

The Waste Land

Narrator :- THE WASTE LAND

Pno. *f*

8^{va}-1

8^{va}

Ped.

8^{vb}

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic. The right hand has a melodic line with some chromaticism, while the left hand provides a rhythmic accompaniment. There are dynamic markings for *f*, *8^{va}-1*, *8^{va}*, *Ped.*, and *8^{vb}*.

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

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

Detailed description: Cue line 3, measure 3. It is a single staff in treble clef with a common time signature. It contains a whole note rest. The instrument is specified as (Fl./Ob./Vcl.).

et cum illi pueri dicerent

Cue line 6 (Fl.)

Detailed description: Cue line 6, measure 6. It is a single staff in treble clef with a common time signature. It contains a melodic line of eighth notes. The instrument is specified as (Fl.).

* Σιβυλλα τι θελεις respondebat illa: αποθανειν θελω

Cue line 7

* (Erasmian pronunciation: Sibulla ti thel-ace)

(Fl./Ob./Vcl.) *ppp*

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

Detailed description: Cue line 7, measure 7. It is a single staff in treble clef with a common time signature. It contains a whole note rest. The instrument is specified as (Fl./Ob./Vcl.). There are dynamic markings for *ppp* and *ff*. There are also notes about Erasmian pronunciation.

Pno. *pp*

Detailed description: Piano accompaniment for measures 7-9. It features a grand staff with treble and bass clefs. The music is in a minor key. The right hand has a melodic line, and the left hand has a bass line. The dynamic is marked *pp*.

10

Pno. (Vcl.)

p

8^{va}

ff 5 *p*

Detailed description: Piano accompaniment for measure 10. It features a grand staff with treble and bass clefs. The music is in a minor key. The right hand has a melodic line, and the left hand has a bass line. The dynamic is marked *p*. There are also notes about *8^{va}*, *ff*, and *p*.

1. THE BURIAL OF THE DEAD

THE BURIAL OF THE DEAD

Moderato (Ob.)

April is the cruellest month, breeding

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

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

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

pp *ppp* *espress.* *8vb*

19 **Vivace**

Pno. *pp*

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

Pno.

28 we stopped in the colonnade,

Pno.

31 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 cousins,
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.

fp (Vcl.)

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.

tr

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

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

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

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.) *p* (Vcl.)
 Cue line

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.)
 Cue line Oed' und leer das

Pno.

Pno. *mf*

con pedale

Pno.

Vivace, sardonico

Pno.

Madame Sososttris,

Pno.

famous clairvoyante,

Had a bad cold,

nevertheless

Pno.

is known to be the wisest woman
in Europe

93

With a wicked pack of cards

rapido

13

13

13

ad lib

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

94

Cue line

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

95

Cue line

Moderato

p (Fl.)

(Ob.)

p

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

97

Pno.

Andante

Here is the man with three staves

99

Cue line

mp

pizz.

And here the wheel

100

Cue line

(Ob.)

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

Cue line

(Ob.)

Hanged Man.

Fear death by water

104

Cue line

p

Vivace

104

Pno.

p

f

Red.

I see crowds of people,
walking round in a ring

107

Cue line

108

Cue line

(Fl.)

mp

Thank you

(Narr. solo)

108

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

115

Cue line

(Fl.) *tr*

Allegro

p *cresc.* *ff*

V.S.

115

Pno.

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.

122

Pno.

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

124

Pno.

kept the hours

With a dead sound on the
final stroke of nine

126

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.

pp *cresc.*

'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.

cresc. *ff*

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

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

136

Pno.

(Fl.) //

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

139
 Cue line

140 (Ob.) solo
 Cue line

II. A GAME OF CHESS

A GAME
 OF CHESS

143
 Cue line

143
 Pno.

with much panache, brilliance etc.

mf ad lib.

146
 Pno.

147
 Pno.

148

Pno.

ppp

con molto sentimo


150

Pno.

152


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

Cue line 155 


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

Cue line 156 *Andante* (Fl.) 

Unstoppered, lurked her
 strange synthetic perfumes

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

Cue line 158 

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

Cue line 160 

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

Cue line 163 (Vcl.) 

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

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

Cue line

pizz. *p* *pp*

Footsteps
shuffled on the stair

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

173

Cue line

sf *sf*

Glowed into words,

176

Cue line

ppp cresc.

then would be savagely still

178

Cue line

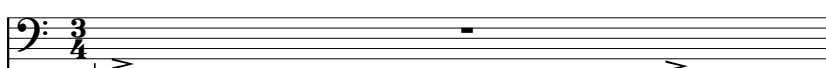
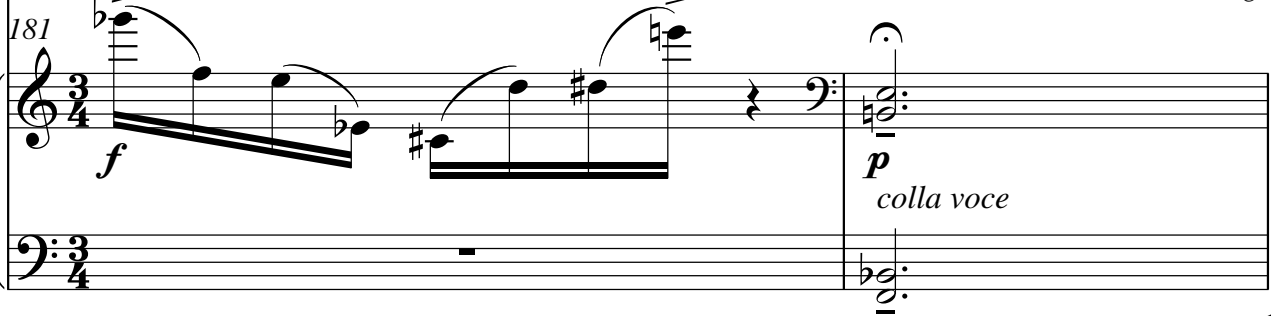
Pno.

f *senza misura*


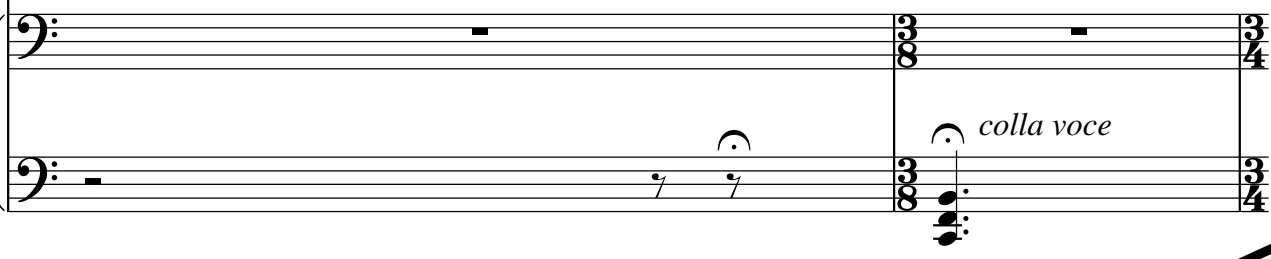
'My nerves are bad tonight. Yes, bad. Stay with me.
 'Speak to me. Why do you never speak? Speak.
 'What are you thinking of? What thinking? What?
 'I never know what you are thinking. Think.'

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

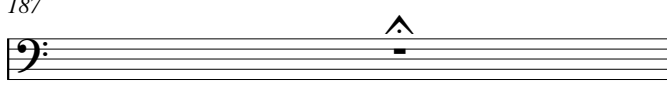

183 (Fl.)
 Cue line 
 Pno. 

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

Nothing again nothing.

185 (Ob.)
 Cue line 
 (Vcl.) pizz. colla voce 

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

187
 Cue line 
 (Ob.) 

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

190

Cue line

Pno.

192 **Vivo**

Pno.

f

But O O O O that Shakespeherian Rag -

It's so elegant
 So intelligent

195

Cue line

Pno.

195

'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?'

V.S.

199

Cue line

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

Cue line

200

Pno.

204 (Vcl./Ob./Fl.)

Cue line

p

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

210 *8va*

Pno.

213 *8ve ad lib.*

Pno.

216 *8va*

Pno.

219 (8) p.

221 p. 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 to have 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.

2. senza misura Play ad lib, loud petulant chords, really discords till final 'Goonight'. V.S.

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

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

Cue line

ppp

Pno.

ppp

228 *8va*

senza misura

Pno.

(8)

230

6

allo silenzio totale

Pno.

III. THE FIRE SERMON

THE FIRE SERMON

231 **Moderato**

Pno. *mf* Ped.

234 **accel.**

Pno. *sf* Ped.

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

Cue line

Pno. *a tempo*

240

Pno. *p* Ped. l.v.

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

243 niente

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

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

V.S.

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

Pno.

(Cheerfully)

colla voce

274

Pno.

Poco Lento solenne

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

Cue line

283 (Fl.) *mf senza misura* (Vcl.) *sf niente*

286

Agitato

(Vcl.)

Unreal City

Cue line

286

Pno.

289

Under the brown fog of
a winter noon

Mr. Eugenides,
the Smyrna merchant

Unshaven, with a pocket
full of currants

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.

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

Cue line

(Fl.)

295

pp *ppp*

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

and brings the
sailor home
from sea,

Cue line

298

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 unreprieved, 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 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.'

Cue line

(Vcl.)

301 arco

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 gramo-

Cue line

305

gliss. 4/4

- 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 Magnus

Martyr hold

Inexplicable
splendour of
Ionian white
and gold

317

rit.

Cue
line

f (Flt./Ob.)

V.S.

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.

p

Elizabeth and Leicester

Beating oars

the

colla voce

stern was formed a

gilded shell

342

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 $\text{♩} = \text{♩}$

Pno.

p

354 (Sop.)

Cue line

354 $\text{♩} = \text{♩}$

Pno.

mf

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

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.) *ppp*

359

Cue line

359

Pno.

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

V.S.

'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.

4/4

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

Phlebas the Phoenician, a fortnight dead,

383

con sord.

Cue line

(Vcl.) *ppp*

Forgot the cry of gulls,
and the deep sea swell

And the profit and loss.

385

Cue line

A current under the sea
picked his bones in whispers.

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

387

Cue line

Entering the whirlpool.

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

389

Cue line

(Ob.)

389

pp

Pno.

pp

pp

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

(Fl.)

391

Cue line

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.

V.S.

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

Agitato

Here is no water

but only rock

401

Pno.

Rock and no water

and the sandy road

The road winding above

404

Pno.

among the mountains

If there were water

407

Pno.

we should stop and drink

Amongst the rock

409

Pno.

one cannot stop
or think

Sweat is dry

and feet are in
the sand

If there were only water
amongst the rock

411

Cue line

(Fl.)

pp *sf* *pp* *sf*

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

Cue line

(Vcl.) *f*

Pno.

But dry sterile
thunder without
rain

There is not even solitude in the mountains

419

Cue line

(Fl.)

419

Pno.

l.v.

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

422

Pno.

ff

424

If there were water
And no rock
If there were rock

Allegretto
freely
(Fl.)
p

And also water
and water a spring

A pool among the rock

Cue line

428

If there were the
sound of water only

Not the cicada

And dry grass singing

But sound of water
over a rock

Cue line

432

Where the hermit-thrush sings in the pine trees

Cue line

435

Drip drop drip drop
drop drop drop

Cue line

438

But there is no water

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

439 **Slow**

Cue line

(Vcl./Ob.)

Pno.

pp

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?

441

Cue line

Pno.

What is that sound high in the air

Murmur of maternal lamentation

(Sop.)

443 *p*

Cue line

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

Pno.

What is the city over the mountains

Cracks and reforms and bursts in the violet air
--

Falling towers

448 Lento

Pno.

Jerusalem Athens Alexandria Vienna London Unreal
--

451

Cue line

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

Cue line

452 (Vcl.) sul D

pp 13 13 13 13

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

Cue line

453 (Fl.1.)

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.

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

Pno.

454

pp ff

V.S.

G.P.

l.v.

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*

It has no windows,
and the door swings,

Dry bones can harm
no one.

Only a cock stood
on the roof-tree
Co co rico
co co rico

In a flash of
lightning.

Cue line

460

Pno.

Ped. *

Then a damp gust

Bringing rain

Cue line

464

Pno.

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.
--	--	---	--

468

Pno.

Then spoke the thunder

472

Cue line

(Sop.)

Spoken

473

Cue line

ff *niente* *ad lib.*

DA DAT - - TA

473

Pno.

fff i.v. i.v. i.v.

Ped. ^

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
 477
 Cue line

DA Da - yadh - vam

ad lib.

477
 Pno.

ff l.v. l.v.

Ped.

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

DA Dam - ya - ta

ff *ad lib.*

481
 Pno.

ff l.v. l.v.

Ped.

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.)

Rpt. as often as necessary

Cue line 484

G.P.

I sat upon the shore
 Fishing, with the arid plain behind me
 Shall I at least set my lands in order?

Cue line 486

(Vcl.)

p

Pno. 486

p

London Bridge is falling down
 falling down falling down

Poi s' ascose nel foco
 che gli affina

Pno. 490

Quando fiam ceu chelidon - -
 - - O swallow swallow

V.S.

Cue line 493

6

6

6

Le prince d'Aquitaine à la tour abolie

These fragments I have shored against my ruins

494

Pno.

p *ppp* *mp*

8vb

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

Dattar Dayadhvam Damyata

498

Pno.

f

Shantih Shantih Shantih

500 *Molto Lento*

Cue line

Ah Ah - - men niente

Pno.

ppp niente