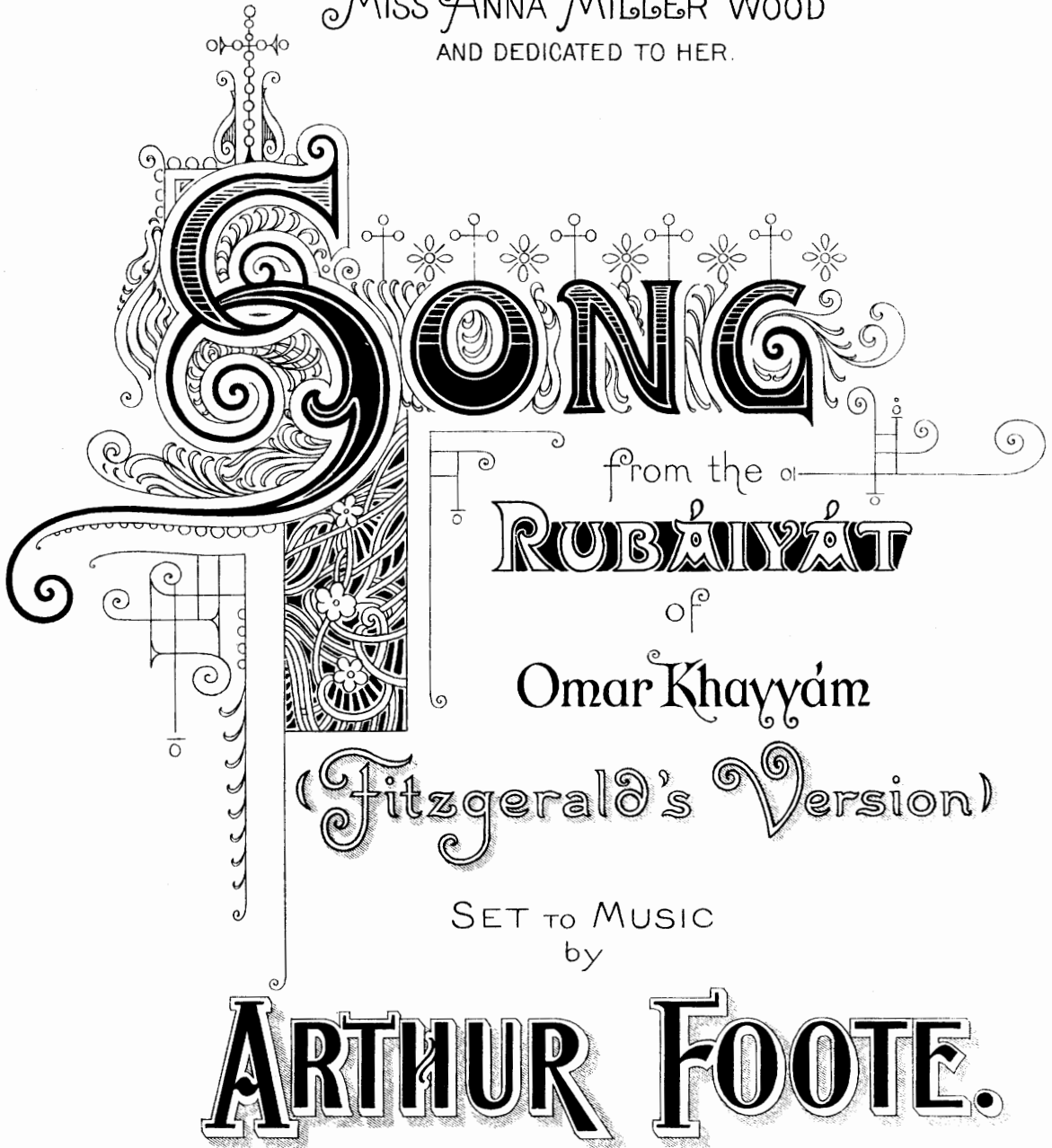


COMPOSED FOR
MISS ANNA MILLER WOOD
AND DEDICATED TO HER.



SONG

from the *air*

RUBÁIYÁT

of

Omar Khayyám

(Fitzgerald's Version)

SET TO MUSIC
by

ARTHUR FOOTE.

Op. 40.

Price 50 Cts

ARTHUR P. SCHMIDT.

Boston

120 Boylston Street.

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11 West 36th Street.

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Song from the Rubáiyát.

From the Rubáiyát of Omar Khayyám.
(Fitzgerald's Version.)

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Arthur Foote, Op. 40.

Molto marcato, un poco allegro.

The first system of the score is a piano introduction. It consists of a treble and bass clef staff. The treble staff features a melodic line with triplets and a *rit.* (ritardando) marking. The bass staff provides harmonic support with chords and triplets. Dynamics include *ff* (fortissimo), *f* (forte), and *p dim.* (piano diminuendo). There are three instances of "Red. *" (Reduction) marked in the bass staff.

The second system contains the first vocal phrase. The vocal line is in a treble clef with lyrics: "Wakel for the Sun, who scat - ter'd in - to flight The". The piano accompaniment is in a grand staff. Dynamics include *f* (forte) and *p* (piano). There are two instances of "Red. *" (Reduction) marked in the bass staff.

The third system contains the second vocal phrase. The vocal line is in a treble clef with lyrics: "Stars before him from the Field of Night, Drives Night along with them from". The piano accompaniment is in a grand staff. Dynamics include *f* (forte). There are five instances of "Red. *" (Reduction) marked in the bass staff.

ten. accel. rit. cresc.

Heav'n, and strikes The Sul-tan's Tur-ret with a Shaft of

p cresc. ff

Red. *

Light. _____ And

fz mf p

Red. *

as the Cock crew, _____ those who stood be-fore The Ta-vern shou-ted

f mf

Red. *

"O - pen then the Door!"

p

Red. *

(a little slower)

p *espress.*

"You know how lit - tle while we have to stay, And,

p (a little slower)

Red.

espress.

f *animato*

once de-parted, may re-turn no more." Come, fill the Cup, and

rit. *f* *animato* *p*

Red. *

Red. *

Red. *

Red. *

Red. *

accel.

rit.

in the fire of Spring Your Winter-garment of Re - pentance fling:

p *rit.*

Red.

mf

rit.

The Bird of Time has but a lit - tle way To

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

Red.

*

flut-ter, and the Bird, the Bird is on the

ten.

p

Red.

Wing. *lunga*

p

Red.

Red.

Red.

Slower, expressively.

Yet, Ah, that Spring should van-ish with the

legato p

Red.

Red.

Rose! That Youth's sweet-scented

tempo

accel.

rit.

p

Red.

Red.

espress. *p*

man - - - u - script should close! The

espress.

p

Ped. * *Ped.* * *Ped.* *

Night - - in-gale that in the bran - - - ches

Ped. * *Ped.* *

sang, Ah whence, and whi - - - ther

Ped. * *Ped.* * *Ped.* *

pp molto espress.

flown a - gain, who knows! _____

pp

Ped. * *Ped.* * *Ped.* * *Ped.*

L'istesso tempo.

mf

Ah, my Be - lo - ved, fill the Cup that clears

mf

p

To-day of past Re - grets and Fu - ture Fears:

p *mf*

pp // *ten.* *pp*

To - mor - row! Why, To - mor - row I may be My -

// *ten.* *pp* *pp*

rit.

self with Yes - ter - day's Sev'n Thou - sand years.

rit.

p tempo

A - like for those who for To-day pre- pare,

tempo

p

Red. *

mf

And those that af - ter some To - mor-row stare

mf

Red. *

Ossia: *rit.* *f tempo* *p*

Dark - ness cries „Fools! your Re-ward is

f *rit.* *f tempo* *p*

A Muezzin from the Tower of Dark-ness cries, „Fools! your Reward is

mf *f* *rit.* *tempo* *p*

sf

Red. * Red. *

nei - ther Here nor There.

f *p* *molto rit.*

neither Here nor There, Fools! your Reward is neither Here nor There.”

f *p* *sotto voce*

Red. *

L'istesso tempo. *mezza voce*

Yon ris - - ing Moon that

looks for us a - gain ————— How

oft here-af-ter will she wax and wane; How

oft here-af - ter ris-ing look for us through

you shall pass A - mong the Guests Star - scat - ter'd on the Grass,

Ped. *Ped.* *Ped.*

And in your joy - ous er - rand reach the spot Where I made One *ten.*

p. *Ped.* *Ped.* *ten.* *

espress. rit.
turn down an emp - ty Glass!

pp *p* *tempo* *cresc.* *Ped.* *Ped.* *Ped.*

rit. *f* *dim.* *più rit.* *pp*
una corda

