



R O Y A L

C O L L E G E

O F M U S I C

London

KARL RANKL

NINE SONGS FOR SOPRANO OP. 7

RCM EDITIONS

RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

MUSIC, MIGRATION AND MOBILITY

This edition has been prepared for the research project 'Music, Migration and Mobility - The Legacy of Migrant Musicians from Nazi Europe in Britain', a performance-led and multi-disciplinary project that aimed to better understand the significance of migration and mobility for music. Funded by the Arts and Humanities Research Council (AHRC) from 2019-2023, the project brought together an international team of musicians, archival researchers, musicologists and geographers for one of the biggest practice-led research projects at the RCM to date. The project studied the mobile lives, artistic products and impact on British culture of musicians who came from Nazi-ruled Europe during the 1930s and '40s. The project also probed the practical challenges of performing and mediating the largely unknown body of works by these musicians, doing so through a series of open rehearsal workshops, public performances and recordings involving RCM students and staff.

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RCM Editions of Songs Op. 5-10 by Karl Rankl

Created for research and performances at the Royal College of Music, these performing editions are faithful transcriptions of the manuscripts. Digital reproductions of Rankl's manuscripts are available publicly on the website of the KUG Library:

<https://phaidra.kug.ac.at/>

Editorial interventions have been kept to a minimum. Below is a small list of corrections made by editor Louis Stanhope:

Op/No.	Bar	Change
Op. 7/2		Spelling of Sara Teasdale – h removed on Sara.
Op. 7/3	9	B-flat changed to dotted quaver in piano right hand.
Op. 7/3	18	5 th quaver rest changed to dotted quaver in piano left hand.
Op. 7/3	38	Minim changed to dotted minim.
Op. 7/5	26	Spelling of 'being' corrected.
Op. 7/9	70	C changed from crotchet to dotted crotchet in piano left hand.
Op. 7/9	74	Spelling of 'physic' corrected.
Op. 7/9	74	Added staccatos to the whole bar.
Op. 7/9	93	Quaver rest changed to semiquaver.
Op. 8/5		Spelling of Mendez corrected.
Op. 8/5	49	Changed crotchet tied to minim to dotted minim.
Op. 9/6	14	C-sharp changed to semiquaver.
Op. 10/7	4	Added hyphen to 'amaze' to show it is one word.
Op. 10/7	4	Semiquavers changed to demisemiquavers on beat 1 left hand piano.
Op. 10/7	14	The word 'a' changed to 'an'.
Op.10/10	4	B-flat minim changed to dotted minim in baritone

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Karl Rankl's Songs Op. 5-10

by Norbert Meyn

Born near Vienna in 1898, Karl Rankl studied privately with Arnold Schoenberg and Anton Webern from 1918-1921, often together with his close friend Hanns Eisler. From 1922 to 1925 Rankl was répétiteur and chorus master for the Volksoper Vienna. He later worked as conductor and répétiteur at Liberec, Königsberg and finally at the Krolloper Berlin from 1928. In 1931 Rankl became Kappellmeister in Wiesbaden, moving to Graz as Music Director from 1933 to 1937 and finally to Prague from 1937 to 1939.

Rankl was persecuted by the Nazis for political reasons due to his known association with socialist worker choirs during the 1920s. He was forced to emigrate to Britain via Prague in August 1939. Following his escape from the Nazis, Rankl and his wife Adele first settled in Bristol, but like most German, Austrian, and Italian nationals in Britain during this period, he was interned as an "enemy alien" during the summer of 1940. By the time he was released his health had declined, and, unable to accept paid employment because of his refugee status, Rankl turned to composition, in particular to setting English texts by British and American authors. All the English songs in Op. 5-10 date from this period, written in Oxford between 1941 and 1942. The German songs in Opus 6 and 10 were written in Bristol in 1939.¹ Some of the songs were performed in Oxford at the time, and the cycle *A Chinese Picture Book* was submitted to the BBC in 1944 but rejected.

After that, things started to improve for Rankl as he was offered opportunities to conduct the London Philharmonic Orchestra toward the end of the war. In 1946 he was appointed music director of the Royal Opera House at Covent Garden, one of the most important positions in post-war British musical life. He held this position until 1951 and afterward conducted several other leading orchestras in Britain and Australia. Rankl later orchestrated some of his songs for his oratorio *Der Mensch* (1963/64), but none of these songs were ever published. Eventually, their manuscripts were donated to the Kunstuniversität Graz, where they have been digitized and made available to the public. Rankl's compositions in Britain during and after the war included, in addition to *Der Mensch*, eight symphonies and an opera, *Deirdre of the Sorrows*. Unlike most migrant musicians of his generation, and despite the fact that he spent less than a third of his life in Britain and re-migrated to Austria toward the end of his life, Rankl is characterized as a "British conductor and composer of Austrian birth" in the *New Grove Dictionary of Music and Musicians*. This forms a stark contrast with the views of many at the time of his

¹ For a list of all the songs with dates of composition see:
Nicole Ristow, *Karl Rankl*, von Bockel Verlag, Neumünster, 2017, p. 514-522

appointment at Covent Garden who criticized the selection of an Austrian refugee and foreigner rather than a British artist.

Attempts to place the English Songs within a clear national or geographical context can lead to similar tensions. Their style of composition demonstrates clear roots in the Second Viennese School, unsurprisingly since Rankl studied with Arnold Schoenberg and Anton von Webern in Vienna. His treatment of harmony and atonality is associative and rather free, reminiscent sometimes of the earlier works of Schoenberg and of those of Zemlinsky. At other times, the songs feature elements of the more rhetorical style of his friend Hanns Eisler, a representative of the socialist art of Bertolt Brecht's circle in Berlin, where both musicians lived and worked for a number of years. This music arguably sounds more "Austro-German" than "English" to a majority of listeners, yet their English-language texts, consisting of poems by Siegfried Sassoon and Thomas Lisle as well as a number of twentieth-century American authors, locate the songs within an Anglo-American cultural context.

About twenty of these songs were performed during a 2017 student workshop at the Austrian Cultural Forum (with Austrian pianist Joseph Breinl), London and in concerts by Ensemble Émigré in London and Oxford in 2019. Then, in late 2022 and early 2023, 18 songs were recorded by advanced students and recent graduates of the Royal College of Music as part of the Music, Migration and Mobility project. Musicians and audiences found them well-crafted as well as engaging, humorous, and approachable. However, several performers commented on the occasional oddity of the text setting, sometimes felt to be more German than English. A similar observation could apply to Handel's English oratorios and Britten's settings of German and French poetry, which likewise reflect the mobility of these composers, but in the case of a less familiar composer such as Rankl, the discrepancy engenders another obstacle to appreciation of the music. If one maintains the ingrained habit of evaluating music with reference to fixed geographical location, then these songs may easily be regarded as deficient, "not really German" or "not really English," difficult to place exactly. However, if they are regarded as constituted not only by fixity but also by movement, then the path opens toward a favourable assessment of their stylistic hybridity and innovative nature, and to acceptance of Rankl as a positive agent of cultural mobility, rather than dismissal of him as a historical anomaly.

An earlier version of this text and further information about the research of the AHRC project Music, Migration and Mobility can be found in: Meyn, N. and Grosch, N. and Adey, P. (2023) *Foregrounding mobility rather than belonging: a conceptual framework for engaging with music shaped by transnational migration*. *Acta Musicologica*, 95 (1) pp. 4-20.

Nine Songs for Soprano, Op. 7

No. 1: A Girl's Mood

Lizette Woodworth Reese (1856-1935)

Karl Rankl (1898-1968)

Andantino

Soprano

I love a pray - er-book; I love a

Piano

p (delicately)

5 un poco tranquillo

S.

thorn - tree that blows in the grass as

Pno.

un poco tranquillo

espr.

8 a tempo

S.

white as can be. I love an old

Pno.

pp espr

p

11

S. house set down in the sun, and the

Pno.

14 **poco rit.**

S. win - dy old roads, that there - a - bout run. I

poco rit.

Pno.

18 **a tempo**

S. love blue, thin frocks; green stones, one and all; A

a tempo

Pno.

22 **poco.** **a.** **poco rit.**

S. sky full of stars, a rose at the

poco. **a.** **poco rit.**

Pno. *mp espr.* *pp espr.*

25 **a tempo**

S. fall. A lov - er I love; Oh,

a tempo

Pno. *p espr.*

28 **rit.**

S. had I but one, I would give him these, My -

rit.

Pno.

32 **molto.** **a tempo**

S. self, and the sun.

Pno. **molto.** **a tempo**
p delicately

35

S.

Pno. *pp*

Sara Teasdale (1884-1933)

No. 2: Night Song at Amalfi

Karl Rankl (1898-1968)

Tranquillo

Soprano

Tranquillo

I asked the hea - ven of

Piano

pp espr. < >

4

S.

stars what I should give me love It

Pno.

mp espr. molto

7


S.

an - swered me with si - lence, si - lence a - bove.


Pno.

pp < >

9

S. 

I asked the dark-ened sea down where the

Pno. 

p espr. sempre

12 **poco rit.** **a tempo**

S. 


fi - sher-men go It

Pno. 

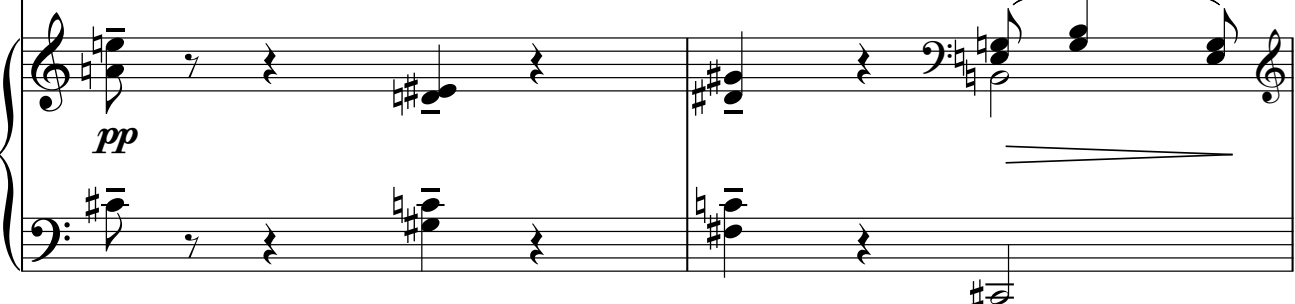
poco rit. **a tempo**

p espr.

14

S. 

an-swered me with si - lence, si - lence be - low.

Pno. 

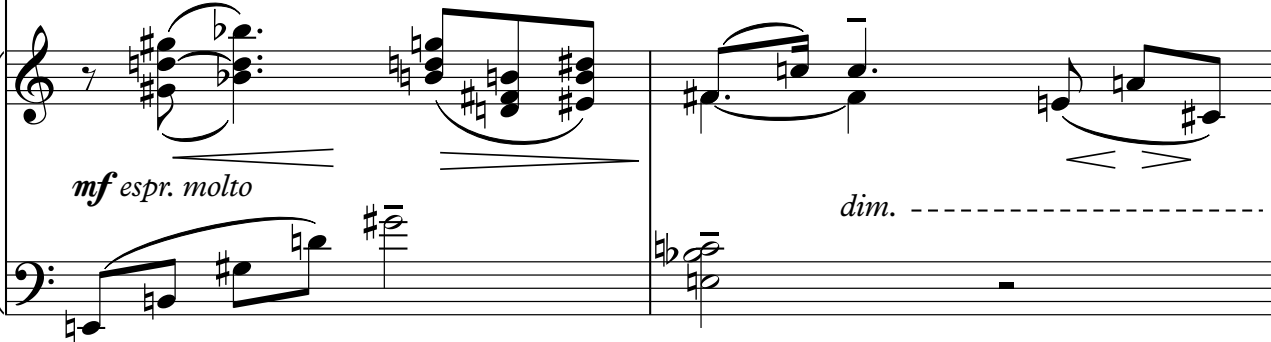
pp

#


16 **Piu mosso!**

S.  Oh, I could

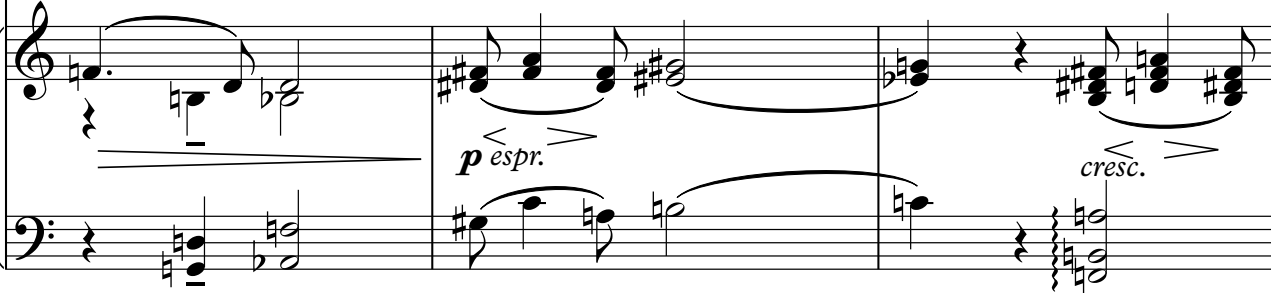
Pno. **Piu mosso!**
mf espr. molto *dim.*



18 **poco rit. .**

S.  give him weeping or I could give him song

Pno. **poco rit. .**
p espr. *cresc.*



21 **a tempo**

S.  But how can I give

Pno. **a tempo**
f *p*



23

S.

si - lence_ my whole_ life_ long?

Pno.

25

S.

Pno.

p espr. molto

dim.

pp

No. 3: Laugh, and the World laughs with you

Ella Wheeler Wilcox (1850-1919)

Karl Rankl (1898-1968)

Allegro

Soprano

Piano

2

S.

Laugh, and the world laughs with you;

Pno.

mp *f*

4

S.

poco tranquillo **a tempo**

Weep, and you weep a - lone; For this

poco tranquillo **a tempo**

Pno.

p *cresc.*

10

6

S.  brave old Earth must bor - row its mirth, it has

Pno.  *f* *p* *f* *p*

8

S.  trou-ble e - nough of its own.

Pno.  *p* *f* *pp subito* *p cresc.*

10

S.  Sing, and the hills will

Pno.  *f*

11

S. an - swer;

Pno. *p* *cresc.*

12 **poco tranquillo** **a tempo**

S. Sigh! it is lost on the air; The

Pno. **poco tranquillo** **a tempo**
f *p*

14

S. e - choes bound to a joy - ful sound but

Pno. *f* *f*

16 **poco rit.**

S. *shrink* _____ *from voi* - *cing care.* _____

Pno. *p* *mp espr molto* **poco rit.**

18 **a tempo** *f*

S. *Re joice,* _____ *and men* will

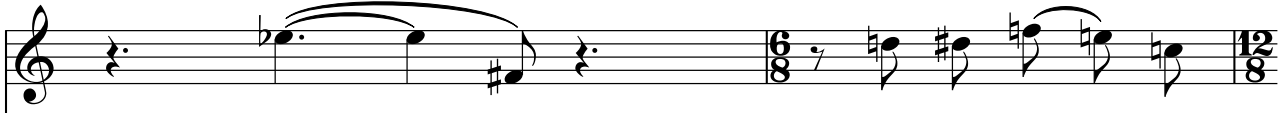
Pno. **a tempo** *f*


20

S. *seek* _____ *you;* _____


Pno. *p* *f*


21 **poco tranquillo** **a tempo**

S.  Grieve, _____ and they turn _____ and

Pno. **poco tranquillo** **a tempo** 

23

S.  go; _____ They _____

Pno. **cresc.** 

24

S.  want _____ full mea - sure _____ of

Pno. **f** **p** 

25

S. all your plea - sure, But they

Pno. *f* *mf*

26

S. do not want your woe. Be

Pno. *p espr.* *f*

28

S. glad, and your friends are

Pno. *p espr.*

29 **poco tranquillo**

S. ma - ny; Be sad, and you lose them

Pno. *mp espr.* **poco tranquillo** *p*

31 **poco rit. . . . a tempo**

S. all. There are none to de - cline your

Pno. **poco rit. . . . a tempo** *p* *mf* *f*

33 **poco rit. . . .**

S. nec - - - tared wine, But a -

Pno. **poco rit. . . .**

34 **tranquillo**

S. *lon*e _____ *you must drink* _____ *life's* _____

tranquillo

Pno. *p* *mf*

35 **a tempo**

poco rit. . . .

S. *gall.* _____

a tempo **poco rit.** . . .

Pno. *poco* *a* *poco* *cresc.* *f*

37 **a tempo**

S. *Feast,* _____ *and your halls* _____ *are* *crow - ded;* _____

a tempo

Pno. *mp* *f*

39 **tranquillo** **a tempo**

S. Fast, _____ and the world goes by. _____ suc -

Pno. **tranquillo** **a tempo**
p *cresc.*

41

S. - ceed _____ and give, _____ and it helps _____ you live, _____ but

Pno. *f* *p* *f* *p*


43 **molto rit.**

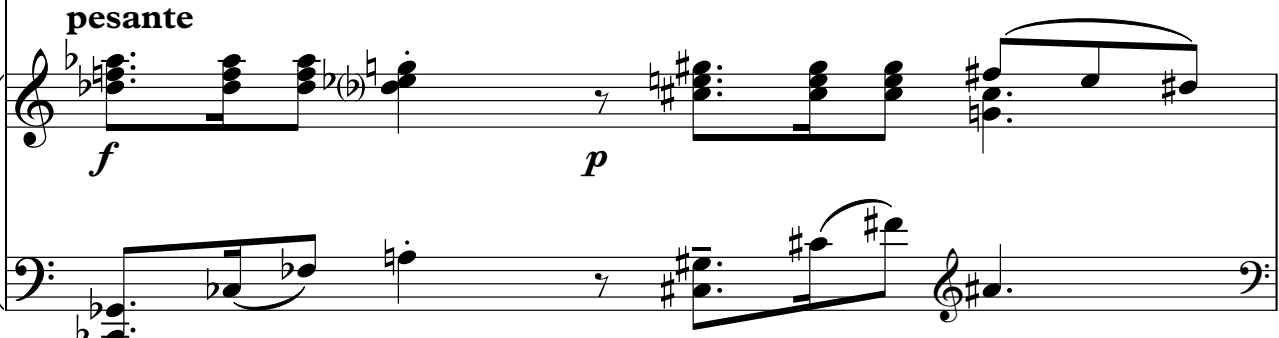
S. no man can help _____ you die. _____ There is

Pno. *f* *pp* *p cresc.* **molto rit.**

18

45 **pesante**

S.  room in the halls of

Pno. **pesante**
f *p* 

46

S.  plea - sure for a long and lord - ly

Pno.  *f*

48

S.  train; But

Pno.  *f*


49 **molto tranquillo**

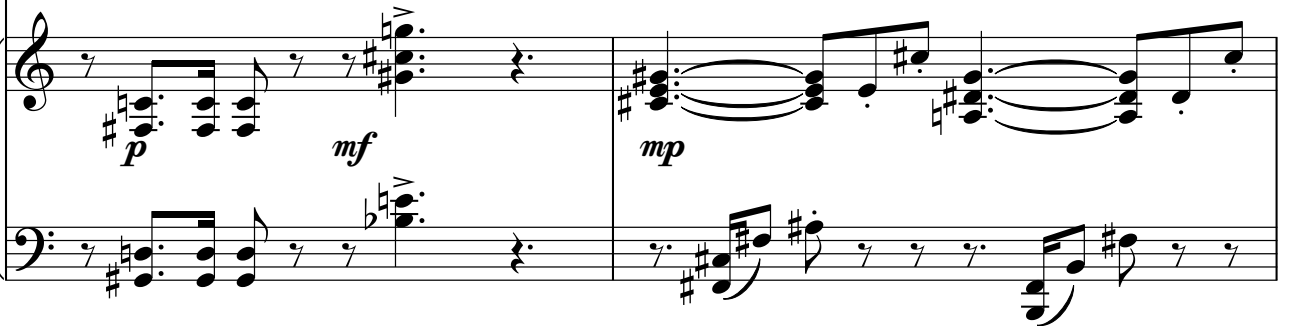
S.  one _____ by one _____ we must all file on _____ through the

Pno. **molto tranquillo** 

51


accelerando & cresc.

S.  nar - row_ aisles_ of pain. _____

Pno. **accelerando & cresc.** 

53

S. 

Pno. 

54 **tempo I°**

S.

tempo I°

Pno.

ff *fff*

No. 4: To Daffodils

Robert Herrick (1591-1874)

Karl Rankl (1898-1968)

Soprano

Fair daf - fo - dils, we weep to see _____ you_

Piano

p

Detailed description: This block contains the first two measures of the piece. The Soprano part is in 4/4 time with a key signature of one sharp (F#). The lyrics are "Fair daf - fo - dils, we weep to see _____ you_". The Piano accompaniment starts with a piano (*p*) dynamic. The right hand has a melodic line with a fermata over the second measure, while the left hand provides a simple harmonic accompaniment.

3

S.

haste a-way so soon; _____ As yet the ear - ly ri-sing

Pno.

mp espr.

Detailed description: This block contains measures 3 through 5. The Soprano part continues with the lyrics "haste a-way so soon; _____ As yet the ear - ly ri-sing". The Piano accompaniment features a more active texture, marked *mp espr.* (mezzo-piano, esprimo). The right hand has a flowing melodic line, and the left hand has a rhythmic accompaniment.

6

S.

sun_ has_ not at - tained his noon. Stay, stay,

Pno.

p espr.

Detailed description: This block contains measures 6 through 8. The Soprano part concludes with the lyrics "sun_ has_ not at - tained his noon. Stay, stay,". The Piano accompaniment continues with a similar texture, marked *p espr.* (piano, esprimo). The right hand has a melodic line with a fermata over the final measure, and the left hand has a rhythmic accompaniment.

9

S. un - til the has - ting day has run but to the ev - en - song:

Pno. *mf* *p*

11

S. And, hav ing prayed to - ge - ther, we will go with you a long.

Pno. *pp*


14


poco rit. a tempo

S. We have short time to stay, as you,

Pno. *mf espr.* *p espr.*

17

S.  we have as short a spring; as quick a growth to meet de-cay, as

Pno. 

20

S.  you, — or an - y-thing. We

Pno.  *mp espr molto* *p* *pp*

23

S.  die, as your hours do, and dry a-way,

Pno.  *poco rit. . a tempo* *pp* *ppp*

26

S. like to the sum - mer's rain,

Pno. *pp* *p* *pp* *ppp*

28

S. or as to the pearls of mor - - - ning's

Pno. *p*

30

S. dew, ne'er to be found a - gain.

Pno. *mp espr molto*

32

S.

Pno.

The image shows a musical score for voice and piano. The voice part (S.) is on a single staff with a treble clef and a key signature of one sharp (F#). It contains three measures of whole rests. The piano part (Pno.) consists of two staves, both with treble clefs and a key signature of one sharp. The piano part features a complex melodic line with many accidentals (sharps and naturals) and rests. It includes a large slur over the first two measures, a dynamic marking of *mf* with a hairpin, and a fermata over a chord in the second measure. The score concludes with a double bar line at the end of the third measure.

No. 5: Gather ye Rose-buds...

Robert Herrick (1591-1674)

Karl Rankl (1898-1968)

Tranquillo

Soprano

Gath-er ye rose - buds while_ ye may, old

Piano

p sempre

4

S.

Time is still a - fly - ing; and

Pno.

espr

6

S.

this_ same flo - wer that smiles_ to - day to -

Pno.

8

S. mor - row will be dy - ing.

Pno. *espr*

11 **un poco piu mosso**

S. The glo - ri - ous Lamp of Hea - ven, the sun, the

Pno. **un poco piu mosso**

14 **rit. . . .**

S. high - er he's a - get - ting, the soon - er will his race be run, and

Pno. *p cresc. f mf p rit. . . .*

18 a tempo

S.

nea - rer he's to set - ting.

Pno.

pp *p espr. cresc.*

a tempo

21

S.

That age is best which is the first, when

Pno.

f *p dolce*

24

S.

youth and blood are warmer; But

Pno.

p sempre

26

S. be - ing spent, the worse, and worst times,

Pno.

28

S. will suc - ceed the for - mer.

Pno. *poco rit.* *mf* *poco rit.*

30

S. Then be not coy, but

Pno. *tempo I°* *p*

30

32

S. use_ your time; andwhile ye may, go mar - ry: For ha - ving lost_ but

Pno. *p espr.*

36

S. once_ your prime, you may for e - ver tar - ry.

Pno. *espr.*

39

S. **molto rit.**

Pno. **molto rit.** *espr* *pp*

No. 6: On Orpheus Going To Hell For A Wife

Thomas Lisle (1709-1767)

Karl Rankl (1898-1968)

Not too quick

Soprano

When

Piano

f

p

3

S.

Or - pheus went down to the re - gions be - low, — which

Pno.

5

S.

men are for - bi - den to see, he

Pno.

f

7

S. tuned up his lyre as the hi - sto - ries show, to

Pno.

9 **poco rit.**

S. set his Eu - ry - di - ce free.

Pno. *mf* *f* **poco rit.**

11 **a tempo**

S. All hell was a - larmed that a

Pno. *sfz* *p*

13

S. per - son so wise should so rash - ly en - dan - ger his

Pno.

cresc.

15

S. life, to ven - ture so far: **poco rit. .**

Pno.

8va

f

poco rit. .

17 **Poco Tranquillo** **rit. . . a tempo**

S. But how great the sur - prise, — when they —

Pno.

p *mf* *f* *p*

19

S. found that he came_ for his wife! To

Pno. *f* *p* *f*

22

S. find out a pu-nish-ment due to the fault,_ old

Pno. *mp* *mf* *mp* *mf*

24

S. Plu - to had puzz - led his brain; But

Pno. *mp* *f* *dim.*

26

S. hell had not tor - ments su - ffi - cient, he thought, so he

Pno. *p*

28

S. gave him his wife back a - gain.

Pno. *cresc.* *f* *sfz*

30

S. rit. But

Pno. *mf* *p dolce*

32

S. pi - ty succ - eed - ing en - ga - gèd his heart, and,

Pno. *p espr.*

34

S. pleased with his play - ing so well, He

Pno. *rit.* *(f)* *rit.* *cresc.* *f*

36 **a tempo, Tempo I**

S. took her a - gain in re - gard of his art;

Pno. **a tempo, Tempo I** *8va* *f* *p*

38

S.  Such

Pno.  *f*

Detailed description: This system shows measure 38. The vocal line (S.) has a whole rest followed by a quarter rest and then a quarter note 'Such'. The piano accompaniment (Pno.) features a complex texture with multiple chords and moving lines in both hands, marked with a forte (*f*) dynamic.

40


S.  me - rit has mu - - - sic in hell,


Pno.  *p sub.*

Detailed description: This system shows measure 40. The vocal line (S.) contains the lyrics 'me - rit has mu - - - sic in hell,' with a long melisma on 'mu -'. The piano accompaniment (Pno.) is marked *p sub.* and features sustained chords and moving lines in both hands.

poco rit. a tempo

42

S.  such me - - - rit has

Pno.  *f* *p*

Detailed description: This system shows measure 42. Above the vocal staff, the tempo changes from 'poco rit.' to 'a tempo'. The vocal line (S.) contains the lyrics 'such me - - - rit has'. The piano accompaniment (Pno.) is marked with a forte (*f*) dynamic in the first half and a piano (*p*) dynamic in the second half, with a change in the bass line.

44

S. mu - - sic in hell, has

Pno.

46 rit. a tempo

S. mu - sic in hell!!!

Pno. rit. a tempo

p

48 **Vivace**

S.

Pno. **Vivace**

f *ff*

No. 7: Coming and Going

Grace Hyde Trine

Karl Rankl (1898-1968)

Allegro moderato

Soprano

They stood re - joi - cing at his

Piano

f *p* *f* *mf*

6

S.

birth,

Pno.

f

10

poco rit. a tempo

S.

They o - pened doors of ri - ches_

Pno.

p espr. sempre *f*

14

S. wide:— They of - fered him the best—

Pno. *f espr.* *p* *mf espr.*

18

S. of earth— and the

Pno. *f* *f* *mf* *p* *dolce*

rit. *rit.*

8va

23

S. in - fant cried.

Pno. *mf molto espr.*

molto rit. *Andante cantabile*

28 **poco rit.**

S. They stood a - round his bed of

Pno. *p dolce* **poco rit.**

33 **a tempo**

S. death, the old, the young, the lit - tle child: They

Pno. *pp* **a tempo**
p espr.

38 **Molto tranquillo**

S. wept, as passed his par - ting breath:

Pno. *pp dolce espr.* **Molto tranquillo**

42

allargando

S. 43

The ti - red old man...

Pno. **allargando**

ppp *p* *espr. molto*

48

molto rit.

S. smiled

Pno. **molto rit.**

pp

No. 8: Little Fruit-Tree in November

Anne Runcie

Karl Rankl (1898-1968)

Adagio

Soprano

Na - ked, rain-wet, brown, once_

Piano

Adagio
p espr.

4

S.

so green and sweet, her last gol - den_

Pno.

espr.

7

S.

gown ly - ing at her feet;

Pno.

44

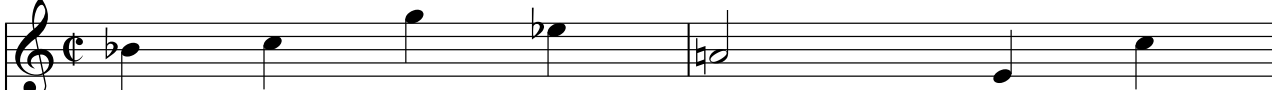
10

S. 

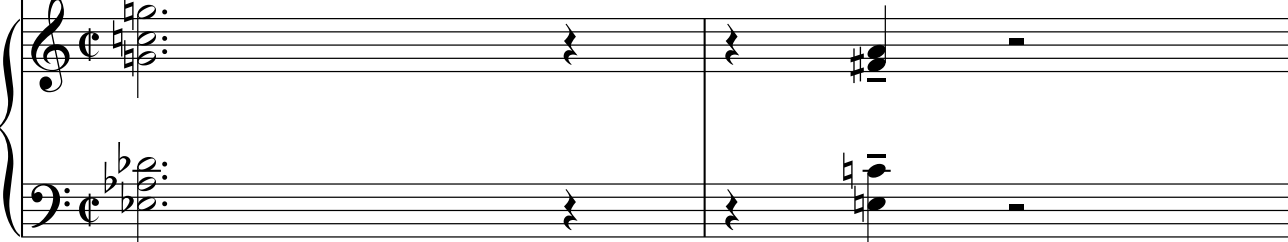
shamed and shiv - - ering,

Pno. *pp* 

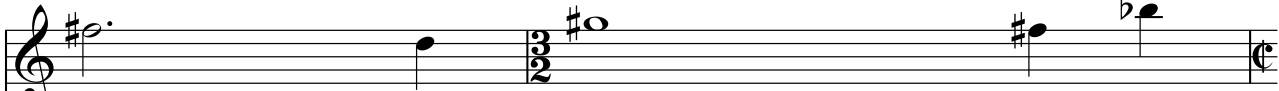
12

S. 

how then could she guess on the

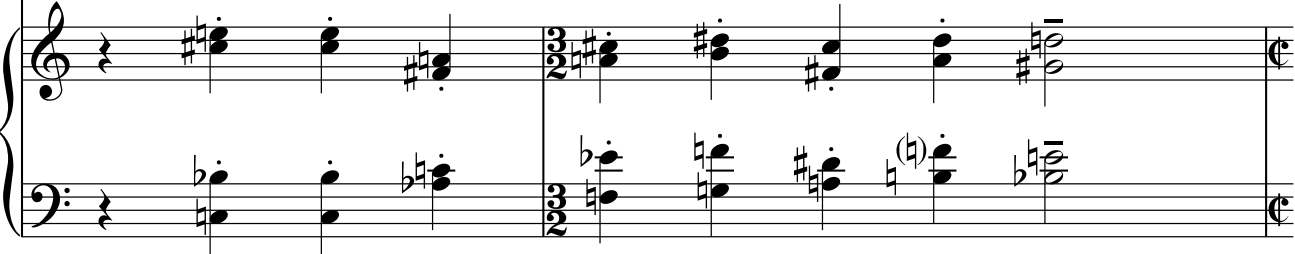
Pno. 

14

S. 

looms of spring hangs her

molto rit.

Pno. 

16 **quasi a tempo**

poco rit.

S.

blos - som dress?

quasi a tempo

poco rit.

Pno.

No. 9: The Jackdaw

Vincent Bourne (1695-1747)
Translated by William Cowper

Karl Rankl (1898-1968)

Allegro

Soprano

Allegro

Piano

p *mf*

4

S.

There is a bird who by his coat, and by the hoarse - ness

Pno.

p

7


S.


of his note, might be sup-posed a crow; A

Pno.

mf *p* *mf*

10

S. 
great fre- quen - ter of the church, where, bi - shop - like, he

Pno. 
espr.

Detailed description: This system contains measures 10, 11, and 12. The vocal line (S.) features a melody with eighth and quarter notes, including two-measure rests and slurs. The piano accompaniment (Pno.) consists of chords and moving lines in both hands, with dynamic markings like accents and hairpins. The key signature has two sharps (F# and C#).

13

S. 
finds a perch, and dor - - - mi - to - ry

Pno. 
f p f

Detailed description: This system contains measures 13, 14, and 15. The vocal line (S.) has a melodic line with a long note in measure 14 marked with a breath mark (h) and a slur. The piano accompaniment (Pno.) features a more active bass line and chords, with dynamic markings of *f*, *p*, and *f*. The key signature has two sharps.

16

S. 
too.

Pno. 
f sempre


Detailed description: This system contains measure 16. The vocal line (S.) is mostly silent, with a few notes and a fermata. The piano accompaniment (Pno.) continues with a complex texture of chords and moving lines, marked *f sempre*. The key signature has one flat (Bb).


19

S.  A - bove the

Pno.  *p*

22

S.  stee - - ple shines a plate, that turns and

Pno. 

25

S.  turns, to in - di - cate from what point blows the

Pno.  *cresc.*

28

S. wea-ther. Look up, _____ your

Pno. *f* *mp sempre*

31

S. brains be-gin__ to swim, 'tis in the clouds that plea - ses

Pno.

34

S. him, he choo - ses it the

Pno. *p* *mf* *f* *poco rit. . .* *poco pesante. . .*

37 - **a tempo**

S. ra - ther. Fond__ of the

Pno. **a tempo**

p *p* *f* *p*

41 **rit.**

S. spe - cu - la - tive__ height, thi - ther he wings his

Pno. **rit.**

f *p*

44 **A tempo**
(♩ = a little slower than ♩. before)

S. ai - ry flight, and thence se - cure -

Pno. **A tempo**
(♩ = a little slower than ♩. before)

mf *p* *mp espr.*

47

S. *ly* sees the bus tle and the ra - ree-show that oc - cu py man kind be -

Pno.

50

S. *poco rit.* -low, se - cure and at his ease.

Pno. *poco rit.*

52

S. *a tempo (Tempo I°)* You think, no doubt, *rit.*

Pno. *a tempo (Tempo I°)* *p* *mf* *rit.*

55 **a tempo**

S. *a tempo*
 he sits — and mu-ses on fu - ture bro - ken

Pno. *p*

58

S. bones and brui - ses, if he should chance to fall. No, —

Pno. *mf* *p* *mf*

61

S. — not a sin - gle thought like that em - ploys his phi - lo -

Pno. *p* *espr*

64

S. *so - phic pate, or troub - - - les_ it at*

Pno.

67

S. *all.*

Pno.

70

S. *He sees that this great*

Pno.

72

S. round - a - bout the world, with all its mot - ley rout,

Pno. *p* *mp espr.*

74 **molto rit.** **a tempo**

S. church, ar - my, phy - sic, law, its cus - toms, and its bus - iness

Pno. **molto rit.** **a tempo**

f *p* *pp*

76

S. ses is no con - cern at all of his, and says what says he?

Pno. *mf* *p* *mf* *3* *8va*

79 (gliss)
S. Caw.

Pno. *p* *p dolce*

81 **poco rit.** **Molto tranquillo**

S. Thrice hap - py

Pno. **poco rit.** **Molto tranquillo** *p espr*

83

S. bird! I too have seen much of the va-ni-ties of men;

Pno. *mf*

87

a tempo (Tempo I°)

S. and, sick of hav - ing seen 'em would cheer - ful - ly these

Pno. **a tempo (Tempo I°)**
♩=♩. as before
p *f* *p*

91

S. limbs re - sign _____ for such a pair of wings as thine, —

Pno. *f* *p* *f*

95

S. _____ and such a head bet - tween 'em.

Pno. *p* *p* *f*

98 **rit.** **A tempo, poco vivace**

S. *And such a head bet - ween 'em.*

Pno. **rit.** **A tempo, poco vivace**
p

101 **poco vivace**

S.

Pno. **poco vivace**
mf *f* *ff*
8va 2 4 4

104

S.

Pno. *f* *fff*