

KIAN RAVAEI

GULISTAN

for mezzo-soprano,
clarinet, and piano

(score)

ÆI edition

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*Commissioned by Chamber Music Northwest
with the generous support of the CMNW Commissioning Fund.*

This arrangement commissioned by String Theory at the Hunter.

PROGRAM NOTE

In *Gulistan*, I bring together traditional songs from my Western and Middle Eastern heritages. The title comes from the thirteenth-century Persian poet Sa'di, whose monumental work *Gulistan* (“flower garden” in Persian) uses flowers as a metaphor for wisdom. Folk songs may be said to represent the collective wisdom of a culture, preserving generations of values and worldviews. Inspired by Sa'di, I chose folk songs that make reference to flowers, each with different metaphorical implications.

Part 1 combines the traditional Azerbaijani song “Sari Gelin” with the American folk song “Wildwood Flower.” The former describes a man helplessly longing for his distant lover, while the latter tells the story of a heartbroken woman whose lover has abandoned her. I intertwine the songs, suggesting a dialogue between two inconsolable lovers, each pining for the other.

Part 2 unites two metaphorical commentaries on the nature of love: the traditional Iranian song “Sayeh Chaman” and the English folk song “Seeds of Love.” I set the Iranian melody in an American folk style, and the English melody in a style evoking Iranian classical music. The melodies are often presented in counterpoint—a kind of musical metaphor for the mixture of cultures in my own life.

This work was written expressly for mezzo-soprano Fleur Barron, who shares in common with me a diverse heritage comprising Eastern and Western cultures.

—Kian Ravaei

duration ca. 19'

TEXT & TRANSLATION

Part 1

(Sari Gelin & Wildwood Flower)

Sâchîn üjün hörmazlar
gülü soolo darmazlar
sâri galin

1) *The tassels at the end of your hair,
The dewy bud of your rose,
Blonde bride.*

I'll twine 'mid the ringlets of my long flaxen hair,
The lillies so pale and the roses so fair,
The myrtle so bright with an emerald hue,
And the pale aronatus with eyes of bright blue.

2)

Boo sevdâ na sevdâdir
sanee mana vermazlar
neynim âmân âmân
sâri galin

1) *What kind of love is this love!
They will not give you to me.
What can I do? Please, please!
Blonde bride.*

I'll think of him never, I'll be wildly gay,
I'll charm ev'ry heart and the crowd I will sway,
I'll live yet to see him regret the dark hour
When he won, then neglected, the frail wildwood
flower.

2)

Boo daranin oozoonoo
chobân gâytâr goozoonoo
sâri galin

1) *The tallest of this valley,
Shepherd, return the lamb,
Blonde bride.*

He taught me to love him, he call'd me his flower
That blossom'd for him all the brighter each hour;
But I woke from my dreaming, my idol was clay;
My visions of love have all faded away.

2)

Na olâ bir gün görâm
nâzli yârin üzünü
neynim âmân âmân
sâri galin

1) *I hope that I may one day see
The beautiful face of my beloved.
What can I do? Please, please!
Blonde bride.*

1) Azerbaijani Traditional, “Sari Gelin”

Translation by Kian Ravaei with assistance from Marjan Azimi.

2) Maud Irving (1840–1884), from “I'll Twine' Mid The Ringlets”

Part 2

(Saye Chaman & Seeds of Love)

Yek gole sâye chaman, sâye chaman
Tâze shekofte, tâze shekofte
Na dastom besh meerese, besh meerese
Na khosh meeyofte, na khosh meeyofte
Mastom, mastom, mastom
Teeghet boreede shastom

A flower in the shadow of a blade of grass
Has newly bloomed
My hand cannot reach it
Nor will it fall on its own
I am drunk, I am drunk, I am drunk
Your blade has sliced my thumb

Beeyā bereem gheble kootee, gheble kootee
Ghālee koneem farsh, ghālee koneem farsh
Booryāye sorkh o sefeed, sorkh o sefeed
Man ghaleeb portash, man ghaleeb portash
Mastom, mastom, mastom
Teeghet boreede shastom

Beeyā bereem shāhe cherāgh, shāhe cherāgh
Ahdee bebandeem, ahdee bebandeem
Har koodoom ahd beshkaneem, ahd beshkaneem
Kamar nabandeem, kamar nabandeem
Mastom, mastom, mastom
Teeghet boreede shastom

Yek gole sāye chaman, sāye chaman
Tāze shekofte, tāze shekofte
Na dastom besh meerese, besh meerese
Na khosh meeyofte, na khosh meeyofte
Mastom, mastom, mastom
Teeghet boreede shastom

I sowed the seeds of love
And I sowed them in the Spring.
I gathered them up in the morning so soon
While the small birds do sweetly sing.

My garden was planted well
With flowers everywhere,
But I had not the liberty to choose for myself
The flower that I loved so dear.

The gardener was standing by,
I asked him to choose for me.
He choosed for me the Violet, the Lily and the Pink,
But those I refused all three.

The Violet I did not like
Because it bloomed so soon.
The Lily and the Pink I did really overthink;
So I vowed I would wait till June.

In June there was a red rosebud
And that is the flower for me.
I oftentimes have plucked that red rosebud
Till I gained the willow tree.

The willow tree will twist
And the willow tree will twine.
I oftentimes have wished I were in that young
man's arms
That once had this heart of mine.

*Let us go to Gheble Kooti
Let us lay out a carpet
A mat of red and white
I burn like a fiery grill
I am drunk, I am drunk, I am drunk
Your blade has sliced my thumb*

*Let us go to Shahe Cheragh
Let us make a promise
Let us each break the promise
And not fasten our waistbands
I am drunk, I am drunk, I am drunk
Your blade has sliced my thumb*

*A flower in the shadow of a blade of grass
Has newly bloomed
My hand cannot reach it
Nor will it fall on its own
I am drunk, I am drunk, I am drunk
Your blade has sliced my thumb*

1)

2)

Yek gole sāye chaman, sāye chaman
Tāze shekofte, tāze shekofte
Na dastom besh mirese, besh mirese
Na khosh miyofte, na khosh miyofte
Mastom, mastom, mastom

Come all you false young men,
Do not leave me here to complain,
For the grass that has oftentimes been trampled
underfoot,
Give it time, it will rise again.

*A flower in the shadow of a blade of grass
Has newly bloomed
My hand cannot reach it
Nor will it fall on its own*

1) *I am drunk, I am drunk, I am drunk*

2)

1) Iranian Traditional, “Yek Gole Saye Chaman”

Translation by Kian Ravaei with assistance from Marjan Azimi and Cyrus Salimi.

2) English Traditional, “Seeds of Love”

All texts are in the public domain.

TRANSLITERATION PRONUNCIATION GUIDE

Vowels

a = mat
ā = fall
e = net
ee = keen
ey = prey
i = bit
ī = “oo” with unrounded lips (close back unrounded vowel)
o = bowl
ö = œuvre (French)
oo = pool
ü = über (German)

Consonants

g = game
gh = like a guttural "g" (voiceless uvular plosive)
j = joy
kh = “ch” in the German word <i>dach</i> (voiceless uvular fricative)
y = year

(All remaining consonants are the same as in English.)

To aid with pronunciation, a spoken recording of the text may be accessed at:
kianravaei.com/downloads/gulistan.mp3

IPA TRANSCRIPTION

Part 1

Sāchin üjün hörmazlar
 [sa.ʃun y.ðyŋ̊ hoer.mæz.lær]
The tassels at the end of your hair,

gülü soolo darmazlar
 [gy.ly su.lu dær.mæz.lær]
The dewy bud of your rose,

sāri galin
 [sa.ri gæ.lin]
Blonde bride.

Boo sevdā na sevdādīr
 [bu sev.da næ sev.da.dur]
What kind of love is this love!

sanee mana vermazlar
 [sæ.ni mæ.næ ver.mæz.lær]
They will not give you to me.

neynim āmān āmān
 [nej.nim a.man a.man]
What can I do? Please, please!

sāri galin
 [sa.ri gæ.lin]
Blonde bride.

Boo daranin oozoonoo
 [bu dæ.ræ.nim u.zu.nu]
The tallest of this valley,

chobān gāytār goozaanoo
 [tʃo.ban gaj.tar gu.zu.nu]
Shepherd, return the lamb,

sāri galin
 [sa.ri gæ.lin]
Blonde bride.

Na olā bir gün görəm
 [næ o.la bir gyn gœ.ræm]
I hope that I may one day see

nāzli yārīn üzünü
 [naz.li ja.rwn y.zy.ny]
The beautiful face of my beloved.

neynim āmān āmān
 [nej.nim a.man a.man]
What can I do? Please, please!

sāri galin
 [sa.ri gæ.lin]
Blonde bride.

Part 2

Yek gole sāye chaman
 [jek go.le sə.je chæ.mæn]
A flower in the shadow of a blade of grass

Tāze shekofte
 [tə.zə se.kof.te]
Has newly bloomed

Na dastom besh meerese
 [næ dæs.tom bef mi.re.se]
My hand cannot reach it

Na khosh meeyofte
 [næ xoʃ mi.jof.te]
Nor will it fall on its own

Mastom, mastom, mastom
 [mæs.tom mæs.tom mæs.tom]
I am drunk, I am drunk, I am drunk

Teeghet boreede shastom
 [ti.get bo.rɪ.de ſæs.tom]
Your blade has sliced my thumb

Beeyā bereem gheble kootee
 [bi.jp be.rim geb.le ku.ti]
Let us go to Gheble Kooti

Għalee koneem farsh
 [għal.li ko.nim færf]
Let us lay out a carpet

Booryāye sorkh o sefeed
[bur.jv.je sorx o sefid]
A mat of red and white

Man ghaleeb portash
[mæn gæ.lib por.tæʃ]
I burn like a fiery grill

Mastom, mastom, mastom
[mæs.tom mæs.tom mæs.tom]
I am drunk, I am drunk, I am drunk

Teeghet boreede shastom
[ti.get bo.rɪ.de ſæs.tom]
Your blade has sliced my thumb

Beeyā bereem shāhe cherāgh
[bi.jv be.rim ſv.he tʃe.ɾɒg]
Let us go to Shabe Cheragh

Ahdee bebandeem
[əh.di be.bæn.dim]
Let us make a promise

Har koodoom ahd beshkaneem
[hær ku.dum æhd beʃ.kæ.nim]
Let us each break the promise

Kamar nabandeem
[kæ.mær næ.bæn.dim]
And not fasten our wastebands

Mastom, mastom, mastom
[mæs.tom mæs.tom mæs.tom]
I am drunk, I am drunk, I am drunk

Teeghet boreede shastom
[ti.get bo.rɪ.de ſæs.tom]
Your blade has sliced my thumb

ANALYSIS

In Part 1, I changed the lyric “raven black hair” from “I’ll Twine ‘Mid The Ringlets” to “long flaxen hair” in order to suggest the blonde bride of “Sari Gelin.” Both melodies feature vocal embellishments inspired by their respective folk traditions.

In Part 2, the first 18 measures are inspired by clawhammer banjo playing and Carter Family guitar picking, in which the melody is played on the bass strings. The melody of “Saye Chaman” includes a *koron*, an Iranian microtone which is approximately a quarter-tone flat in relation to 12-tone equal temperament. The *koron* is approximated using quarter-tone accidentals. In mm. 151–168, the cello taps a rhythm on the body of the instrument in the manner of a *tombak*, an Iranian percussion instrument. The piano melody in mm. 170–190 is inspired by Hossein Alizadeh’s 7/8 *Chahamezrabe Mahur*.

ACKNOWLEDGMENTS

My sincerest thanks to my musical mentors, colleagues, and collaborators, all of whom were essential in the creation of this work: Fariborz Azizi, Fleur Barron, Don Freund, Richard Pearson Thomas, and Li-Jie Yu. Special thanks to my mother Marjan Azimi, Cyrus Salimi, and my grandmother Parvaneh Monsef for their assistance with translation and pronunciation of the Azerbaijani and Persian texts.

(Transposed)

to Fleur Barron, Anthony McGill, & Gloria Chien

GULISTAN

Azerbaijani Traditional,
Maud Irving, Iranian Traditional,
English Traditional

Kian Ravaei
(2023)

Part 1

(Sari Gelin & Wildwood Flower)

Melancholy (con rubato) ♩ = ca. 66

Mezzo-Soprano: Treble clef, 4/4 time signature, key signature of A major (no sharps or flats). The vocal line consists of sustained notes followed by short melodic fragments.

Clarinet in Bb: Treble clef, 4/4 time signature, key signature of A major. The clarinet part includes a dynamic marking *fp* and a performance instruction "quasi bell-tone".

Piano: Bass clef, 4/4 time signature, key signature of A major. The piano part provides harmonic support with sustained notes and rhythmic patterns. It includes dynamics *mf*, *f* (quasi bell-tone), and *mf*. Performance instructions include "Ped. as needed", "Ped.", "*", and "Ped."

6 (grace notes always before the beat)

rit.

a tempo

Cl. (Clarinet): Treble clef, 2/4 time signature, key signature of A major. The clarinet part features grace notes and dynamic markings *fp* and *f*.

Piano: Bass clef, 2/4 time signature, key signature of A major. The piano part continues with harmonic support, including dynamics *f*, *mf*, *rit.*, and *p*. Performance instructions include "(Ped.)", "*", and "Ped."

Freely ♩. = 38

M. 12 *p heartbroken*
 Sā - chīn ü - jün hör - maz-lar gü - lü soo-loo
 Cl. *p delicate*

Freely ♩. = 38

8va (l.h. over) *p delicate*
 (Rœ.) *

M. 16 dar - maz-lar sā - ri ga - lin Sā - chīn ü - jün_ hör - maz-lar
trill speed ad lib., espressivo
(timbral trill)
 Cl. *pp lamentoso*

rit.

Simply flowing ♩. = 66

M. 20 *mf* *p*
 gü - lü_ soo-loo dar - maz-lar sā - ri ga - lin
 Cl. *mf* *p*

rit.

Simply flowing ♩. = 66

8va *p delicate*

M. 25 *p simple, with a touch of longing*

I'll twine 'mid the ring - lets of my long flax - en_ hair
(grace notes always before the beat)

(8)

pp

M. 30

The lil - lies so pale and the ro - ses_ so_ fair,

(8)

p *espr.* **pp**

p *espr.*

M. 36

The myr - tle_ so_ bright with an em - erald hue,
And the pale a - ro - na-

(8)

pp

This block contains the musical score for piano and voice. It includes two staves: a treble clef staff for the vocal line and a bass clef staff for the piano. The vocal line continues from measure 36, featuring eighth-note patterns and lyrics about a myrtle tree and a pale noon. The piano accompaniment consists of sustained bass notes and eighth-note chords. Measure 8 is marked with a dynamic of *pp*.

42

M. rit. a tempo, più rubato

M. - tus with eyes of bright blue.

Cl. 3 4 pp dark

rit. a tempo, più rubato

(8) loco ppp p espr.

49 rit. a tempo

Cl. p cant.

rit. a tempo

Freely ♩. = 38

54 p heartbroken (gliss.)

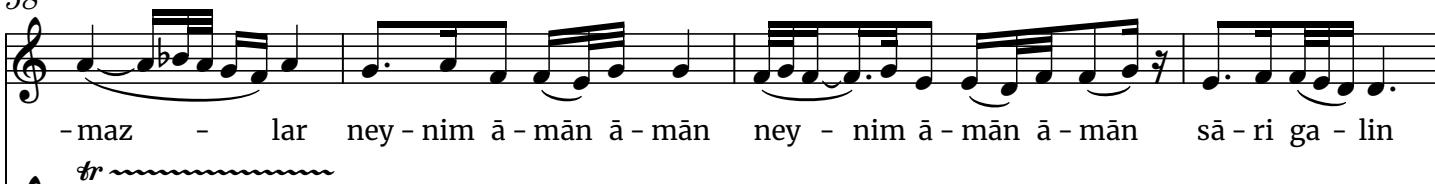
M. Boo sev - dā na sev - dā - dir sa - nee ma - na ver - trill speed ad lib., espressivo tr ~~~~~

Cl. pp lamentoso

Freely ♩. = 38

8va pp 6

58

M. 

-maz - lar ney - nim ā - mān ā - mān ney - nim ā - mān ā - mān sā - ri ga - lin
tr.

Cl. 

mf espri.

62

M. 

Boo sev - dā na sev - dā - dir sa - nee ma - na ver - maz - lar

Cl. 

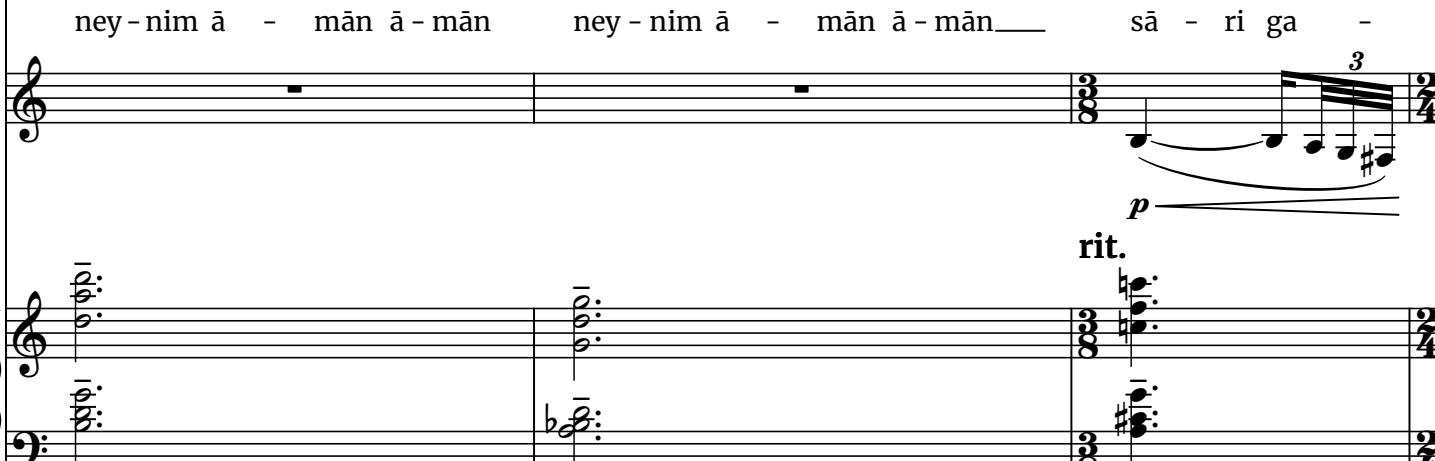
mf sonore
p

rit.

66

M. 

ney - nim ā - mān ā - mān ney - nim ā - mān ā - mān sā - ri ga -

Cl. 

3
p
rit.

Maestoso ♩ = 66*mf**indignant*

M. 69

- lin I'll think of him ne - ver, I'll

on the beat before the beat (sempre)

mf risoluto, espr. = **p**

M. 74 (gliss.)

be wild - ly gay, I'll charm ev' - ry heart

= **mf** = **p**

M. 78

and the crowd I will sway,

= **mf**

M. 82

I'll live yet to see him re - gret the dark hour

= **p**

M. 86

When he won, then ne - glec - ted, the frail wild-wood flow'r.

rit. **p**

mf = **p**

Mournful ♩. = 38

(tremolo speed ad lib., espressivo)

Cl.

pp dolce

Mournful ♩. = 38

p cant. ed espr.

p dolce

Cl.

tr

freely, espr.

tr

M.

rit.

a tempo, freely

pp

Boo da - ra - nin oo - zoo-noo

Cl.

pp

rit.

a tempo, freely

tr

118

M. *p*
blos - som'd for him all the bright - er each hour; But I

Cl. *p cant.*

p *f espres.*

(8) *rit.* *p*

123 *mf*

M. *woke from my dream - ing, My i - dol was clay;* My

Cl. *mf*

p sub.

rit.

129 *a tempo* *rit.* *pp* *a tempo*
vi - sions of love have all fa - ded a - way.

Cl. *p cant., semplice* *rit.* *a tempo*

136

Cl.

rit. a tempo

cresc.....

rit. a tempo

cresc....

143

Cl.

rit.

Poco meno mosso ($\text{♩} = \text{ca. } 62$)

rit.

ff

p

Poco meno mosso ($\text{♩} = \text{ca. } 62$)

rit.

ff

p

cresc.....

f

149

M.

Freely $\text{♩} = 38$

p heartbroken

Na o - lā bir gün____ gö - ram____ nāz - li yā - rīn ü -

Freely $\text{♩} = 38$

p sub.

pp

p sonore

154

M. - zü - nü ney - nim ā - mān ā - mān ney-nim ā - mān ā - mān sā - rī ga - lin

{

158 *dim. poco a poco*

M. Na o - lā bir____ gun_ gö-ram nāz - li yā - rīn ü - zü - - nü_____

Cl.

p lontano

mf

p

dim. poco a poco

dim. poco a poco

8ba

p lontano

8ba

8ba

162 *rit.* *pp* *a piacere* **Come prima** $\text{♩} = \text{ca. } 66$

M. ney - nim ā - mān ā - mān ney - nim ā - mān ā - mān sā - ri ga - lin

Cl.

ppp

rit. **Come prima** $\text{♩} = \text{ca. } 66$

p

8ba

8ba

8ba

M. 166

M. *p* 3 Mm.

Cl. *fp > pp* *fp > fp*

8va *f* *p* *f*

8va *f*

8va *f*

8va *f*

M. 173 ***pp*** ***rit. al fine***

M. Mm _____

Cl. ***pp*** ***ppp***

(8) ***p*** ***rit. al fine*** ***pp*** ***ppp*** ***8va*** ***(Red.)*** ***(Red.)***

Part 2

(Saye Chaman & Seeds of Love)

Lively, with bounce $\text{♩} = 116$

Mezzo-Soprano

Clarinet in B \flat

Lively, with bounce $\text{♩} = 116$

Piano

f mark the bass ("banjo style") *p* (right hand only)

5

Cl.

9

Cl.

13

Cl.

f

p

f

p

f

8ba

(gliss.)

17

Cl.

f

f

(f)

p sub. cresc.

8ba

21

M.

mf *easy-going*

Yek go - le sā - ye cha-man,

Cl.

p

f

sf mf sub.

26

M. *sā - ye cha-man Tā - ze she - kof - te, tā - ze she -*

Cl.

30

M. *-kof - te Na das - tom besh mee - re - se,*

Cl.

< sf

34

M. *besh mee - re - se Na khosh mee - yof - te, na khosh mee -*

Cl.

38

M. -yof - - te *
Mas - tom, mas - tom, mas - tom

Cl. 3 sf
sf

42

M. Tee - ghet bo - ree - de shas - tom

Cl. f brillante (quasi guitar solo)
sf p sub.

45

Cl.

*) ♯ = 1/4-tone sharp, ♭ = 1/4-tone flat

49

Cl.

53 (mf)

M.

Bee - yā be - reem gheb - le koo-tee, gheb - le koo-tee Ghā - lee ko - neem farsh,

sf mf

58

M.

ghā - lee ko - neem farsh Boor - yā - ye sorkh o se - feed, sorkh o se - feed

Cl.

mf cant.

< *sf*

63

M. Man gha - leeb por - tash, man ga - leeb por - tash Mas - tom, mas - tom,
 Cl.

68

M. mas - tom Tee - ghet bo - ree - de shas - tom Mas - tom, mas - tom, mas - tom
 Cl.

73

M. tee - ghet bo - ree - de shas - tom
 Cl. (8) brillante

76

Cl.

80

Cl.

84

M.

p hushed, telling a secret

Cl.

Bee - yā be - reem

sff

f

p

8ba_ _

88

M.

shā - he che-rāgh, shā - he che-rāgh Ah - dee be - ban - deem, ah - dee be -

93 *f*

M. -ban - deem _____ *p (hushed)* Har koo - doom ahd besh - ka-neem,

Cl. *f*

sff p

f

8ba-----

97 *f*

M. ahd besh - ka-neem Ka - mar na - ban - deem, ka - mar na - ban - deem _____

Cl.

f

f

8ba----- f

102 *(f)*

M. _____ Mas - tom, mas - tom, mas - tom

Cl.

sff

sff

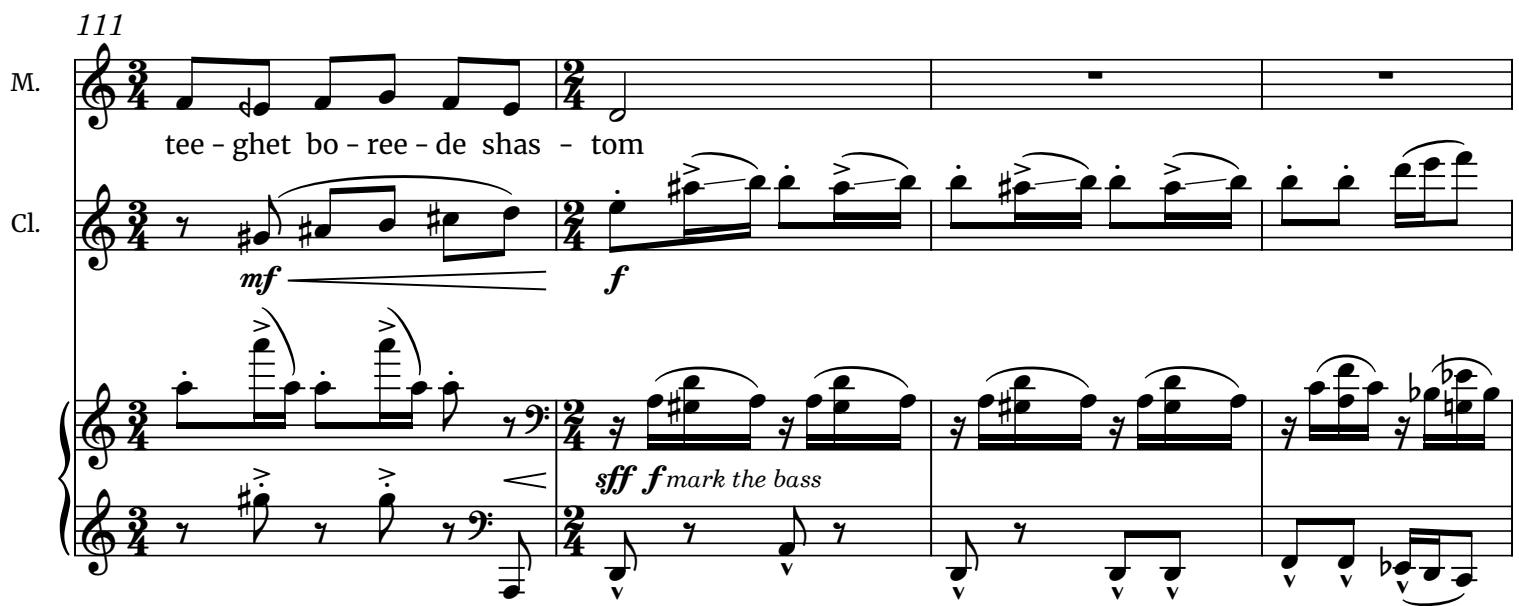
(8)-----

107

M. 
 Tee - ghet bo - ree - de shas - tom Mas - tom, mas - tom, mas - tom

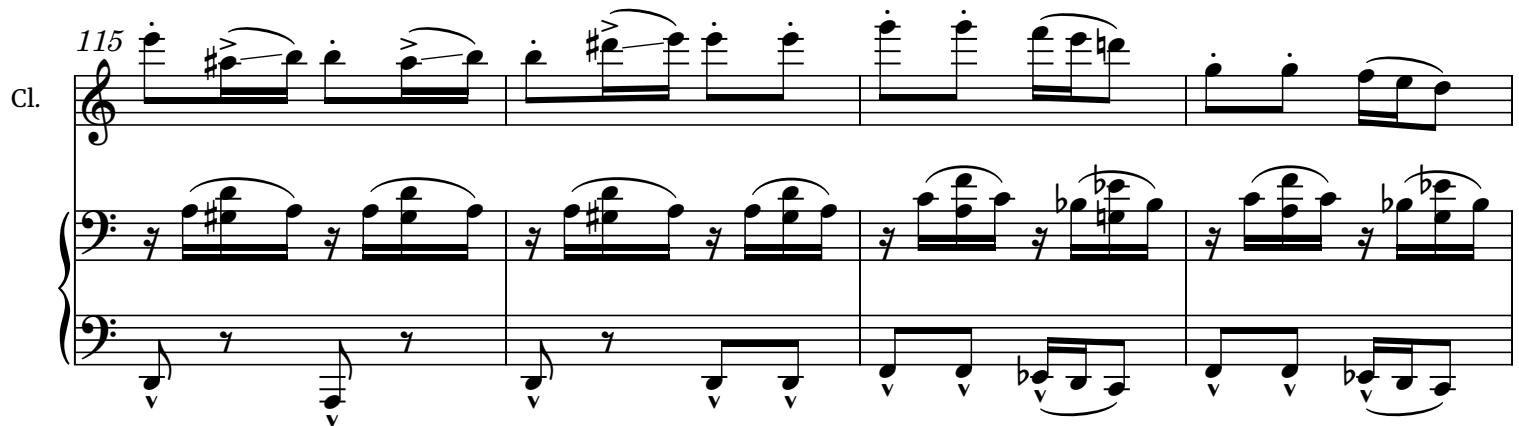


111

M. 
 tee - ghet bo - ree - de shas - tom

Cl. 
mf *f*

sff f mark the bass

Cl. 

Musical score for orchestra, page 119. The score consists of three staves:

- Clarinet (Cl.):** Treble clef. Playing sixteenth-note patterns with grace marks.
- Bassoon:** Bass clef. Playing eighth-note patterns with grace marks.
- Double Bass:** Bass clef. Playing sustained notes and bassoon entries.

poco rall.

a tempo

f

124

M.
Cl.

Yek go - le sā - ye cha-man, sā - ye cha-man Tā - ze she -

poco rall.

a tempo

vigoroso

129

M. 1 - kof - te, Tā - ze she - kof - te _____ Na das - tom

The musical notation consists of a single staff with a treble clef. The lyrics are written below the notes. The first measure contains two eighth notes followed by a rest. The second measure contains a rest, a sixteenth note, a quarter note, and another quarter note. The third measure contains a quarter note, a half note connected by a brace, and a rest. The fourth measure contains a rest, a sixteenth note, and a sixteenth note.

31

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems. The top system features a treble clef, a key signature of one sharp, and common time. It includes parts for Clarinet (Cl.) and Piano. The piano part has dynamic markings *mf* and *p*. The bottom system features a bass clef, a key signature of one flat, and common time. It includes parts for Double Bass (Cello) and Piano. The piano part features slurs and grace notes.

134

M. besh mee - re - se, besh mee - re - se Na khosh mee - yof - te, na khosh mee-

Cl.

139

M. - yof - te _____ Mas - tom, mas - tom, mas - tom Tee - ghet bo - ree-

Cl.

144

M. take tambourine

molto rall. *f*^{joyful}

- de shas - tom

Cl.

f
f marc.

molto rall.

Subito ♩ = 132 (ben misurato)

150

M. sowed the seeds of love _____ And I sowed them in the_

Tambourine

f

155

M. Spring. I gath - ered them up in the

f

160

M. mor - ning so soon _____ While the small birds do

f

164

M. sweet - ly sing, While the small

8va---

f marc.

b

168

M. birds do sweet - ly sing. My gar - den was

Cl. *p ben articolato*

(8)

M. *mf ben articolato*

Cl.

172

M. plan - ted well With flow - ers

Cl.

(8)

M. Cl.

176

M. ev - ery - where, But I

Cl.

(8)

M. Cl.

180

M. had not the li - ber - ty to choose for my - self _____

Cl.

(8)

184

M. The flow'r that I loved so dear, _____

Cl.

(8)

188

M. The flow'r that I loved so dear. _____

Cl.

(8)

f marc.

sf pp sub., secco

192 *p sotto voce, legato*

M. The gar - d'ner was stand - ing by, _____

Cl.

p dolce cantando

(8)

197

M. I__ asked him to choose for_ me._____

Cl.

(8)

202

M. He choosed for me the Vio - let, the Lil - y and the Pink, _____

Cl.

(8)

207

M. But those I re - fused all three,

Cl.

(8)

212 *f frustrated*

M. But those I re - fused all three.

Cl. *furioso*

(8)

f marc.

216

M. The Vio - let I did

Cl.

sf

sf

219

M. — not like Be - cause it bloomed so—

Cl.

222

M. soon. The Li - ly and the Pink

Cl.

225

M. — I did real - ly o - ver - think;

Cl.

228

M. So I vowed I would wait

Cl.

231 <*ff*

f

M. — till June, So I vowed I would wait till

Cl.

ff sub.

sff

235 *mf*

sweetly

M. June. In

Cl. *f*

p dolce

239

M. June there was a red rose - bud And

Cl.

243

M. that is the flow'r for me. I

Cl.

248

M. of - ten - times have plucked that red rose - -

Cl.

8va

ppp leggiero (quasi marimba)

251

M. - bud Till I gained the wil - low

Cl.

(8)

255

M. tree, Till I gained the wil - low

Cl.

(8)

Slightly broader, with an aggressive lilt $\text{♩} = 120$

259 *f* despairing

M. tree. The wil - low tree will twist

Cl.

f

Slightly broader, with an aggressive lilt $\text{♩} = 120$

f pesante

p

(grace notes very fast)

262

M. And the

Cl. *ff*

264 (gliss.)

M. wil - low tree_ will_ twine.

Cl.

M. I of - ten - times have_ wished

Cl.

M. rit. p dreamy $\text{d} = \text{ca. } 84$

I were in that young man's arms

Cl. p rit. $\text{d} = \text{ca. } 84$

mf cant. p dolce f p dol.

molto rit.**Quasi recitativo** ♩ = 100**Gentle** ♩ = 76 (♩ = 152)

271

M. **molto rit.** Quasi recitativo ♩ = 100 Gentle ♩ = 76 (♩ = 152)

Cl. *pp* That once had this heart of mine, — That once had this
p dolce

molto rit. Quasi recitativo ♩ = 100 Gentle ♩ = 76 (♩ = 152)

Cl. *pp* delicate *8va*

(R&D.) *

276 **rit.** a tempo (freely) Giusto ♩ = 100

M. heart of mine.

Cl. *p dolce* *mf espr.* *p* *pp lontano*

rit. a tempo (freely) Giusto ♩ = 100

(R&D.)

282 stringendo poco a poco

Cl. *pp sotto voce* *cresc. poco a poco*

stringendo poco a poco

cresc. poco a poco

(R&D.)

Ecstatic ♩ = 152

ff *sempre*

286

M.
Cl.

Yek go - le

f marc.

Ecstatic ♩ = 152

289

M. sā - ye cha - man, sā - ye cha - man Tā - ze she -

Cl.

292

M. - kof - - te, tā - ze she - kof - - te

Cl.

295

M. — Na das - tom besh mee - re - se,

Cl.

298

M. besh mee - re - se Na khosh mee - yof - - te,

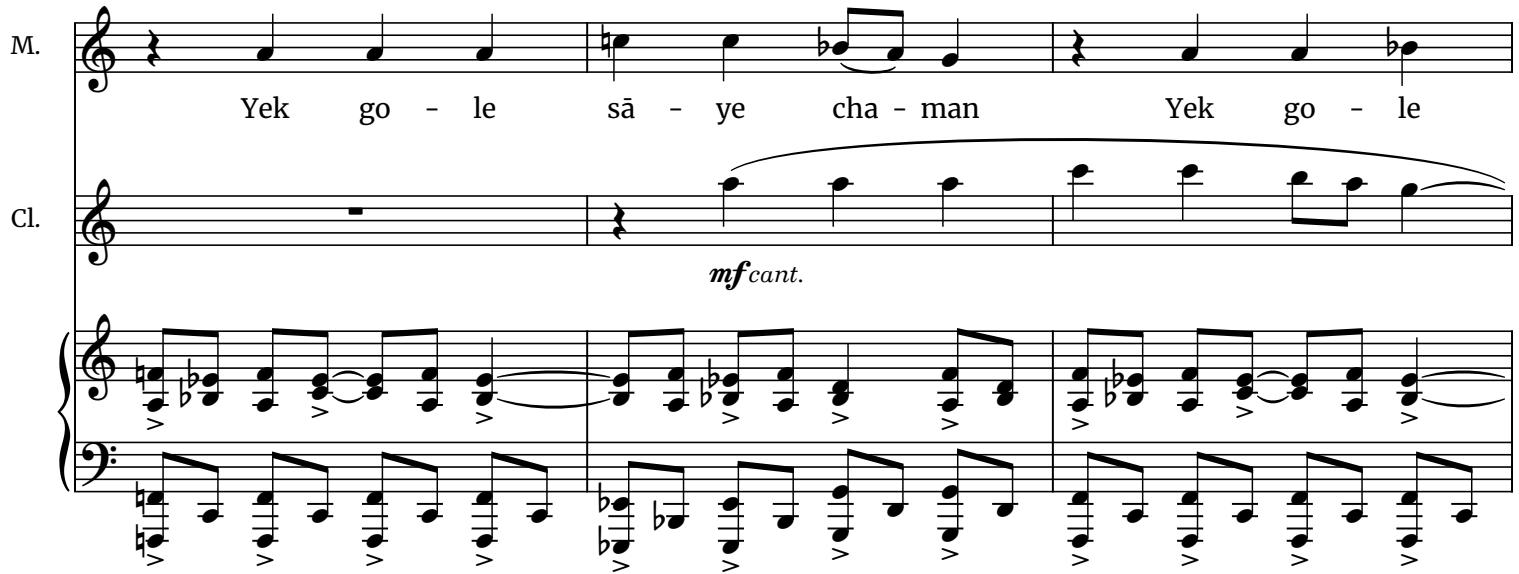
Cl.

301

M. na khosh mee - yof - - - - te

Cl.

304

M. 

307

M. 

311

M. 

315

M. *kof - - - te,* *Mas - tom, mas - tom, mas - tom,*

Cl.

{

M. *mas - tom, mas - tom* *Mas - tom, mas - tom, mas - tom,*

Cl. *f*

{

M. *mas - tom, mas - tom* *Mas - tom, mas - tom, mas - tom,*

Cl. *sff*

{

318

M. *mas - tom, mas - tom* *Mas - tom, mas - tom, mas - tom,*

Cl. *f*

{

M. *mas - tom, mas - tom* *Mas - tom, mas - tom, mas - tom,*

Cl. *sff*

{

320

M. *mas - tom, mas - tom* *Mas - tom, mas - tom, mas - tom*

Cl. *sff*

{

322

M.

M. Mas - tom, mas - tom, mas - tom

Cl.

molto stringendo

325

M.

M. Mas - tom

Cl.

fp cresc....

fp cresc....

molto stringendo

332

M.

(♩ = ca. 184) *ff*

Cl.

ff

Cl.

(♩ = ca. 184)

Senza misura, ad lib.

rit.

Heavenly, very broad $\text{♩} = 76$

339

Cl. *ff feroce*

Senza misura, ad lib.

rit.

Heavenly, very broad $\text{♩} = 76$

341

Cl.

345

M.

Cl.

Come all you false young

rit.

a tempo

p resolute

349

M.

men,` Do not leave me here to com - plain, For the grass that has of - ten - times been

8va

dolce cantando

(Rec.)

353

M.

tram - pled un - der - foot, Give it time, it will rise a - gain, Give it time, it will rise a -

rit.

a piacere

(8)

(Rec.)

357

M.

a tempo molto rit. al fine

- gain.

p dolce

pp dolciss.

p

pp

