



ROYAL

COLLEGE

OF MUSIC

*London*

**KARL RANKL**

**SEVEN SONGS FOR TENOR OP. 8**

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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Website: [www.musicmigrationmobility.com](http://www.musicmigrationmobility.com)

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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 <sup>th</sup> 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                         |

A special thank you to Mag.Phil. Robert Schiller, Library director of the Kunstuniversität Graz, Austria, for his support of this project.



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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.<sup>1</sup> 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

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<sup>1</sup> 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.

# Seven Songs for Tenor, Op. 8

## No. 1: Caliban in the Coal Mines

Louis Untermeyer (1885-1977)

Karl Rankl (1898-1968)

**Allegro ma non troppo**

Tenor

Piano

**Allegro ma non troppo**

3

T.

God, we don't like to com - plain we

Pno.

*mf* < > *p* < >

5

T.

know that the mines are no lark;

Pno.

*mf* < > *f*

7

T.

but... there's the pools from the rain,

Pno.

*p* *mf cresc.*

9 **poco rit. . . . . A tempo**

T.   
 8 But...there's the cold and the dark.

Pno.   
 *f* **poco rit. . . . . A tempo** *p*

11

T.   
 8 God, you don't know what it is,

Pno.   
 *ff* *p* *espr.* *p*

*8<sup>va</sup>*

13 **Poco maestoso**

T.   
 8 You, in Your well - ligh - ted sky,

Pno.   
 *fp* *cresc.*

**Poco maestoso**

*Red.* \*

15 **rit. . . . .**

T.   
 8 wat-ching a me - te - or whiz

Pno.   
 *f* *mf* *ppp*

*rit.* *8<sup>va</sup>*

17 **poco tranquillo rit. . . . . a tempo**

T. 8 warm, with the sun al - ways by.

Pno. *p espr.* *p*

19 **Poco scherzando**

T. 8

Pno. **Poco scherzando** *mf* *f* *p*

21 8 God, if you had but the moon stuck

Pno. *mf* *f* *p*

23 8 in your cap for a lamp,

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



25

T. e - ven You'd tire of it soon

Pno. *mf* *f* *p*

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

T. down in the dark and the damp.

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

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

29

T. No - thing but black - ness a - bove, and

Pno. *p* *f*

31

T. no - thing that moves but the cars:

Pno. *p* *f*

33 **Pesante**

T. *8*  
God, in re - turn for our love,

Pno. *f espr.*

Ped. \*

36 **poco rit.** . . . . . **A tempo**

T. *8*  
fling us a hand - ful of stars!

Pno. **poco rit.** . . . . . **A tempo**  
*f l.h.*

Ped. \*

38 **poco pesante** **a tempo**

T.

Pno. **poco pesante** **a tempo**

Ped. \*

No. 2: Nudus Redibo (Naked I shall return)

Thomas Flatman (1635-1688)

Karl Rankl (1898-1968)

**Andante (poco maestoso)**

Tenor

Na - ked I came, when I be - gan to be a man a-mong the

Piano

*mf*

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

T.

sons of mi - se - ry, ten - der, un - armed, help - less,

Pno.

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

*f* *mp espr*

9

T.

and quite for - lorn, e'er since'twas my hard for - tune

Pno.

13

T. *8*  
to be born;

Pno. *mp espr molto*

17

T. *8*  
And when the space of a few wea - ry

Pno. *f p dim pp*

21

T. *8*  
days shall be ex - pired

Pno. *mp f mp pp*

25

T. *8*  
then must I go my ways. Na -

Pno. *mp espr mp espr.*

*poco rit. . . . . a tempo*

29 **poco pesante**

T. *8*  
 - ked I shall re - turn, and noth - ing have, no - thing where-with to

Pno. *cresc* *f*

Red. \*

33 **molto rit.** . . . . **A tempo** **molto rit.** . . . .

T. *8*  
 bribe my hun - gry grave. Then What's the proud - est mon-arch's glitte-ring


Pno. *p sub.* *mf*

37 **a tempo** **poco pesante**

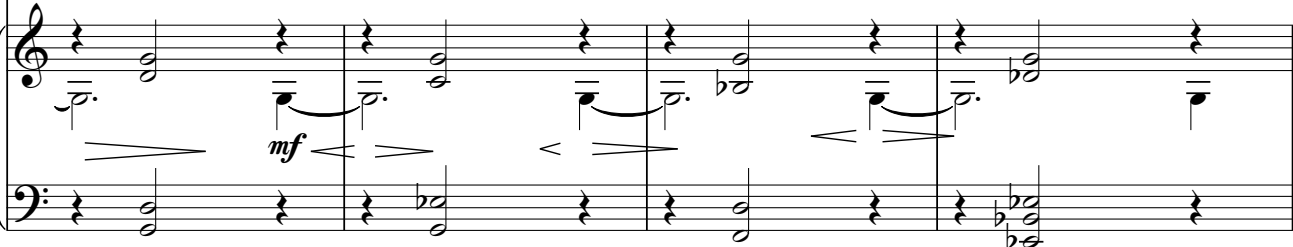
T. *8*  
 robe, or what's he, more than I, that ruled the globe? \_\_\_\_\_

Pno. *a tempo* *f* *mf* *f* **poco pesante**

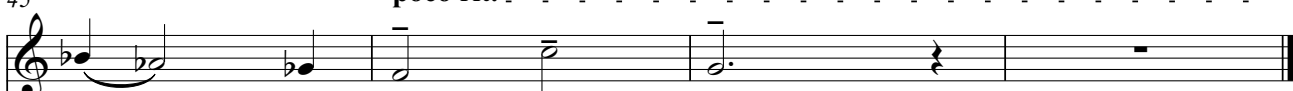
41 **a tempo**

T.   
8 Since we must all with-out di - stinc - tion die, and slum - ber both stark

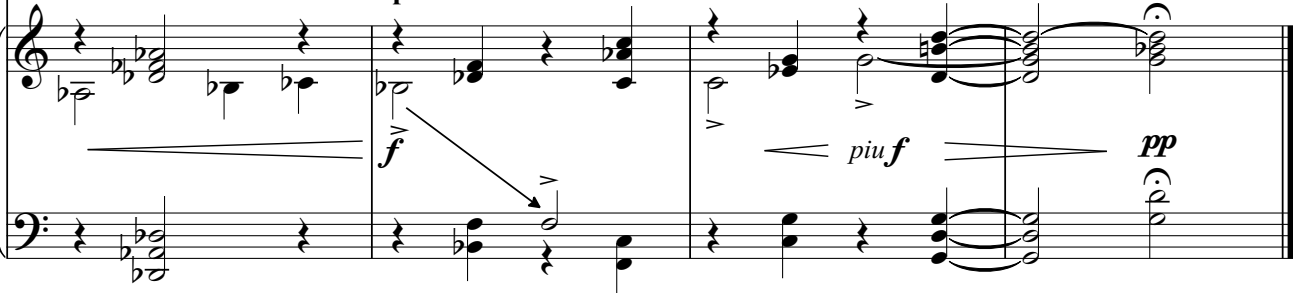
**a tempo**

Pno. 

45 **poco rit.**

T.   
8 na - ked, He and I.

**poco rit.**

Pno. 

No. 3: The Fiddler of Dooney

William Bulter Yeats (1865-1939)

Karl Rankl (1898-1968)

**Vivace** **poco rit.** . . .

Tenor

Piano

*f* *piu f*

5 **Tempo di Valse (not too quick)**

T.

When I play on my fid - dle in Doo - ney,

Pno.

*p* *mp*

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

T.

folk dance like a wave of the sea;

Pno.

*f* > *mp* *p*

13

T. My cou - sin is priest in Kil - var - net,

Pno. *p*

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

T. my bro - ther in Mo - cha - ra -

Pno. *mf espr. molto* *f dim.* . . . . .

20 **poco pesante** . . . . . **a tempo**

T. buiee. I passed my

Pno. *p* *f sub.* *mp sub.*



23 **poco rit.**

T. 8 bro - ther and cou - sin: They

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

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

T. 8 read in their books of prayer;

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

31 **accel.** **A tempo**

T. 8 I read in my book of

Pno. **accel.** **A tempo**

35 *rit.* ----- *a tempo*

T. *8* Songs I bought at the

Pno. *mf* *f*

39 *poco rit.* ----- *a tempo* ----- *poco a poco rit*

T. *8* Sli - - - go fair. \_\_\_\_\_

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

*f* *mf*

43 ----- *molto rit.* ----- *Very slow Valse*

T. *8* When\_ we come at the

Pno. *molto rit.* *Very slow Valse*

*p* *pp*

47  
T. 8  
end of Time, to Pe - ter

Pno.

51  
T. 8  
sit - ting in state, he will smile on the three old

**un poco piu mosso**

Pno.

55  
T. 8  
spi - rits, But call me first through the gate;

**poco rit.**

Pno.

60  
T. 8  
For the good are al - ways the

**Very slow again**

Pno.

**poco a poco accel.**

64

T. 8  
mer - ry, Save \_\_\_\_\_ by \_\_\_\_\_ an e - vil \_\_\_\_\_ chance;

Pno.

**poco a poco accel.**

69

T. 8  
and the mer - ry love \_\_\_\_\_ the fid - dle

Pno.

*mf*

**poco rit.**

**accel.**

73

T. 8  
and the mer - ry love \_\_\_\_\_ to dance: \_\_\_\_\_

Pno.

**poco rit.** **accel.**

*cresc.* *f* *mf*

77 **Tempo di Valse**

T. and when the folk there spy me,

Pno. **Tempo di Valse**  
*mp*

81 **poco rit.** . . . . . **A tempo**

T. they will all come up to

Pno. **poco rit.** . . . . . **A tempo**  
*mf espr. molto* *p cresc.*

84 **poco rit.** . . . . . **A tempo**

T. me, with "Here is the fiddler of Doo - - -

Pno. **poco rit.** . . . . . **A tempo**  
*f*

88

T. 8

- ney!" and dance

Pno.

*ff* *p sub.* *cresc.*

92

T. 8

like a wave of

Pno.

*rit.* (ad libitum) *A tempo*

*rit.* *A tempo* *ff marcato*

96

T. 8

the sea.

Pno.

*Vivace* *f*

100

T.

Pno.

8

8<sup>va</sup>

103

T.

Pno.

8

*p cresc.*

*f cresc.*

*p* *ff* *ff*

No. 4: In Exile

Monk Gibbon (1896-1987)

Karl Rankl (1898-1968)

**Molto moderato**

Tenor

**Molto moderato**

*p espr.* *mf* *dim.* *p* *pp*

5

T. 8

Who would have thought a lit - tle field, a patch of

Pno.

8

T. 8

green where skies are wide, the

Pno.





11

T.  steep lane up a val - ley, and smoke curl - ing up - wards

Pno. 

14

T.  from be - side five lone - ly trees in that steep part,

Pno.  *cresc.*

17

T.  could stir such sad - ness in the heart?

Pno.  *dim* *p* *mp espr.*

21

T. 
  
Who would have thought a little field, a far-off road,

Pno.

24

T. 
  
a far-off lane, a far-off cottage could in

Pno.

27

T. 
  
time Wake far off thoughts with so much

Pno.

30

T. 
  
pain, make far off thoughts so hard to stem

Pno.

33 **poco rit.**

T. *8*  
a man might fear to think of them?

**poco rit.**

Pno. *mp molto espr* *pp*

Moses Mendez (1690-1758)

Karl Rankl (1898-1968)

**Allegro**

The musical score is written for Tenor (T.) and Piano (Pno.) in 3/4 time. It consists of four systems of music. The first system (measures 1-4) features a Tenor line with lyrics "You say, at your feet that I" and a Piano accompaniment starting with a forte (*f*) dynamic. The second system (measures 5-8) has lyrics "wept in des - pair, and vowed that no an - gel was" and includes a piano (*p*) dynamic marking. The third system (measures 9-12) has lyrics "e - ver so fair! How" and includes *mf*, *p*, and *f* dynamic markings. The fourth system (measures 13-16) is marked "Poco meno mosso" and includes performance directions "poco accel." and "rit." with dotted lines. The lyrics for this system are "could you be - lieve all the non - sense I spoke? What". The piano part in the final system features a long, sweeping melodic line across the bottom staff.

Tenor: *Allegro*  
You say, at your feet that I  
wept in des - pair, and vowed that no an - gel was  
e - ver so fair! How  
could you be - lieve all the non - sense I spoke? What

Piano: *f*, *mf*, *p*, *mf*, *f*, *p*

13 **Poco meno mosso** poco accel. . . . . rit. . . . .

17 - **accel.** . . . . . **Pesante** **A tempo**

T. 8 know we of an - gels? I meant it in joke.

**accel.** . . . . . **Pesante** **A tempo**

Pno. *mf* *mf*

21 **poco accel.** . . . . .

T. 8

Pno. *f* **poco accel.**

25 **Allegro (Tempo I°)**

T. 8 I next stand in - dic - ted for swear - ing to

**Allegro (Tempo I°)**

Pno. *p*

29

T. 8 love, and noth - ing but death should my pas - sion re -

Pno. *mf* *f* *mf*

33 **poco meno**

T. *8* move: I have liked you a twelve - month, a

Pno. *f* *p*

38 **poco accel. . . . rit. . . . accel. . . . Pesante**

T. *8* ca - len - dar year, and not yet con - tent - ed?... Have

Pno. *f*

42 **A tempo** **rit. . . . Vivace**

T. *8* con - science my dear.

Pno. *mf* *cresc.* *ff*

46

T.

Pno.

The musical score consists of three staves. The top staff is labeled 'T.' and contains a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It shows four measures, each with a whole rest. The bottom two staves are labeled 'Pno.' and contain a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The piano accompaniment begins in measure 46 with a whole note chord of Bb2, Bb3, Bb4. In measure 47, it features two half notes: Bb2, Bb3, Bb4 and Bb2, Bb3, Bb4. Measure 48 continues with two half notes: Bb2, Bb3, Bb4 and Bb2, Bb3, Bb4. Measure 49 concludes with two half notes: Bb2, Bb3, Bb4 and Bb2, Bb3, Bb4. The piano part ends with a double bar line at the end of measure 49.

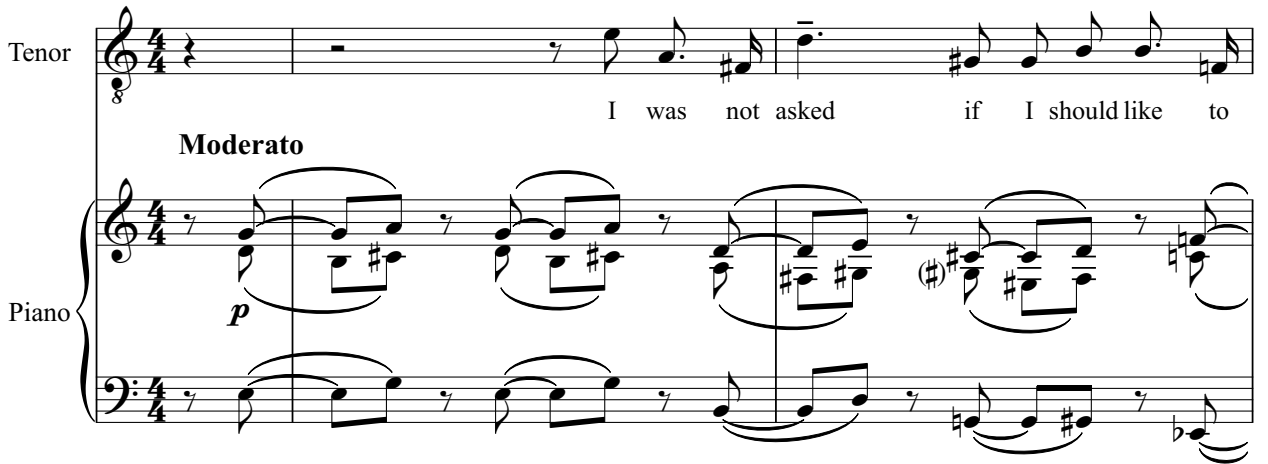
No. 6: The Bewildered Guest

William Dean Howells (1837-1920)

Karl Rankl (1898-1968)

**Moderato**

Tenor



I was not asked if I should like to

Piano

*p*

3

T.

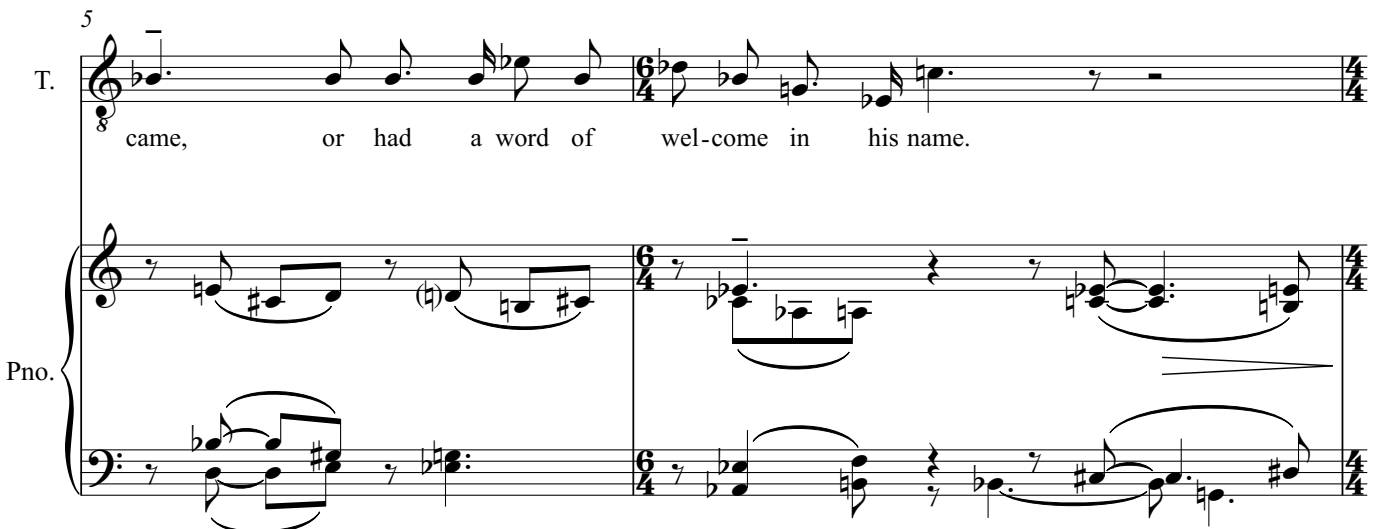


come, I have not seen my host here since I

Pno.

5

T.



came, or had a word of welcome in his name.

Pno.



7 **Tranquillo**

T.  Some say that we shall ne - ver see him,

Pno. **Tranquillo**  
*p espr molto* 

9

T.  and some that we shall see him else - where, and then

Pno. 

11

T.  know why we were bid. \_\_\_\_\_ How long I am to

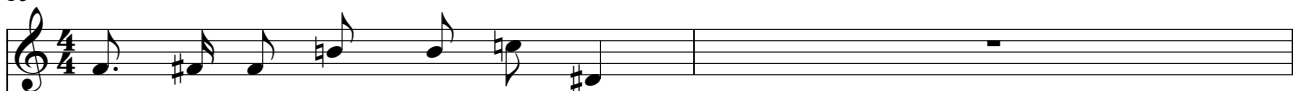
Pno. 

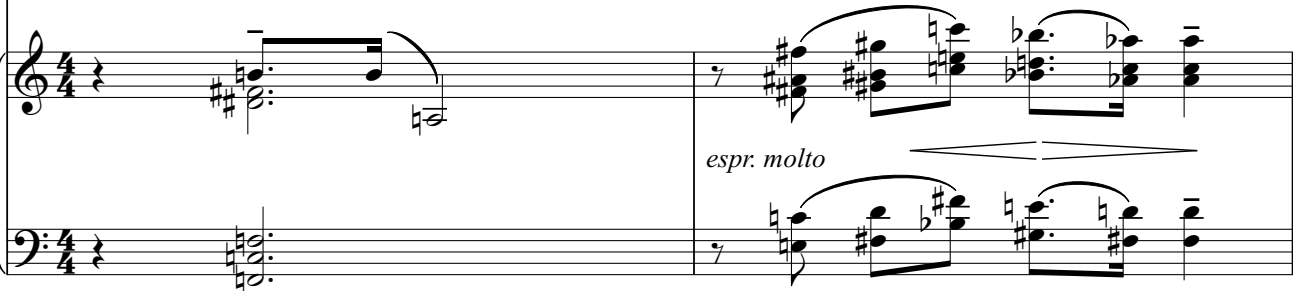
13

T.  stay I have not the least no - tion. None they say, \_\_\_\_\_ was ev - er

Pno. 

15

T.  told when he should come or go

Pno.  *espr. molto*

Detailed description: This system contains the first musical system. The vocal line (T.) is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "told when he should come or go". The piano accompaniment (Pno.) is in 4/4 time, starting with a treble clef and a key signature of one sharp. It features a melodic line in the right hand and a bass line in the left hand. The piano part includes a dynamic marking of *espr. molto* and a hairpin crescendo over the second half of the measure.


17


T.  But ev - ery now and then there bursts up - on the song and


Pno.  *p*

Detailed description: This system contains the second musical system. The vocal line (T.) is in 4/4 time, starting with a treble clef and a key signature of one sharp. The lyrics are "But ev - ery now and then there bursts up - on the song and". The piano accompaniment (Pno.) is in 4/4 time, starting with a treble clef and a key signature of one sharp. It features a melodic line in the right hand and a bass line in the left hand. The piano part includes a dynamic marking of *p* and a hairpin crescendo over the second half of the measure.

19

T.  mirth a la - ment - a - ble noise, a

Pno.  *mf* *f* *v.*

Ped. \* 

Detailed description: This system contains the third musical system. The vocal line (T.) is in 4/4 time, starting with a treble clef and a key signature of one sharp. The lyrics are "mirth a la - ment - a - ble noise, a". The piano accompaniment (Pno.) is in 4/4 time, starting with a treble clef and a key signature of one sharp. It features a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings of *mf* and *f*, and a hairpin crescendo over the second half of the measure. There are also markings for *v.* (ritardando) and a pedal marking (*Ped.*) with an asterisk (*\**) below the system.

21

T. *8*  
 sound\_ of shrieks and sobs, that strikes our joys\_ dumb\_

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

23

T. *8*  
 \_ in our\_ breasts; and then,

Pno. *ff* *p crescendo*

*poco accel.*

25

T. *8*  
 some one is gone. They say we

Pno. *ff* *pp espr*

*Tranquillo*

28

T. 8 meet him. None knows where or when.

Pno.

30 **Tempo I°**

T. 8 We know that we shall not meet him here a -

**Tempo I°**

Pno. *p*

32

T. 8 gain.

Pno. *pp*

No. 7: Luck

Wilfrid W. Gibson (1878-1962)

Karl Rankl (1898-1968)

**Allegro risoluto**

The musical score is presented in four systems, each with a Tenor (T.) part and a Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked **Allegro risoluto**. The piano part includes dynamic markings: *f*, *p*, *cresc.*, *ff*, and *f marcato*. The lyrics are: "What bring you, sai - lor home from the sea... Cof - fers of gold and of i - vo - ry?"

**System 1:** Tenor part begins with a rest, followed by the lyrics "What bring you,". The piano part starts with a forte (*f*) dynamic and a piano (*p*) dynamic.

**System 2:** Tenor part continues with "sai - lor home from the sea... Cof - fers of gold and of". The piano part features a forte (*f*) dynamic and a piano (*p*) dynamic.

**System 3:** Tenor part continues with "i - vo - ry?". The piano part includes a crescendo (*cresc.*), fortissimo (*ff*), and *f marcato* markings.


**System 4:** Tenor part has a rest. The piano part continues with complex chordal textures and an upward-pointing arrow at the end.


18 **poco a poco rit.**

T. 

Pno.  **ff**

22 **Poco meno mosso**

T.  **Poco meno mosso**

Pno.  **p**

25

T.  **ff**

Pno.  **f**

27 **accel.** **Tempo I°**

T.  **accel.** **Tempo I°**

Pno.  **p**

30

T. *f* fif - ty — years and three

Pno. *f*

34

T. To the coasts of — gold and of i - vo - ry:

Pno. *p*

38

T. And now — at the

Pno. *poco rit.* . . . . . *poco meno mosso* *p*

41

T. end of a lu - - - cky life,

Pno.

poco rit. . . . .

43

T. Well, still I've got my

Pno. *f*

poco rit. . . . .

Detailed description: This system contains measures 43 to 46. The vocal line (T.) is in 4/4 time, with lyrics "Well, still I've got my". The piano accompaniment (Pno.) features a forte (*f*) dynamic and includes a melodic line in the right hand and a bass line in the left hand. A "poco rit." marking is present above and below the system.

Tempo I°, Allegro risoluto

45

T. old

Pno. *f*

Tempo I°, Allegro risoluto

Detailed description: This system contains measures 45 and 46. The vocal line (T.) has the lyric "old". The piano accompaniment (Pno.) is marked with a forte (*f*) dynamic. The tempo is marked "Tempo I°, Allegro risoluto".

47

T. jack - knife.

Pno. *staccato ff*

Detailed description: This system contains measures 47 to 49. The vocal line (T.) has the lyric "jack - knife.". The piano accompaniment (Pno.) is marked with a forte (*ff*) dynamic and a staccato articulation. The tempo remains "Tempo I°, Allegro risoluto".



50

T.

Pno.

8

2/4

2/4

2/4

2/4