





10
T. 
Her eyes so suit - ed, and they mourn - ers seem

11
T. 
At such who, not born fair, no beau - ty lack,

12
T. 
Sland - ring cre - a - tion with a false es - teem:

13
T. 
Yet so they mourn be - com - ing of their woe,

14
T. 
That e - ve - ry tongue says beau - ty should look — so.

Andante (♩ = 67)

Soprano *p*
m (sempre)

Mezzo-soprano *p*
m (sempre)

Alto *p*
m (sempre)

Tenor *p*
m (sempre)

Bass *p*
m (sempre)

S. *p*
t k t

M-s. *p*
t k t k t k

A. *p*
t k t k t k t k

T. *p*
t k t k t k t k

B. *p*
t k t k t k t k

7

S. *k t k t k t k t k t k*

M-s. *t k t k t k t k t k t k t*

A. *t k t k t k t k t k t k t* ***f***

T. *t k t k t k t k t k t k t k* ***f***

B. *t k t k t k t k t k t k t* ***f***

8

S. *t k t k t k t k t k t k t k* ***f*** ***mp*** ***p***

M-s. *k t k t k t k t k t k* ***f*** ***mp*** ***p***

A. *k t k t k t k t k* ***mp*** ***p***

T. *t k t k t k* ***mp*** ***p***

B. *k t k* ***mp*** ***p***

U1

S. *(sempre)*

M-s. *(sempre)*

A. *(sempre)*

T. *(sempre)*

B. *(sempre)*

16

S. I *ff*

S. II *ff*
 t k t k t k t k t k t k

M-s. I *ff*

M-s. II *ff*
 k t k t k t k t k t k t k

A. I *ff*

A. II *ff*
 k t k t k t k t k t k t

T. I *ff*

T. II *ff*
 k t k t k t k t k t k t k

B. I *ff*

B. II *ff*
 k t k t k t k t k t k t k

Meno mosso (♩ = 41)

The musical score is arranged in five systems, each with a different instrument part on the left:

- System 1 (Measures 17-18):** Treble (T.) and Bass (B.). Treble part starts at measure 17 with a fermata. Bass part starts at measure 17 with a piano (*pp*) dynamic. Treble part starts at measure 18 with a piano (*p*) dynamic. Both parts feature a melodic line with a slur and an accent (*a*).
- System 2 (Measures 19-20):** M-s., A., T., and B. parts. M-s. part starts at measure 19 with a mezzo-forte (*mf*) dynamic. A. part starts at measure 19 with a mezzo-piano (*mp*) dynamic. T. and B. parts continue from the previous system. All parts feature melodic lines with slurs and accents (*a*).
- System 3 (Measures 21-22):** S., M-s., A., T., and B. parts. S. part starts at measure 21 with a forte (*f*) dynamic. M-s., A., T., and B. parts continue from the previous system. S. part features a melodic line with a slur and an accent (*a*).

23

S. *ff*

M-s. *ff*

A. *ff*

T. *ff*

B. *ff*

Grave (♩ = 31)

Soprano *p*
Alto *p*
Baritone (ossia b. p.) *p* subharmonic singing on low notes

ə I i æ æ u v e - I - ə
ə I i æ æ u v e - I - ə a-u -
m (sempre)

S. I
S. II
A. I
A. II

a - u - ə e - ə ə a - u I
I
I
m (sempre)

S. I a ————— ə - ʊ e - ɪ ——— i ——— æ —
 S. II *p* < > v ————— *p* < > i ———
 A. I a ——— v - ə - ʊ ——— e - ɪ ——— i u - i ———
 A. II *p* < > a ————— *p* < > u
 B. I *p* < > *p* < >
 B. II m ———

S. I ə - ʊ e - ɪ ——— ə - ʊ ə - ʊ - i ——— a -
 A. I æ ə - ʊ ——— e - ɪ ——— ə - ʊ - i a - ʊ -
 B. I
 B. II

21

U - ə ə I ə - e - I I D I I

ə ə I ə - e - I I D I I I

27

I - e - I

e - I

Allegro agitato (♩ = 127)

Soprano *f*
da ma ra za ra va na ba la ra za

Alto *f*
u (sempre)

Tenor *mf*
f s t s k h s

Bass *mf*
f s t s k h s

5
S. da na da ða ma na za ma ða ma ra za

A.

T. s t s f s t s

B. s t s f s t s

10

S. ra va na ba la ra za da na da da ma na za ma

A.

T. k h s s t s t s

B. k h s s t s t s

15

S. na ba na ba ja la na da na ra na wa

A.

T. t f h t f t k s k f

B. t f h t f t k s k f

20

S.

 ða la ma na ba na ba ja la

A.

 f s s t f h t f t k s

T.

 f s s t f h t f t k s

B.

 f s s t f h t f t k s

25

S.

 na da na ra na wa ða la ma

A.

 k f f s s t

T.

 k f f s s t

B.

 k f f s s t