

Libretto and music
by Andy Gaus
based on "Der Tor und der Tod"
by Hugo von Hofmannsthal

The Fool and Death

The musical score is written for piano in 4/4 time. It begins with a **Maestoso** tempo and a dynamic of **f**. The key signature has two sharps (D major). The score is divided into systems, with measure numbers 6, 11, 16, and 22 marked at the start of their respective systems. The tempo changes to **Andante** at measure 6, with a metronome marking of $\text{♩} = 69$. Dynamics include **mp** and **mf**. A **Pedal simile** instruction is present at measure 11. The tempo returns to **Maestoso** at measure 16, with dynamics of **f**, **rall.**, and **poco meno mosso**. At measure 22, the tempo changes to **Moderato** with a metronome marking of $\text{♩} = 88$. Dynamics include **mp**, **mf**, and **rall.**. The score concludes with an **8va** (octave) marking and a double bar line.

27
Jason
(*gva*), Set-ting sun, And peo-ple go-ing home To lay their la-bors down And wash them-selves in
colla voce *a tempo*
Pedal simile

31
Jason
wea-ri-ness... Just like mice, All scam-pering for their holes, And yet I wish that I could live like one of

35
Jason
them. All their lives, They run in sim-ple grooves, Their sor-rows and their
piu f

40
Jason
loves, Their wed-dings and their fun-er-als. When they die, Their sons will car-ry on. Why can't I

44
Jason
live u - pon the earth and be like them? But me, with a screen of my own con - cep - tion,

44
poco a poco accelerando

47
Jason
Shiel - ding my - self from the o - pen sky, Sear - ching for words of apt de - scrip - tion,

47

49
Jason
Slow - ly los - ing my ears and eyes, Yes, me, still track - ing my own e - mo - tions,

49
piu mosso

51
Jason
Try - ing to look my heart straight on, Check - ing for dee - per cor - re - la - tions, Find - ing in - stead the fee - ling gone.

51
meno mosso

54 Jason

E-ven the bums Are hap-pi-er than I: They stop the pass-ers -

3

54

54

tempo primo

etc.

57 Jason

by And ask them for their pock-et-change. When they're drunk, They sleep like fall-en

57

57

60 Jason

trees Till they can shuf-ple down their al-ley-ways a-gain. Why can't I live u-pon the

rall.

60

60

f

64 Jason

earth and be like them? I'm get-ting

64

64

tempo primo

p

67 *meno mosso*

Jason

tired... I think I'll take a show-er and lie down.

mp

70 *Risoluto* ♩ = 104

Jason

Good night, the hope of my re - li-gion, The or - gan stops and the A - pos - tles' Creed, Com -

74

Jason

mand-ments in my eve - ry time of plea-sure, But emp - ti - ness in eve - ry hour of need.

78

Jason

Good night, my fam - ily and re - la-tions, With all the warmth your am - ple bo - soms held. You

82
Jason
tried to mold me in your wit-less im-age, And hatch me with-out break-ing up the shell.

82

86
Jason
piu p Good night to all my friends and lov-ers, And all the webs you used to grip me tight. *f accel.* Your

86

90
Jason
fear was on-ly look-ing for a part-ner - - - - - *rall. mp* But now good night.

90

95
Jason
recit. No hot wa-ter! What's go-ing on? Where's the su-per-in-

95

99
Jason
ten - dent? You! I was just look - ing for you. What's go - ing on?

99
8^{vb}

102
Jason
No hot wa - ter and the lights keep go - ing out! Well,

102
Super
I'll do what I can, sir, in just a few min - utes.

102
mp *lento e legato*

105
Jason
don't hur - ry for my sake. I'll just take a nice cold show - er in the dark.

105
Super
sempre lento e legato
Sir, I'm

105
f *come prima* *mp*
8^{vb}

109

Jason

Super

109

going to check the plumb-ing and the fu - ses and the cir - cuits, But I have to warn the ten - ants and I

109

109

112

Jason

sempre agitato e staccato

f 3 What do you mean?

Super

112

came to warn you too. There's some - bod - y in this buil - ding and I don't know who it is, And I

112

112

116

Jason

There's a prow - ler in the buil - ding?

Super

116

3

just don't like the looks of it and I thought you ought to know.

116

116

119

Jason

Well, where did you see him?

119

Super

I don't know if it's a prow-ler or what. I don't e-ven hard-ly know where I

119

123

Jason

What does that mean?

123

Super

saw him. Well, let me ex-plain. I was on the sec-ond floor, right a-cross from the

123

126

Jason

126

Super

el - e - va - tors, And I seen this guy dressed up like in the mov - ies. He

126

129 *poco meno mosso*

Super

did-n't look like a friend of no-bod-y in this buil-ding - Cause I know all the peo-ple in this buil-ding And I

piu f

133

Super

know what kind of friends they have. He seen me com-ing so he ducks a-round the cor-ner, But when

rit. *mp*

137 *piu mosso*

Super

I get round the cor-ner, he's gone. And there's noth-ing in that hall-way but just two doors, And

p *mf*

141 *meno mosso* *poco a poco crescendo* 3

Super

both of them are locked. So I come back where I was and I'm stand-ing there by the el-e-va-tor And I

rit. *p*

143 *poco a poco accelerando*

Super

hear the el-e-va-tor com-ing up And there's a light on in the car, And I just catch a glimpse of him,

143 *mp* *mf*

146 *lento*

Super

grin-ning like a loon, As he pass-es by my floor go-ing up. So my ad-vice to you, sir, is don't go

146 *f* *ff* *p*

149

Super

an-y-where And keep your door locked with the bolt and don't let an-y-one in. Cause I

149

152 *accel.* *lento*

Super

don't know who this guy is and he could be up to an-y-thing. And to be ver-y frank with you, sir, I

152 *mf* *mp*

155

Jason

piu mosso

Not
mf

155

Super

rit.

don't know what re-li-gion you are, But the look in that guy's eyes made me feel like pray-ing fast.

155

155

160

Girl

Largo

f
Shen-an-

160

Mother

f
Shen-an-

160

Friend

f
Shen-an-

160

Jason

on-ly don't the wa-ter and the lights work, But now the su-per-in-ten-dent is out of his mind.

160

Death

f
Shen-an-

160

Super

160

160

164 *Andante* ♩ = 69

Girl
do - ah! A - cross the wide Mis - sou - - - ri! ah

Mother
do - ah! A - cross the wide Mis - sou - - - ri! *mf* Shen - an - do - ah,

Friend
do - ah! A - cross the wide Mis - sou - - - ri! ah

Death
do - ah! A - cross the wide Mis - sou - - - ri! ah

169

Girl
ah ah *sempre legato* ah

Mother
I long to see you. A - way, you roll - ing riv - er. Shen - an -

Friend
ah ah *sempre legato* ah

Death
ah ah *sempre legato* ah

169 *Pedal simile*

176

Girl A - way, I'm bound a - way,

Mother do-ah, I long to hear you. A - way, I'm bound a - way,

Friend way, I'm bound a - way,

Death way, I'm bound a - way,

183 slower and more freely

Girl A - cross the wide Mis - sou - ri. Oh Shen-an - do ah, I'm bound to

Mother A - cross the wide Mis - sou - ri. Oh Shen-an - do ah, I'm bound to

Friend A - cross the wide Mis - sou - ri. Oh Shen-an - do ah, I'm bound to

Death A - cross the wide Mis - sou - ri. Oh Shen-an - do ah, I'm bound to

189

Girl
leave you. A - way, you roll - ing riv - er. Oh Shen-an - do-ah, I'll

Mother
leave you. A - way, you roll - ing riv - er. Oh Shen-an - do-ah, I'll

Friend
leave you. A - way, you roll - ing riv - er. Oh Shen-an - do-ah, I'll

Death
leave you. A - way, you roll - ing riv - er. Oh Shen-an - do-ah, I'll

195

Girl
not de - ceive you. A - way, I'm bound a - way

Mother
not de - ceive you. I'm bound a - way.

Friend
not de - ceive you. A - way, a -

Death
not de - ceive you. A - way, a -

201

Girl *f* A-cross the wide Mis - sou - ri.

Mother *f* A-cross the wide Mis - sou - ri.

Friend way, I'm bound a - way, *f* A-cross the wide Mis - sou - ri.

Death way, I'm bound a - way, *f* A-cross the wide Mis - sou - ri.

201 *f* *p* *pp*

208 slowly and freely *mp* *mp* *mp*

Jason *mp* One night I stood High on a hill - top In the

208 *mp*

214

Jason sum - mer of my six - teenth year, While the stars poured down like rain - drops

214

221

Jason

The light that e - ven now In all my dreams e - ludes me.

228

Girl

f Shen - an - do - ah!

228

Mother

f Shen - an - do - ah!

228

Friend

f Shen - an - do - ah!

228

Jason

mf And in my head, That same song O - ver and

228

Death

f Shen - an - do - ah!

228

235

Jason

o - ver: *f* Shen - an - do - - - ah... *mp* A - way...

235

235

242

Jason

recit. Who are

freely, agitated

242

242

248

Jason

you? I can't breathe. What do you want from me? You want my mon - ey?

248

248

252

Jason

Take it and get out! But look, bud - dy, if it's my

lento

mp

252

252

256 Jason *rapido*
bod - y you want, It's gon-na have to be a *f* dead bod-y.

256 Death *risoluto*
That's e - nough. You're be-ing a

256 *f*
mf

259 Jason
You sure don't act like an - y of my oth - er friends.

259 Death *meno mosso*
child. You know who I am. *mp* But you were just

259 *mp*

263 Death *piu legato*
talk - ing a - bout me. I heard what you just said A - bout a sum - mer's night as dis - tant as your

263 *piu legato*

266

Death

poco a poco accelerando

boy-hood And the stars and the mu-sic in your head. That was the last you saw me, And eve-ry day since

270

Jason

All

270

Death

cresc.

then, You've tried hard not to know me, But here I am a - gain.

273

Jason

Tempestoso $\text{♩} = 72$

right then, say that I know you: What brings you here?

273

Death

f I am the night-mare in the night,

276

Death

I am the ham-mer on the gong, You won't be wa-king up a-gain if you sleep so long.

279

Death

Through sleep-less nights and drow-sy days Your strength is drop-ping by de-grees. 3

Pedal simile

281

Death

You must bolt up-right and turn back Or come a-long with me.

283

Jason

What should I do to keep a-live, If not pur-sue my dreams round eve-ry bend? And

286

Jason

how should I not wea - ry if the prize Time and a-gain turns ash - es in my hand? If

289

Jason

there are some con - ten - ted with their lot, Ei - ther they nev - er dared to aim so high,

292

Jason

Or in the face of their de - feat They glossed things o - ver with a ho - ly lie.

295

Death

You hun - ted life and hun - ted love To make a tro - phy for your wall And

297

Death

swore that if you could not have their heads You did not want to meet with them at all. And

300

Death

since they were too close for you to find, So close they mel - ted through your clutch - ing fist,

303

Death

To spread your emp - ti - ness a - round, Of course you say they nev - er did ex - ist. Now

rit.

306

Death

stand a - gainst the wall there and keep still. Just once I mean for you to see That there were

secco

309

Death

oth - ers all a - round you Who were what you could nev - er be.

309

tenderly

p

312

Mother

How strange to breathe the air a - gain! That

312

mp

mf

317

Mother

chest! He bumped his head there. All the blood, And all the stitch - es la - ter, And all the

317

poco accel.

p

321

Mother

scream - ing, And all the cry - ing... He was

321

rit.

f

mp

p

Mother

325 *Andante* ♩ = 84

quick and wild and cunning. He would squirm from off my lap. When his mind was fixed on

mf

Pedal simile

Mother

330

run-ning, Not a soul could hold him back. It was hope-less to pre-

Mother

334

dict him. It was use-less to cor-rect him. I was try-ing to pro-TECT him. But what

339
Mother
could he know of that?

339
Jason
Moth-er?

339
Death
She can-not see you. She can-not

344
Mother
Oh how man-y nights up

344
Death
hear you.

349
Mother
wai-ting Till he fi-nally stum-bled in. How my heart came close to break-ing. But he

349
349
349

Mother

354

nev - er knew a thing. I could scarce - ly dare ap - proach him, And my

Mother

358

hands could nev - er reach him. And my words could nev - er teach him Of the

358

Mother

362

roads where I had been. He must walk them all a - gain!

a piacere

362

colla voce *f* *dim.*

Jason

367

recit.

piu mosso

I want to tell her that I nev - er meant to hurt her. It's

367

mp *sfz*

370

Jason

just, I could-n't let her keep me back. I meant to tell her that I al-ways loved her. My

370

370

Detailed description: This system contains the first musical system for Jason, measures 370-373. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "just, I could-n't let her keep me back. I meant to tell her that I al-ways loved her. My". The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

374

Jason

throat was dry... The words were stuck...

374

374

(Death shrugs.)

secco

374

Detailed description: This system contains the second musical system for Jason, measures 374-376. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature is three sharps and the time signature is 3/4. The lyrics are: "throat was dry... The words were stuck...". The piano accompaniment continues with block chords. At measure 375, the tempo changes to 4/4 and the instruction *(Death shrugs.)* is written above the piano part. At measure 376, the instruction *secco* is written below the piano part.

379

Girl

Tender and flowing $\text{♩} = 76$

It was so sweet... Have you for-got-ten, Love,

379

379

rall.

a tempo

Pedal simile

379

Detailed description: This system contains the third musical system for the Girl, measures 379-383. It features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature is three sharps and the time signature is 3/4. The lyrics are: "It was so sweet... Have you for-got-ten, Love,". The piano accompaniment features a flowing eighth-note pattern in the right hand. The tempo is marked $\text{♩} = 76$. At measure 380, the instruction *rall.* is written below the piano part. At measure 381, the instruction *a tempo* is written above the piano part. At the end of the system, the instruction *Pedal simile* is written below the piano part.

384

Girl

Have you for-got-ten, Love, al-read-y? It en-ded sad-ly, but What do we do on earth

384

384

384

Detailed description: This system contains the fourth musical system for the Girl, measures 384-387. It features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature is three sharps and the time signature is 3/4. The lyrics are: "Have you for-got-ten, Love, al-read-y? It en-ded sad-ly, but What do we do on earth". The piano accompaniment continues with the flowing eighth-note pattern in the right hand.

388
Girl
That does - n't end in pain? But there were days of light as bright as I could bear:

392
Girl
The flow - ers in my win - dow - box were bla - zing. The lit - tle ta - ble with the se - cret drawer - I kept your

396
Girl
let - ters there... That was so long a - go, So dead and bur - ied now, In its own grave with its own

400
Girl
grave - stone. To think that la - ter on, You threw me off a - gain, Just like a head - strong child

404

Girl

Who kicks his toys a-side And screams and wants a dif-ferent game. When that last let-ter came,

Agitato $\text{♩} = 152$

404

404

accel.

408

Girl

The one that stared at me, That stung me like a swarm of an-gry bees, I wan-ted to run and hide,

408

408

3

412

Girl

I wan-ted to stop the pain, I wan-ted to leap and die, Shou-ting, "My death is your com-mand!"

412

412

3 3 3

415

Girl

I was go-ing to write you back; Some-thing stayed my hand. In-stead I made a wish

415

415

rit. 3

molto rit.

tempo primo

rit.

molto rit.

419
Girl
That when you came to die, In that last hour I might be with you. But not to plead with you,

419 *poco a poco allargando*

423
Girl
And not to call you names, *f* But like a taste of wine From some for - got - ten time,

423 *f*

426 *dim.* *morendo*
Girl
E-rased, and out of sight, and some-where.

426 *mf* *p* *a tempo* *mp* *cresc.* *f*

431
Friend
Are you still there, e - ter - nal soph - o - more? Still quo - ting Os - car Wilde and

431 *mp*

Friend

435

Bau - de - laire, Bal - an - cing par - a - ble and met - a - phor, Han - ding out judg - ment from your

435

Friend

439

ea - sy chair? With del - i - cate phra - ses you drew close to me: You told me once I was the

439

Friend

443

night - ly wind, Stir - ring up drow - sy thoughts and mem - o - ries, Whis - tl - ing past the caves they

443

Friend

447

slum - bered in... When first we met, I on - ly saw The bright and bind - ing

Moderato $\text{♩} = 104$

p *mf*

447

452

Friend

charm That shut my dim fore - bo - dings out And muf - fled my a - larm. For

457

Friend

years just like a dog, I hung on eve - ry word you said - Though la - ter, when I ha - ted you, I

f *mp* *mf*

463

Friend

thought I al - ways had.

f

469

Friend

You gath - ered friends a - round your smile Like plan - ets round the sun. We

mf

474

Friend

leapt to do your eve-ry will As words leapt to your tongue. Your friend-ship seemed the

474

474

479

Friend

rich-est thing That life or strength could buy. We on - ly saw what fools we were When

479

479

484

Friend

you had drained us dry. And then a love - ly wo - man

piu mosso ♩ = 152

484

484

489

Friend

came our way. How shall I tell you what came o-ver me? Like a great fur-nace lick-ing

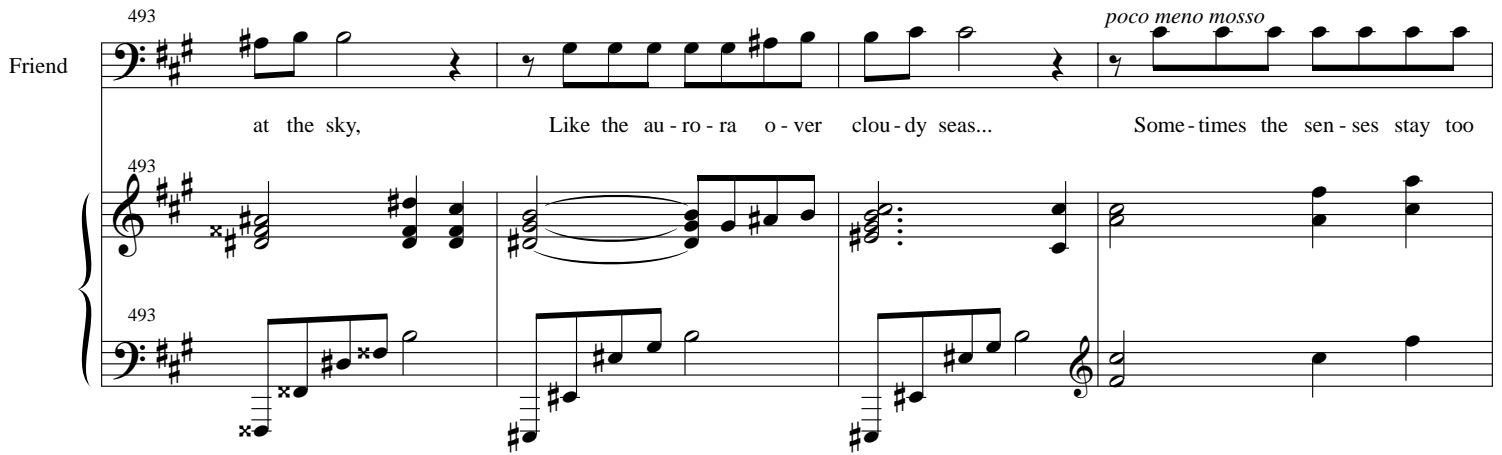
489

489

493 *poco meno mosso*

Friend

at the sky, Like the au-ro-ra o-ver clou-dy seas... Some-times the sen-ses stay too



497

Friend

long a-wake, Ga-zing all night u-pon a dis-tant goal, Brea-thing the air of that dark

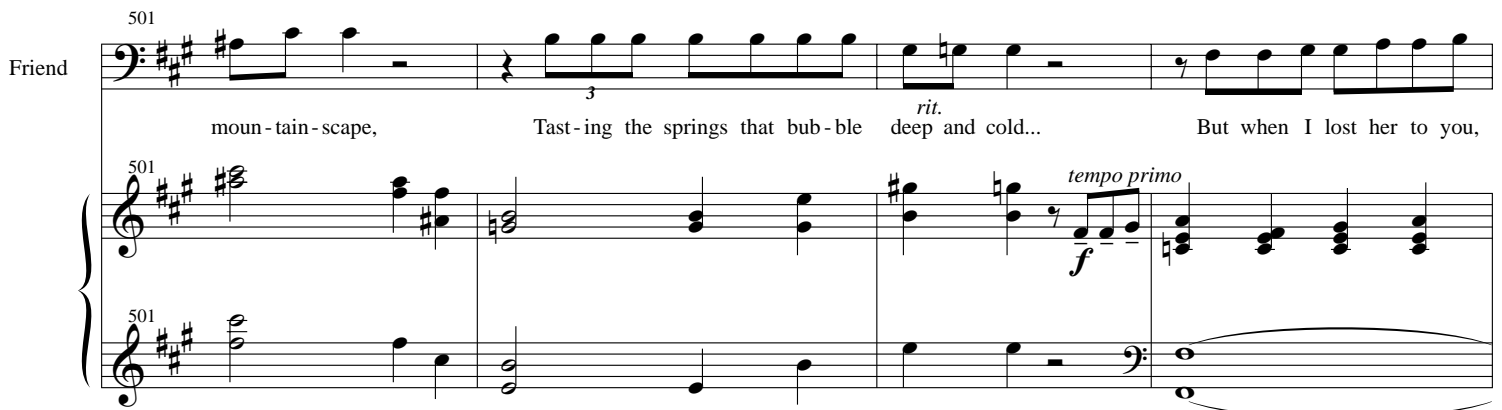


501

Friend

moun-tain-scape, Tast-ing the springs that bub-ble *rit.* deep and cold... But when I lost her to you,

tempo primo



505

Friend

I could say That it was well lost in a wor-thy game, Al-though to you she was a

molto allargando

ff



509 *Affrettando* ♩ = 160

Friend

rich dis-play And though to me she was my blood and brain. I

rit.

512

Friend

wish I knew just what it was You had to have from her. You must have had some

mp

517

Friend

in - ju - ry You hoped that she would cure. She gave her soul to build your strength And

f *tempo primo*

522

Friend

then *mf* you cast her off And left to me a skel - e - ton I could not e - ven

527 *piu mosso* $\text{♩} = 180$

Friend
love. Fi-nally I ha-ted eve-ry light that shone. No street was dark e-nough to

527 *faster*

531

Friend
shroud my mind. Till late one eve-ning as I walked a-lone,

531

534

Friend
accel. Some-one came up and grabbed me from be-hind. I had no mon-ey so he

534 *faster still*

537

Friend
took my life. What good it was to him, I nev-er knew:

537

540

Friend

A hun-gry stran-ger with an o-pen knife, But still a bet-ter friend than you. I

540

molto rit.

Detailed description: This system contains the first three measures of the 'Friend' section. The vocal line (bass clef) begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A 'molto rit.' marking is placed above the piano part in the second measure.

544

Friend

had just one thought left of you, Be-fore my brain had stalled. I felt so much more

544

mp

tempo primo

Detailed description: This system contains measures 544 through 548. The vocal line continues with a mix of quarter and eighth notes. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line with some rests. A 'tempo primo' marking is placed above the piano part in the first measure, and a 'mp' dynamic marking is placed below the piano part in the second measure.

549

Friend

blest than you, *mf* al-most felt re-gret for you - *mp* You, who were no one at all.

549

rit.

Detailed description: This system contains measures 549 through 553. The vocal line includes a fermata over the final note. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line. A 'rit.' marking is placed above the piano part in the final measure.

554

Jason

Noth-ing, noth-ing at all - - - A lou-sy ac-tor in a shab-by play, Spea-king his lines by rote,

554

mp

recit.

Detailed description: This system contains measures 554 through 558. The vocal line (bass clef) is in a recitative style, marked 'recit.'. It features a series of quarter notes with some rests. The piano accompaniment (treble and bass clefs) consists of a simple, steady accompaniment of chords and single notes. A 'mp' dynamic marking is placed below the piano part in the first measure.

559

Jason

Ma-king no sense to the few who hear. Noth-ing, noth-ing at all

563

Jason

A man-ne-quin in a de-part-ment store, With o-pen palms and stif-fened arms To keep the

567

Jason

Agitato $\bullet = 138$

sleeves in line. And all the past A cho-king fog A-round my head.

mf

571

Jason

And what's to come I do not care to see. The on-ly

f

576 Jason

light that reaches in to me Is my life that might have been.

580 Jason

Like a - noth - er home it shines to me, Now that I can't go in.

583 Jason

Tempestoso $\text{♩} = 72$

The will to live is like a bird That lies a - sleep all sum - mer long

mf

585 Jason

And on - ly wa - kens in the chill to find it must fly on. I am a - wake now and I see

588

Jason

The life that was to be my own. ³ I feel it ra - cing in my veins Now that the

588

588

590

Jason

chance is gone. Let me go free. I am still young. I have not lived.

Risoluto $\text{♩} = 60$

590

590

mp

594

Jason

I am not done. I will learn love and loy - al - ty. I will learn truth. Now let me free.

594

594

599

Jason

I feel my strength Re - turn at last. I see my way. Now let me pass.

poco a poco accelerando e crescendo

599

599

603

Jason

I've died e-nough. Now let me be. You've done your job. Leave mine to me.

603

603

607

Jason

piu rapido
I am too full of life it-self. I am not yours. This is not death. Take some old man, With-

607

607

612

Jason

ered and drawn. *a little slower* I can-not die. I am too strong.

612

612

616

Death

8va Write on-ly on his grave

rapido *mf*

616

616

619

Death

That what he wan-ted to be - lieve, He be - lieved; That in the si-lence of the void He forced his

619

619

623

Death

ears to hear, And in the fi-nal black-ness read what was not writ-ten there.

Moderato

pp hesitantly

623

623

627

Girl

A -

627

627

Mother

A -

p *mp* with increasing confidence *mf*

627

627

632
Girl
way, I'm bound a - way ³ A - cross the *f* wide Mis -

632
Mother
way, I'm bound a - way ³ A - cross the *f* wide Mis -

632
Friend
I'm bound a-way, I'm bound a - way A - cross the *f* wide Mis -

632
Jason
A - cross the *f* wide Mis -

632
Death
A - way, A - cross the *f* wide Mis -

632
allargando *f*

The musical score is for a piece in 2/4 time with a key signature of three flats. It features five vocal parts and a piano accompaniment. The vocal parts are: Girl (soprano), Mother (soprano), Friend (bass), Jason (bass), and Death (bass). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The score includes dynamic markings such as *f* (forte) and *allargando* (ritardando). The lyrics are: "way, I'm bound a - way A - cross the wide Mis -".

This musical score is for the piece "The Fool and Death" on page 45. It features five vocal parts and piano accompaniment. The vocal parts are for a Girl, Mother, Friend, Jason, and Death. Each vocal part begins at measure 635 with the lyrics "sou - ri." and includes a melodic line with a long note held over the bar line. The piano accompaniment starts at measure 635 and includes a complex texture with chords and moving lines in both hands. The score is divided into three systems. The first system covers measures 635 to 638. The second system covers measures 639 to 640. The third system covers measures 640 to 641. The piano part includes dynamic markings such as *8va* and *loco*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

635 sou - ri.

635 sou - ri.

635 sou - ri.

635 sou - ri.

635 sou - ri.

635 *8va*

639 *8va*

640 *8va* *loco*