

*From the*  
*Sonnets of Apology*

a cantata on the poetry of Samuel Greenberg (1893-1917)

for

SATB choir

-with-

2 flutes, 2 clarinets,  
double string quartet,  
and one percussionist

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

## Forward

I had never heard of Samuel Greenberg. I had been deeply involved with the works of Hart Crane, had set a number of his poems, and was even inspired to write purely instrumental compositions based on some of his fantastic imagery. It was through Crane that I stumbled upon Greenberg through his documented praise. I found myself remarkably engrossed with these terse works - their pure surrealist tone (which antedates the more famous movement begun after World War I) are imbued with an expressiveness that immediately penetrated my mind. My response was the composition of a set of songs for soprano, alto, and piano (*Loose Pages*), which were written in the Fall of 2000. They were endowed with a musical character to help convey more than simply the sentiments (if that is indeed possible!) of the texts of the Poet. His works are "orgies of supersensibility" (Louis Untermeyer, 1940) wherein "words... poured ...forth with a wild, chaotic passion" (James Laughlin, 1939) and therefore a narrative structure would not have been a favorable choice of settings. Instead, I try to take a distinct, non-narrative musical point of view with them.

The only image of Greenberg I know is that of him at the time of his Bar Mitzvah; the dusty, dark synagogues of early 20<sup>th</sup> century New York instantaneously came to mind. The unison rhythmic, declamatory intonations of Jewish chant, the cascade of words as if a supplication, the propulsive nature of the poems themselves, the sinuous, fleeting emotions that characterize Greenberg's words, the intimate yet universal essence of his utterances, the quality of the voice of youth turned adult only to be cut down in premature death, the *speed* with which the texts were written - all of these factors contributed to my choice of sounds that surround my settings of his works. I have returned to Greenberg with this cantata, choosing poems from his large collection of *Sonnets of Apology*.

The text used in this work is based on transcriptions made from Samuel Greenberg's original manuscripts by Michael Smith and are used with permission. Those transcriptions are available online at: <http://logopoeia.com/greenberg/>

Percussion instruments needed for the piece:

I: Glockenspiel and Orchestral Chimes

II: Orchestral Chimes and Xylophone

III: Two Suspended Cymbals (High and Low)

Note: All misspellings from the original text have been preserved in their re-print (below), but some have been altered in the musical settings for ease of reading.

*essentials*

The ill sat to be with the calm  
Spacious breeze, the thirsty man  
Sought the fountain, the seasons  
Cloaked the roveing form, the  
Scholar lit his lamp to see,  
The guide showed, the unknown  
Path, consolation soothed the  
gentle soul and lent his  
Strengthening mind relief, The poor  
Mother cared for the ofsprings want  
Rain poured o'er the fertile soil  
The torch found the miners haunt  
The bathers fought the ocean's hurl

*Sensation*

The depth of the seas surface wrinkled motion  
Hath its Horizon, o'er its tarnished width  
Between Heaven and earth, these causes meet  
Where its phenomena dries atmosphere damp  
And sweep the dew 'pon our golden shores  
Suspires wholesome wreathes in mists of silver  
Thus blends, the crystal air, through hoverment.  
But man's verbal chide - hath not power lore!  
And 'pon the seat of thought, doth wonder its Heart  
Where, Indurance that can wholly save such treat  
And quench this streaming strain, through veins doth quiver  
O my plaintives affections, thou hast foreswore  
As In legend myths of garden mint of flowers  
Ah quite free - thy gift - hath bussied - rest - Slumber - nigh Dreamy towers

*Life*

O pure ebbing strain - of shadows fermament  
Must vanquish in its tide - of lust through times content  
To earth there seal, through heavens charm is sent.  
The mornings soulful cloak, the evenings lowly fear  
A forlorn gust of ocean wind as messenger sent Here,  
O man - thou art nigh alone with life!  
And cleave the unfold's perfect rite  
Ah yea vain slaves, art thou not covered sheep  
through vent ilusions, O what sense o'er this Deep  
E'er it pour from thy self - I meek seek  
thus alone, thy clear vein, dretched with love,  
Past! O sadly soothed, as a vanished lily grove,  
O thou art at spirits rest, and my clay uphold  
Seek not I - as sand the earth - which sieves its mold.

# From the Sonnets of Apology

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

$\text{♩} = 72$

The musical score is arranged in a standard orchestral format. It features two woodwind sections: Flutes 1 and 2, and Clarinets in Bb 1 and 2. The percussion part includes a Glockenspiel (sounds 15va) playing a rhythmic pattern. The string section consists of Violin 1, Violin 2, Viola, and Violoncello. The vocal parts for Soprano, Alto, Tenor, and Bass are present but contain no notes. The score is divided into five measures, with the time signature changing from 3/4 to 2/4, then 3/4, and finally 3/8. Dynamics include *mp* for the woodwinds and *p* for the percussion.

Flute 1 *mp*

Flute 2 *mp*

Clarinet in Bb 1

Clarinet in Bb 2

Percussion Glock. (sounds 15va) *p*

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

6

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

*p*

# A

12

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

*pp*

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

The

*p*

The

17

19

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

ill sat to be with the calm Spa - cious breeze, the

ill sat to be with the calm Spa - cious breeze, the

Detailed description of the musical score: The score is for measures 19 through 23. It features a woodwind section with two flutes, two Bb clarinets, and a percussionist. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section consists of Violin 1, Violin 2, Viola, and Violoncello. The woodwinds and strings play sustained notes with some rhythmic patterns. The vocal parts enter in measure 19 with the lyrics 'ill sat to be with the calm Spa - cious breeze, the'. The Alto and Soprano parts have identical lyrics. The Tenor and Bass parts are silent in these measures.





**B** *a tempo*

Fl. 1 *p*

Fl. 2 *p*

Bb Cl. 1

Bb Cl. 2

Perc. *pp*

S

A

T  
8  
thir - - sty man Sought the foun - tain, the thir - sty man

B  
thir - - sty man Sought the foun - tain, the thir - sty man

Vln. 1

Vln. 2

Vla.

Vlc.



*a tempo* *Rit. poco* **C** *a tempo*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

Orchestral Chimes

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

41

8

tain,

uni.

the sea - sons Cloak'd the ro - ving

the sea - sons Cloak'd the ro - ving

sea - - - -

sea - - - -

*p*

*pp*

*p*

*p*

46

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

form, the Scho - lar lit his lamp to see, the

form, the Scho - lar lit his lamp to see, the

sons lit see

sons lit see

tutti

*p*

51

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

sea - sons Cloak'd the ro - ving form, the Scho - lar

A

sea - sons Cloak'd the ro - ving form, the Scho - lar

T

8 Cloak'd form

B

Cloak'd form

Vln. 1

Vln. 2

Vla.

Vlc.

*Rit.*

56

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

lit his lamp to see,

lit his lamp to see,

lit see,

lit see,

*mp*

*mp*

**D** *a tempo*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*pp*

The guide showed the un - known Path the guide showed the

The guide showed the un - known Path the guide showed the

The guide showed the un - known Path showed the

69

Fl. 1 *p*

Fl. 2 *p*

Bb Cl. 1

Bb Cl. 2

Perc. Glock. *pp*

S div. un - known Path, un - known Path, un - - - -

A div. un - known Path,

T un - known Path, con - so - la - tion sooth'd the gen - tle soul and

B div. *p* con - so - la - tion sooth'd the gen - tle soul and

Vln. 1

Vln. 2

Vla.

Vlc.



74

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

known Path, un - - - known Path,

known Path, uni. un - - - known Path,

lent his Strength - en - ing mind re - lief, and lent his

lent his Strength - en - ing mind re - lief, and lent his

legato

*p*

legato

*p*

legato

*p*

legato

*p*

solo

*p*

*Rit. poco*      *a tempo*      *Rit. poco*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S  
un - known Path, The

A  
un - known Path, The

T  
mind re - - - - - lief, uni.

B  
mind re - - - - - lief, uni.

Vln. 1

Vln. 2

Vla.

Vlc.

# E

*a tempo*

84

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc. 84 Orchestral Chimes

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*pp*

poor Were shel - - - - ter'd from mer - cies grief Mo - - ther

poor Were shel - - - - ter'd from mer - cies grief Mo - - ther

uni.

poor shel - - - - ter'd grief

poor shel - - - - ter'd grief

90

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*90*

*tutti*

*p*

cared for the off - springs want Rain poured o'er the fer - tile soil The torch found the

cared for the off - springs want Rain poured o'er the fer - tile soil The torch found the

cared want Rain poured

cared want Rain poured

*Rit.*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*mp*

Glock.

div.

mi-ners haunt The ba-thers fought the o - - - cean's hurl

mi-ners haunt The ba-thers fought the o - - - cean's hurl

Rain poured o - - - cean's hurl

Rain poured o - - - cean's hurl

# From the Sonnets of Apology

## II: Sensation

♩ = 76

Flute 1

Flute 2

Clarinet in Bb 1

Clarinet in Bb 2

Percussion

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

*mf*

The depth of the seas sur - face wrin - kled mo - tion the seas sur - face the seas

*mf*

The depth of the seas sur - face wrin - kled

*mf*

*mf*

*mf*

Detailed description: This is a page of a musical score for a chamber ensemble and vocalists. The score is in 2/4 time and features a tempo of quarter note = 76. The instruments listed are Flute 1, Flute 2, Clarinet in Bb 1, Clarinet in Bb 2, Percussion, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, and Violoncello. The vocal parts (Alto, Tenor) have lyrics: "The depth of the seas sur - face wrin - kled mo - tion the seas sur - face the seas". The Alto part starts with a *mf* dynamic. The Tenor part starts with a *mf* dynamic. The Violin 2 part starts with a *mf* dynamic. The Viola part starts with a *mf* dynamic. The Violoncello part starts with a *mf* dynamic. The score is written in treble clef for the woodwinds and strings, and soprano, alto, and tenor clefs for the vocalists. The bass part is in bass clef. The percussion part is in treble clef. The flute parts are in treble clef. The clarinet parts are in treble clef. The violin parts are in treble clef. The viola part is in alto clef. The violoncello part is in bass clef.

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*mf*

*mf*

*mf*

The depth of the seas sur-face wrin-kled mo-tion wrin-kled mo-tion wrin-kled mo-tion

mo-tion the depth of the seas wrin-kled mo-tion wrin-kled mo-tion

mo-tion the depth of the seas sur-face wrin-kled mo-tion wrin-kled mo-tion

The depth of the seas sur-face wrin-kled mo-tion wrin-kled mo-tion wrin-kled mo-tion

*mf*

*mf*

*mf*

*mf*

17

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*mp*

*mp*

*mp*

mo - tion Hath its Ho - ri - - - zon,

wrin - kled mo - tion Hath its Ho - ri - - - zon,

wrin - kled mo - tion Hath its Ho - ri - - - zon,

tion Hath its Ho - ri - - - zon,



# A

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

25

*mf*

o'er its tar-nish'd width 'tween Hea-ven and earth, these cau-ses meet, these

*mf*

o'er its tar-nish'd width 'tween Hea-ven and

8

25

*mf*

*mf*

33

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

cau - - - ses meet Where its phe - no - me - na, its phe - no - me - na dries at - mos -  
earth, these cau - ses meet Where its phe - no - me - na dries at - mos -  
o'er its tar-nish'd width 'tween Hea - ven and earth, Where its phe - no - me - na dries at - mos -  
o'er its tar-nish'd width 'tween Hea - ven and earth, dries at - mos -

*mf*

*mf*

*mf*

*mf*





55

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

55

S

pi - res whole - some wreathes in mist of sil - - - ver Thus blends the cry - stal air, through

A

shores whole - some wreathes in of sil - - - ver Thus blends the cry - stal air, through

T

8 gol - den shores, Thus blends the cry - stal air, through

B

gol - den shores, Thus blends the cry - stal air, through

55

Vln. 1

Vln. 2

Vla.

Vlc.



71

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

Xylophone (sounds 8va)

*mf*

*mf*

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

8

Detailed description: This page of a musical score covers measures 71 through 78. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two bass clarinets (Bb Cl. 1 and Bb Cl. 2), and a xylophone. The xylophone part is marked 'Xylophone (sounds 8va)' and 'mf'. The string section consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The violin section has two staves (Vln. 1 and Vln. 2), the viola (Vla.), and the cello (Vlc.). The woodwinds have active parts with various articulations and dynamics, while the strings and violins are mostly silent, indicated by rests. A rehearsal mark '8' is present at the beginning of the Tenor staff.





87

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

not po - wer lore!

A

*mf*

And 'pon the seat of

T

*mf*

8

And 'pon the seat of thought, doth won - der its Heart, its Heart

B

*mf*

the seat of thought, doth won - der its Heart, its Heart

Vln. 1

Vln. 2

*mf*

Vla.

*mf*

Vlc.

*mf*

95

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*mf*

*mf*

And 'pon the seat of thought, doth won - der won - der its Heart Where,

thought, doth won - der its Heart Where,

Where, its Heart Where, its Heart Where,

its Heart doth won - - - der its Heart Where,

*mf*

# E

101

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*f*

*f*

*f*

*mf*

*f*

*p*

*f*

that can who - - - ly save such

Where, In - du - - - rance that can who - - - ly save such

107

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

treat

treat

*mp* *f*

8

And quench this strea - ming strain, though veins doth

*f*

though veins doth

pizz.

*mf*

pizz.

*mf*

# F

Musical score for measures 113-116, featuring woodwinds, percussion, strings, and vocalists. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), B-flat Clarinet 1 (Bb Cl. 1), B-flat Clarinet 2 (Bb Cl. 2), Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

Measures 113-116 are marked with a large **F** above the staff. The woodwinds and percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The strings play a steady accompaniment, with dynamics ranging from *p* to *mf*. The vocalists (Soprano, Alto, Tenor, Bass) have lyrics: "qui - - - - ver".

Dynamic markings include *mp*, *p*, *pp*, *p*, *mf*, and *mf*. The string parts also include *p* and *mf* markings, with *arco* markings for the Viola and Violoncello.

119

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

The image shows a page of a musical score, page 35, starting at measure 119. The score is arranged in a system with multiple staves. The instruments listed on the left are Flute 1, Flute 2, Bb Clarinet 1, Bb Clarinet 2, Percussion, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, and Violoncello. Measures 119 through 126 are shown. The flute and woodwind staves are mostly empty, indicating rests. The string section (Violin 1, Violin 2, Viola, and Violoncello) has musical notation starting at measure 119. The notation includes various note values, rests, and dynamic markings like accents and hairpins.

# G

Fl. 1  
Fl. 2  
Bb Cl. 1  
Bb Cl. 2  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.

127  
*mp*  
*mf*  
*mf*  
*mp*  
*mp*  
*mp*  
*mp*

O my plain - tives af - fec - tions, thou hast fore - swore thou hast fore - swore  
O my plain - tives af - fec - tions,

135

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*mf*

As In le-gend myths of gar-den, le-gend

my plain-tives af-fec-tions, thou hast, thou hast fore-swore thou hast fore-swore

thou hast fore-swore *mf* thou hast thou hast thou hast fore-swore

O my plain-tives af-fec-tions, thou hast fore-swore



143

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

143

S

myts of gar - den mint of flow - ers Ah quite

A

Ah quite

T

8 Ah quite

B

Ah quite

143

Vln. 1

Vln. 2

Vla.

Vlc.

# H *Meno mosso*

151

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc. *mf* *p*

Orchestral Chimes

S *p*

free... thy gift... ..hath

A

free...

T

free...

B

free...

Vln. 1

Vln. 2

Vla.

Vlc.

161

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

bus - sied... ...rest... ...Slum - ber... ...nigh Drea - my tow - - - - ers

A

*p*

...Slum - ber... ...nigh Drea - my tow - - - - ers

T

*p*

...nigh Drea - my tow - - - - ers

B

*p*

tow - - - - ers

Vln. 1

Vln. 2

Vla.

Vlc.

# From the Sonnets of Apology

## III: Life

♩ = 80

Flute 1

Flute 2

Clarinet in Bb 1

Clarinet in Bb 2

Percussion

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

[balanced with the strings]

*pp*

Suspended Cymbal (High)

Suspended Cymbal (Low)

allow to resonate

*pp*

*p* legato e molto espressivo

*p*

O pure eb - bing

*legato*

*pp*

*legato*

*pp*

*legato*

*pp*

*pizz.*

*p*

Detailed description: This is a page of a musical score for a piece titled "From the Sonnets of Apology III: Life". The score is in 4/4 time and has a tempo of 80 beats per minute. It features a variety of instruments and voices. The woodwinds include two flutes, two clarinets in Bb, and a percussion section with suspended cymbals. The strings consist of Violin 1, Violin 2, Viola, and Violoncello. There are also vocal parts for Soprano, Alto, Tenor, and Bass. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and performance instructions like "legato e molto espressivo" and "allow to resonate". The Alto part has lyrics: "O pure eb - bing". The Violoncello part has a *pizz.* (pizzicato) marking. The score is written in a clean, professional style with clear notation and a well-organized layout.

6

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

6

S

*p*

Must van - quish in its tide...

A

strain, of sha - dows fer - ma - ment van - quish in its tide...

T

*p*

of lust through times con -

B

Vln. 1

Vln. 2

Vla.

Vlc.

# A

Fl. 1  
Fl. 2  
Bb Cl. 1  
Bb Cl. 2  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.

11

*pp*

*p*

through hea - vens charm is sent.

To earth there seal, through hea - vens charm is sent.

tent

The mor - nings soul - ful cloak, the ev' - nings low - ly

The mor - nings soul - ful cloak, the ev' - nings low - ly

3

15

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

for - lorn gust of o - cean wind O man thou art nigh a -

A for - lorn gust of o - cean wind O man **thou** art nigh a -

8 fear as mes - san - ger sent Here

low - ly fear as mes - san - ger sent Here

Detailed description of the musical score: This page of a musical score, numbered 44, contains measures 15 through 20. The instrumentation includes two flutes (Fl. 1 and Fl. 2), two B-flat clarinets (Bb Cl. 1 and Bb Cl. 2), percussion (Perc.), vocal soloists (Soprano, Alto, Tenor, Bass), and a string quartet (Violin 1, Violin 2, Viola, and Violoncello). The woodwinds and strings play rhythmic patterns, with the flutes and Bb clarinets featuring triplets and slurs. The vocal soloists enter in measure 15 with lyrics: 'for - lorn gust of o - cean wind O man thou art nigh a -'. The Alto part has a bolded 'thou' in its lyrics. The Tenor and Bass parts have lyrics: '8 fear as mes - san - ger sent Here' and 'low - ly fear as mes - san - ger sent Here' respectively. The score includes various musical notations such as slurs, triplets, and dynamic markings.

**B**

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

21

lone with life! Ah yea vain slaves,

lone, a - lone with life! Ah yea vain slaves, art thou

And cleave the un - fold's per - fect rite slaves,

And cleave the un - fold's per - fect rite slaves,

*p* legato e molto espressivo

*p*

3



26

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

through vent il - lu - - - - sions,

not co - ver'd sheep O what

sheep

sheep

sheep

div.



36

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

thy clear vein, drench'd with love, Past!

thy clear vein, drench'd with love, Past! O

thus a - lone, O sad - ly soothed,

thus a - lone, as a va - nish'd li - ly grove,

uni.

Detailed description of the musical score: This page contains measures 36 through 40 of a musical score. The instruments and parts are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bass Clarinet 1 (Bb Cl. 1), Bass Clarinet 2 (Bb Cl. 2), Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The woodwinds and percussion play a rhythmic accompaniment. The vocal soloists have the following lyrics: Soprano: 'thy clear vein, drench'd with love, Past!'; Alto: 'thy clear vein, drench'd with love, Past! O'; Tenor: 'thus a - lone, O sad - ly soothed,'; Bass: 'thus a - lone, as a va - nish'd li - ly grove,'. The strings provide harmonic support, with the violins playing a melodic line and the violoncello playing a rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

41 *Rit.* *Lunga*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

spi - rits rest, which sieves its mold. div.

thou art at spi - rits rest, which sieves its mold.

and my clay up - hold which sieves its mold.

Seek not I, as sand the earth

arco