

KIAN RAVAEI

GULISTAN

for mezzo-soprano,
violoncello, and piano

(score)

ÆI edition

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

PROGRAM NOTE

In *Gulistan*, I bring together traditional songs from my Western and Middle Eastern heritage. 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, Adrian Golay, and Richard Pearson Thomas. 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.

to Fleur Barron
GULISTAN

Azerbaijani Traditional, Maud
 Irving, Iranian Traditional,
 English Traditional

Part 1
 (Sari Gelin & Wildwood Flower)

Kian Ravaei
 (2023)

Melancholy (con rubato) ♩ = ca. 66

Mezzo-Soprano

Violoncello

Piano

Vc.

7

M.

14

Vc.

p heartbroken

Sā - chīn ü - jün hör - maz-lar

rit.

a tempo

Freely ♩. = 38

p delicate

(l.h. over)

19

M. *p* lamentoso

Vc.

23

M. rit. *mf*

Vc.

Simply flowing ♩ = 66

p simple, with a touch of longing

27

M. *p*

Vc.

Simply flowing ♩ = 66

8va

33

M. *p* *espr.* *pp*

(8)

39

M.

The myr - tle_ so bright with an em - erald hue, And the

(8)

p *espr.*

pp

45

M.

pale a - ro - na - tus with eyes of_ bright blue._____

Vc.

rit.

a tempo, più rubato

(8)

pp dark

rit.

a tempo, più rubato

loco

ppp

p *espr.*

52

Vc.

rit.

a tempo

p cant.

rit.

a tempo

Freely ♩. = 38

p heartbroken

M. 57

Vc.

Boo sev - dā na sev - dā - dir

Freely ♩. = 38

8va

pp

6

M. 61 (gliss.)

Vc.

sa - nee ma - na ver - maz - lar ney - nim ā - mān ā - mān ney - nim ā - mān ā - mān

p lamentoso

M. 65

Vc.

sā - ri ga - lin Boo sev - dā na sev - dā - dir sa - nee ma - na ver -

mf espr.

mf sonore

p

69

M. 

-maz - - lar ney-nim ā - mān ā - mān

rit. Maestoso ♩ = 66

72 

sā - ri ga - lin I'll think of him ne - ver, I'll

Vc. 

rit. Maestoso ♩ = 66



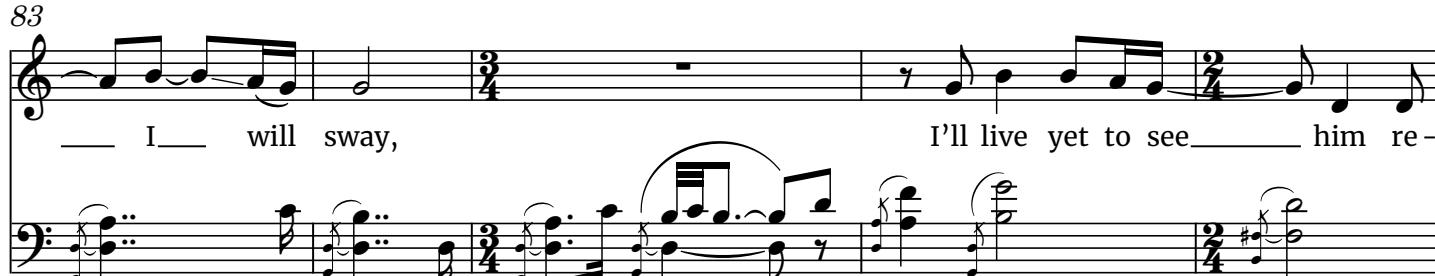
78 (gliss.)

M. 

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

Vc. 

83

M. 

— I — will sway, I'll live yet to see him re-

Vc. 

Musical score for "The Wild-Wood" by Gustav Mahler. The score consists of two staves. The top staff is for the Soprano (M.) and the bottom staff is for the Bassoon (Vc.). The page number 88 is at the top left, and the instruction "rit." with a diagonal line is at the top right. The vocal line includes lyrics: "-gret the dark__ hour When he won, then ne - glec - ted, the frail wild-wood". The bassoon part features sustained notes with grace notes and slurs.

Mournful ♩. = 38

M. 94

M.

flow'r.

Vc.

pp dolce

p cant. ed espr.

Mournful ♩. = 38

Musical score for piano, measures 11-12. The score consists of two staves: treble and bass. Measure 11 starts with a fermata over a dotted half note in the treble staff. The key signature changes to G major (one sharp) at the beginning of measure 12. The bass staff has a continuous eighth-note pattern. Measure 11 ends with a dynamic instruction *p cant. ed espr.*. Measure 12 begins with a dynamic *8va* (octave up). The treble staff shows a sixteenth-note pattern with grace notes. Measures 11 and 12 end with a fermata over a dotted half note. Measure 13 begins with a dynamic *p dolce*.

Musical score for orchestra, page 107, measures 99-100. The score includes parts for Violin (Vc.), Cello, Double Bass, and Piano. Measure 99 starts with a melodic line in the Violin part. Measure 100 begins with a sustained note in the Double Bass and Cello parts, followed by a dynamic instruction *freely, espr.* in the piano part.

M. 102

rit. **a tempo, freely** ***pp***

M. Boo da - ra - nin oo - zoo-noo cho-bān gāy-tār

Vc. flautando

pp

rit. **a tempo, freely**

M.

111

cho - bān gāy-tār goo - zoo-noo sā - ri ga - lin

Vc.

rit.

Flowing, but heavy ♩ = 66

f

ord.

tr

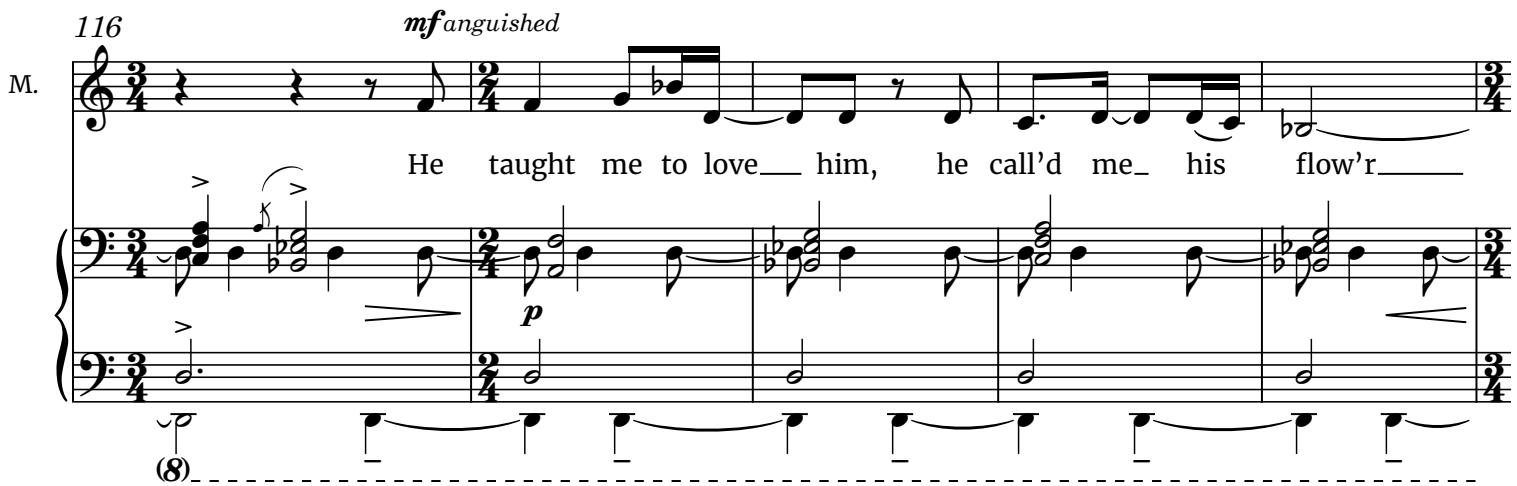
rit.

Flowing, but heavy ♩ = 66

f

8ba

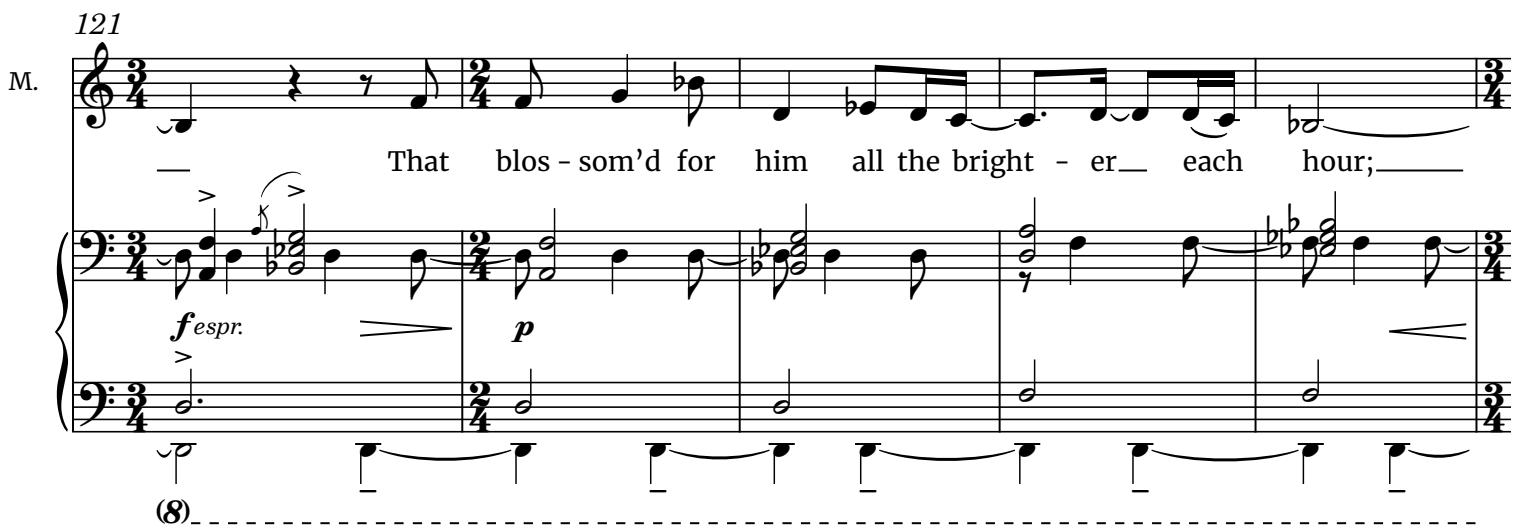
116 *mf anguished*

M. 

He taught me to love him, he call'd me his flow'r

(8) -----

121

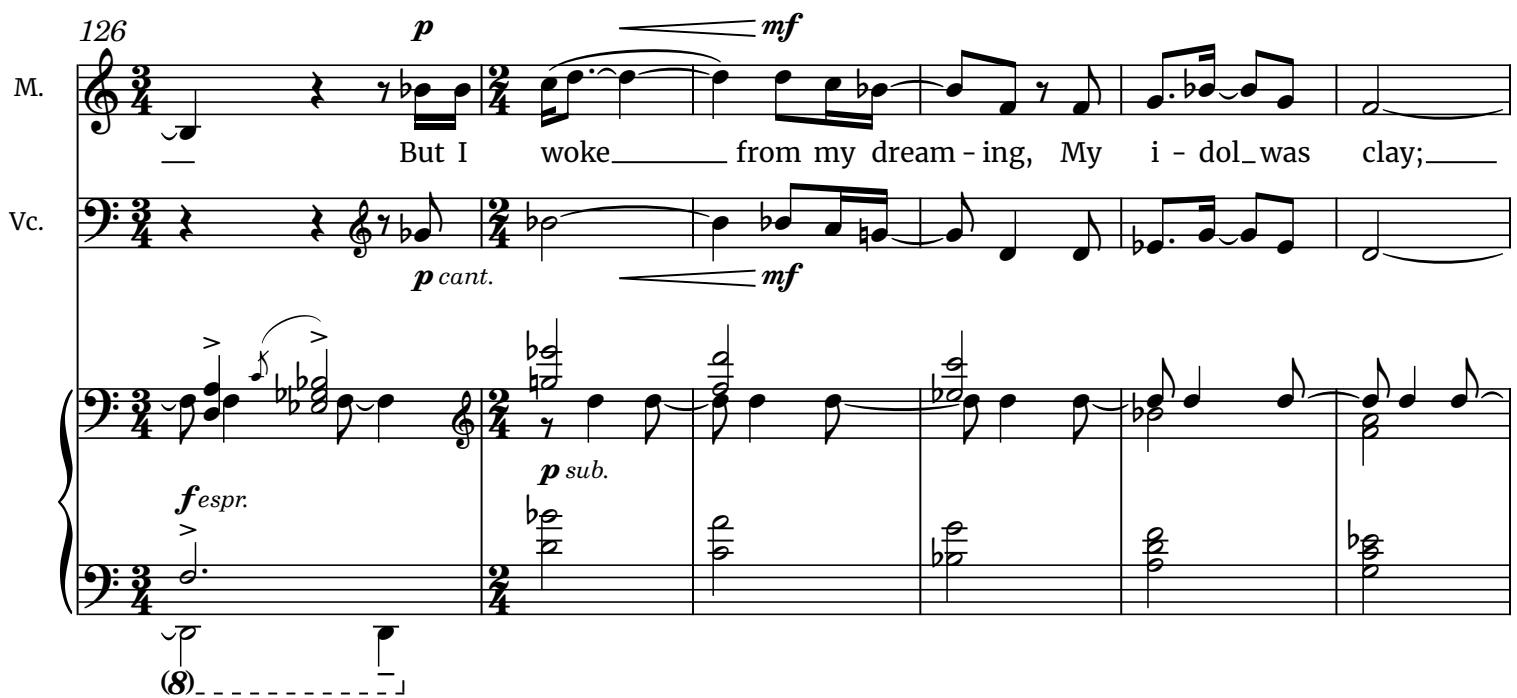
M. 

That blos - som'd for him all the bright - er each hour;

f espres. 

(8) -----

126

M. 

But I woke from my dream - ing, My i - dol was clay;

Vc. 

p cant. 

f espres. 

(8) -----

132 rit. *p* a tempo

M. — My vi - sions of love have all fa - ded a - way.

Vc. —

rit. a tempo

rit. *p cant., semplice* a tempo

139

Vc.

rit. a tempo

cresc.

rit. a tempo

cresc.

147

Poco meno mosso (♩ = ca. 62)

Vc.

Poco meno mosso (♩ = ca. 62)

cresc.

rit.

Freely $\text{♩} = 38$ *p heartbroken*

M. 152

M. 158

rit.

rit.

M. 162

a tempo

dim. poco a poco

pizz.

dim. poco a poco

a tempo

dim. poco a poco

mf

dim. poco a poco

p lontano

166 rit.

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

Vc. *p* mf espr. (arpegg.)

rit.

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

8ba

171

M. *p* 3 Mm

Vc. 8va poco *f* *mf* 8va

179 *pp* 3 Mm

Vc. (8) rit. al fine

rit. al fine

Part 2

(Saye Chaman & Seeds of Love)

Lively, with bounce $\text{♩} = 116$

Mezzo-Soprano

Violoncello

pizz.

f

Lively, with bounce $\text{♩} = 116$

Piano

f mark the bass ("banjo style")

p (right hand only)

Violin (Vc.)

5

Vc.

f sub.

p sub.

f

p

Violin (Vc.)

9

Vc.

Violin (Vc.)

Violin (Vc.)

13

Vc.

f sub.

p sub.

f

p

8ba...

17

Vc.

f sub.

f

8ba...

22

M.

mf *easy-going*

Yek go - le sā - ye cha-man, sā - ye cha-man

Vc.

sf *mf*

sf *mf* *sub.*

27

M. 

Vc. 

32

M. 

Vc. 

36

M. 

Vc. 

40

M. *
 Vc.

Mas - tom, mas - tom, mas - tom Tee - ghet bo - ree - de shas - tom arco
f brillante (quasi guitar solo)

Vc.

44

Vc.

48

Vc.

52 (mf)

M.
 Vc.

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

56

M. 

Vc.

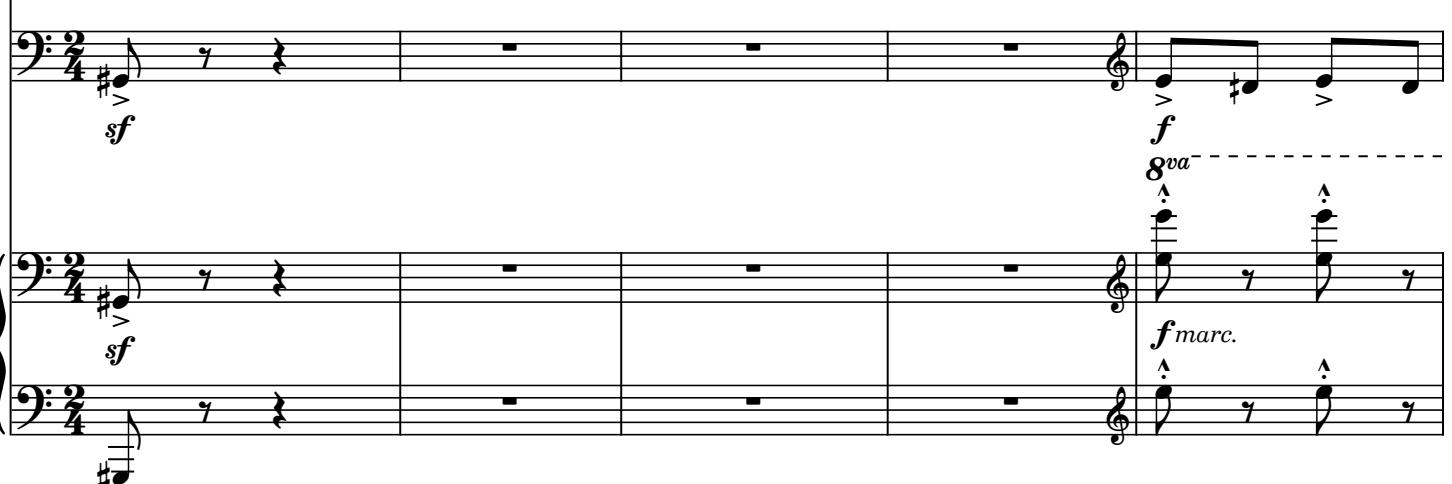
62

M. 

Vc.

67

M. 

Vc. 

72

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

Vc. *brillante*

(8) *sf mf*

sf mf

76

Vc. *sf mf*

sf mf

80

Vc. *sf mf*

sf mf

84

M. Vc.

p hushed, telling a secret

Bee - yā be - reem

sff

f *p*

sff

8ba_

89

M.

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

94 *f*

M. Vc.

p (hushed)

-ban - deem _____ Har koo - doom ahd besh - ka-neem,

f

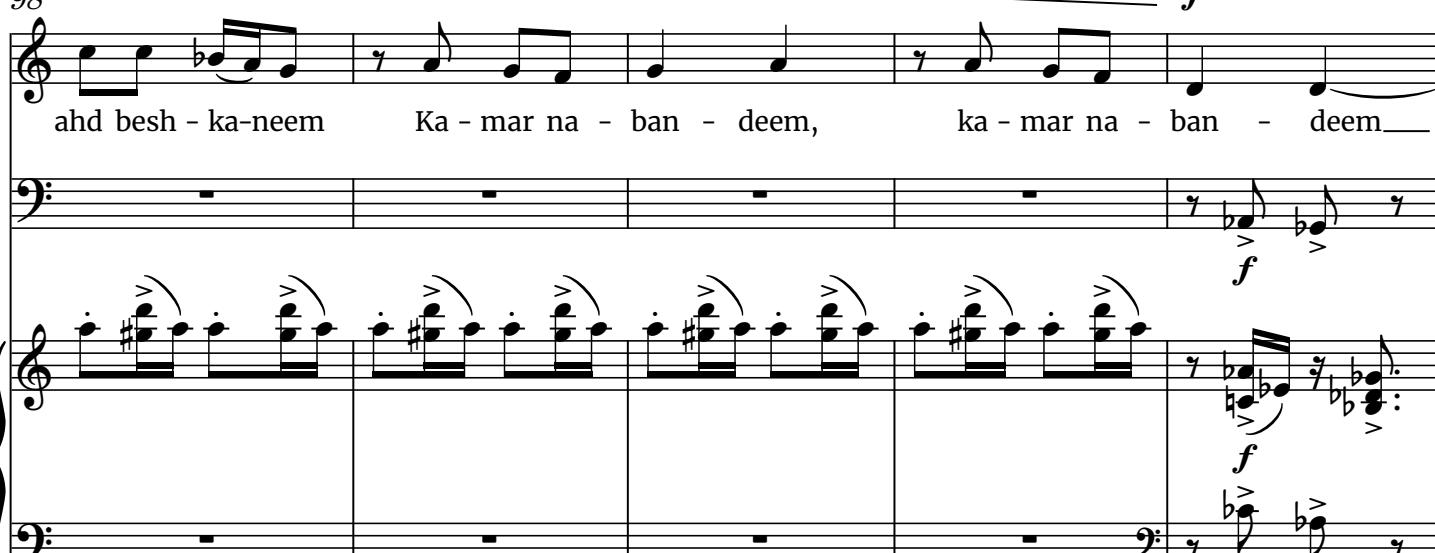
sff

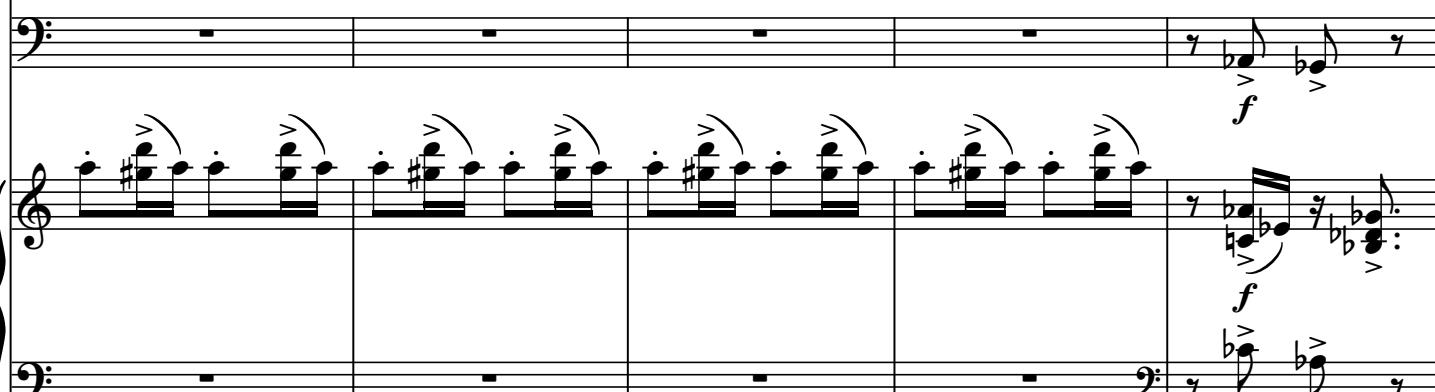
f

sff p

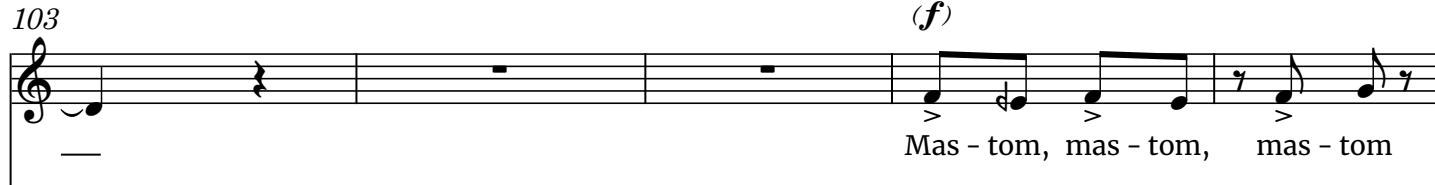
8ba_

98

M. 

Vc. 

103

M. 

Vc. 

108

M. 

Vc. 

112

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

Vc.

116

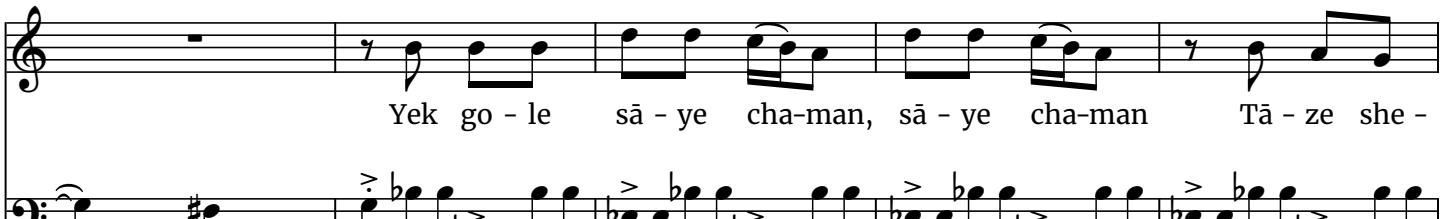
Vc.

120

Vc.

*poco rall.**a tempo**f*

125

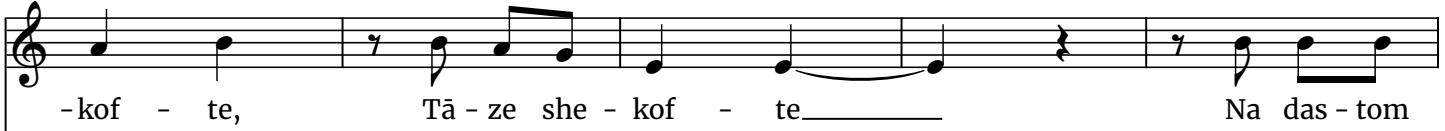
M. 

Vc. 

*poco rall.**a tempo**vigoroso*



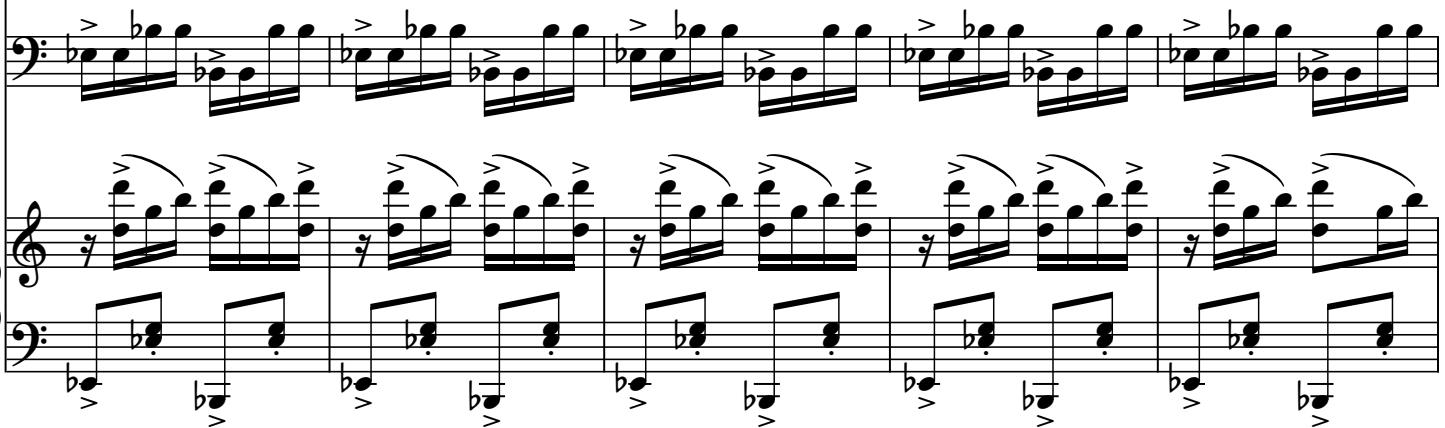
130

M. 

Vc. 

135

M. 

Vc. 

140

M. -yof - te _____ Mas - tom, mas - tom, mas - tom Tee - ghet bo - ree-
Vc. put down bow

sff

sff

molto rall.

145

M. -de shas - tom Mas - tom, mas - tom, mas - tom mas - tom mas - tom I
fjoyful

molto rall.

fmarc.

ff

Subito ♩ = 132 (ben misurato)

151

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

RH: tap soundboard with fingertips and side of thumb

Vc. *fquasi tombak*

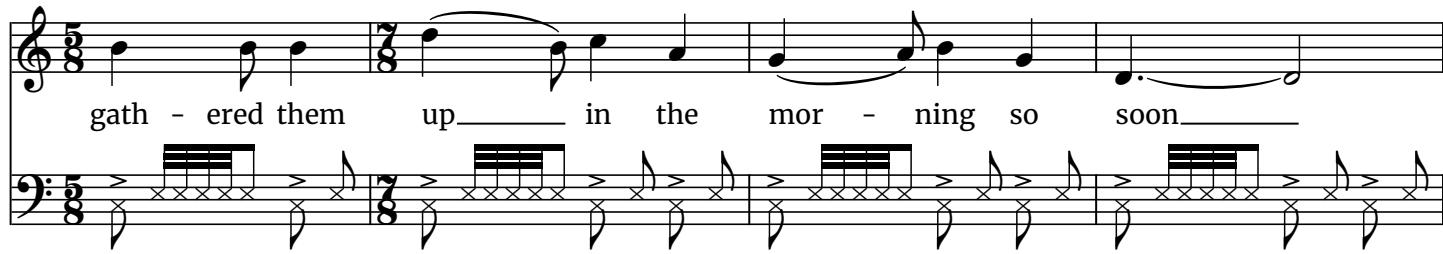
LH: slap soundboard

155

M. in the Spring. I

Vc.

159

M. 

Vc.

gath - ered them up in the mor - ning so soon

163

M. 

Vc.

While the small birds do sweet - ly sing,

167

M. 

Vc.

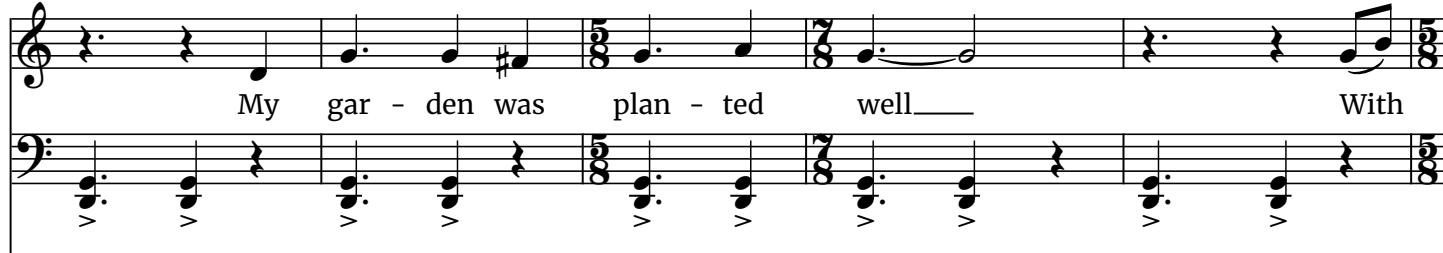
While the small birds do sweet - ly sing. (mute strings)
pizz.
f(non arp.)

8va

f marc.

mfben articolato

171 *mf enthusiastic*

M. 

Vc.

My gar - den was plan - ted well With

(8) 

176

M. flow - ers ev - ery - where, _____ But I

Vc.

(8)

181

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

Vc.

(8)

185

M. The flow'r that I loved so dear, _____
(fast arp.)

Vc.

(8)

189

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

Vc. take bow

sf

(8)

f marc. *sf pp sub., secco*

194 **M.** *p* sotto voce, legato

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

Vc. arco

p dolce cantando

(8)

199

M. asked him to choose for me. _____ He

Vc.

(8)

204

M. choos'd for me the Vio - let, the Lil - y and the Pink, — But

Vc.

(8)

209

M. those I re - fused all three, — But those

Vc.

(8)

214

M. I re - fused all three.

Vc.

f

furioso

f marc.

217

M. - - - - - The Vio - let I did

Vc. >>> >>> >>> >>>

220

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

Vc. >>> >>> >>> >>>

223

M. soon. The Li - ly and the Pink

Vc. >>> >>> >>> >>>

226

M. 

Vc. I did real - ly o - ver - think; > > > > b> > > b> >

229

M. 

Vc. So I vowed I would wait

232 <*ff*

M. 

Vc. till June, So I vowed I would wait till

ff sub. *ff sub.* *sff* *sff*

236 *mf*

M. June. ————— sweetly

Vc. *f* In

mf dolce

240

M. June there was a red rose - bud. And

Vc.

244

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

Vc.

249

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

Vc.

8va

ppp leggiero (quasi marimba)

252

M. - bud _____ Till I gained the wil - low

Vc.

(8)

256

M. tree, _____ Till I gained_ the wil - low

Vc.

(8)

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

260 *f*

M. tree. *despairing* The wil - low tree will twist

Vc.

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

f pesante

p

(grace notes very fast)

263

M. 

Vc. And the wil - low tree will_ twine.

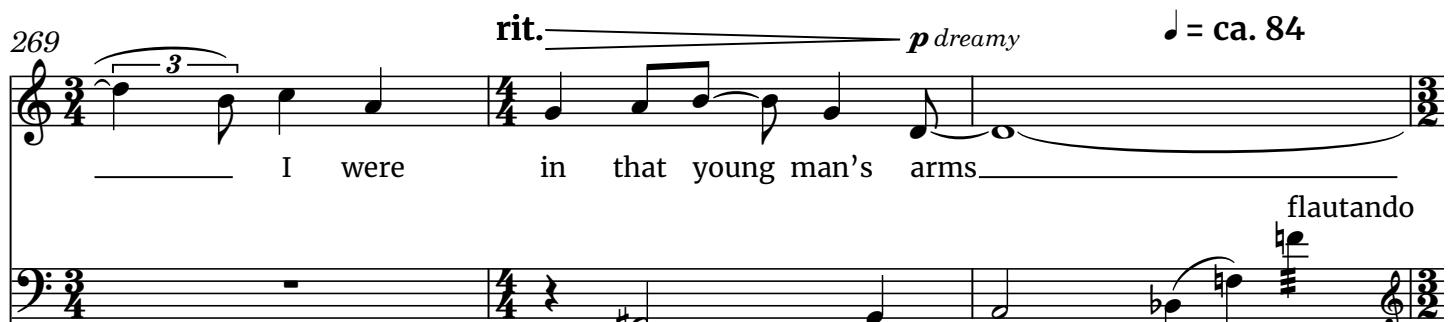
ffrough

266 (gliss.)

M. 

Vc. I of - ten - times have_ wished

269

M. 

I were in that young man's arms

rit. *p dreamy* $\text{♩} = \text{ca. 84}$

Vc. flautando

rit. *mf* $\text{♩} = \text{ca. 84}$



molto rit.

Quasi recitativo $\text{♩} = 100$ Gentle $\text{♩} = 76$ ($\text{♩} = 152$)

272

M. Vc.

That once had this heart of mine,— That once had this
ord.

p dolce

molto rit.

Quasi recitativo $\text{♩} = 100$ Gentle $\text{♩} = 76$ ($\text{♩} = 152$)

(Red.)

rit.

a tempo (freely)

Giusto $\text{♩} = 100$

277

M. Vc.

heart of mine.

rit.

a tempo (freely)

Giusto $\text{♩} = 100$

p dolce

mf espr.

pp lontano

(Red.)

283 stringendo poco a poco

Vc.

pp sotto voce

cresc. poco a poco

stringendo poco a poco

cresc. poco a poco

(Red.)

Ecstatic ♩ = 152
ff sempre

287

M. Vc.

Yek go - le
ff vigoroso

Ecstatic ♩ = 152
ff marc.

(Reed.)

290

M. Vc.

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

(Reed.)

293

M. Vc.

-kof - - te, tā - ze she - kof - - te

(Reed.)

296

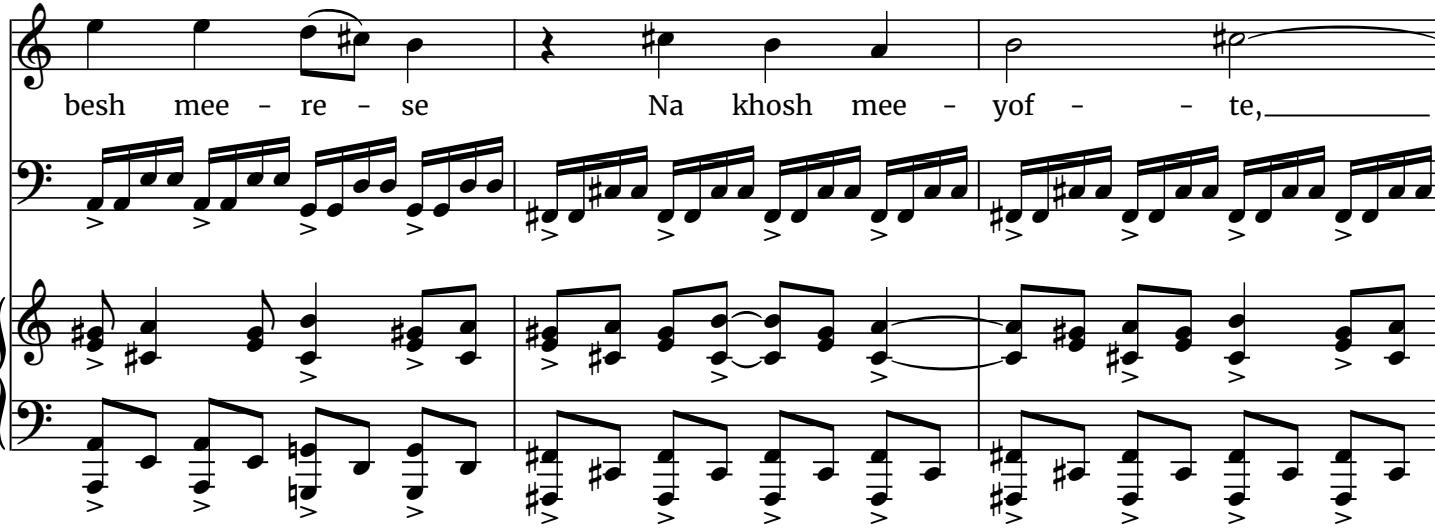
M. — Na das - tom besh mee - re - se,

Vc. 

(Reed.)

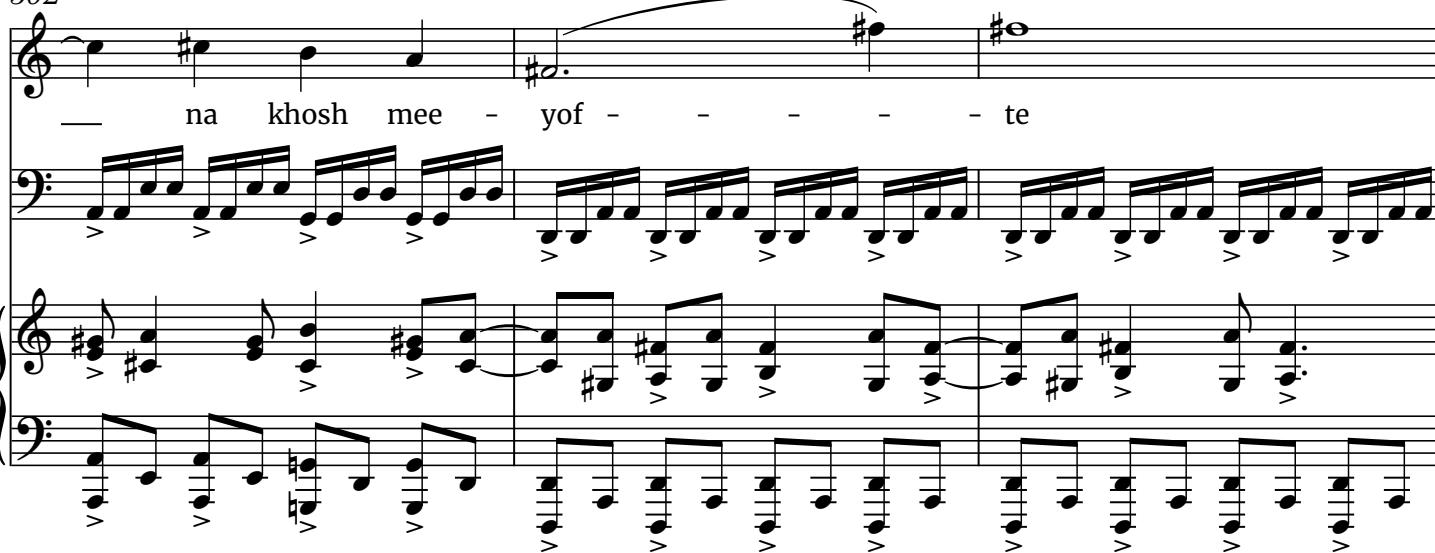
299

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

Vc. 

302

M. — na khosh mee - yof - - - - te

Vc. 

305

M. Yek go - le sā - ye cha - man Yek go - le

Vc. > > > > ff *cant., intense*

308

M. sā - ye cha-man Yek go - le sā - ye cha-man, sā - ye cha-man,

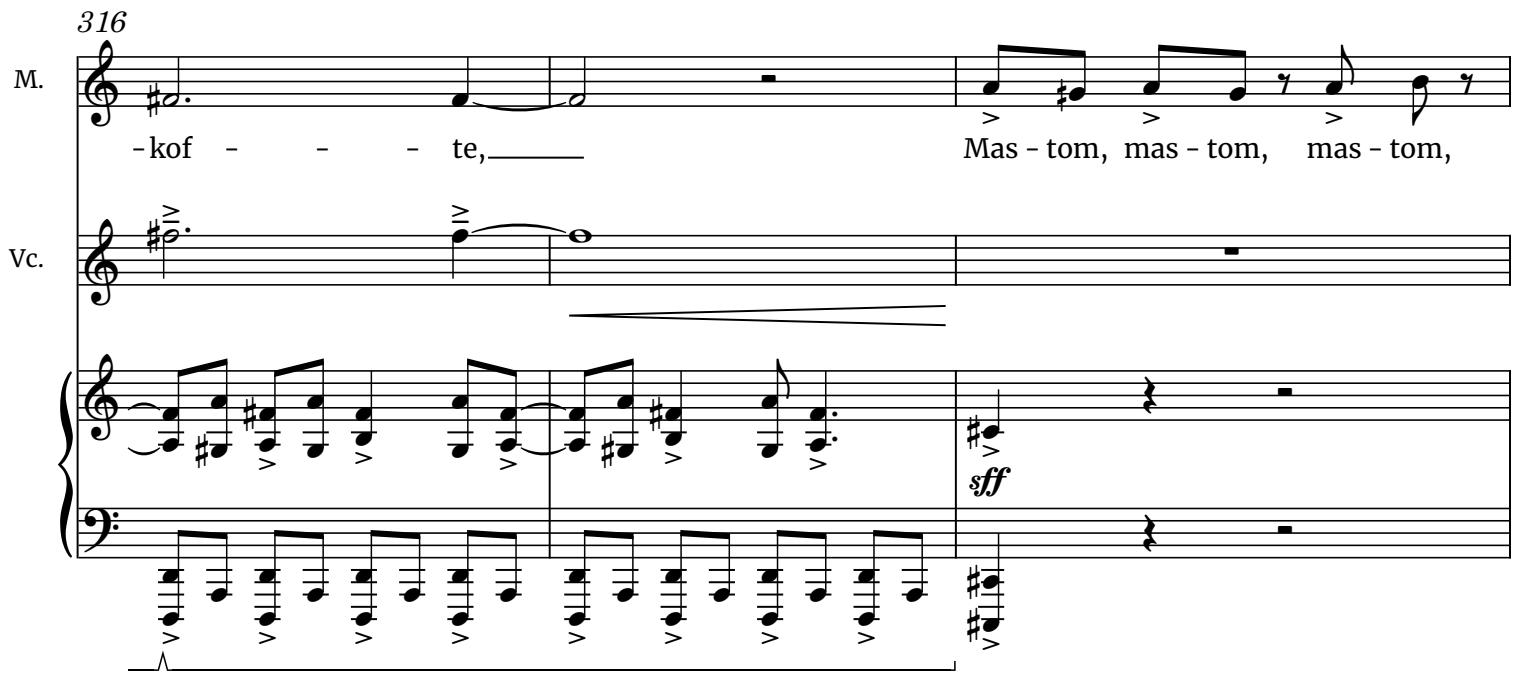
Vc.

312

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

Vc.

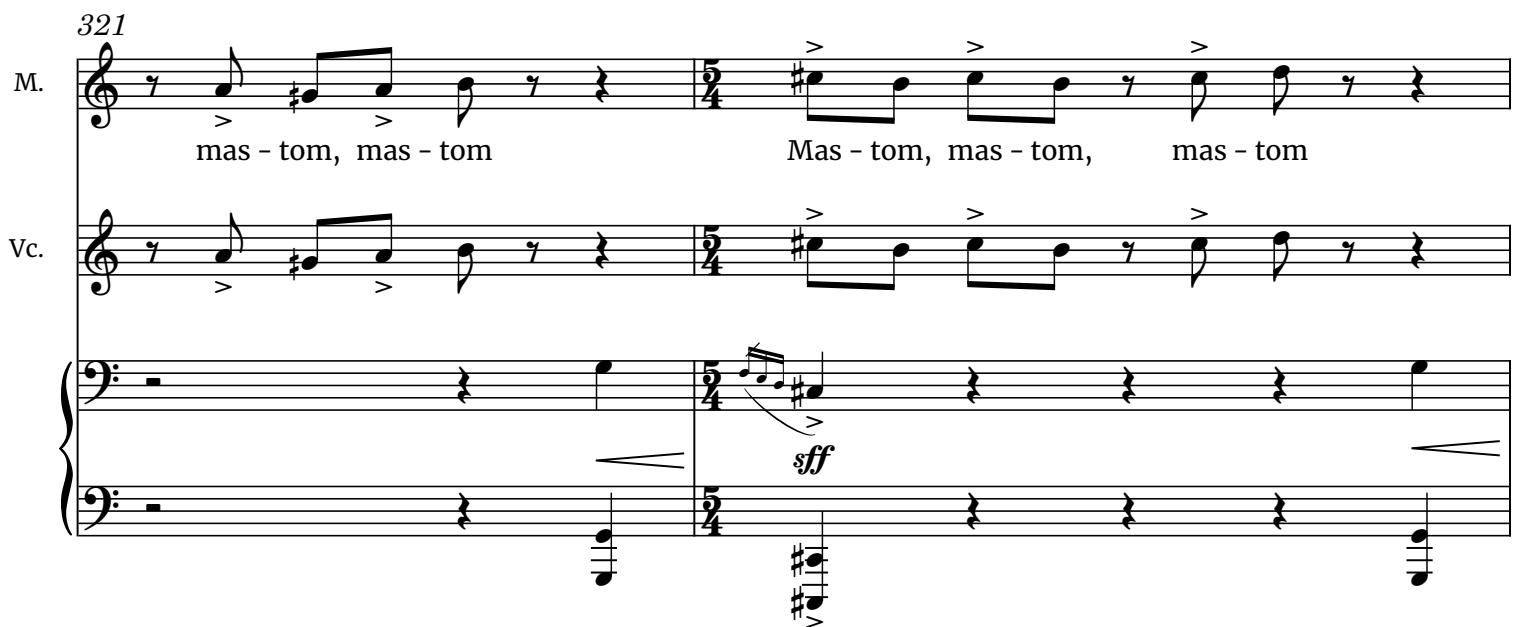
316

M. 

319

M. 

321

M. 

323

M. Vc.

Mas - tom, mas - tom, mas - tom Mas - tom, mas - tom Mas - tom, mas - tom

sff

ff

molto stringendo

326

M. Vc.

Mas - tom Mas - tom Mas - tom Mas - tom

ff cresc.

ff cresc.

sff

sff

sff

sff

sff

sff

sff

sff

sff

molto stringendo

333

M. Vc.

(♩ = ca. 184)

ff

ff

sff

sff

sff

sff

sff

sff

(♩ = ca. 184)

Vc.

Senza misura, ad lib. rit. *Heavenly, very broad* $\text{♩} = 76$

340

ff *feroce*

p dolce cantando, molto espr.

ten.

Senza misura, ad lib. rit. *Heavenly, very broad* $\text{♩} = 76$

ff

p sub., delicate

ten.

Musical score for strings and basso continuo, page 10, system 343. The score consists of two staves. The top staff is for the Cello (Vc.) and shows a melodic line with eighth and sixteenth notes. The bottom staff is for the Basso Continuo (B.C.) and shows harmonic bass lines with sustained notes and chords. The basso continuo part includes a bassoon (Bassoon) part indicated by a brace and a bassoon clef. The score is in common time.

rit.

p resolute

a tempo

M. Come all you false young men, Do_

Vc.

rit.

a tempo

8va -

dolce cantando

351

M.

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

(8)

(Rev.)

354

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)

(Rev.)

358 a tempo molto rit. al fine

M.

- gain.

Vc.

a tempo molto rit. al fine

p dolce pp dolciss.

p pp

