

PLAYING HAYDN FOR THE ANGEL OF DEATH

SONG CYCLE FOR BASS/BARITONE AND PIANO

POETRY BY BILL HOLM

MARTHA HELEN SCHMIDT



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Playing Haydn for the Angel of Death

Bass/Baritone/Piano

\$17.00 MHS 01-28

Playing Haydn for the Angel of Death

1
**Verse 1 to be read aloud while Bill
Holm's piano composition, *The Bug Listens
to Slow Sad Birdsongs in the Autumn
Maple* from the *Boxelder Bug Variations* is
played.**

The piano tells things to your hands
you never let yourself hear from others:
Calm down, do your work, laugh,
love reason more, your mask less.
God exists, though not as church said.
To understand this language, you must
sometimes patiently play the same
piece over and over for years, then
when you expect nothing, the music
lets go its wisdom.

2
Play Haydn. First, when I was young,
he seemed simple, even simpleminded;
too easy, too thin, too cheerful,
gaiety and dancing in a powdered wig;
no hammer blows at unjust fate,
no typhoons of passion dropping tears,
only laughter, order, invention,
the simple pleasure of ingenuity,
of making something from next to nothing.

3
All the geniuses have their own feel
inside the fingers. Mozart steps to center
stage, takes a long breath, then
sings his aria, but Haydn is skinny
under the hands; all the fat lives
in the spaces between the lines.

4
But O, the mystery of Haydn is
the great reason for not dying young,
for living through rage and ambition
without quite forgetting their pleasures.
Suicide, craziness, the bottle, war-
all rob you of what is inside Haydn.
Take this advice: toughen up and live.

5
My death sits in a straight-back chair
under a lilac bush
in the garden behind my house,
reading my old letters, waiting.
He is in no hurry to come knock
on the back door,
he has no intention of going
elsewhere, just wants to make sure
I notice him, every day, alert
in his straight-back chair.

6
Open the windows. Go to the piano.
Play a Haydn sonata for him. Begin
with an easy, simpleminded one:
Allegretto Innocente, just a tune
and a few variations, all in G,
the key of lessons for little fingers.
Haydn stays in it endlessly to see
what can be said with almost nothing.
Thirty years ago, I thought this
a trifle; now here I am playing it
for Death sitting in a straight-back chair.

7
You think he wanted Wagner maybe?
Or Schoenberg? Some dark, thick Brahms?
What kind of idiot do you think Death?
If he can't hear what's inside Haydn,
how will he manage to throttle your heart?
That takes power, craftiness, patience.

8
Years ago, I wrote about Bach:
"Whoever loves G major loves God."
Truer than I knew, but I didn't say
quite enough: G major is one
of God's eyes through which he watches
hair go gray, or an ear that hears
the cracks in your own singing.
Remember, God and you have two of each
that watch and listen in two directions.

9
Has the angel heard enough G now?
G sings to life only half the earth
or half the truth. Go as far
away from G major as can be gone;
C# minor, the shadow, the nether tone,
but neither Ludwig's moonlight horsefeathers
nor Rachmaninov's gloomy thumping.
Too many wet sleeves and drooping heads.

10
Play Haydn where two gods have a civil talk
while they put the world together.
Haydn gives you two of everything:
two hands, two staves, two keys, two tunes,
two answers to all your questions.
What sits in the garden knows this.

11

For God is the imagination.
God made you up entirely, and you
have returned him the favor.
God imagined G major, C# minor.
Now, like Haydn, go and do likewise.
Make a surprise that stays a surprise
to please the ears and spirit of the one
who sits alert in the straight-back chair
under the lilac bush in the garden.

12

Having put the halves of the universe
back in order, it's time to dance-
a minuet, old-fashioned, but a dance
is a dance after all. You used to do
the minuet yourself, didn't you,
a few hundred years ago?
Remember the steps? Here's a good one:
Minuetto Giacoso in C.
You'll like the tune. Careful on the upbeat.
Put a lilac in your buttonhole.

13

When Haydn's own angel of death came
calling in Vienna, he found the old man
with worn-out wits, almost ready
to answer the door. But Death listened:
Then Haydn played, slowly,
Gott! Erhalte Franz den Kaiser.
**(Unsern Guten Kaiser Franz.)
His wet, rheumy eyes glistened.
"I must play this song every day.
I feel well while I'm playing it,
and for a while afterward, too."

14

The world, though shriveled, remained in order,
so Death stayed away for years,
sat on his street-corner stool and listened.
Even Haydn could do no better
than playing Haydn to keep his guest amused.

15

As music drifts out the open windows,
Death is dancing around his straight-back chair
under the lilac bush in the garden,
trying to make the left foot move in time.
Soon he will be tired out but happy;
he will nap a while and stay away.

That's the idea. I got it from Haydn.

Bill Holm

1943 - 2009

**Epilogue: Last movement can be added to the
end of the song cycle or omitted.**

Letting Go of What Cannot be Held Back **(known as *Epilogue* in the cycle)**

Let go of the dead now.
The rope in the water,
the cleat on the cliff,
do them no good anymore.
Let them fall, sink, go away,
become invisible as they tried
so hard to do in their own dying.
We needed to bother them
with what we called help.

We were the needy ones.
The dying do their own work with
tidiness, just the right speed,
sometimes even a little
satisfaction. So quiet down.
Let them go. Practice
your own song. Now.

Bill Holm

**Line added to original poem for musical purposes.
Permission given to include in this song cycle.

The Bug Listens To Slow Sad Birdsongs In The Autumn Maple

From the Boxelder Bug Variations

Mesto

Bill Holm

Piano

Musical score for Piano, measures 1-5. Treble clef, 3/4 time signature. Dynamics include *p*. Bass clef accompaniment.

Pno.

Musical score for Pno., measures 6-12. Treble clef. Dynamics include *pp*. Trills marked with *tr*. Bass clef accompaniment.

Pno.

Musical score for Pno., measures 13-19. Treble clef. Trills marked with *tr*. Bass clef accompaniment.

Pno.

Musical score for Pno., measures 20-25. Treble clef. Dynamics include *p*. Trills marked with *tr*. Bass clef accompaniment.

Pno.

27

mf

pp

Measures 27-33: Treble clef contains chords and eighth-note patterns. Bass clef contains a series of trills (tr) on a single note, starting with a half note and moving to quarter notes. Dynamics include *mf* and *pp*.

Pno.

34

Measures 34-38: Treble clef contains chords and eighth-note patterns. Bass clef contains a series of trills (tr) on a single note, starting with a half note and moving to quarter notes.

Pno.

39

mf *cresc.....*

Measures 39-41: Treble clef contains chords and eighth-note patterns. Bass clef contains a series of trills (tr) on a single note, starting with a half note and moving to quarter notes. Dynamics include *mf* and *cresc.....*.

Pno.

42

Play 4 times or more

dim.....

Measures 42-45: Treble clef contains chords and eighth-note patterns. Bass clef contains a series of trills (tr) on a single note, starting with a half note and moving to quarter notes. Dynamics include *dim.....*. A repeat sign is present in measure 42.

Pno.

46

Measures 46-50: Treble clef contains chords and eighth-note patterns. Bass clef contains a series of trills (tr) on a single note, starting with a half note and moving to quarter notes.

51

Pno.

dim......

Repeat many times always
dim. & accel.

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Playing Haydn for the Angel of Death

Verse 2

Bill Holm

Martha Helen Schmidt

Freely *mf* $\text{♩} = 92 - 104$

Bass-Baritone

Play Hay - dn, play ³ ³ Hay - dn. First, when I was young,

Piano

5

Bs.-Bar.

he seemed sim - ple, e - ven sim - ple mind - ed;

Pno.

10

Bs.-Bar.

too ea - sy, too thin, to cheer - ful,

Pno.

* Sonata in D Major, 3rd movement, HOB. XVI: 19, Haydn

Bs.-Bar. *f*

14

gai - e - ty and danc - ing — in a pow - dered wig; no

Pno.

Bs.-Bar. *molto rit.* ♩ = 72 - 80

17

ham - mer blows — at un - just fate, at un - just fate,

Pno.

Bs.-Bar. *rit.* ♩ = 104 - 116 *mf*

20

no — ty - pions of pas - sion drop - ping tears, on - ly

Pno.

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Playing Haydn for the Angel of Death

Bill Holm

Verse 3

Martha Helen Schmidt

♩ = 46 - 52 *mf* *poco rit.*

Bass-Baritone

All the ge-nius-es have their own feel in-side fin-gers.

Piano

mf *poco rit.*

♩ = 50 - 54

Bs.-Bar.

Moz-art steps to

Pno.

Bs.-Bar.

cen-ter stage, Takes a long breath ,

Pno.

tr *mp*

** Singer continues to take big exaggerated breaths while pianist keeps shaking his/her head indicating it's not time to sing yet. Finally at the end of the trill the exasperated pianist has to visually cue the singer that it is now time to sing.

10

Bs.-Bar.

Pno.

10

tr

cresc.....

13

Bs.-Bar.

f

then sings his a - ri , but

Pno.

13

tr

f

16

Bs.-Bar.

Hay - dn is skin ny un - der the hands;

Pno.

16

The image shows a musical score for a piano and bassoon. It is divided into three systems. The first system (measures 10-12) features a bassoon part with rests and a piano part with a trill in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 13-15) includes vocal lyrics: "then sings his a - ri , but". The piano part has a trill in the right hand and a strong accompaniment in the left hand. The third system (measures 16-18) includes the lyrics: "Hay - dn is skin ny un - der the hands;". The piano part continues with a trill in the right hand and a strong accompaniment in the left hand. A large watermark "Perusal Score Only" is overlaid diagonally across the page.

* Deh, vieni alla finestra fr. Don Giovanni - Mozart

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Playing Haydn for the Angel of Death

Verse 4

Bill Holm

Martha Helen Schmidt

♩ = 44 - 48

Bass-Baritone

Piano

Bs.-Bar.

Pno.

Bs.-Bar.

Pno.

* Sonata in D, 2nd movement Hob XVI:37, Haydn

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22 *mp* *mf*

Bs.-Bar. rob you, all rob you of what is in - side

Pno. *mp* *mf*

25 *ff* *rit.* *a tempo* *f*

Bs.-Bar. Hay - dn. Takethis ad - vice: toughen up and live.

Pno. *f* *rit.* *a tempo* *mf* *mp*

Playing Haydn for the Angel of Death

Verse 5

Bill Holm

Martha Helen Schmidt

♩ = 54 - 60

Creepy

mp

Bass-Baritone

Piano

My death sits in a

* Ped. Ped. sim.

Bs.-Bar.

Pno.

4

straight-back chair un - der a - lac bush in the gar - den be-

Bs.-Bar.

Pno.

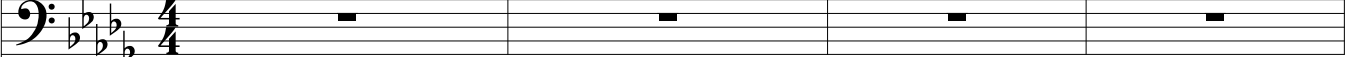
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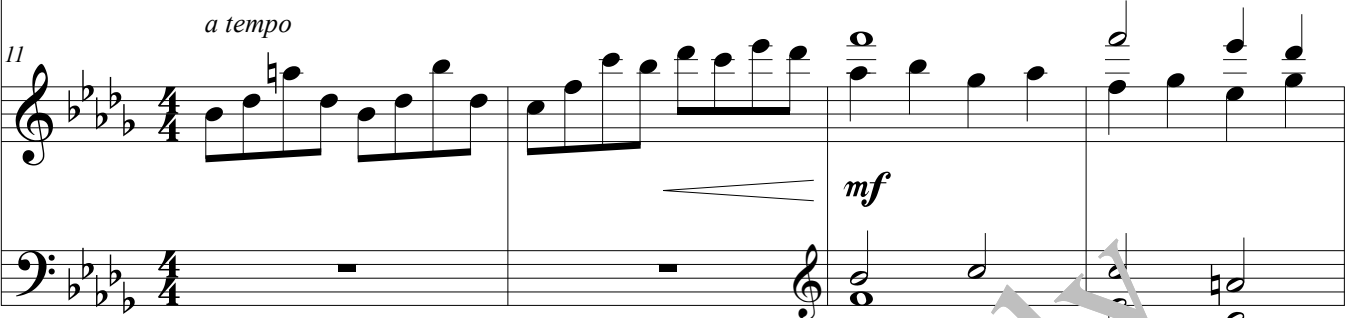
hind my house, read-ing my old let - ters, wait-ing.

rit. rit.

* Pedal every two beats and as indicated.

11 Stark, icy

Bs.-Bar. 

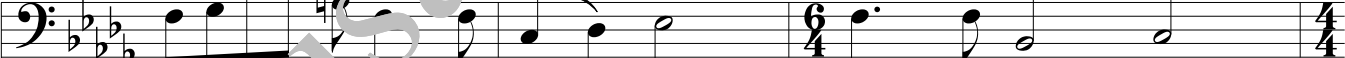
Pno. *a tempo*  *mf*

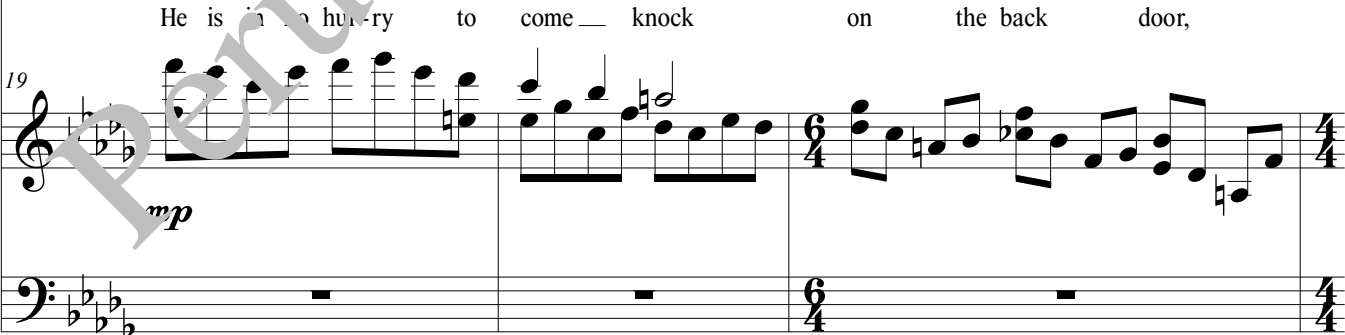
15

Bs.-Bar. 

Pno. *poco rit.* *a tempo* 

19 *mp*

Bs.-Bar. 
He is in a hurry to come — knock on the back door,

Pno. *mp* 

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Playing Haydn for the Angel of Death

Verse 6

Bill Holm

Martha Helen Schmidt

♩ = 116 - 126

Bass-Baritone

f

O - pen the wind - dows. Go ____ to the pia - no.

Piano

f

* Ped. Ped. sim.

Bs.-Bar.

5

Play a Hay - dn so n - ta for him.

Pno.

5

Bs.-Bar.

9

Be - gin with an eas - sy sim - ple - mind - ed

Pno.

9

* Pedal on all downbeats and as indicated.

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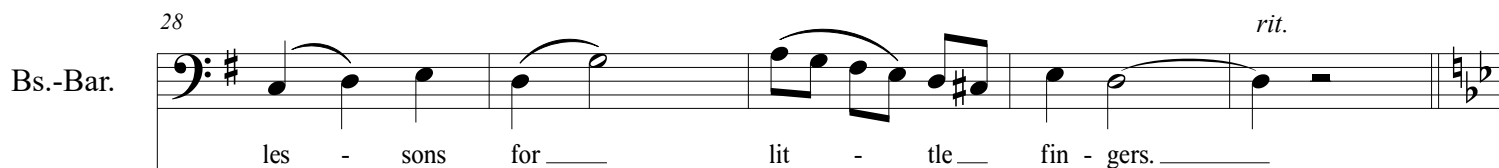
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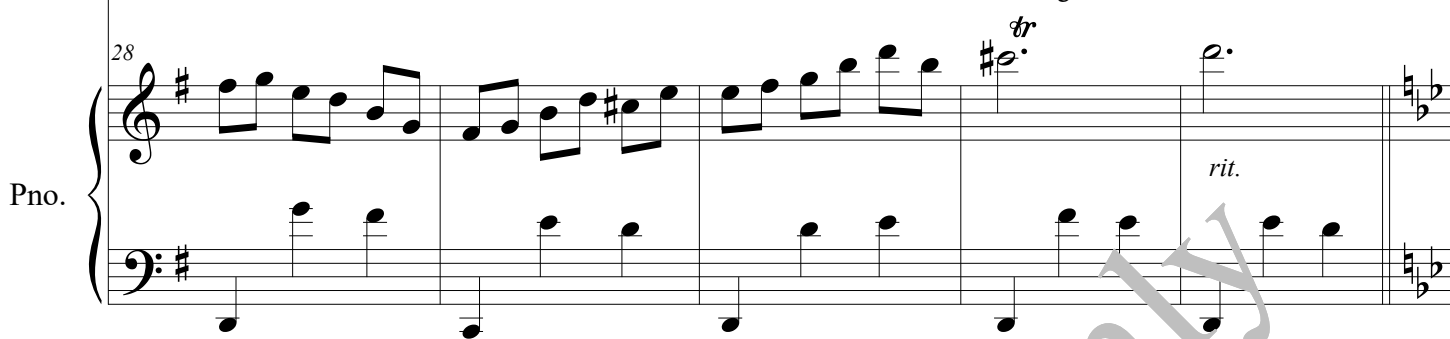
28 *rit.*

Bs.-Bar. *les - sons for lit - tle fin - gers.*




28 *tr* *rit.*

Pno.



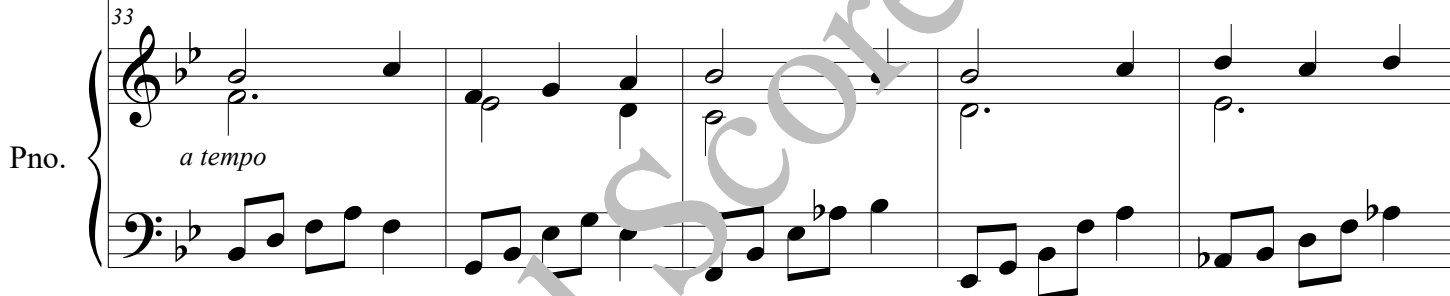
33 *a tempo* *f*

Bs.-Bar. *Hay - dyn stays in it end - les - ly to see what*



33 *a tempo*

Pno.



38

Bs.-Bar. *can be said with al - most noth - ing. to see what*



38 *ad.*

Pno.



Playing Haydn for the Angel of Death

Bs.-Bar. 43

can be said _____ with _____ al - most

Pno. 43

And. *And.* *And.*

Bs.-Bar. 47

noth - ing. Thir - ty _____

Pno. 47

rit. *mp*

And.

Bs.-Bar. 51

years _____ a - go, _____ I thought this a

Pno. 51

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Playing Haydn for the Angel of Death

Verse 7

Bill Holm

Martha Helen Schmidt

♩ = 63 - 69

Bass-Baritone

f

You think he want - ed Wag - ner _____

Piano

f *mf*

Bs.-Bar.

3

Pno.

3

may - be?

mp *cresc.*

Bs.-Bar.

5

Pno.

5

mf **

* Prelude to Die Meistersinger von Nürnberg - Wagner

** Mondestrunken from Pierrot Lunaire - Schoenberg

Schprechstimme

Bs.-Bar.

Empty bass clef staff with a few notes.

Pno.

Piano accompaniment for measures 8-11, including a treble clef staff with a melodic line and a bass clef staff with harmonic support.

Bs.-Bar.

Empty bass clef staff with a few notes.

Pno.

Piano accompaniment for measures 12-14, including a treble clef staff with a melodic line and a bass clef staff with harmonic support. Includes a *rit.* marking.

Bs.-Bar.

Bass clef staff for measures 15-17, including a *mf* marking and a double bar line.

Pno.

Piano accompaniment for measures 15-17, including a treble clef staff with a melodic line and a bass clef staff with harmonic support. Includes a *mf* marking and a double bar line.

Some dark thick Brahms?

*** Piano Concerto #1 D minor, Op. 15, 2nd movement - Brahms

17 *f*

Bs.-Bar. *f*

What kind of an id - i - ot do you think

Pno.

19

Bs.-Bar.

Death? If he can't hear

Pno.

21

Bs.-Bar.

...t's ins - side Hay - dn,

Pno. *cresc.* *f*

23 *mf*

Bs.-Bar. how will he man - age to

Pno. *dim.* *mf* *cresc.*

25 *ff* *molto rit.* *a tempo*

Bs.-Bar. throt - tle your heart?

Pno. *f* *molto rit.* *a tempo* *dim.*

27 *mp* *rit.*

Bs.-Bar. That takes pow - er, craf - ti-ness,

Pno. *mp* *rit.*

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Playing Haydn for the Angel of Death

Verse 8

Bill Holm

Martha Helen Schmidt

♩ = 63 - 69

Bass-Baritone

Piano

mf

Years a -

Bs.-Bar.

Pno.

f

3 go I wrote a - bout Bach. Who -

Bs.-Bar.

Pno.

♩ = 88 - 96

mf

8 e - ver loves G ma - jor loves God." * Tru - er than I

* Sonata in G minor, 2nd movement, Hob XVI: 44, Haydn

11 *rit.*

Bs.-Bar. knew, but I didn't say quite e - nough: G ma - jor

Pno. *rit.* *a tempo*

15

Bs.-Bar. is one of God's eyes through which he watch - es

Pno.

18 *f*

Bs.-Bar. ha' go gray, or an ear that

Pno.

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Bs.-Bar. 31

that watch and lis - ten

Pno. 31

Bs.-Bar. 34

f

in two, in two di - rec - tions.

Pno. 34

f

The image shows a musical score for a piece titled "Playing Haydn for the Angel of Death". It features two systems of music. The first system starts at measure 31 and includes a Bass Baritone (Bs.-Bar.) line and a Piano (Pno.) accompaniment. The lyrics "that watch and listen" are placed between the two staves. The second system starts at measure 34 and also includes a Bass Baritone line and a Piano accompaniment. The lyrics "in two, in two directions." are placed between the staves. The piano part includes dynamic markings of *f* (forte). A large, diagonal watermark reading "Perusal Score Only" is overlaid across the entire page.

Playing Haydn for the Angel of Death

Verse 9

Bill Holm

Martha Helen Schmidt

♩ = 58 - 63

Bass-Baritone

Piano

Bs.-Bar.

Pno.

Bs.-Bar.

Pno.

mf

Has the an - gel heard e - nough

mf

mp

3

G now?

G sings to

5

life on - ly half the earth or half the truth.

5

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Playing Haydn for the Angel of Death

rit. $\text{♩} = 58 - 63$

14

Bs.-Bar. *ne - ther tone, but nei - ther Lud - wig's*

Pno. *tr* *rit.* *

16

Bs.-Bar. *horse feath - ers*

Pno. *accelerando* *cresc.*

$\text{♩} = 72 - 76$ *f* *molto rit.*

18

Bs.-Bar. *nor Rach - man - ni - nov's gloo - my thump - ing.*

Pno. *mf* *molto rit.*

* Sonata Op. 27, No. 2, Moonlight, Beethoven

** Rhapsody on a theme of Paganini, Rachmaninoff

Playing Haydn for the Angel of Death

20 ♩ = 63 - 69

ff

Bs.-Bar.

Measures 20-21 of the bass line. Measure 20 is a whole rest. Measure 21 starts in 3/4 time with a quarter note G2, followed by eighth notes A2, B2, C3, and D3.

Pno.

Piano accompaniment for measures 20-21. Measure 20 features a fortissimo (*f*) dynamic with a triplet of eighth notes in both hands. Measure 21 continues with a triplet in the right hand and a quarter note in the left hand.

Too ma - ny wet sleeves

22

molto rit. *a tempo*

Bs.-Bar.

Measures 22-23 of the bass line. Measure 22 has a quarter rest followed by a quarter note G2. Measure 23 has a whole rest.

and droop - ing heads.

Pno.

Piano accompaniment for measures 22-23. Measure 22 features a triplet of eighth notes in both hands. Measure 23 includes a *molto rit.* section followed by a *a tempo* section with a triplet of eighth notes in both hands.

24

♩ = 40 - 46

Bs.-Bar.

Measures 24-25 of the bass line. Measure 24 has a quarter rest. Measure 25 has a whole rest.

Pno.

Piano accompaniment for measures 24-25. Measure 24 starts with a piano (*p*) dynamic and a triplet of eighth notes in both hands. Measure 25 continues with a triplet of eighth notes in both hands.

27

Bs.-Bar.

27

Pno.

poco rit.

3

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Playing Haydn for the Angel of Death

Verse 10

Bill Holm

Martha Helen Schmidt

Bass-Baritone

$\text{♩} = 66 - 72$ *mf*

Play Hay - dn where two ³ gods ³ have a

Piano

mf

Bs.-Bar.

rit. $\text{♩} = 92 - 100$

3 ci - vil talk while they put the world ³ to - geth - er.

Pno.

Bs.-Bar.

6 may - dn gives you two of ev - ry - thing: _____

Pno.

rit. *f*

Playing Haydn for the Angel of Death

10 $\text{♩} = 100 - 104$

Bs.-Bar. *two hands, two staves,*

Pno. *mp*

14 $\text{♩} = 63 - 69$ *f* *mf*

Bs.-Bar. *After 2nd fermata singer looks at pianist and says, "Stravinsky?"*

Pno. *f rit.* *two keys, two*

17 $\text{♩} = 108 - 116$ *Sung with carefree abandon*

Bs.-Bar. *tunes, la la la, la la la, la la la, la la*

Pno. *mp*

molto rit.

22

Bs.-Bar.

la la la la la la la la la la la la la la

Pno.

molto rit.



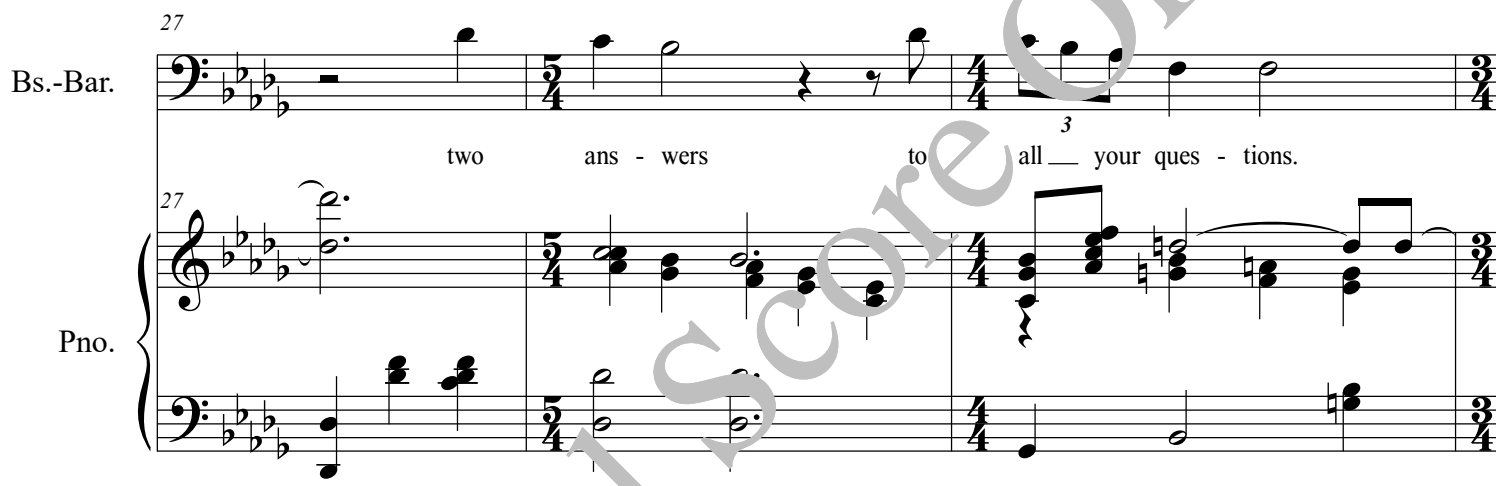
$\text{♩} = 69 - 76$

27

Bs.-Bar.

two ans - wers to all ³ your ques - tions.

Pno.



$\text{♩} = 58 - 63$

30

Bs.-Bar.

What sits in the

Pno.

dim. et molto rit.



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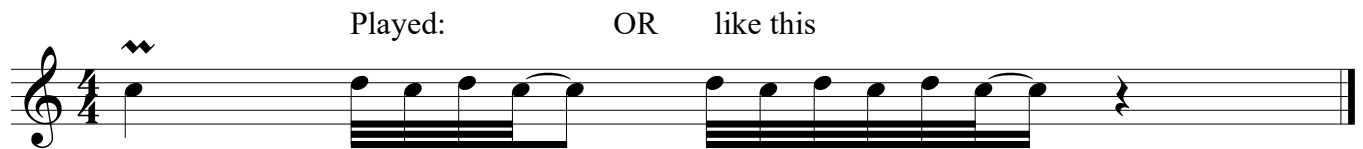
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Performance notes for verse 11

Ornaments

Played: OR like this



Suggestions for trills starting in m. 9
Haydn piano sonata 46, 2nd movement

Dejan Romih on YouTube <https://www.youtube.com/watch?v=1p7YJDkX12M>

Jean-Efflam Bavouzet on YouTube <https://www.youtube.com/watch?v=vjQrMmBGm-E>

Mordents and trills should be delicate like twinkling stars. All trills start on the given note unless they have an * in which case they start on the note from above. All mordents start on the note from above.

Playing Hadyn for the Angel of Death

Verse 11

Bill Holm

Martha Helen Schmidt

♩ = 72 - 80

Bass-Baritone

Piano

Bs.-Bar.

Pno.

Bs.-Bar.

Pno.

Musical score for Bass-Baritone and Piano, measures 1-3. The Bass-Baritone part is a whole rest. The Piano part features a melody in the right hand with a mordent on the first measure and a trill on the second measure. The left hand provides harmonic support with chords and single notes.

Musical score for Bass-Baritone and Piano, measures 4-5. The Bass-Baritone part has lyrics: "For God is the im -". The Piano part features a trill in the right hand and chords in the left hand. Dynamics include *mp* and *p*. A tempo marking "Slightly faster" is present.

Musical score for Bass-Baritone and Piano, measures 6-7. The Bass-Baritone part has lyrics: "g - i - na - tion. For God is". The Piano part features a triplet in the right hand and chords in the left hand. Dynamics include *mf* and *mp*. Time signatures change from 4/4 to 3/4 and back to 6/4.

☞ Mordents and trills should be delicate like twinkling stars. All trills start on given note unless they have an * then start on the note from above.

♩ = 92 - 100

Bs.-Bar. *mf*
 8 the im - ag - in - a - tion. God made you up en -

Pno. *mp*
 8

Bs.-Bar. *rit.*
 10 ti - er - ly, and you have re - turned him the fa vor.

Pno. *rit.*
 10

Bs.-Bar. *a tempo f*
 12 God m - ag - ined G ma - jor, C sharp min - or.

Pno. *a tempo mf*
 12

† Sonata in A♭ Major, 2nd movement, HOB. XXVI: 46, Haydn

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Playing Hadyn for the Angel of Death

a tempo
mp

23 $\text{♩} = 54 - 58$

Bs.-Bar. *rit.*

please the ears and spir - it of the one who sits a - lert in the

Pno. *rit.* *a tempo* *p*

25

Bs.-Bar.

straight - back chair the li - lac bush

Pno. *tr.*

27

Bs.-Bar.

in the gar - den.

Pno. *tr.*

Ped.

30

Bs.-Bar.

30

Pno.

8va

pp

Leg.

Playing Hadyn for the Angel of Death

Verse 12

Bill Holm

Martha Helen Schmidt

♩ = 120 - 132

Bass-Baritone

Piano

Bs.-Bar.

Pno.

Bs.-Bar.

Pno.

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Bs.-Bar. 38

years a - go? Re - mem - ber ___ the steps? ___ Here's a

Pno. 38

Bs.-Bar. 43 *f*

good one: ___ Min - u - e - tto ___ Gi - a - co - so in

Pno. 43 *mf*

Bs.-Bar. 47 *mf*

C. You'll like the ___ tune. ___

Pno. 47 *f* *poco rit.* *mp*

* Minuetto Giacoso in C, Haydn

52

Bs.-Bar.

Care-ful on the up - beat.

Pno.

mf

56

Bs.-Bar.

f

Put a li - lac in your but - ton-hole.

Pno.

60

Bs.-Bar.

cresc.

Put a li lac in your in your

Pno.

cresc.

Bs.-Bar. *ff*

64

but - ton - hole.

Pno. *f* *poco rit.*

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Playing Hadyn for the Angel of Death

Verse 13

Bill Holm

Martha Helen Schmidt

♩ = 44 - 48

Pensive

mf

Bass-Baritone

Piano

When

4 ♩ = 50 - 52

Bs.-Bar.

Pno.

Hay - dn's own an - gel of death came cal - ling in Vi - en - na, he

Bs.-Bar.

Pno.

bound - ed old man with worn - out wits, al - most, al - most

* All trills start on the note from above.

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19

Bs.-Bar.

19

Pno.

rit. *a tempo* *mf* *cresc.*

rit. *a tempo* *mf* *cresc.*

21

Bs.-Bar.

21

Pno.

rit. *a tempo* *mf* *cresc.*

23

Bs.-Bar.

23

Pno.

ff *ff*

19 Franz den Kai - ser. Un - sern Gu - ten

21 Kai - ser Franz. Hi - wet, rheu - my eyes

23 glis - ted. "I must play this

Playing Hadyn for the Angel of Death

reflective ♩ = 48 - 52

Bs.-Bar. 25 *mp* *opt.*
 song eve-ry day. I must play this song eve-ry day.

Pno. *Molto rit.* *p*

Bs.-Bar. 28 ♩ = 56 - 58 *mf*
 I _____ feel well while _____ playing it, and for a while _____

Pno. *mp*

Bs.-Bar. 32 *mp*
 af - ter - ward, _____ too." _____ LH

Pno. *dim. e rit.* LH

Score

Playing Haydn for the Angel of Death

Verse 14

Bill Holm

Martha Helen Schmidt

$\text{♩} = 63 - 69$

Bass-Baritone

Piano

6 *mf*
The world, though s-riv-eled, re-mained in

6 *mf*
or-der, so Death stay-ed a-way for years, sat on his

10 *f* *poco rit.* *a tempo* *mf*
tr *poco rit.* *a tempo* *mf*
Simile

* Sonata in E Major, 2nd movement, Hob. XVI: 31, Haydn

14

Bs.-Bar. street - cor - ner stool and lis - tened. and

Pno. Legato to end

18

Bs.-Bar. lis - tened.

Pno. *mp*

21

Bs.-Bar. *mf* Ev - en Hay - dn could do no bet - ter *cresc. -----*

Pno. *cresc. -----*

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Playing Haydn for the Angel of Death

Verse 15

Bill Holm

Martha Helen Schmidt

♩ = 116 - 126

Bass-Baritone

Piano

Bs.-Bar.

Pno.

Bs.-Bar.

Pno.

* Trills start on given note to a half step above.

15

Bs.-Bar.

li - lac bush in the gar - den, try - ing to make the left foot

15

Pno.

21

Bs.-Bar.

move _____ in time. with abandon but not too fast

21

Pno.

ff

26

Bs.-Bar.

Soon he will be ti - red out _ but

mf rit.

26

Pno.

dim. e rit.

mf rit.

tr

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Bs.-Bar.

45

Hay - dn.

Pno.

45

optional octaves r.h. this measure

8va

Epilogue

Letting Go of What Cannot be Held Back

Bill Holm

Martha Helen Schmidt

♩ = 50 - 54

mf

Bass-Baritone

Piano

Let go of the dead now, let go of the dead.

Bs.-Bar.

Pno.

the rope in the wa - ter, the cleat on the

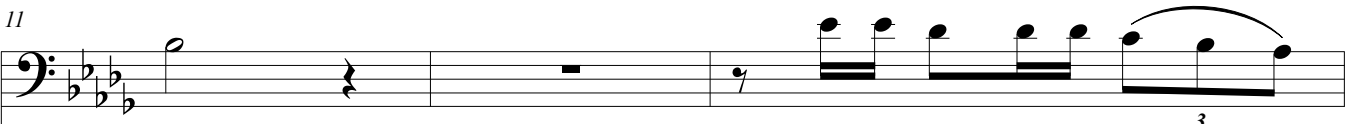
Bs.-Bar.

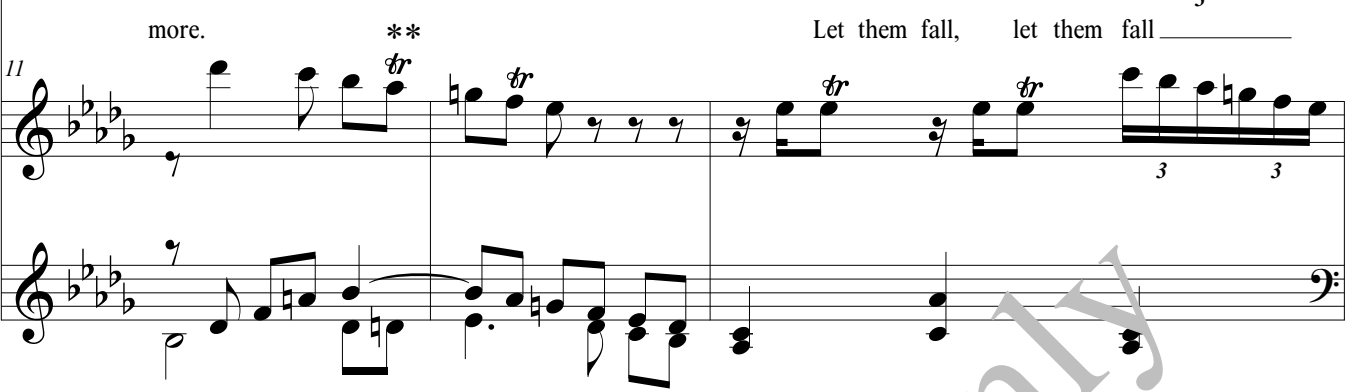
Pno.

cleat do them no good an - y

* Sonata in A^b Major, 2nd movement, Hob. XVI: 46, Haydn

11

Bs.-Bar. 

Pno. 

more. ****** Let them fall, let them fall 3

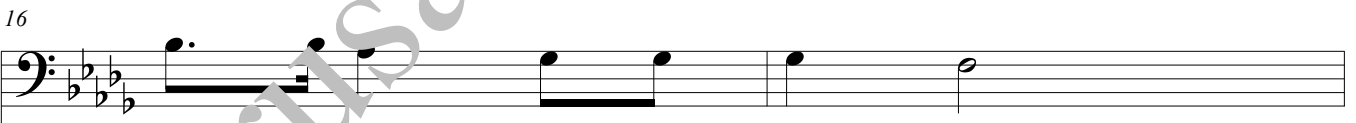
14

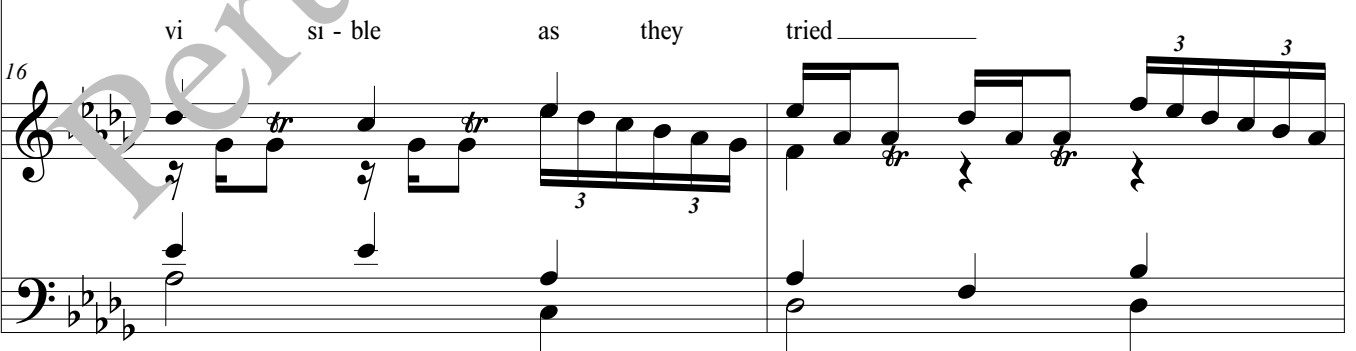
Bs.-Bar. 

Pno. 

sink go a - way, be - come inv - 3 3

16

Bs.-Bar. 

Pno. 

vi si - ble as they tried 3 3

** All trills start on given note.

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mf

Bs.-Bar.

27

We need - ed to

Pno.

mp

30

both - er them with what we

32

called help. We need - ed to

34
Bs.-Bar. both - er them with what _____ we called help.

34
Pno.

f
37
Bs.-Bar. We _____ were the _____ need - y ones.

37
Pno. *f*

mp
40
Bs.-Bar. we _____ were the _____ need - y ones.

40
Pno. *mp*

mf

43

Bs.-Bar.

The — dy - ing do their own work with ti - di-ness just the

Pno.

46

Bs.-Bar.

right — speed, some-times ev - en a lit - tle sat - is - fac - tion.

Pno.

49

Bs.-Bar.

The dy ing do their own work with — ti - di - ness,

Pno.

mf

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