

No More of THEE and ME

(text from Edward Fitzgerald's version of Rubáiyát of Omar Khayyám of Naishápúr, 1859)

Music by Peter Tranchell (1922-1993)

AATTBB and piano (1978)

also available: Version adapted for SATTBB
Version adapted for SATTBB, transposed up a semitone

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32

There was a Door to which I found no Key:
There was a Veil past which I could not see:
Some little Talk awhile of ME and THEE
There seem'd – and then no more of THEE and ME.

23

Ah, make the most of what we yet may spend,
Before we too into the Dust descend;
Dust into Dust, and under Dust, to lie,
Sans Wine, sans Song, sans Singer, and – sans End !

25

Why, all the Saints and Sages who discuss'd
Of the Two Worlds so learnedly, are thrust
Like foolish Prophets forth; their Words to Scorn
Are scatter'd, and their Mouths are stopt with Dust.

21

Lo! some we loved, the loveliest and best
That Time and Fate of all their Vintage prest,
Have drunk their Cup a Round or two before,
And one by one crept silently to Rest.

22

And we, that now make merry in the Room
They left, and Summer dresses in new Bloom,
Ourselves must we beneath the Couch of Earth
Descend, ourselves to make a Couch – for whom?

– ... and then no more of THEE and ME.

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No More of THEE and ME

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Peter Tranchell

Andantino (♩ = 82) *rit.* *meno mosso*
mp

The musical score is arranged for Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a tempo marking of 'Andantino' at 82 beats per minute. The first system shows the vocalists and piano accompaniment. The lyrics 'There was a door' are shared by the Alto and Tenor 1 parts. The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. The second system, starting at measure 5, contains the lyrics 'to which I found no key: There was a veil past which I could not'. The vocal parts continue with their respective lines, and the piano accompaniment provides harmonic support. The score includes various performance instructions such as 'rit.', 'meno mosso', 'mp', 'pp', 'mm', and '(dolce)'. The piano part concludes with a final cadence in the right hand and a sustained bass line in the left hand.

Alto
Tenor 1
Tenor 2
Bass 1
Bass 2
Piano

5
A
T1
T2
B1
B2

to which I found no key: There was a veil past which I could not
to which I found no key: There was a veil past which I could not
mm could not

8

A *mp* see: Some lit - tle talk a-while of ME and THEE there seem'd, - And then no more of *pp*

T1 *mp* see: Some lit - tle talk a-while of ME and THEE there seem'd, - And then no more of *pp*

T2 see: mm mm mm mm

B1 mm mm mm

B2 mm mm mm

pp

11 *non rit.* *ppp* THEE and ME. *mp* ... the most of what we yet may

T1 *ppp* THEE and ME. *mp* ... the most of what we yet may

T2 *mf* Ah, make the most of what we yet may spend,

B1 *mf* Ah, make the most of what we yet may spend,

B2 *mf* Ah, make the most of what we yet may spend,

non rit. *ppp* *mf*

piu mosso

15

A
 spend, ...in-to the Dust de - - scend,

T1
 spend, ...in-to the Dust, _____ Dust in - to Dust, and un-der

T2
 be-fore we too in - to the Dust de-scend, Dust in - to Dust, and un-der

B1
 be-fore we too in - to the Dust de-scend, to Dust, Dust in - to

B2
 be-fore we too in - to the Dust de-scend, to Dust, Dust in - to

mf

18

A
 ...to lie, sans wine

T1
 dust, to lie, sans wine, sans song, sans sing-er, and sans

T2
 dust, to lie, _____ sans wine

B1
 dust, to lie, sans wine.

B2
 dust, to lie, _____ sans wine

allarg. meno mosso

mf *mp*

p

pp

22

piu mosso

A

T1 *mf*

T2 *f* end. of the two worlds so learn-ed -

B1 *f* Why, all the Saints and Doc-tors who dis-cuss'd of the two worlds so learn-ed -

B2 *f* Why, all the Saints and Doc-tors who dis-cuss'd of the two worlds so learn-ed -

mf *piu mosso*

25

A *f*

T1 *f* like fool-ish pro-phets forth, their words to scorn are

T2 -ly, are thrust, are thrust their words to scorn are

B1 -ly, are thrust, are thrust, are thrust forth, their words to scorn are

B2 -ly, are thrust, thrust forth, their words to scorn are

28 *mf* *p* *rit.* *tempo* *meno mosso* *pp*

A
 T1
 T2
 B1
 B2

scat-ter'd, and their mouths are stopt with dust. mm

scat-ter'd, and their mouths are stopt with dust. mm

scat-ter'd, and their mouths are stopt with dust. Lo, some we lov'd,

scat-ter'd, and their mouths are stopt with dust. mm

scat-ter'd, and their mouths are stopt with dust. Lo, some we lov'd,

p *pp*

32 *piu mosso* *pp* *mp* *mp* *pp*

A
 T1
 T2
 B1
 B2

mm mm mm mm mm mm mm mm mm mm

mm mm mm That time and fate of all their vin-tage prest,

the love-liest and the best, That time and fate of all their vin-tage prest,

mm mm mm mm, That time and fate of all their vin-tage prest,

the love-liest and the best, mm mm mm

piu mosso *mp* *(p)*

36

A *mp*
_ have drunk their cup a round or two be - fore, —

T1 *mp*
have drunk their cup a round or two be - fore, and one by one crept *p* (ten.) (ten.)

T2 *p*
mm mm ...round or two be-fore, and one by one crept *p* (ten.) (ten.)

B1 *p*
mm mm ...round or two be-fore, and one by one crept *p* (ten.) (ten.)

B2 *p*
mm mm ...round or two be-fore, and one by one crept *p* (ten.) (ten.)

pp [colla voce]

39

A1 *poco rit.* *meno mosso*
mf

A2 *mp* And we, that now make mer-ry

T1 *mf*
si - lent - ly to rest. And we, that now make mer-ry

T2 *mp*
si - lent - ly to rest. mm mm

B1 *mf*
si - lent - ly to rest. And we, that now make mer-ry

B2 *mp*
si - lent - ly to rest. mm mm

poco rit. *meno mosso*
mp *cresc.*

A1 *mf* in the room they left and sum-mer dress-ses in new bloom, [unis.]

A2 *mf* mm ...in the room they left and sum-mer dress-ses in new bloom,

T1 *mf* in the room they left and sum-mer dress-ses in new bloom, —

T2 *mp* mm ...room they left, — *mf* and sum - mer dress-ses in new bloom,

B1 *mf* in the room... and sum - mer dress-ses in new bloom, —

B2 *mf* mm mm and sum - mer dress-ses in new bloom,

A *mf subito* *f* our-selves must we be-neath the couch of Earth De - scend, our-selves to make a

T1 *mp subito* *f* our - selves must we de - scend, ah

T2 *p subito* *mf* our - selves must we de - scend, ah

B1 *p subito* *mf* our-selves must we be-neath the couch of Earth De - scend our - -

B2 *p subito* *mf* our - selves must we de - scend

p(dolce)

49

A couch, de - scend our-selves to make a couch, de -

T1 de-scend our-selves to make our - selves, our-selves des-cend to

T2 our - selves de - - scend, our-selves to make a couch, to make a

B1 selves, our - selves to make a couch, our -

B2 our - selves, our - selves to

52

A scend our-selves to make a couch, for whom? for whom?

T1 make a couch, to make a couch, ah, for whom?_ whom?

T2 couch, for_ whom? ah, ah, for whom?_ Then no

B1 selves to make a couch, for whom? ah, for whom?_ And

B2 make a_ couch ah, for whom? And then no more,

mp

mp

p

mf

p

56 *molto rit.*

A
whom, for whom, for whom?

T1
mf of THEE and ME, — *mp* No more, no more of THEE and ME.

T2
more of THEE and ME, no more, — *mp* no more of THEE and ME.

B1
then no more of THEE and ME. *p*

B2
mp of THEE and ME, *mf* then of THEE and ME, *p* no

molto rit.

59 *pp*

A *pp*

T1 *pp*

T2 *pp*

B1 *pp*

B2 *pp*

more.

simile

L.V.

Dated at end of MS: 26 May 78

First attested performance:
by Caius Chapel Choir on tour
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