.

Vivace, sardonico

Narr.

84

Madame Sosotris,

Pno.

88

famous clairvoyante,

Had a bad cold,

nevertheless

Pno.

92

is known to be the wisest woman
in Europe

Pno.

93

With a wicked pack
of cards.

rapido

13

13

13

13

ad lib

Pno.

Narr.

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

Cue line 94

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

Cue line 95 **Moderato**

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

Pno. 97 **Andante**

Here is the man with three staves,

Cue line 99

And here the wheel,

Cue line 100 (Ob.)

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

Cue line 101 (Ob.)

Hanged Man. **Fear death by water.**

104

Cue line

p

Vivace

Pno.

p *f*

Red.

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

107

Cue line

108 (Fl.) *mp* **Thank you.** (Narr. solo)

Pno.

f

If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself: One must be so careful these days.

114

Cue line

f

Unreal City

(Fl.) *p* *cresc.* *ff*

Pno.

Allegro

f

Unreal City

115

Cue line

(Fl.) *p* *cresc.* *ff*

Pno.

Allegro

f

Under the brown fog of
a winter dawn,

A crowd flowed over
London Bridge,

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

119 **Agitato**

Pno. *pp*

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

Pno.

Flowed up the hill and down King William Street, To where Saint Mary Woolnoth

Pno.

kept the hours

With a dead sound on the
final stroke of nine.

Cue line

Pno.

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

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

129 (Agitato)

Pno.

'That corpse you planted last year
in your garden,

'Has it begun to sprout?

132

Pno.

'Will it bloom this year?

'Or has the sudden frost
disturbed its bed?

Pno.

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

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

136

Pno.

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

Cue line

139

A musical staff in treble clef with a 4/4 time signature. It contains a single note on the second line (G4) with an accent mark (^) above it. The staff is flanked by double bar lines with repeat slashes on both ends.

Cue line

140 (Ob.) solo

pp

A musical staff in treble clef with a 4/4 time signature. It begins with a dynamic marking of *pp*. The melody consists of several eighth notes, followed by two triplet eighth notes, and ends with a quarter note. The staff concludes with a double bar line and a sharp sign (#).

II. A GAME OF CHESS

A GAME OF CHESS

143

Cue line

143

with much panache, brilliance etc.

Pno.

mf ad lib.

6

146

Pno.

6

6

147

Pno.

6

148

148

ppp

Pno.

con molto sentimo

6

151

Pno.


Musical score for piano, measures 151-152. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 151 features a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a complex rhythmic pattern of eighth and sixteenth notes. Measure 152 shows a treble staff with a half note chord (F#4, A4) and a bass staff with a melodic line of eighth notes.

153

Pno.


Musical score for piano, measures 153-154. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 153 features a treble staff with a melodic line of eighth notes and a bass staff with a whole note chord (F#4, A4). Measure 154 features a treble staff with a whole note chord (F#4, A4) and a bass staff with a melodic line of eighth notes. The piece concludes with a double bar line.

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
 Cue line 

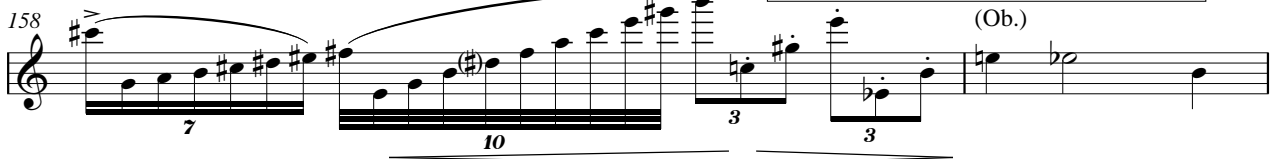
Reflecting light upon the table as
 The glitter of her jewels rose to meet it,

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

156 *Andante* (Fl.)
 Cue line 

Unstoppered, lurked her
 strange synthetic perfumes,

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

158
 Cue line 

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
 Cue line 

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

(Vcl.)
 163
 Cue line 

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.)

Cue line

mp *f* *senza misura*

'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.

169 (Vcl.)

Cue line

pizz. *p* *pp*

Footsteps
shuffled on the stair,

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

173 (Fl.)

Cue line

sf *sf*

Glowed into words,

176

Cue line

ppp cresc.

then would be savagely still.

V.S.

178

Cue line

Pno.

f *senza misura*

'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

Cue line

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

181

Cue line

Pno.

The wind under
 the door.

'What is that noise?'

(Fl.)

183

Cue line

Pno.

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

Nothing again nothing.

185

Cue line

(Ob.)

(Vcl.) pizz.

colla voce

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

187

Cue
line

A single musical staff in bass clef, starting with a common time signature 'C'. An accent mark (^) is placed above the staff. The staff ends with a treble clef and a common time signature 'C'. A double bar line is at the end of the staff.



188

(Ob.)

Cue
line

A single musical staff in treble clef, starting with a common time signature 'C'. The music begins with a melodic line of eighth notes, followed by a half note, and ends with a quarter note. The dynamics are marked as *ppp con tenerezza*. A double bar line is at the end of the staff.



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

190

Cue
line

A single musical staff in treble clef, starting with a common time signature 'C'. An accent mark (^) is placed above the staff. The staff ends with a treble clef and a common time signature 'C'. A double bar line is at the end of the staff.

Pno.

Piano accompaniment for cue line 190, consisting of two staves: a treble clef staff and a bass clef staff. Both staves have an accent mark (^) above them. The treble staff has a common time signature 'C' and a double bar line. The bass staff has a common time signature 'C' and a double bar line.

192 **Vivo**

Pno.

But O O O O that Shakespeherian Rag -

It's so elegant
So intelligent

Cue line

Pno.

'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?'

Cue line

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.

Cue line

Pno.

204 (Vcl./Ob./Fl.)

Attacca

Cue line



'Let the Great Big World Keep Turning' (this music underscores the spoken text on the following page)

Slow

Pno. *f* trem. ad lib

Pno. *8va*

Pno. *8ve ad lib.*

Pno. *8va*

Pno. (8) *8vb*

Pno. *8va* 1. RPT ad lib until

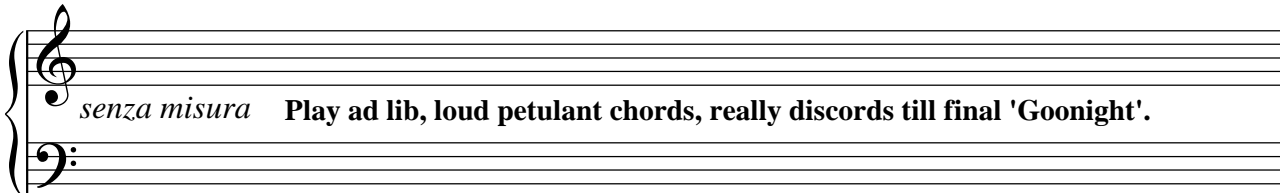
When Lil's husbands got demobbed, I said-
 I didn't mince my words, I said to her myself,
 HURRY UP PLEASE IT'S TIME
 Now Albert's coming back, make yourself a bit smart.
 He'll want to know what you done with that money he gave you
 To get yourself some teeth. He did, I was there.
 You have them all 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 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*)

After last
 'HURRY UP
 PLEASE ITS TIME'

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

Pno.  *senza misura* Play ad lib, loud petulant chords, really discords till final 'Goonight'.

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

225 **Moderato**
(Vcl./Ob./Fl.)

Cue line

Ppp

Pno.

Ppp

228 *8va*

Pno.

senza misura

(8)

230

Pno.

6

allo silenzio totale

III. THE FIRE SERMON

THE FIRE SERMON

231 **Moderato**

Pno.

mf

Ped.

234 **accel.**

Pno.

sf

Ped.

237 (Fl.) (Ob.) (Vcl.)

Cue line

237 **a tempo**

Pno.

p

240

Pno.

p

l.v.

Ped.

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.

243 (Fl.)

Cue line

Pno.

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

245 *Andantino* (Fl.)

Cue line

p

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.

249

Cue line

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

250 Ob.)

Cue line

pp senza misura

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

251 (Fl.)

Cue line

p

V.S.

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

257

Cue line

Pno.

Dragging its slimy belly on the bank

While I was fishing
in the dull canal

260 (Fl.)

Cue line

pp

7

Lento

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.

262

Cue line

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

Cue line

But at my back
from time to time I hear

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

Moderato

Pno.

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

271

(Cheerfully)

colla voce

Pno.

274

Pno.

Poco Lento solenne

277

p (Sop.)

Cue line

Ah Ah Ah Ah men

277 (this bar piano
continue in tempo)

Pno.

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

Cue line

(Fl.)

mf senza misura

(Vcl.)

sf niente

286

Agitato

(Vcl.)

Unreal City

Cue line

286

Pno.

f

Under the brown fog of
a winter noon

Mr. Eugenides,
the Smyrna merchant

Unshaven, with a pocket
full of currants

289

Pno.

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

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

292

Pno.

294

8va

R.H.

L.H.

Pno.

f

294

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

Narr.
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

(Fl.)
295
Cue line
pp *ppp*

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

and brings the
sailor home
from sea,

298
Cue line

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 unrequited, if undesired.

Flushed and decided, he assaults 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

Cue line

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.'

(Vcl.)
301 arco
Cue line
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

305
Cue line
gliss. **V.S.**

- phone.

'This music crept
by me upon the
waters'

and along the Strand,
up Queen Victoria Street.

308 **Moderato**

Pno.

O City city, I can
sometimes hear

Beside a public bar
in Lower Thames Street,

The pleasant
whining of a
mandoline and
a clatter and

a chatter
from within
where

312

Pno.

fishermen lounge at noon:

where
the walls

of Mag-nus

Mar-tyr hold

Inexplicable
splendour of
Ionian white
and gold.

317

Cue
line

rit.

f (Flt.)

Pno.

A tempo

Cue line (Sop.)

320

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

Pno.

Cue line

324

tur - ning tide Red sails wide to lee - ward swing

Pno.

324

smoothly

Cue line

328

on the hea - vy spar The bar - ges wash

Pno.

328

332

Cue line

drif - ting logs down Greenw ich Reach past the Isle of Dogs

Pno.

pp

337

Cue line

Wa - ga - la we - ia Wal - la - la we - ia - la, we - ia.

Pno.

Elizabeth and Leicester

Bea - ting oars the stern was formed a gild - ed shell

342 *colla voce*

Cue line

(Fl.)

Pno.

346 Red and gold the brisk swell Rippled both shores Southwest wind Carried down stream

Cue line

346 (Vcl./Ob. Fl.)

Pno.

351 The peal of bells White towers

Cue line

351

Pno.

p

354 (Sop.)

Cue line

354

Wa - ga - la we - ia Wa - ga - la we - ia Wal - la - la we - ia - la

Pno.

mf

357

Cue line

357

We - - - - ia.

Pno.

'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.'

(Sop.)

359
Cue line
359
Pno.
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?'

361
Cue line
361
Pno.

363
Cue line
363
Pno.
ppp
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

Cue line

Pno.

(Sop.)

366

Cue line

ppp

Wal - la - la we - ia - la wei.

Pno.

366

pp.

To Carthage then I came

368 **Allargando**

Pno. *p* *cresc.*

8^{vb}

Burning burning burning burning

372 **Allargando molto**

Pno. *f* *cresc.*

8^{vb}

O Lord
Thou pluckest me out

O Lord Thou pluckest

burning

375

Pno. *fff*

8^{vb}

378

Pno. *fff* niente

8^{vb}

IV. DEATH BY WATER

DEATH BY WATER

381 (Fl.) **Andantino**
Cue line *ppp*

383 con sord.
Cue line *ppp*

Phlebas the Phoenician, a fortnight dead, Forgot the cry of gulls, and the deep sea swell

385
Cue line

And the profit and loss. A current under the sea picked his bones in whispers.

387
Cue line

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

389 (Ob.) *pp*

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*

391 (Fl.) *ppp* niente

V. WHAT THE THUNDER SAID

WHAT THE THUNDER SAID

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

393 **Allegro** (Vcl.)

Cue line

Pno.

After the agony in stony places
The shouting and the crying

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

397

Cue line

Pno.

fff

mf

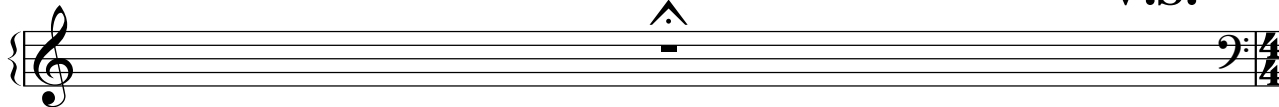
f

con tutta forza

l.v.

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

V.S.

Pno. ⁴⁰¹ 

Here is no water

but only rock

Rock and no water

402 **Agitato**

Pno.

and the sandy road

The road winding above

among the mountains

405

Pno.

If there were water

we should stop and drink

408

Pno.

Amongst the rock

one cannot stop or think

Pno.

Sweat is dry

and feet are in
the sand

If there were only water
amongst the rock

412 (Fl.) *tr* *pp* *sf* *pp* *sf*

Cue line

Pno.

Dead mountain mouth of
carius teeth that
cannot spit

Here one can neither
stand nor lie nor sit

There is not even silence
in the mountains

416 *arco* *f* 3 3

Cue line

Pno.

But dry sterile
thunder without
rain

There is not even solitude in the mountains

419 (Fl.)

Cue line

Pno. l.v.

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

V.S.

422 *ff*

Pno.

If there were water And no rock If there were rock

424

Cue line

Allegretto

freely

And also water and water a spring

A pool among the rock

425

(Fl.)

p

Cue line

If there were the sound of water only

Not the cicada

And dry grass singing

But sound of water over a rock

428

Cue line

Where the hermit-thrush sings in the pine trees

432

Cue line

Drip drop drip drop drop drop drop

435

Cue line

But there is no water

438

Cue line

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

pp

Pno.

What is that sound high in the air

Murmur of maternal lamentation

(Sop.)
 Cue line 443 *p*

Ah Ah Ah 4 4

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

Play 3 times

447 *p*

What is the city over the mountains

448 **Lento** *f* *cresc.*

Cracks and reforms and bursts in the violet air

Falling towers

449

Jerusalem Athens Alexandria
 Vienna London
 Unreal

V.S.

451
 Cue line

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

Cue line

(Vcl.) sul D

452

pp 13 13 13 13

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

Cue line

(Fl.1.)

453

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.

Pno.

454

pp ff

i.v. G.P.

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

460 It has no windows, and the door swings,

Dry bones can harm no one.

Pno.

460

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

In a flash of
lightning.

Then a damp gust

462

Cue line

(Fl./Ob.)

Pno.

462

Ped.

*

Bringing rain

Ganga was sunken,
and the limp leaves

465

Pno.

G.P.

p

Waited for rain,
while the black clouds

Gathered far distant,
over Himavant.

The jungle crouched,
humped in silence.

469

Pno.

Then spoke the thunder

472

Cue line

(Sop.)
Spoken

473 *ff* niente *ad lib.*

Cue line

DA DAT - - TA

Pno. *fff* l.v.

Ped. \wedge

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

Cue line

ff *ad lib.*

477

Cue line

DA Da - yadh - vam

Pno. *ff* l.v.

Ped. \wedge

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
 Cue line



481
 Cue line

481
 Pno.

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

(Fl./Ob.)
 484
 Cue line

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

Shall I at least set my lands in order?

486

Cue line

(Vcl.)

p

Pno.

p

London Bridge is falling down
falling down falling down

Poi s' ascose nel foco
che gli affina

490

Pno.

tr

Quando fiam ceu chelidon - O swallow swallow

493

Cue line

6

6

6

Le prince d'Aquitaine à la tour abolie

These fragments I have shored against my ruins

494

Pno.

ppp *mp*

8vb

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

Dattar Dayadhvam Damyata

498

Pno.

f *mp*

Shantih Shantih Shantih

500 **Molto Lento**

Cue line

(Sop.) Ah Ah - - - men niente

Pno.

ppp niente