

FOR RECITATION
UNISON CHORUS AND PIANO



A MASQUE
OF
DEAD FLORENTINES



TEXT BY
MAURICE HEWLETT

MUSIC BY
ERNEST R. KROEGER

OP. 75

2.00

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P R E F A C E



THE first performance of A MASQUE OF DEAD FLORENTINES in the present form took place in the Wednesday Club Auditorium, Saint Louis, February first, 1911. Before the *Prelude*, the folds of the curtains were drawn aside by two pages, and the mediæval herald appeared. At the conclusion of his verses, he stepped back, and the curtains were drawn together. The curtains were fully parted as the final notes of the *Prelude* were being played, and the members of the chorus were seen standing on an elevated platform in the background, the painted scene revealing Florence in the distance. During the opening chorus, the various characters came slowly down the left aisle of the Auditorium, in the order of their appearance in the *Masque*. A short flight of steps led to the stage, and each character came forward during the first four measures of the music allotted to him or her. The lines were recited, and afterward the character participated in the various *tableaux* or *dances*, according to the directions given in the text, or passed slowly over a walk situated between the chorus and the scenery, and disappeared to the right. The entrance and exit of each character was carried out in this manner. During the *Postlude*, the members of the chorus (in this instance numbering but seven,) slowly followed the final character (Michael Angelo) until the stage was clear, and during the last few measures, the pages gradually drew the curtains together.

A MASQUE OF DEAD FLORENTINES

PART I

MAURICE HEWLETT

ERNEST R. KROEGER

Op. 75

Prologue

Herald

Here you see, as in a glass,
Death and Florence grip and pass.
One was scornful as a maid
In her bravery fresh array'd:
One was brawny, hearted brass—
Which look'd longer, Death or lass?

Gentles, you and Death and I
Have a friendly fall to try.
He is masterful and plays
Steadily; looks not for praise,
Heeds no blame. Your head is high,
High as mine— but by and bye?

The Scene is an open loggia giving upon a garden in winter, with leafless trees, and cypresses. The rain stands in pools; over all is the sighing of a great wind. A fitful sunshine comes and goes.

PRELUDE

Maestoso

PIANO

The musical score for the Prelude is written for piano. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Maestoso'. The score includes various dynamic markings: *ff* (fortissimo), *dim.* (diminuendo), and *sf* (sforzando). The music is characterized by dense, block-like chords and rhythmic patterns, with some notes marked with an 'x' to indicate specific articulation. The piece concludes with a final *sf* chord.

dim.

mfz *mfz* *mfz* *mfz* *dim.* *mp* *mfz*

mp *mfz* *mp* *dim.*

(The Chorus of poets and ladies, robed alike in sad-colored habits, comes into the garden.)

Andante sostenuto

p

Chorus

p

We have lost what we had won, Love's re-ward for love's work done. Sight-less Mem-o-

p

ry re-ceived No news, if we joy'd or grieved.

mf
marcato

Were we loved? She loved us not. Pit - y-worth? Be - haved us not. Yet we count us

mf *mp* *p*

hap - pi - er Than are they whose keen - er star_ Shone a - bout them while they stay'd Here with us;

mf

and when they stray'd Forbore Death their names to hide: We are they who qui - et - ly died.

dim. *p* *rit.*

Con moto

mp dolce *f*

Here be-gins that crim - son line,

p

Great - er none, nor more di-vine. By thy grim-ness of a-chiev-ing,

cresc. *cresc.*

By the scope of thy con-ceiv - ing, God - cre-a - tive, Heav - en-cleav-ing,

mf *cresc.* *mf* *cresc.*

God - cre - a - tive, Heav - en-cleav - ing, A - li-ghie-ri! lift thy head

f

f largamente

From a-mong the sheet - ed dead. Buo - nar-ro - ti! God is just; Come thou too to

close the trust: Tell the sto-ry How the glo-ry Of thy burgh was pash'd in

mf *dim.* *Lento* *p parlando*

mf *dim.* *p*

Andante sostenuto

dust.

p *mf* *p*

(Dante Alighieri passes, in sober red habit and cowled; a tongue of fire above his brow.)

Dante: The first to speak in Florence, Florence spurn'd My song and service. From home to outland turn'd, I

Largo

mf

sensed God's secrets, eating salted bread. God woke my love by death: they crown'd me,

dead.

Allegro moderato

p armonioso

cresc.

mf rit.

p

Chorus

Andante con tristezza

p

Woe, the dead po-et! Woe, the a-lien tomb, And brood-ing brow shad-ow'd by

all Hell's gloom! How was that Cit - y proud and con-fi-dent That

p

f pass'd him by. *p* A - las! all's woe up - on her!

Allegretto mp
Say, would'st thou know — his heart? — His heart — was

mp dolce

mf espressivo
riv - en: To God — one half, to Bea-trice half — was giv'n.

mf espressivo

But since God saw — heav'n bare with-out her soul, He took her;

rit. *a tempo*

prit. *f marcato*

p *rit.* *a tempo*

and the clo-ven heart was whole.

p *rit.* *p dolce* *rit.* *p*

(Beatrice Portinari passes. She is in a clear green garment, and holds her hand to her heart.)

Allegro ma grazioso

Beatrice: My

p una corda

spirit, like a sigh, just flutter'd o'er Our homestead city; melted then to soar As

altar-smoke.

But one who mourn'd me wed, Follow'd me from that

p *cresc.*

Feast.

I lived, being dead.

sfz *mfz* *dim.* *p*

rit. e dim. *p*

Chorus

Allegretto moderato

mf

God saw her beau - ti - ful, and loved, — and took her! How dark the

tre corde
mf

p *mf*

cit - y sate (That joy'd — of late) — When she, that young-est an - gel-shape, When

she — for-sook her.

mfz dim. *mfz dim.*

mfz dim. *mfz dim. e rit.*

12/8

Piu mosso

p

This is that man who thought it well A - lone to tread the

p

marcato

gulfs of Hell, Who look'd on na - ked sin be - neath The

f *dim.*

f *dim.*

mask of life, and call'd it death. Nor lost he there his

lat - est breath, Nor all the pit - y he had shed; But

cresc. ed accel.

it was heap'd on him, and led Him out - ward from the

cresc. ed accel.

ff. *rit.* *f a tempo*

cav - ern's teeth. And that great ut - ter - ance he said

ff *rit.* *a tempo* *f largamente*

Liv-eth, and he who saw the dead Can - not taste death; for

Death's hand shook To feel the bur - den of his Book, And

ff this — is She at whose death-moan The *dim.* wast - ed Cit - y

sat a - lone; And *p* She_ whose giv-ing up of life_ Fore-war'n'd him take her

p legato

mf soul to wife.

calando

mf *p* *pp*

Allegro moderato *soave* *p* *mf* *p* *pp*

**)* *Coregus:* From the nuptial of Spirit and Spirit, From the girdle that bound her young

**)* This part may be recited by a member of the Chorus.

heart, Unloosed by the tongue of his art,

Sprang the burning miraculous Child All soothsay that was to

mf

inherit,

To nourish and foster and spread, Till all kindreds should leap when he smiled,

p semplice

Or panting run whither he led At the spell of his treacherous merit.

stretto
mf

Più mosso

O Song, with the throat of a

sfz *rit.* *sfz* *mf*

bird And loins and core of a youth,

O Song, crystal harbor

cresc.

of truth, That sprang from Love mated with Power! O Song, when thy harping was

f

blurr'd, Thoughtest thou, O Song, in thy ruth, What blood had water'd thy flower

dim. *mp*

Ere yet one tendril had stirr'd?

dim.

What paling of virginal

p

bosoms, What prayerful, and tearful, and sooth Uprising of strength, that thy

p grazioso

blossoms Should bud in that clamorous hour?

But Song set his delicate feet In

Un poco più mosso

poco rit. *p*

the way of the World and the mire; Song tasted the fruit of desire, And laughd at

accel. *mf*

the clouding of eyes (For he knew love's filming was sweet.) So

Song held revel, and loud Sang he with passionate cries; And his raiment was

mf

golden and proud.

f

Thus the cup of his wrath was complete.

Allegro energico

rall. *ff con fuoco*

dim.

p calando *pp* *(lunga)*

Moderato

p *cresc.* *mf* *dim. e rit.*

Chorus
p Song as a child was full of peace Laid in the bos-om of Be-a-trice.

a tempo
p *cresc.*

espressivo
f O sweet la - dy, O grieved heart, How fared Song and his broth-er Art?

espressivo
f

(Laura comes, a youthful Matron in a high-waisted gown, a child at either hand. She looks patiently before her, with good courage.)

Allegretto *Laura: I gave my love to him who loved my face,*

mf *mp*

I did him wifely service with good grace; Nor leand' aside to what my Poet said: But I may thank him

mf *mp*

now that I am dead.

Allegro vivo

f *stringendo* *ff* *dim.*

(Petrarch enters. He has a laurel-wreath, and bears a little crystal urn, wherein is his own heart.)

molto rit.

Adagio

Petrarch: My voice was as the swan's that

mf *mp*

dirgeth death, My joys were frail things lighter than a breath. But, like the night, I froze them to a brede,

mf *mp*

They wove me crowns thereof, and wrapt me dead.

rit.

mf *mp*

Tempo di Valse

mf Chorus

"Mer-ci," she laugh'd him once; _____

p

a glove dis - card-ed, _____ A part-ing, and a meet-ing, _____

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady bass line with chords in the right hand. The lyrics are: "a glove dis - card-ed, _____ A part-ing, and a meet-ing, _____".

With these his

la melodia marcato

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by the lyrics "With these his". The piano accompaniment includes a section marked *la melodia marcato* with a slur over several chords. The lyrics are: "With these his".

po - et's hun-ger was re - ward-ed, _____ But in her greet-ing, _____

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "po - et's hun-ger was re - ward-ed, _____ But in her greet-ing, _____". The piano accompaniment continues with chords and a bass line. The lyrics are: "po - et's hun-ger was re - ward-ed, _____ But in her greet-ing, _____".

Or when the light of her died down and flut - ter'd, _____

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Or when the light of her died down and flut - ter'd, _____". The piano accompaniment continues with chords and a bass line. The lyrics are: "Or when the light of her died down and flut - ter'd, _____".

As stars at dawn-ing, — Or at her com-ing va-rious song-birds

ut-ter'd The ro - sy birth of morn-ing; — Or when he knelt and

took her hand's warm sheath-ing, His heart on fire — Shot gold-en

words un - to — his lips, which breath-ing, which breath-ing Did lift him higher Than

mp ev - er long as - suage - ment *p* of de - sire. *la melodia*

marcato
smorzando

(Boccace passes, crowned with flowers, a wreathed thyrsus in his hand.)

Boccace: Heavy the blossoms, sultry-sweet the wine, And all the air gold-dusted with sun-shine.

Andante e solenne

Moderato ed espressivo I found a girl's warm bosom for my head, And God was good!

allargando
mf *sfz*

I loved till I was dead.

sfz *mfz*

(Fiammetta passes. She is robed like a King's daughter, and carries a pair of golden shears.)

Fiammetta: I brought my burning wealth up from the South, I kiss'd him with

Allegro amoroso

mf rubato *f*

the kisses of my mouth: The low slow laugh when Southern love is fed Was

lusingando

dim. *mfz*

longer mine: I cloy'd him, he is dead.

mfz *mfz* *dim. e rit.* *p* *pp*

Chorus
Andante

Yes, thou art dead, Boc-ca - cel Thy gar - den - plot, a hun - dred star - ry

p

flow'rs, Yet springs, is fra - grant yet of soft light loves,

Meno mosso

mf cresc. ed accel.

Love lan-guid love a-skance love un-der bow'rs Of myr-tle trees, love ea-ger, love that

f *mf*

mf cresc. ed accel. *f*

mp *Con moto* *p*

proves— How love may ache, a - las! And she, thy con-fi-dent

mp *p*

fair— That set her gleam-ing teeth To the rind of thy fruits, laid

vai *vai* *vai*

rit.

bare— Her white throat, soft as death To warm to thy am-o-rous breath.

rit.

vai *vai* *vai*

mf *3* *3* *3* *3*

She let down the pride of her hair, A flood and tan- gle of

mf con fervore

gold, And sat em- bow-er'd there

Like pale Queen Hel-en of old: Scar-let her

cre

scen *3* *do* *3* *(lunga)*

lips, but the white of her globed breasts is un - told!

scen *do*

MINUET

(The Three Ladies dance a stately solemn measure.)

Lento

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked *f* (forte). The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment of chords.

Coregus: Beatrice, the white Lady, Leads our mystic pageantry, Laura, slim and carcanetted, Shy as violets dew-wetted,

The second system of musical notation continues the grand staff from the first system. It maintains the same key signature and time signature. The accompaniment continues with similar chordal textures.

Fiammetta, lissom, young, Golden as the arum's tongue, Follow in the antic round, Eyes demurely cast to ground. High-born, stately,

The third system of musical notation continues the grand staff. A *mf* (mezzo-forte) dynamic marking is present in the right hand. The musical texture remains consistent with the previous systems.

queens, we pass Treading daintily the grass.

Beatrice: I was nine when I was wooed, Never word my poet

The fourth system of musical notation continues the grand staff. A *f* (forte) dynamic marking is present in the right hand. The music concludes with a final chord in the right hand.

could.

Laura: Wedded wife was I, my poet Won my looks but could not know it.

The fifth system of musical notation continues the grand staff. A *dim.* (diminuendo) dynamic marking is present in the right hand. The music concludes with a final chord in the right hand.

Fiammetta: Great King's daughter tho' I were, I chose my poet debonnaire.

The Three Ladies: Twine white arms, tread the measure: Ours the grace and theirs the treasure. Let the ghostly

ladies pass Like the mist on springing grass.

Beatrice: I was wedded ere my years

Number'd twelve: I shed no tears. *Laura:* Children bore I to my lord As thy years; I sigh'd no word.

Fiammetta: Wedded

I, but love is free: Not my husband pleased me.

The Three Ladies: All the years and all the blisses Come and go

like children's kisses. We are dead, and now, alas! Shadows of us haunt the grass. *(The Three Ladies pass away)*

Musical score for the first system, featuring piano accompaniment with chords and arpeggios in treble and bass clefs.

(lunga) Allegro moderato
rit. e dim. *p* *p*

Musical score for the second system, including the instruction '(lunga) Allegro moderato' and dynamic markings 'rit. e dim.' and 'p'.

Musical score for the third system, showing intricate piano accompaniment with triplets and arpeggios.

Coregus: Lo now the mighty triad of

mf

Musical score for the fourth system, featuring piano accompaniment with dynamic marking 'mf'.

old Florence Mewd like strong eagles in Death's pale abhorrence The first set patient at his prison - bars,

cresc.

Musical score for the fifth system, including the instruction 'cresc.' and piano accompaniment.

Look'd up and saw his lady with the stars; The next, slow - pacing, holding

him apart, Pierced his own breast to Laura in his heart; And last the

Reveller, flushing high, did pass, Look'd down on Fiammetta

couch'd in grass.

O strength, that scann'd all

Heaven, and Man, and Earth! O glory, that could give such seeing birth.

5 3 1 4 2

p *dim.*

4 5 4

They built a shrine anon to speak those

Maestoso

p *ff*

cre - - - scen - - - do

three, Soaring aloft, dome-shadow'd like a world, Deep-founded as the good brown Earth their

dim. *ff*

fee, And set about with massy, rich-empearl'd Smooth marble (like the soul of Poetry),

dim. *f*

dim. *mf* *dim.* *rit.*

And winding leafage of vine and olive curl'd, Down drooping o'er the column'd tracery.

Allegretto con moto

Musical notation for the first system, including treble and bass staves with fingerings and dynamics.

How goodly shone the vasty fabric hurl'd Toward Heaven up, yet cleaving sturdily To Earth's broad bosom and the gray

Musical notation for the second system, including treble and bass staves with fingerings and dynamics.

street's track, Barr'd like a great moth's wing with rose and black,

Knew all men best when

Musical notation for the third system, including treble and bass staves with fingerings and dynamics.

(breathed by God) its flower

Spear'd up of his desire, the lily tower.

Musical notation for the fourth system, including treble and bass staves with fingerings and dynamics.

Musical notation for the fifth system, including treble and bass staves with fingerings and dynamics.

Andante quasi adagio

Break off, break off, my heart, here are

f pesante

mf

new comers, Perpetual youth and age perpetual;

mf

mf f pesante

One with the bashful bloom of early summers, The other gnaw'd on like the years that fall.
un poco accel.

mf

rit.

a tempo

Who is this dreamer with his dreams at call, And happy morning face, And

f pesante

cresc.

wholesome breath?

Who this lean vagrant, choking down his

Allegro

sfz

f

dim - in - u - en - do

gall As he should grudge to void it upon Death?
Andante quasi adagio

p

f pesante

dim.

rit.

(Giotto, figured as a young man carrying a shock of spring boughs.)

Allegro moderato

p una corda

Giotto: The hills that call each other thro' the

night,

The stars that sing of silence, the trees of light,

I

knew! I knew!

"Thy brethren they,"

He saith.

There came a sister soon, meek Sister

Death.

Musical score for the 'Death' section. It consists of a piano accompaniment and a vocal line. The piano part features several triplet figures in both hands. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The music is in a 4/4 time signature.

(Corso Donati, like an old man with blood upon his hair.)

Allegro con fuoco
tre corde

Musical score for the 'Allegro con fuoco' section. It features a piano accompaniment with '3 calando' markings in the right hand. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The music is in a 4/4 time signature. Dynamics include *sfz* (sforzando) and *sfz* (sforzando).

Corso: I had the fire-streak'd blood no pomp could hold Of Gothic blazon or Cerchi's

Musical score for the 'Corso' section. It features a piano accompaniment with dynamics *sfz* (sforzando) and *sff* (sforzando fortissimo). The vocal line is written in a single staff with a treble clef and a key signature of one flat. The music is in a 4/4 time signature. Dynamics include *ff* (fortissimo).

dirty gold. A ban-dog hounding sheep, I fought and bled That, living, Florence fear'd me:

Musical score for the 'dirty gold' section. It features a piano accompaniment with dynamics *sfz* (sforzando). The vocal line is written in a single staff with a treble clef and a key signature of one flat. The music is in a 4/4 time signature.

I hush her, dead.

poco a poco rit.

Musical score for the 'I hush her, dead' section. It features a piano accompaniment with dynamics *sfz* (sforzando), *sff* (sforzando fortissimo), and *ff* (fortissimo). The vocal line is written in a single staff with a treble clef and a key signature of one flat. The music is in a 4/4 time signature.

Chorus

Andante e tranquillo

p *cresc.*

One doth make what one doth mar; One brings peace, an-oth-er war.

mf *p*

See what Flo-rence' chil-dren are One bit her, one did kiss the scar.

(Enter four Shades.)

Allegro tempestuoso

f *cresc.* *sf*

(Farinata in his armor, with a naked sword.)

Farinata. The fire that rages in me outburns Hell;

mf

I am the pride of Florence!

dim. *p*

(Buondelmonte in a white silken doublet.)

Andante

Buondelmonte. I rang a knell That day they drain'd me whiter than my vest: After 'twas Florence bled.

Musical score for Buondelmonte's scene. The score is in 4/4 time and B-flat major. It consists of two staves: a treble staff with a complex, arpeggiated accompaniment and a bass staff with a simpler, rhythmic accompaniment. Dynamic markings include *p*, *f*, *dim.*, and *sfz*. The piece concludes with a fermata on the final chord.

(Guido Cavalcante with a lute, and a peacock's feather stuck in his cap.)

Allegretto

quasi chitarra

Guido: My

Musical score for Guido Cavalcante's scene. The score is in 6/8 time and B-flat major. It consists of two staves: a treble staff with a rhythmic accompaniment that mimics a guitar (quasi chitarra) and a bass staff with a simple, steady accompaniment. The dynamic marking is *p*. The piece concludes with a fermata on the final chord.

way was best.

From lip to lip I pass'd, from grove to grove:

Musical score for Guido Cavalcante's scene, continuing from the previous system. It consists of two staves: a treble staff with a rhythmic accompaniment and a bass staff with a simple accompaniment. The piece concludes with a fermata on the final chord.

I am like Florence;

they

Musical score for Guido Cavalcante's scene, continuing from the previous system. It consists of two staves: a treble staff with a rhythmic accompaniment and a bass staff with a simple accompaniment. The piece concludes with a fermata on the final chord.

call me Light o' Love.

(Piccarda Donati, with the Minore's cord and sandals.)

Musical score for Piccarda Donati's scene. The score is in 6/8 time and B-flat major. It consists of two staves: a treble staff with a rhythmic accompaniment and a bass staff with a simple accompaniment. Dynamic markings include *p* and *dim. e rit.*. The piece concludes with a fermata on the final chord.

Piccarda: Rear'd in a goshawk's nest, I flew to peace;

Plighted to sin, I wedded the white Christ:

Lentamente

sonore

mf

His arm upheld me when they marr'd our ease,

For I was

f

stricken whiter than the mist.

(In a sudden ray of light enters a single Shade.)

dim. mfz dim.

(Fra Beato Angelico, in black and white habit. He carries a lily in one hand. On his shoulder burns a star.)

Fra Beato: The mystic flame - enwra

Jerusalem

Was set before

Con moto

legato

p cresc. f dim.

me like a clouded gem.

I trod the ways of

Florence:

Steep the

tread, But leading swiftly to the blessed dead.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, rhythmic melody with many beamed notes. The lower staff is in bass clef and contains a simpler accompaniment of chords and single notes. A piano (*p*) dynamic marking is placed at the beginning of the first measure. Slurs are used to group notes in both staves.

The second system continues the musical piece. It features two staves. The upper staff has a piano (*p*) dynamic marking at the end. The lower staff includes a fortissimo (*sfz*) dynamic marking followed by a *dim.* (diminuendo) instruction. The notation includes various rhythmic patterns and slurs.

The third system consists of two staves. The upper staff continues the melodic line with many beamed notes. The lower staff has a very dense and active bass line, also composed of many beamed notes. There are slurs and dynamic markings throughout the system.

The fourth system concludes the piece. It features two staves. The upper staff has a piano (*p*) dynamic marking, followed by a *dim. e rit.* (diminuendo e ritardando) instruction, and then a pianissimo (*pp*) dynamic marking. The system ends with a double bar line and a 12-measure rest indicated by a large '12' and a horizontal line.

Andantino e calmato *Chorus*
p

Thou shalt be call'd the Son — of Peace — And

p una corda legato

Star — of Beth - le - - hem: — In thee the ar - dent

mf

stri - - ver Found pla - cid re - qui - em; —

dim.

In thee, the still con - tri - - ver, In thee, the hon - est

liv - - er, Dream - ing thy soar - ing ec - - sta-sies With -

in — the hum of men. ——— *mf* *p* **Allegretto grazioso**
Like to the sooth - ing of

doves, ——— Like to the splash - ing of rain, ———

So as the cloud - shad - - ow moves To so - ber the Sun's beat-ing

mf

pain, Thy mu - sic, thy chri - sm, thy pray'rs, Bade

tre corde

cresc. *mf tre corde*

p

Hope lift a - gain: Hope of wings fret - ty with

dim. *p una corda*

fire, Of eyes look - ing out to the deep Heart of the az - ure,

p

and high - er Yearn - ing to creep In - to the

p

Adagio *p*

folds of the man - tle of God, Hap - ly to sleep.

Andantino e calmato

p

pp dolcissimo

Curtain

smorzando

pp

PART II

Con allegrezza *giocosamente*

mf

Curtain *(Enter the*

Herald, a young boy in a Greek coat and Phrygian cap, carrying a Pan-pipe) *Herald: The tale is now of*

mf *p*

la melodia ben cantando

p

The musical score consists of five systems of piano accompaniment. The first system is marked 'Con allegrezza' and 'giocosamente' (playfully), with a dynamic of 'mf'. The second and third systems continue the piece with various melodic and harmonic developments. The fourth system is marked 'Curtain' and '(Enter the', indicating a scene change. The fifth system begins with the text 'Herald, a young boy in a Greek coat and Phrygian cap, carrying a Pan-pipe)' and 'Herald: The tale is now of', followed by the lyrics 'la melodia ben cantando'. The dynamics in the fifth system are 'mf' and 'p'.

Love and Italy And Art, their fosterling, of that new time When first the Sun scatter'd the hoary

Musical notation for the first system, including treble and bass staves with dynamic markings *mf* and *p*.

rime Of older fashions, and leapt eagerly Forward and up to flood the new with glee.

Musical notation for the second system, including treble and bass staves with dynamic marking *mf*.

Then, when the world was young and saw in rhyme And color move all Nature, the sublime Prism and

Musical notation for the third system, including treble and bass staves with dynamic markings *p* and *mf*.

chord of God lay plain to see. Then every maid held godhead, every flower A sacrament, the

Musical notation for the fourth system, including treble and bass staves with dynamic markings *p* and *mf*, and a "L.H." marking.

fever and old dread Of living—ecstasy! Of loving—power!

Musical notation for the fifth system, including treble and bass staves with dynamic markings *mf* and *rit. e dim.*

So Love call'd from the grave the mighty dead: And he that voiced the music of the spheres, Plato the

Lento

p
cresc. sempre

prophet, murmur'd down the years.

Moderato

f
p

Chorus Andante

p

The boy— is a shade, And the cup he quaffs Is down to the lees:

rit. *a tempo*

On-ly Death laughs.

a tempo
sfz *rit.* *p* *p* *p* *mfz* *f*

(Enter Lippo Lippi alone, figured as a young Satyr in a monk's frock)

Adagio

Lippo: I peer'd for God and found him underneath A girl's shy eyes. Up then came Master Death, Say-

ing, "You monk, bow down to me instead; Here is no god for you." My wench was dead.

(Gio. Pico of Mirandola. He is a youth in soft raiment, reading in a Hebrew book)

Pico: Men call'd me Paragon; I challenged Rome; Rome frown'd, I fled: on many a dusty tome I ponder'd, yet found not

Allegro ma non troppo *cresc.*

the true Godhead; But, loving much, God came and laid me dead.

(Bartolommeo Scala in his burgher's dress, and spectacles pushed on to his forehead)

Scala: They dubb'd me inexpert, and set me slave At
Allegretto con moto

lacquey work: my heart to Greek I gave. Had I that

fair sort that I coveted? I strove, I strain'd to reach, I

clutch'd, -'twas dead.

(Lionardo da Vinci with a long white beard. He walks painfully with a crutch)

Maestoso

Lionardo: Too curious!

Art short solace gave my spirit.

Too curious! Power contented not my merit.

Musical score for the first system, featuring piano accompaniment for the lyrics "Art short solace gave my spirit. Too curious! Power contented not my merit." The score is in a minor key and 4/4 time. It includes dynamic markings such as *mf*, *ff*, and *mf*. The piano part consists of chords and moving lines in both hands, with some notes tied across measures.

Too curious! Life itself me wearied. The living tire to death: we wait, we dead.

Musical score for the second system, featuring piano accompaniment for the lyrics "Too curious! Life itself me wearied. The living tire to death: we wait, we dead." The score continues in the same key and time signature. Dynamic markings include *f*, *dim.*, *mf*, *dim.*, *p*, *sf*, and *sf*. The piano part features more complex chordal textures and some chromatic movement.

Chorus

Andantino

Musical score for the chorus, starting with the lyrics "Blind, blind, blind! As sheep in the rain. Blind as the". The tempo is marked *Andantino*. The vocal line is in a 4/4 time signature and begins with a *p* dynamic. The piano accompaniment is in a minor key and 4/4 time, starting with a *p* dynamic. The lyrics "Blind as the" are partially cut off at the end of the system.

Musical score for the chorus, continuing with the lyrics "Worm that be-guiled The Mother of Cain." The vocal line continues with a *dim.* dynamic. The piano accompaniment includes a *rit.* (ritardando) marking. The score concludes with a final chord in the piano part.

(Enter La Simonetta in a white robe attended by Seven Maids in mourning weeds. She bears a chaplet of yew)

Allegretto

mp

poco accelerando

Simonetta: Once a virgin of virgins, Crown'd as with
Andante

rit. *p* *p*

fire, and pale, I stoop'd to my own undoing; I lay as corn to the flail.

The Seven: As a lily - stalk snapp'd by hail She fell to her girdle's undoing, Nor tears

could avail.

Simonetta: As the hawk on his wrist he was hard, As the

Musical score for the first system, featuring piano accompaniment for the lyrics "could avail." and "Simonetta: As the hawk on his wrist he was hard, As the". The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

quail's my blithesomeness froze; I stood ashamed in the pasture, My eyes were wide as the roe's.

Allegretto

Musical score for the second system, featuring piano accompaniment for the lyrics "quail's my blithesomeness froze; I stood ashamed in the pasture, My eyes were wide as the roe's." and the tempo marking "Allegretto". The score includes a dynamic marking of *mf*.

The Seven: With her lapful of flowers she uprose: All

Musical score for the third system, featuring piano accompaniment for the lyrics "The Seven: With her lapful of flowers she uprose: All".

tenderly white was her vesture,

She blush'd like a rose.

Musical score for the fourth system, featuring piano accompaniment for the lyrics "tenderly white was her vesture, She blush'd like a rose." and dynamic markings *p subito cresc.*, *f*, and *dim.*

Molto moderato e rubato

Musical score for the fifth system, featuring piano accompaniment for the lyrics "tenderly white was her vesture, She blush'd like a rose." and tempo markings *Molto moderato e rubato*, *p*, and *mf allargando*.

Simonetta: I was wo'd in the time of wild

crocus, I sank with a trembling of knees; He took me up on his pillion And rode away thro' the

trees.

The Seven: The willow must bend to the

breezel

She pined in her king's pavilion

She long'd for her peace.

Oh, the land swept black by the shower,

The lash and the

rain!

She bow'd like a tired sweet flower,

She

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes dynamics markings *mp* and *cres*.

moan'd for her pain!

Musical score for the second system, featuring piano accompaniment and vocal lines. The piano part includes dynamics markings *f*, *mf*, and *p*.

Tempo I

Musical score for the third system, featuring piano accompaniment. The piano part includes a dynamic marking *p*.

Musical score for the fourth system, featuring piano accompaniment.

Simonetta: Because, being fairer than the dawn, I trod The flowery way that lures a soul from God,

Musical score for the fifth system, featuring piano accompaniment and vocal lines.

And gaged my youth against man's hardihead;

accelerando

Therefore I wear the bleak smile of the dead.

a tempo (La Simonetta and the Maids gradually retire.)

languendo

poco a poco rit.

(Comes Giuliano de' Medici in hunter's green. He carries a broken shaft in his hand. Following him are seven lads (sons of princes) dressed in sables.)

Tempo giusto

Giuliano: Once as a tiger-whelp I was athirst, And gnaw'd the breast where

kindly I was nursed.

But thirstier the blades that cut me

Musical score for the first system, featuring piano accompaniment with a forte (*fz*) dynamic marking. The music is in G major and 4/4 time, consisting of two staves (treble and bass clef).

red, And sent me shaggy to the secret dead.

Musical score for the second system, featuring piano accompaniment with accents (^) over various notes. The music continues in G major and 4/4 time.

Musical score for the third system, featuring piano accompaniment with a piano (*p*) dynamic marking. The music concludes with a fermata over the final notes.

L'istesso tempo

cantando

Musical score for the fourth system, featuring piano accompaniment with triplets (3) and a piano (*p*) dynamic marking. The music is in G major and 4/4 time.

The Seven Princes: Swart as the heart of the South, Proud as the rock-springing

Musical score for the fifth system, featuring piano accompaniment with a melodic line in the treble clef. The music continues in G major and 4/4 time.

pine, Sweet water could never thy drouth, Nor fruit of the vine!

Last of old Cosimo's line, Cut off quick in thy youth, Thy blood was outpou'd like

wine; They show'd thee no ruth, Who in life had none for the old, nor the

roses of youth.

(Clarice Orsini, a gray-haired woman bowed beneath a golden yoke.)

Clarice: I had small solace for my life of anguish,

Grave

Pluck'd out from Rome and set in Florence to languish: A pride that froze my

tears ere they could shed, And children— would they were as I am, dead!

(Lorenzo as a king crowned with thorns, and holding a leaden sceptre.)

Lorenzo: I am that Medici, swart, keen, and wanton, That spent all Florence on the thin-lipp'd phantom Of

Adagio

lust so dry it never could be fed:

At last unshrived, still burning, I fell dead.

Musical score for the first system, featuring piano accompaniment. The score is in G major (one sharp) and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by chords and arpeggiated figures. Dynamic markings include *f*, *ff*, and *sff*. There are also accents (*>*) and slurs over the notes.

Musical score for the second system, featuring piano accompaniment. The score is in G major (one sharp) and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and arpeggiated figures. Dynamic markings include *mp*, *poco cresc.*, *f*, and *mfz*. There are also accents (*>*) and slurs over the notes.

Chorus

Andante sostenuto

p molto espressivo

Musical score for the chorus, featuring a vocal line and piano accompaniment. The score is in G major (one sharp) and 3/4 time. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The tempo is *Andante sostenuto* and the dynamics are *p molto espressivo*. The lyrics are: "Woe! Woe! the star-ing hearth: woe! the tir-ed cit-y,". The piano accompaniment consists of chords and arpeggiated figures. Dynamic marking *p* is present.

Musical score for the chorus, featuring a vocal line and piano accompaniment. The score is in G major (one sharp) and 3/4 time. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The tempo is *Andante sostenuto* and the dynamics are *p molto espressivo*. The lyrics are: "Wear-y of blood-shed, va-cant-eyed for pit-yl Woe to brown Pi-sal". The piano accompaniment consists of chords and arpeggiated figures. Dynamic markings include *cresc.* and *f*.

cresc. *ff* *fff*

Hav-oc on Vol - ter - ra! Woe! all Woe up-on us!

cresc. *ff* *fff* *mfz* *rit.*

p *cresc.*

Three gray wom-en hold the gate, With sud - den fire-lit eyes, and hate

p *cresc.*

f *mf* *mp*

Cra - dled in each beat - en breast. Stay! Heed them; one out-hates the

f *mf* *mp* *p*

(Three Reproaches, like to bent women, appear stretching out arms toward the shade of Lorenzo.)

rest.

mfz *p* *p* *pp*

The First Reproach: First woe was when the sword was set, Sword and Fire to my

Vivace

mf

own young brood. Never a woe like the mother's cry That watches in chains the ebb of her

blood.

Woe to thee!

Pisa was I.

cresc. molto

ff

precipitoso

ff

ff

ff

(lunga)

The Second Reproach: Next woe was the shaming of maids, Stripp'd to the smock and sold to sin.

Lento

p

Never such woe as to lay the lure, Smirch and soil what once was clean,

piangendo

Woe! who shall ravish the poor.

The Third Reproach: Third woe was the land in chains, Golden seeming and
Moderato ma con moto

p

brave in silk. Where is woe as for brother and brother Bruise the bosom that gave them

mf

milk — Woe! who traffick'd his mother.

sfz *molto rit.*

ELEGY

Adagio dolente

*molto espressivo**(Enter Poliziano with a muffled rote,^{*)} and weeping.)*

Poliziano: Grant me, gods, a fount of tears, So that night and day Weeping I may drown old grief, Mourning

quench the years. So the widow'd turtle may Give her heart relief; So the fainting snowy

swan, So the nightingale, All their sorrows, utter lonely passion, do bewail.

Woe for us, and woe, and woe! Grief is bow'd and gray;

^{*)}A mediaeval musical instrument, shaped like a guitar.

Jove hath carved our goodly Tree With his thunderblow! Woe the Muses' broken lay,

Woe the melody!

Woe, Apollo, woe God Pan,

Woe, ye Sisters Nine,

Woe, green-kirtled Dryads, woe, my Bacchus, to thy vine! Mourning let me quench

the years, And my grief to drown, Grant me, gods, a waterflood, Grant a fount of tears.

Andante

Chorus *mf*

One there was Who, lov-ing much, did_ weep for thee. So

pass: — *f* Death may not smite The lamp to shiv-er quite — That *dim.*

lit - tle flame with-in that was a Po - et's light. — *mf* One there was Who,

lov-ing much, did_ weep for thee. So pass: —

f

Death may not smite The lamp to shiv-er quite That lit-tle flame with-in that

mf

mf

was a Po - et's light.

dim. e rit. *p*

(Next comes Cosimo, Pater Patriæ, an old man richly habited, having the ears of Midas.)

Cosimo: Labor'd I well, that bound the state to mine In gyves that chafed, but held

Allegro deciso

mf *f* *sfz*

throughout the line? They crown'd me with a name our foes might dread, But cursed me for my sons

sfz *dim.* *mf*

when I was dead, *stringendo*

ff *dim.*

mf *mp* *p*

Chorus

Andantino

p *mf*

Blind, blind, blind! As a bird in the snow. Blind as the

p *mfz*

dim.

king that did cher-ish The son that wrought him a woe.

dim. *p* *rit.*

(Savonarola, carrying a smouldering torch.)

Allegro molto rit.

mfz *cresc. e stringendo* *sfz* *f*

Savonarola:

God set in me a heart to burn like pain, And Florence fed the fire. In vain, in vain,

Andante quasi Adagio

mf

I augur'd life; the fire was heap'd; I led The way for Florence: Florence mock'd me dead.

sfz *sfz*

sfz *ff sfz* *lunga* *mf*

mp *p* *pp* *morendo*

(Following is his enemy, Fra Francesco the Minorite, carrying a distorting glass.)

Fra Francesco: For Francis' sake I

Andante sostenuto

p *mf*

spurn'd him of Saint Mark: Is that soul sure that dareth him embark On death's

dim.

dull sea that death may serve hatred? I know not what they

p

won, nor care, being dead.

f cresc. ed accel. *ff rit.*

a tempo *sfz* *p*

(Next the Frate's champion, Fra Domenico, cowed in white, with an anchor.)

Fra Domenico: I trusted in the prophet

Più mosso

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) features a melodic line with various fingerings (1, 2, 3, 4, 5) and accents. The left hand (bass clef) provides a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5) and dynamic markings such as *p* and *pp*. The key signature has one sharp (F#).

sent from God; Side to his side the way to death I trod. The flame leapt heaven -

The second system includes a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has lyrics: "sent from God; Side to his side the way to death I trod. The flame leapt heaven -". The piano accompaniment continues with similar rhythmic patterns and dynamics.

ward- O true he said! Our spirits soar'd; we left but ashes dead.

The third system includes a vocal line and piano accompaniment. The vocal line has lyrics: "ward- O true he said! Our spirits soar'd; we left but ashes dead." The piano accompaniment features more complex rhythmic figures and dynamic markings.

The fourth system is primarily piano accompaniment, showing intricate rhythmic patterns in both hands with various dynamic markings and fingerings.

The fifth system concludes the piano accompaniment with dynamic markings *p*, *pp*, and *ppp*. The piece ends with a final chord in the key of F#.

(Enter Sandro Botticelli, holding a hollow sphere.)

Poco Allegretto

The first system of the musical score is a piano introduction in 9/8 time, marked *p* (piano). It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with various chords and intervals.

Sandro: Latest of all, and lone -

The second system shows the vocal entry for Sandro. It begins with a piano introduction in the bass clef staff. The vocal line enters in the treble clef staff with the lyrics "Latest of all, and lone -". The music is marked *mf* (mezzo-forte).

liest, I endured In heaviness of days with light obscured: Green earth grown gray, sun cold, the come -

The third system continues the vocal line with the lyrics "liest, I endured In heaviness of days with light obscured: Green earth grown gray, sun cold, the come -". The piano accompaniment continues in the bass clef staff.

ly head Of my life's flower snapt short- Art with her, dead!

The fourth system continues the vocal line with the lyrics "ly head Of my life's flower snapt short- Art with her, dead!". The piano accompaniment continues in the bass clef staff. The music is marked *f* (forte).

The fifth system shows the piano accompaniment for the final part of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with various chords and intervals.

(The Chorus breaks in with a lament, what time the rain descends and the wind blows shrill.)

Allegretto moderato

Chorus
mp

What shall it

pro - fit, O Man, That the pit - i - ful soil of thy

years, Ster - ile, ach - eth a span Of

mp waste fur - row'd by tears? *mp*

mf Waste sown with tears, *mp* Flow - 'ring

pale for a span, *p* With - er'd a - non like the

years; *p* What pro - fit, O Man?

rit. *mp* *a tempo*

Twen - ty thou groan - est to

rit. *mp*

learn, Twen - ty thou think - est to fly,

mp

cresc. *f* *mp*

Twen - ty drag, and thy turn Com - eth to

cresc. *mf*

mf

die, to die. What

dim. *mf*

mp

pro - fit, O Man, _____ What the har - vest of

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'pro' followed by a quarter note 'fit', then a whole note 'O Man,' with a long horizontal line indicating a breath mark. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The dynamic marking *mp* is placed above the vocal line.

p

years, _____ Strown like corn to the fan, _____

The second system continues the vocal line with a half note 'years,' followed by a quarter note 'Strown like corn' and a half note 'to the fan,' with a horizontal line. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *p* is placed above the vocal line.

p *rit.*

_____ Cut as with sick - le the ears? _____

The third system features a vocal line with a half note 'Cut as with sick - le' and a quarter note 'the ears?' followed by a horizontal line. The piano accompaniment includes a series of fingering numbers (1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2) above the right hand. The dynamic marking *p* is above the vocal line, and *rit.* is above the piano accompaniment.

p dolce

Corn that is sown with tears, _____ Gone the

The fourth system features a vocal line with a half note 'Corn that is sown with tears,' followed by a horizontal line, and a half note 'Gone the'. The piano accompaniment continues with the rhythmic pattern. The dynamic marking *p dolce* is placed above the vocal line.

har - vest of years: _____ Death is

cresc.

f

pro - fit, O Man, _____ is pro -

dim. mp

dim.

fit, O Man! _____

p

rit.

p

(When the sun gleams again Luca della Robbia enters, clothed in apple-green, with a bunch of yellow and blue flowers in his hand)

Allegro moderato e con grazia

mf

Luca: Mine was a glad small spirit unafraid; I breathed it out, the

stone walls flower'd, and made Florence a garden. So without a dread I laid my

tools aside and blossom'd, dead.

f *dim.*

mf

First system of musical notation. Treble and bass clefs. Dynamics include *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated with numbers 1, 2, 3, 4. A slur covers the entire system.

Second system of musical notation. Treble and bass clefs. Dynamics include *mf*, *dim.* (diminuendo), and *p*. Fingerings are indicated with numbers 1, 2, 3, 4, 5, 8. The system concludes with a key signature change to one sharp (F#) and a 6/4 time signature.

Con moto

Third system of musical notation. Treble and bass clefs. Key signature is one sharp (F#), time signature is 6/4. Dynamics include *mf*, *cresc.* (crescendo), and *fz* (forzando). The system ends with a *rit.* (ritardando) marking.

Chorus

mf

Thou shalt be call'd the Son of Man And Spir - it of the Earth, That

Fourth system of musical notation. Treble and bass clefs. Key signature is one sharp (F#). Dynamics include *mf* and *mp*. This system contains the beginning of the vocal line and piano accompaniment.

met young Love and kiss'd her And wreathed her lips with mirth;

Fifth system of musical notation. Treble and bass clefs. Key signature is one sharp (F#). Dynamics include *mp*. This system continues the vocal line and piano accompaniment. Fingerings 3 1 3 and 4 3 1 are shown at the end.

p *cresc.*

A - pril with eyes — a - glis - ter, ——— Green May her bux - om

f

sis - ter, ——— Shy loves and ten - der fruit - age Were chil - dren

of thy birth. ———

mf

With eyes ——— seek - ing the Sun, And heart ——— lov - ing the

mp

Day, ——— Know-ing no e - vil to shun, Guile - less, walk - ing the

way, ——— *p* Breath - ing the se - cret of chil - dren and flow - ers In -

to ——— *mf* thy clay! ——— *p* Man with the faith of a

child, ——— *mf* Child with a strength su - per - hu - - man;

mp Lov - er, that told of the Vir - gin most mild, *p* Wed - ded to

no man: *poco riten.* Ho - ly art thou, — *f* that could call her, a — *mf*

rise God, — *p rit.* God, but a wom - - an! — *a tempo*

Lento

5
4
2

Lento

(Niccolo Macchiavelli, hearing a skull wreathed with flowers.)

Macchiavelli: That kings might feast I sweated God away; To

Allegro energico

f *con passione*

insolent stripling feet I bow'd my gray Wise brows. A smirk, a shrug, a wagging head,

sfz *sfz*

I used this way: they use it on me dead.

Adagio

f *dim.* *mp* *sfz*

(Enter Benvenuto Cellini, blindfold.)

Agitato

Benvenuto: The

mf

glory of their prinedoms, and their power Who go in purple, I knew my little hour. What

f *cresc.*

time my brain-trap gripp'd them all, I led Whither I would. What profiteth me dead?

ff molto animato *dim.*

(Enter Luigi Pulci, gnawing a stone.)

molto rit. *Poco allargamente*
sff *sff* *sff* *sff* *sff* *sff* *mp*

Pulci: Let who wins laugh: I laugh'd at Heaven and Earth. Dante saw Grief and loved her;

scherzando
p *mfz*

I chose Mirth. Mirth and I laugh'd till we were out of breath, And left one laughing still—

dim. *mfz*

the jester, Death.

f pesante *f* *rit.*

BALLAD

Allegretto

Chorus

Lento

mf

A boy sing-ing— His love and— pain; The

The first system of the ballad features a vocal line in treble clef and piano accompaniment in grand staff. The tempo is marked 'Allegretto' and the dynamics are 'mf'. The key signature has one sharp (F#). The piano accompaniment consists of chords and moving lines in both hands.

watch-bell ring-ing— Blood shed like— rain! A dream-y maid, And a voice like a cry... "Be-

f

The second system continues the vocal line and piano accompaniment. The dynamics are marked 'f'. The piano accompaniment features a steady bass line and chords in the right hand.

tray'd, be-tray'd! How shall we die?" Sigh, wind, sigh!— The squire at hawk-ing,— The

p rit. *p* *mf a tempo*

rit. *a tempo*

The third system includes dynamic markings: 'p rit.', 'p', 'mf a tempo', 'rit.', and 'a tempo'. The piano accompaniment has a more active bass line with some triplets.

grass in— flow'r; Shame stalk-ing— In the la - dy's— bow'r. "Love like a drouth Doth

The fourth system concludes the page with the vocal line and piano accompaniment. It features triplets in the vocal line and piano accompaniment.

scorch and dry: My heart is out, Now let me die!— Sigh, wind,— sigh.—

f *p rit.* *p*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a forte (*f*) dynamic and includes a fermata over the final note. The piano accompaniment starts with a forte (*f*) dynamic and includes a sforzando (*sfz*) marking. The system concludes with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

Più mosso
mf

All the burn-ing Of all the South,——— Turn'd to mourn-ing Thy sing-ing mouth.——— The

mf animato

The second system is marked *Più mosso* and *mf*. The vocal line continues with a melodic line. The piano accompaniment features a more active texture with *mf animato* dynamics. The system ends with a fermata over the final note of the vocal line.

fire kin - dled, Soar'd to the sky; The song dwin - dled, The lute lay by.

The third system continues the vocal line and piano accompaniment. The piano part has a complex texture with many notes in the left hand. The system ends with a fermata over the final note of the vocal line.

p *rit.* *mf a tempo*

Sigh, wind,——— sigh.——— "How shall I sing With my

p *rit.* *mf* *a tempo*

The fourth system begins with a piano (*p*) dynamic and includes a ritardando (*rit.*) marking. The vocal line starts with a fermata. The piano accompaniment also includes a ritardando (*rit.*) marking. The system concludes with a mezzo-forte (*mf*) dynamic and a return to the original tempo (*a tempo*).

p più mosso *f*

la-dy cold? She died in the Spring; I am grown old." This is the load Of the singer's cry, - "If

molto espressivo *Lento* *p*

God is God He will let me die, He will let me die! Sigh, wind,

Più mosso

sigh.

dim. *p* *rit.*

Andante sostenuto

Musical score for the first system, featuring a vocal line and piano accompaniment in 3/4 time with a key signature of three sharps (F#, C#, G#). The piano part includes dynamic markings *p* and *mf*.

Chorus

Adagio

p quasi parlando

Musical score for the chorus, first system, with lyrics: "Now, last and great-est of these, Bu-o-nar-ro-ti the Seer, Wield-er of dark mys-ter-ies,"

Musical score for the chorus, second system, with lyrics: "Grav-er that knew no peer! Po-et, think-er in stone, Paint-er, Mak-er of men,"

Musical score for the chorus, third system, with lyrics: "Na-ked, si-lent, a-lone, Gods walk-ing a-gain! Thee, last, who art first,"

ff *ff* *molto dim. e rit. espress.*

Thee, King, we in-voke; Tell of Flor-ence ac-cursed, Her do-lo-rous stroke.

ff *ff* *molto dim. e rit.*

(Michael Angelo comes crowned.)
Maestoso e grandioso

f pesante *cresc.*

Michael Angelo:

The gaunt long life of unfulfill'd desire, The hireling's ashes on the poet's fire! I pray'd in stone. Their

ff *dim.* *mfz* *mfz*

scorn was on their head: In me they slew the last of their great dead.

mfz *mfz* *sfz* *ff*

f pesante *cresc.* *lunga* *ff* *sfz*

Andantino

Blind, blind, blind! As the owl in the day: Flor-ence was, and is

p *f*

not; — She pass - eth a - way!

dim. *lunga* *Adagio* *p*

Postlude

(During the Postlude, the members of the Chorus gradually retire, until the stage is left empty. The curtains are drawn together as the last six measures are being played.)

Con moto

mp dolce *f* *mp*

Un poco più mosso

riten. *f largamente*

con fervore *dim. poco a poco*

mf *dim.* *mp* *dim.*

Maestoso *p* *mfz* *dim.* *lunga*

Andantino e calmato

First system of the musical score. The left hand (bass clef) plays a steady eighth-note accompaniment. The right hand (treble clef) has a few notes, including a chord marked with an asterisk. The tempo and mood are indicated as "Andantino e calmato". The dynamic marking is *p una corda*.

Second system of the musical score. The right hand features a series of chords, with the dynamic marking *pp dolcissimo*. The left hand continues with the eighth-note accompaniment.

Third system of the musical score. The right hand has a sequence of chords, with a *cresc.* marking above and *tre corde* below. The left hand continues with the eighth-note accompaniment.

Fourth system of the musical score. The right hand has a few chords, with a *f* marking below and *cresc.* above. The left hand has a melodic line with a slur. The system ends with the instruction "Curtain" and the dynamic marking *p una corda*.

Fifth system of the musical score. The right hand has a series of chords, with dynamic markings *pp* and *ppp*. The left hand continues with the eighth-note accompaniment.