

# I. The gathering of friends

Slow and very free

Steady (♩ = 100)

27

S. That I should com - mence my sing - ing: Thus be - gins my re - - ci -

32

S. - ta - tion: In days gone by the birds would sing to me, And the

*mf dolce*

36

S. joy - - - - - ous cuck - oo hail me; But care has hushed their mu - sic

*p*

41

S. now, And sor - row stilled their voic - - es.

*p* *mp* *p*

45

*mp* *p*

48

S. **FULL**  
*p*

Best be - loved of all com - pan - ions, Come and let us

52

S.

sing ——— to - geth - er. Let us chant as one the

56

S.

stor - ies, Since at length we meet ——— to - geth - er;

60 *mf dolce*

S. And let our loved ones learn the mag - ic words of our

A. And let our loved ones learn the mag - ic words of our

*mf*

63 *p*

S. songs and of our leg - ends. Since as

A. songs and of our leg - ends. Since as

*p*

67 *p* *mp*

S. friends we gath - er here, Let us join our hands to - geth - er.

A. friends we gath - er here, Let us join our hands to - geth - er.

*p* *mp*

71

71

*p* *mp*

Musical score for measures 71-74. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Measure 71 features a piano (*p*) dynamic with a crescendo hairpin. Measure 72 starts with a mezzo-piano (*mp*) dynamic and includes a fermata over the first half. Measures 73 and 74 continue with a crescendo hairpin. The score is written for piano with treble and bass staves.

75

75

Musical score for measures 75-78. The key signature remains three flats. Measure 75 is in 5/4 time. Measure 76 features a fermata. Measure 77 has a repeat sign. Measure 78 is the final measure, ending with a double bar line. The score is written for piano with treble and bass staves.

# II. The brewing of the ale

Fast and rhythmic (♩ = 140)

1

S. 2

3

1

A. 2

*pp*

*pp*

*pp*

nas - sa - kas - sa tam - mi - ses - sa

nas - sa - kas - sa tam - mi - ses - sa

nas - sa - kas - sa tam - mi - ses - sa

nas - sa - kas - sa tam - mi - ses - sa

nas - sa - kas - sa tam - mi - ses - sa

nas - sa - kas - sa tam - mi - ses - sa

nas - sa - kas - sa tam - mi - ses - sa

7

S.

A.

*p*

When the ale was full fer - ment - ed, And the drink of

nas - sa - kas - sa tam - mi - ses - sa

nas - sa - kas - sa tam - mi - ses - sa

nas - sa - kas - sa

12

S. *nas - sa - kas - sa tam - mi - ses - sa*

A. men was rip - ened, Then they placed it in the cel - ars, In the casks of oak they stowed it.  
*tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa*

17

S. *mf* Safe be - hind the taps of cop - per. *p* *nas - sa - kas - sa*

A. *pp* Un - der - neath the ground they stored it, *mf* Safe be - hind the taps of cop - per. *p* *nas - sa - kas - sa*

*mf* *ssshh*

23

*p*

S. Then the mis - tress of the man - sion  
 tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa

A. Then the mis - tress of the man - sion  
 tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa

ssshh

28

*mp*

S. Plen - teous food pro - vid - ed, And the stew - pans all were hiss - ing, And the loaves of  
 nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

A. Plen - teous food pro - vid - ed, And the stew - pans all were hiss - ing, And the loaves of  
 nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

ssshh

*mp*



33

*mf* bread were bak - ing, And were stirred the pots of por - ridge, And the ket - tles all were sing - ing.

*f* *sfz*

S. *mf* *f* *sfz*

tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa

ssshh

A. *mf* *f* *sfz*

bread were bak - ing, And were stirred the pots of por - ridge, And the ket - tles all were sing - ing.

*f* *sfz*

tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa

*mf* *f* *sfz*

continuous slow noisy intake of breath  
on sss or sssh shape (unmetered, pitches  
and dynamics in free variation)

39

*p*

S. *pp* *f* *pp*

mm And the beer foamed in the cel - lars: mm

A. *p* *f* *p*

But the ale worked in the bar - rels, And the beer foamed in the cel - lars: "Now must some - one come to drink me,

45

S. *f* *pp* *f*

Now must some - one come to taste me, mm And that they may

A. *f* *p* *f*

Now must some - one come to taste me, That my fame might be re - port - ed, And that they may

50

1  
S. 2  
3  
A.  
sing my prais - es!"  
sing my prais - es!"  
*p*  
nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa  
*p*  
nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

55

*p*  
1. So they went to seek a min - strel, Hunt - ed for a  
2. Yet a - gain they sought a sing - er, Went to seek a  
S.  
*p*  
tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa  
A.  
*p*  
1. So they went to seek a min - strel, Hunt - ed for a  
2. Yet a - gain they sought a sing - er, Went to seek a  
*p*  
tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

59 *mp*

S. sing - er, (1. & 2.) One whose voice was of the strong - est, One who knew the  
 min - strel, *mp*  
 tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

A. sing - er, (1. & 2.) One whose voice was of the strong - est, One who knew the  
 min - strel, *mp*  
 tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

*mp*

63 *mf* *f* *sffz*

S. leg - ends, And a lit - tle time passed o - ver, Ve - ry lit - tle time passed o - ver.  
*mf* *f* *sffz*  
 tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa

A. leg - ends, And a lit - tle time passed o - ver, Ve - ry lit - tle time passed o - ver.  
*mf* *f* *sffz*  
 tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa

*mf* *f*

Slower (♩. = 100)

68

*p*

SOLO

*p legato dolce*

1. First to sing they tried a sal - mon, Hop - ing voice of trout was clear - est;  
 2. Next they took a child for sing - er, Thought a boy might sing the sweet - est.

A.

73

*FULL p*

SOLO

*mf spiky*

1. But the jaws of fish are crook - ed, And the teeth of pike spread wide - ly.  
 2. Sing - ing is not work for child - ren, Nor are splut - ter - ers fit for shout - ing.

A.

Tempo I

78 *p* *mp*

ah yah ah

S. *p* *mp*

Then the red ale grew in - dig - nant, And it fell to curs - ing: "If you do not

*p* *mp*

nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

A. *p* *mp*

Then the red ale grew in - dig - nant, And it fell to curs - ing: "If you do not

*p* *mp*

nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

83 *mf*

yah ah

S. *mf*

find a min - strel, One whose voice is strong - est, Then my hoops I'll

*mf*

tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

A. *mf*

find a min - strel, One whose voice is strong - est, Then my hoops I'll

*mf*

tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa nas - sa - kas - sa

87

yah \_\_\_\_\_ se o - li o - lu - en syn - ty, -  
 burst a - sun - der, And a - mong the dust I'll trick - le!"  
 tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa  
 burst a - sun - der, And a - mong the dust I'll trick - le!"  
 tam - mi - ses - sa nas - sa - kas - sa tam - mi - ses - sa

93

se o - li o - lu - en syn - ty, \_\_\_\_\_ se o - li o -  
 Then the mis - tress  
 se o - li o - lu - en syn - ty, \_\_\_\_\_ se o - li o - lu - en syn - ty, \_\_\_\_\_

100

S. -lu - en syn - ty, se o - li o - lu - en syn - ty, —  
of the man - sion In these ve - ry words made an - swer: "I will send for Väin - ä - möin - en,

A. *pp* se o - li o - lu - en syn - ty, —

105

S. — se o - li o - lu - en syn - ty, *mf* "He the wis - est of the sag - es."  
He the great - est of the min - strels, He the wis - est of the sag - es." *mf*

A. *pp* se o - li o - lu - en syn - ty, — *mf* "He the wis - est of the sag - es."  
"He the sing - er most il - lus - trious, He the wis - est of the sag - es." *mf*

senza rit. al fine

111

*mp* *p*

S. *mp* *p*

A. *mp* *mp*

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ ssshh \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

118

*pp* *pp*

S. *pp*

A. *p* *pp*

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

ssshh \_\_\_\_\_ ssshh \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

124

*ppp* *ppp*

S. *ppp*

A. *ppp*

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

ssshh \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_

nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_ nas - sa - kas - sa tam - mi - ses - sa \_\_\_\_\_



# III. Music was made from grief

Slow (♩ = 45)

*pp* legato

1  
Mu - sic was made from grief, Mu - sic was made from grief,

S. 2  
Mu - sic was made from grief, Mu - sic was made from grief,

3  
Mu - sic was made from grief, Mu - sic was made from grief,

A.  
Mu - sic was made from grief,

5  
Mu - sic was made from grief, Mu - sic was made from grief,

S.  
Mu - sic was made from grief, Mu - sic was made from grief,

A.  
Mu - sic was made from grief, Mu - sic was made from grief,

mould - ed from sor - row,

*p*

9

Mu - sic was made from grief, Mu - sic was made from grief.

Mu - sic was made from grief, Mu - sic was made from grief.

Mu - sic was made from grief, Mu - - - sic was made from

its bel - ly out of hard days, its sound - board from end - less woes.

*mp* *mp* *pp* *mp* *pp* *mp* *mf* *p*

13

SOLO *mp*

its strings

dm dm dm dm dm dm dm dm

grief. *pp* dm dm dm dm dm dm dm

1 *pp* dm dm dm dm dm dm dm dm

2 *pp* dm dm dm dm dm dm dm dm

ah ah

*p* *p*

17

*pp*

gath - ered from tor - ments,

S. *mf* *pp*

A. *mf* *pp*

ah ah

20

*mp* *rit.*

its pehs from ma - ny ills.

S. *mp* *rit.*

A. *mp* *rit.*

aw aw

### Freely, with rubato

24 *pp* *poco*

S. So my kan - te - le will not play, it will not re - joice at all. Mus - ic will not play to

S. So my kan - te - le will not play, it will not re - joice at all. Mus - ic will not play to

S. So my kan - te - le will not play, it will not re - joice at all. Mus - ic will not play to

A. aw it will not re - joice at all. Mus - ic will not play to

A. So my kan - te - le will not play, it will not re - joice at all. Mus - ic will not play to

29 *p* *mp* *pp*

S. please; it was fash - ioned from cares and mould - ed from sor - row.

S. please; it was fash - ioned from cares and mould - ed from sor - row.

S. please; it was fash - ioned from cares and mould - ed from sor - row.

A. please; it was fash - ioned from cares and mould - ed from sor - row.

A. please; it was fash - ioned from cares and mould - ed from sor - row.

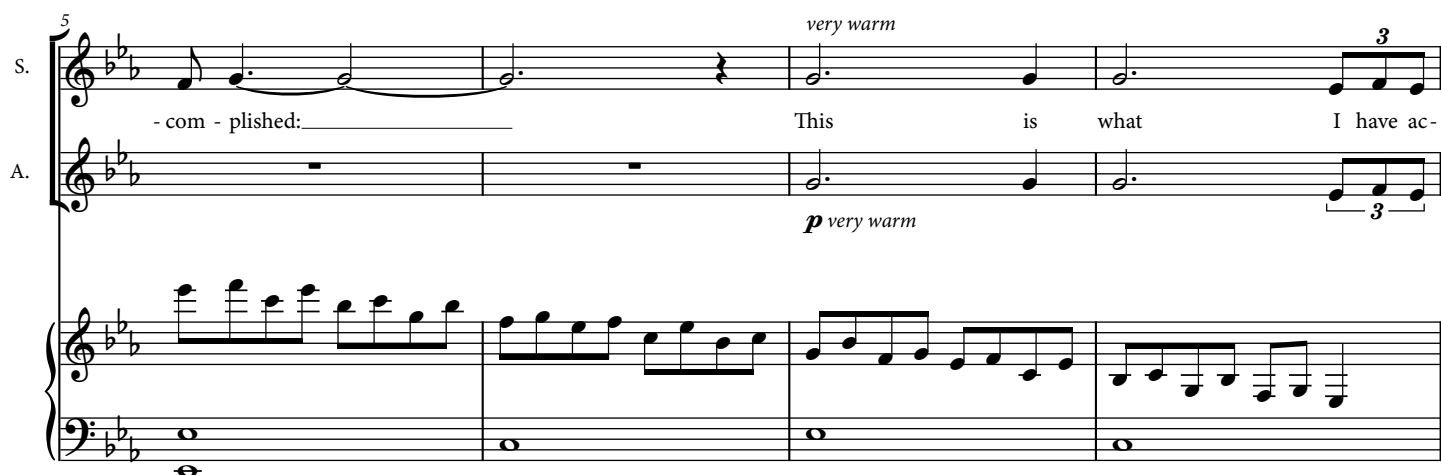
# IV. The Creator's song

Very tranquil (♩ = 48)

S. *p* This is what I have ac-  
3



5  
S. *very warm* This is what I have ac-  
- com - plished: \_\_\_\_\_ 3  
A. *p very warm* 3



9  
S. *mf* *mp* *p* Lit - tle, lit - tle as a sing - er, yet still  
- com - plished: \_\_\_\_\_ 3  
A. *mf* *mp* *p* 3



14 *mp* 3

S. less as a ma - gi - cian. *p*

A. My ef - forts lead me no - where. *p*

19 **Moderato** (♩ = 75)

Duet

1

S. 2

3 *p* du du

1 *p* du du

A. 2 *p* du du du du du du du du

3 *p* du du du du du du du du du du du du du du du du du du

24

S. *p* ah ah  
*p* du du du du du du du du

A. du du du du du du du du  
 du du du du du du du du

28

S. *mp* But  
 ah ah ah *mp* du du du du du du du du

A. du du du du du du du du  
 du du du du du du du du

31

O! if sang the great Cre - a - tor, Speak - ing words of heav'n - ly sweet - ness, He would sing of good and e - vil,

S. *mp* ah ah ah ah ah

*mp* du du du du du du du du du

A. *mp* du du du du du du du du du

*mp* du du du du du du du du du

34

Sing his songs in full per - fect - ion. He would sing the floods to hon - ey, Sing the sands to ru - by ber-ries,

S. *mf* ah ah ah

*mf* du du du du du du du du du du du du du du du du du du

A. *mf* du du du du du du du du du du du du du du du du du du



37

Sing the peb - bles in - to bar - 3 ley, Sing to hear the run - ning wa - ters,

S. ah

du du du du du du du du du du du du du du du du du du

du du du du du du du du du du du du du du du du du du

A. du du du du du du du du du du du du du du du du du du

du du du du du du du du du du du du du du du du du du

39

*f* sing, sing,

As a sing - er and ma - gi - cian, He would touch and he would or - der,

S. ah ah ah

*f* du du du du du du du du du du du du du du du du du du

*f* du du du du du du du du du du du du du du du du du du

A. *f* du du du du du du du du du du du du du du du du du du

*f* du du du du du du du du du du du du du du du du du du

41 *ff* sing, *ff* sing.

He would touch the springs of ma - gic, He would turn the keys of na - ture.

S. *ff* ah

*ff* du du du du du du du du du du du du du du du du

A. *ff* du du du du du du du du du du du du du du du du

*ff* du du du du du du du du du du du du du du du du

44 *p espress.*

S. Grant thy bless - ings, O Cre - a - - tor,

A. *p espress.* Grant thy bless - ings, O Cre - a - - tor,

46

S. On these peo - ple here as - sem - bled, That we may re - call with glad - ness

A. On these peo - ple here as - sem - bled, That we may re - call with glad - ness

50

S. All the hours we spend in sing - ing. *pp* mm

A. All the hours we spend in sing - ing, *pp molto espress.* And that, when the song is end - ed,

54

**poco rit.**

S. *mm.*

A. *mm.*

We may still re - mem - ber, And our lives may end in hon - our.