



**KIAN RAVAEI**

**GULISTAN**

for soprano,  
violoncello, and piano

(score)

**ÆI** edition



**KIAN RAVAEI**

# **GULISTAN**

for soprano,  
violoncello, and piano

(2024)

(score)

Part 1 (Sari Gelin & Wildwood Flower) .....	1
Part 2 (Saye Chaman & Seeds of Love) .....	12

**ÆI** edition

*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 “Saye 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)

Sāchīn üjün hörmazlar  
gülü sooloo darmazlar  
sāri 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 sevdā na sevdādīr  
sanee mana vermazlar  
neynim āmān āmān  
sāri 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  
chobān gāytār goozoonoo  
sāri 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 olā bir gün göram  
nāzli yārīn üzünü  
neynim āmān āmān  
sāri 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, "Sarı Gəlin"

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 sāye chaman, sāye chaman  
Tāze shekofte, tāze shekofte  
Na dastom besh meereše, besh meereše  
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 kootē, gheble kootē  
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

*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*

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

*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*

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

*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)

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.

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

*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*

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.

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  
ï = "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 *dach*  
(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:  
[kianravai.com/downloads/gulistan.mp3](http://kianravai.com/downloads/gulistan.mp3)

# IPA TRANSCRIPTION

## Part 1

**Sāchīn üjün hörmazlar**  
[sa.ʧʰun y.ɟʏn høer.mæz.lær]  
*The tassels at the end of your hair,*

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

**sāri galin**  
[sa.rɪ gæ.lɪn]  
*Blonde bride.*

**Boo sevdā na sevdādir**  
[bu sev.da nə 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.rɪ gæ.lɪn]  
*Blonde bride.*

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

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

**sāri galin**  
[sa.rɪ gæ.lɪn]  
*Blonde bride.*

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

**nāzli yārīn üzünü**  
[naz.li ja.rɪn 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.rɪ gæ.lɪn]  
*Blonde bride.*

## Part 2

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

**Tāze shekofte**  
[tɔ.ze ʃe.kof.te]  
*Has newly bloomed*

**Na dastom besh meerese**  
[næ dæs.tom beʃ 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.ri.de ʃæs.tom]  
*Your blade has sliced my thumb*

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

**Ghālee koneem farsh**  
[gɔ.li ko.nim fæɾʃ]  
*Let us lay out a carpet*



**Booryāye sorkh o sefeed**  
[bur.jɒ.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.ri.de ʃæs.tom]  
*Your blade has sliced my thumb*

**Beeyā bereem shāhe cherāgh**  
[bi.jɒ be.rim ʃɒ.he tʃe.rɒɡ]  
*Let us go to Shabe Cheragh*

**Ahdee bebandeem**  
[æh.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.ri.de ʃæs.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. 150–167, 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. 169–189 is inspired by Hossein Alizadeh’s 7/8 *Chaharmezrabe 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, Lucy Fitz Gibbon, Adrian Golay, Dylan Kinneavy and Richard Pearson Thomas. Special thanks to Cyrus Salimi, my mother Marjan Azimi, 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

Kian Ravaei  
(2024)

(Sari Gelin & Wildwood Flower)

Melancholy (con rubato) ♩ = ca. 66

Soprano

Violoncello

Piano

pizz. (l.v. sempre)  
(gliss.)

*mf* quasi guitar, espr. (sempre arpeggiando)

Melancholy (con rubato) ♩ = ca. 66

*f*  
quasi bell-tone

8va

7

Vc.

*poco f* *mf*

8va

*f*

rit.

a tempo

Freely ♩ = 38

14

S.

Vc.

*f*

*p sub.*

*p* heartbroken

Sā - chīn ü - jūn hör - maz-lar

rit.

a tempo

Freely ♩ = 38

8va

(l.h. over)

*p* delicate

3

3

6

19

S. *gü - lü soo-loo dar - maz-lar sã - ri ga - lin Sã - chĩn ü - jũn*

Vc. *arco*  
*p lamentoso*

23

S. *hör - maz-lar gü - lü soo-loo dar - maz-lar sã - ri ga -*

Vc. *rit. mf*

Simply flowing ♩ = 66

27 *p* *p simple, with a touch of longing*

S. *-lin I'll twine 'mid the ring - lets of my long flax - en*

Vc. *p*

Simply flowing ♩ = 66

*p delicate* *pp*

33

S. *hair, The lil - lies so pale and the ro - ses so fair,*

*p espr.* *pp*

39


S. 

The myr - tle\_ so bright with an em - erald hue, And the

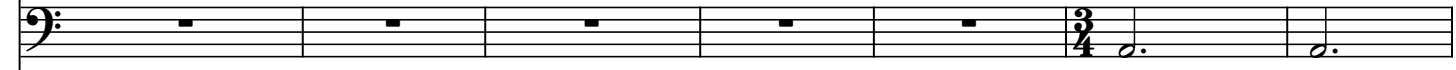


*p espr.* *pp*

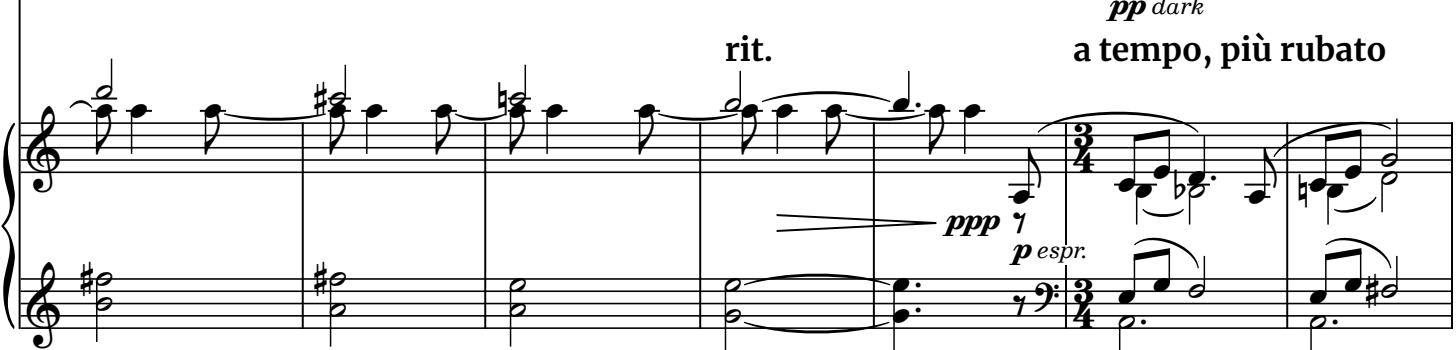
45

S. 

pale a - ro - na - tus with eyes of\_ bright blue.


Vc. 

*rit.* *a tempo, più rubato*




*pp dark* *ppp* *p espr.*

52

Vc. 

*rit.* *a tempo*

*p cant.* *a tempo*



*p* *p cant.*

Freely ♩ = 38

*p* heartbroken

57

S.

Vc.

Freely ♩ = 38

*pp*

6

61

S.

Vc.

*p* lamentoso

65

S.

Vc.

*mf* espr.

*mf* sonore

*p*

69

S. *rit.*

- maz - lar\_\_\_\_ ney nim ā - măn ā - măn ney-nim ā - măn ā - măn\_\_\_\_ sã - ri ga-

Vc. *p*

*rit.*

**Maestoso** ♩ = 66

73 *mf* *indignant* (gliss.)

S. - lin I'll think of him ne - ver, I'll be wild - ly

Vc. *mf* *risoluto, espr.*

79

S. gay, I'll charm ev' - ry heart\_\_\_\_ and the crowd\_\_\_\_ I\_\_\_\_ will

Vc.

84

S. sway, I'll live yet to see\_\_\_\_ him re - gret the dark\_\_\_\_ hour

Vc.

90

S. *rit.* *p*

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

Vc.

95 Mournful ♩ = 38

Vc. *pp dolce* *p cant. ed espr.*

Mournful ♩ = 38

*p cant. ed espr.* *p dolce*

100

Vc. *rit.*

*8va trm* *trm* *rit.*

*freely, espr.* *trm*



a tempo, freely

104 *pp*

S. *flautando*

Vc. *pp*

Boo da - ra - nin oo - zoo - noo cho - bân gâ - târ goo - zoo - noo

108 rit. a tempo

S. *rit.* *a tempo*

Vc. *rit.* *a tempo*

sâ - ri ga - lin Boo da - ra - nin\_ oo - - zoo - noo\_ cho - bân gâ - târ

*8va*

*pp*

112 rit. Flowing, but heavy ♩ = 66

S. *f*

Vc. *pp* *f* *pp*

goo - - zoo - noo\_ sâ - ri ga - - lin\_

ord. *tr*

*rit.* *f* *pp*

Flowing, but heavy ♩ = 66

*8ba*

116 *mf*anguished

S. He taught me to love\_\_ him, he call'd me\_ his\_ flow'r\_\_\_\_

*p*

(8)

121

S. That blos - som'd for him all the bright - er\_ each hour;\_\_\_\_

*f*espr. *p*

(8)

126

S. But I woke\_\_\_\_ from my dream - ing, My i - dol\_ was clay;\_\_\_\_

Vc. *p cant.* *mf*

*f*espr. *p sub.*

(8)

132 **rit.** **a tempo** **rit.** **a tempo**

*p* *pp*

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

Vc. *p cant., semplice*

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

139 **rit.** **a tempo** **rit.** **a tempo**

*cresc.* *cresc.*

Vc. *cresc.* *cresc.*

147 **allarg.** **Poco meno mosso** (♩ = ca. 62) **allarg.** **Poco meno mosso** (♩ = ca. 62)

*ff* *p* *cresc.*

Vc. *ff* *p* *cresc.*

rit. Freely ♩. = 38

152 *p heartbroken*

S. Na o - lâ bir gün gö - ram nâz - li yâ - rîn ü -

rit. Freely ♩. = 38

*f* *p sub.* *pp* *p sonore*

158

S. - zü - nü ney - nim â - mân â - mân ney-nim â - mân â - mân sâ - rî ga - lin

162

S. Na o - lâ bir gün gö-ram nâz - li yâ - rîn ü - zü - - nü

*pizz.*

Vc. *mf lontano* *dim. poco a poco .....*

*mf* *p* *dim. poco a poco .....*

*p lontano*

166

rit.

*pp* *a piacere*

Come prima ♩ = ca. 66

S. *ney - nim ā - măn ā - măn ney - nim ā - măn ā - măn sã - ri ga - lin*

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

rit. Come prima ♩ = ca. 66

*ppp*

171

*p*

3

S. *Mm*

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

*f* *f*

179 *pp*

rit. al fine

S. *Mm*

Vc. *3* *p*

rit. al fine

## Part 2

(Saye Chaman & Seeds of Love)

Lively, with bounce ♩ = 116

Soprano

Violoncello

Piano

*pizz.*

*f*

*p sub.*

*f* mark the bass ("banjo style")

*p* (right hand only)

5

Vc.

*f sub.*

*p sub.*

*f*

*p*

9

Vc.

13

Vc.

*f sub.*

*p sub.*

17

Vc.

*f sub.*

*p sub. cresc.*

*sf p sub. cresc.*

22

*mf* easy-going

S.

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

Vc.

*f*

*sf*

*mf*

*f*

*sf mf sub.*

27

S. Tā - ze she - kof - te, tā - ze she - kof - te

Vc.

32

S. Na das - tom besh mee - re - se, besh mee - re - se Na khosh mee -

Vc.

36

S. - yof - te, na khosh mee - yof - te

Vc.



40

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

Vc. *arco*  
*f* *brillante (quasi guitar solo)*

*sf* *p sub.*

44

Vc.

48

Vc.

52

S. *(mf)*  
*Bee - yā be - reem gheb - le koo-tee, gheb - le koo-tee*

Vc.

*sf* *mf*

\*)  $\sharp = 1/4$ -tone sharp,  $\flat = 1/4$ -tone flat

56

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

Vc. *mf cant.*

*sf*

62

S. sorkh o se-feed Man gha - leeb por - tash, man ga - leeb por - tash

Vc.

67

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

Vc. *sf* *f* *8va* *f marc.*

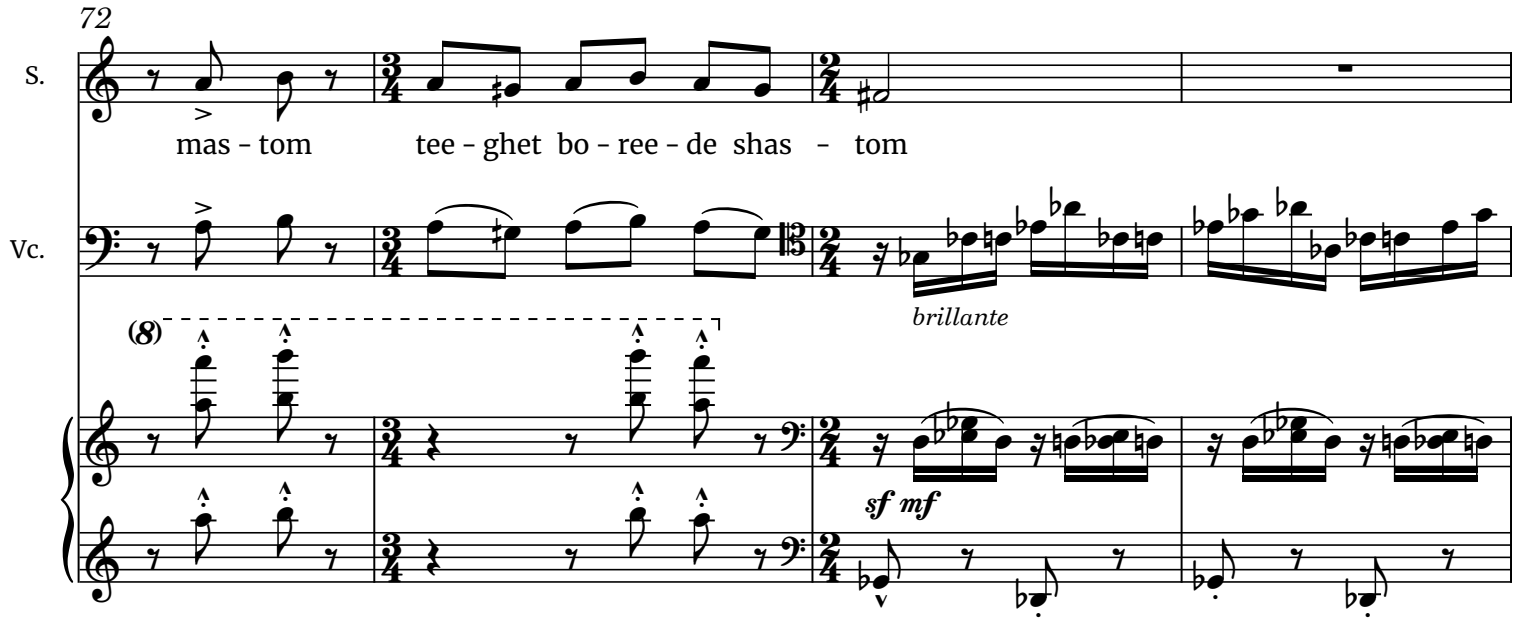
72

S. *mas - tom tee - ghet bo - ree - de shas - tom*

Vc. *brillante*

(8)

*sf mf*



76

Vc.



80

Vc.



84

S. *p* hushed, telling a secret


Bee - yā be - reem

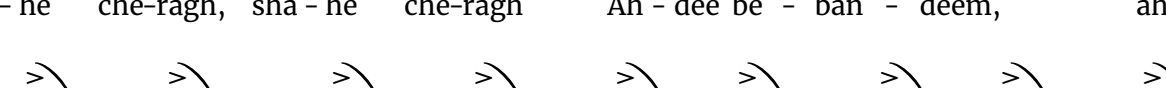
Vc.

*ff* *f* *p*

The musical score for measures 84-87 features three staves. The Soprano staff (S.) begins with a whole rest in measure 84, followed by another whole rest in measure 85. In measure 86, it has a quarter rest, and in measure 87, it has a quarter note G4. The Violoncello staff (Vc.) starts with a half note F3 in measure 84, a half note E3 in measure 85, and a half note D3 in measure 86, followed by a whole rest in measure 87. The Piano part consists of two staves. The right hand starts with a half note F3 in measure 84, a half note E3 in measure 85, and a half note D3 in measure 86, followed by a whole rest in measure 87. The left hand starts with a half note F3 in measure 84, a half note E3 in measure 85, and a half note D3 in measure 86, followed by a whole rest in measure 87. The key signature has one flat (Bb), and the time signature is 4/4. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano).

88

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



93 *f* *p* (*hushed*)

S. -ban - deem. Har koo - doom ahd besh - ka-neem,

Vc. *f* *sff*

*f* *sff p*

97 *f*

S. ahd besh - ka-neem Ka - mar na - ban - deem, ka - mar na - ban - deem\_\_

Vc. *f*

102 *(f)*

S. — Mas - tom, mas - tom, mas - tom

Vc. *sf*

107

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

*8va*

111

S. *tee - ghet bo - ree - de shas - tom*

Vc.

*mf* *f*

(8)

*fff* *f* mark the bass

115

Vc.

119

Vc.

poco rall.

a tempo

124

S. *f*

Yek go - le sã - ye cha-man, sã - ye cha-man Tã - ze she -

Vc. *vigoroso*

poco rall. a tempo

*vigoroso*

129

S. -kof - te, Tã - ze she - kof - te Na das - tom

Vc. *vigoroso*

134

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

Vc. *vigoroso*

139

S. *-yof - te* *Mas - tom, mas - tom, mas - tom Tee - ghet bo - ree-*  
*put down bow*

Vc.

*sff*

*sff*

molto rall.

144

S. *-de shas - tom Mas - tom, mas - tom, mas - tom, mas - tom, mas - tom* *I*

*8va*

*f marc.*

*molto rall.*

*f joyful*

*ff*

Subito ♩ = 132 (ben misurato)

150

S. *sowed the seeds of love* *And I sowed them*

RH: tap soundboard with fingertips and side of thumb

Vc. *f quasi tombak*

LH: slap soundboard

154

S. *in the Spring.* *I*

Vc.



158

S. gath - ered them up \_\_\_\_\_ in the mor - ning so soon \_\_\_\_\_

Vc.

162

S. While the small birds do sweet - ly sing, \_\_\_\_\_

Vc.

166

S. \_\_\_\_\_ While the small birds do sweet - ly sing. \_\_\_\_\_

Vc.

pizz. (mute strings)

*f* (fast arp.)

*f marc.*

*mf ben articolato*

170 *mf* enthusiastic

S. My gar - den was plan - ted well \_\_\_\_\_ With

Vc.

175

S. flow - ers ev - ery - where, \_\_\_\_\_ But I

Vc.

180

S. had not the li - ber - ty to choose for my - self \_\_\_\_\_

Vc.

8<sup>va</sup>

184

S. The flow'r that I loved so dear, \_\_\_\_\_

Vc.

(8)

188

S. The flow'r that I loved so dear.\_\_\_\_

Vc. take bow

*sf*

(8)

*f marc.*

*sf pp sub., secco*

193

*p sotto voce, legato*

S. The gar - d'ner was stand - ing by,\_\_\_\_ I

Vc. arco

*p dolce cantando*

(8)

198

S. asked him to choose for\_ me.\_\_\_\_ He

Vc.

(8)

203

S.   
choosed for me the Vio - let, the Lil - y and the Pink, — But

Vc. 



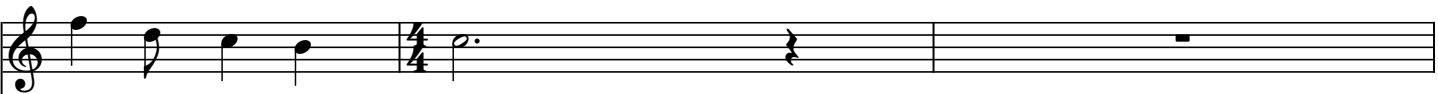
208


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

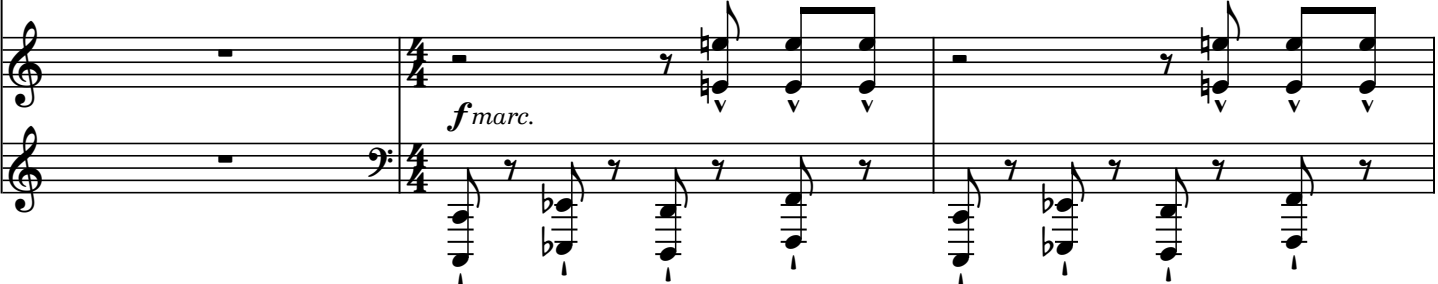
Vc. 



213

S.   
I re - fused all three. *f* *frustrated*

Vc.   
*f* *furioso*



216

S.   
The Vio - let\_\_ I did

Vc. 

219

S.   
\_\_ not like Be - cause it\_\_ bloomed so\_\_


Vc. 


222

S.   
soon.\_\_\_\_ The Li - ly and the Pink

Vc. 

225

S.  I did real - ly o - ver - think;

Vc. 

228

S.  So I vowed I would wait

Vc. 

231

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

Vc. 

235 *mf* *sweetly*

S. June. \_\_\_\_\_ In

Vc. *f* *mf dolce*

239

S. June there was a red rose - bud \_\_\_\_\_ And

Vc.

243

S. that is the flow'r for\_ me. \_\_\_\_\_ I

Vc.

248

S. of - ten - times have plucked\_ that\_ red\_ rose - -

Vc.

15<sup>ma</sup>

*ppp* *leggiero* (quasi marimba)

251

S. - bud Till I gained the wil - low

Vc.

(15)

255

S. tree, Till I gained the wil - low

Vc.

(15)

Slightly broader, with an aggressive lilt ♩ = 120

259 *f* *despairing*

S. tree. The wil - low tree will twist

Vc.

*f*

Slightly broader, with an aggressive lilt ♩ = 120

*f pesante* *p*

(grace notes very fast)



262

S. And the wil - low tree will\_ twine.

Vc. *ff* rough

265 (gliss.)

S. I of - ten - times have\_ wished

Vc.

268

S. I were in that young man's arms\_

Vc. *mf* *p dolce* flautando

*rit.* *p dreamy* ♩ = ca. 84

*rit.* *mf* *p dolce* ♩ = ca. 84

*8va* *cant.*

*Red.*

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

271

S. — That once had this heart\_ of mine, — That once had this , ord.

Vc. *pp* *p dolce*

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

(8) *pp* *delicate*

(Red.) \*

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

S. heart of mine. —

Vc.

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

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

(Red.)

282 **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*

286

S. 

Yek go - le

Vc. 

*ff* *vigoroso*

Ecstatic ♩ = 152

*ff* *marc.*

(Ped.)  \* 

289

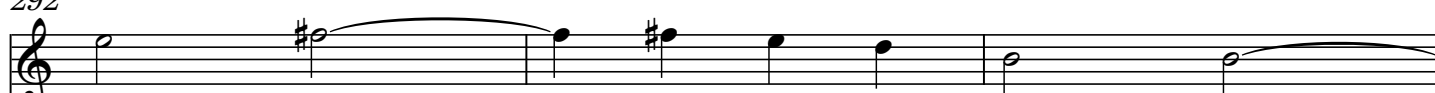
S. 

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

Vc. 



292


S. 

-kof - - te, tā - ze she - kof - - te

Vc. 




295

S. 


Na das - tom besh mee - re - se,

Vc. 

298

S. 

besh mee - re - se Na khosh mee - yof - - te, \_\_\_\_\_

Vc. 

301

S. 

na khosh mee - yof - - - - te

Vc. 

304

S. Yek go - le sâ - ye cha - man Yek go - le

Vc. *ff cant., intense*

307

S. sâ - ye cha-man Yek go - le sâ - ye cha-man, sâ - ye cha-man,

Vc.

311

S. sâ - ye cha-man Tâ - ze she - kof - te, \_\_\_\_\_ tâ - ze she -

Vc.

315

S. *-kof - - - te, \_\_\_\_\_ Mas - tom, mas - tom, mas - tom,*

Vc.

*ff*

318

S. *mas - tom, mas - tom Mas - tom, mas - tom, mas - tom,*

Vc.

*ff*

320

S. *mas - tom, mas - tom Mas - tom, mas - tom, mas - tom*

Vc.

*ff*

322

S. *Mas - tom, mas - tom, mas - tom Mas - tom, mas - tom Mas - tom, mas - tom*

Vc. *Mas - tom, mas - tom, mas - tom Mas - tom, mas - tom Mas - tom, mas - tom*

*ff* *ff* *ff*

**molto stringendo**

325

S. *Mas - tom Mas - tom Mas - tom Mas - tom*

Vc. *Mas - tom Mas - tom Mas - tom Mas - tom*

*fp cresc.* *fp cresc.*

**molto stringendo**

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

332

S. *(♩ = ca. 184) ff*

Vc. *(♩ = ca. 184) ff*

*ff* *ff* *ff* *ff* *ff*

Senza misura, ad lib.

rit.

Heavenly, very broad ♩ = 76

339 Vc. *ff* *feroce* *ten.* *p* *dolce cantando, molto espr.*

Senza misura, ad lib.

rit.

Heavenly, very broad ♩ = 76

*ff* *ten.* *p* *sub., delicate* 3 3 3

342 Vc. (Led.) Led. Led.

rit.

a tempo

346

*p* *resolute*

S. Come all you false young men, Do\_

Vc. rit. a tempo 8va dolce cantando



350

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

(8)

(Xed.)

353

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

rit. *a piacere*

(8)

rit.

(Xed.)

357

S. - gain. ———

*a tempo* *molto rit. al fine*

Vc. *p dolce* *pp dolciss.*

*a tempo* *molto rit. al fine*

*p* *pp*





