

SONGS OF FIRE,  
SONGS OF LIFE



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NU ORMENEL COLLECTED, VOLUME 4 SUPPLEMENT:

# SONGS OF FIRE, SONGS OF LIFE

MUSIC AND LYRICS BY FERN MARDER

ARTWORK BY DAN HASKETT, FERN MARDER,  
CAROL WALSKE, AND KYROL WATERS

LAYOUT BY FERN MARDER AND CAROL WALSKE

## CONTENTS:

Preface.....	3
The Hunter's Harmonies.....	4
Discovery.....	6
Keserek.....	8
Kor's Theme.....	10
Katni's Theme.....	11
Changeling.....	12
Makhiri.....	15
Song for the <i>Ormen</i> .....	16
Though I Want You.....	18
In Faraway Lands.....	20
The Homecoming.....	21
Call to Mourning.....	22
Karplunk's Last Stand.....	23
Achi's Theme.....	30
<i>Nu Evriand Fevesan Getheni</i> .....	32
Home.....	34
Tomorrow's Promise.....	36
March to Honor.....	37
Alkarin Warlord.....	38
Where Are You, My Love?.....	40
Piece of Mind*.....	42
Fight for Glory.....	44
Lament*.....	45
Legacy of Sorrow.....	46
Beyond the Shadows.....	48
The Celebration of Alkarin.....	50

\*Lyrics to "Lament" and "Piece of Mind" by Fern Marder and Carol Walske

## PREVIOUS PUBLICATION:

In Alkarin Warlord, © 1978 Fern Marder and Carol Walske:

"Alkarin Warlord"  
 "Evriland Fevesan Getheni"  
 "Song of the Ormen"  
 "Beyond the Shadows"

In Nu Ormenel Collected, Volume 3, © 1979 Fern Marder and Carol Walske:

Lyrics only: "Tomorrow's Promise"  
 "March to Honor"  
 "Where Are You, My Love?"  
 "Lament"  
 "Makhiri"  
 "Piece of Mind"  
 "Fight for Glory"  
 "Legacy of Sorrow"  
 "Call to Mourning"

In Nu Ormenel Collected, Volume 4, © 1979 Fern Marder and Carol Walske

Lyrics only: "Though I Want You"  
 "In Faraway Lands"  
 "Home"  
 "The Homecoming"  
 "Changeling" (Part 2)

In Probe 6, © 1975 Winston A. Howlett:

Lyrics and illustration: "Karplunk's Last Stand"

In Threshold, © 1978 Fern Marder and Carol Walske:

Music and lyrics: "Changeling" (Part 1)

In Time Warp 2, © 1979 Anne Elizabeth Zeek:

Music and lyrics: "Discovery"

In Universes in Science Fiction, Volume 2, © 1976 Germaine Best/Tetrumbriant Press:

Music: "Evriland Fevesan Getheni"

## PREFACE

by Carol Walske

Fern has been tongue-lashed, been subjected to three thousand verses of "What shall we do with a captive Klingon" sung off-key, and sent to bed without her guitar. She disobeyed orders. She wrote two more songs. After going through all the bother of doing the list of poetry/music in Volume 4, Fern goes and makes it prematurely obsolete! Aargh.

Welcome to Nu Ormenel Collected, Volume 4 Supplement: Songs of Fire, Songs of Life. And, as it was Fern's privilege to do the introduction to Arakenyo, it is now my turn to do the intro on this songbook--which is all Fern's work from beginning to end.

I've never known very much about music, except that I know what I like to hear. At the same time, it's always been important to make the Nu Ormenel universe as complete as possible. That has required, in the past, research and reading in such varied subjects as meteorology, topology, and agriculture, to name a few.

But there was a gap in the Ormenel, a lack, a void in the universe's creativity. The Ormenel had no music. Art it had in plenty, and all the other forms of creative expression that I could command. But the lack of music and poetry was as depressing as a favorite movie with the sound turned off.

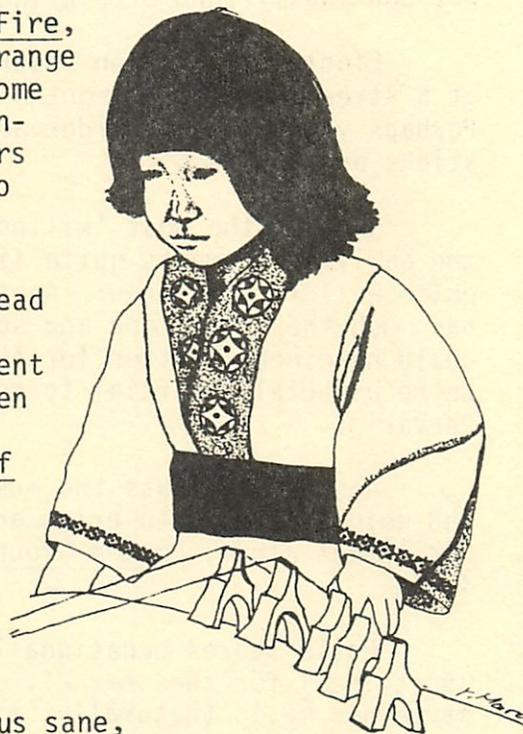
When someone offers you a large sum of money, do you turn it down? When Fern showed up, now some three and a half years ago, and revealed to me that she wrote poetry and music (and could fry eggs while doing a fast soft-shoe)--well, I sort of grabbed her. This was opportunity sneaking up to my door, a way to fill our stories with song--to wit, a person to foist off extra work onto. (Watch for our upcoming musical spectacular, "The Ormen and I," starring John Travolta as Kor Alkarin and Barbra Streisand as Tavia Nelson.)

Well, anyway. I am very proud to present Songs of Fire, Songs of Life. The twenty-five songs in this supplement range from rousing to humorous to deeply sorrowful. They are some of the songs of an alien people--different melodies and unusual rhythms, forms of expression that reveal the contours of the culture of the Ormenel. They were written on piano and guitar, but for many of them we envision the use of other stringed instruments, oboes, pipes and drums.

I hope, even for those of you out there who don't read music (like me), that you will appreciate a work of love, beauty and care on Fern's part. Kor Alkarin makes a comment in "Fireside Song" (Volume 3) to the effect that 'even when I am no longer a memory, these songs will live on.' May that turn out to be equally true for the music in Songs of Fire, Songs of Life.

\* \* \*

A special note of warmest thanks to Kyrol Waters, who commuted from southern New Jersey to Manhattan for four straight weekends to help see us through Volumes 3 and 4, and who, while we were putting together this songbook, ran the house, did the errands, fed the cats, kept us sane, and singlehandedly collated, checked, covered and stapled the first 100 copies of Volume 4. *Oikhon vekkis, kavgar*--a thousand thanks, our friend--for these and a thousand other deeds.



--Fern and Carol

## THE HUNTER'S HARMONIES

by Fern Marder

Kilingau are hunters. And they know no finer way to end a hunt than to sit around the fire, roasting their game, and singing songs of noble deeds, raucous jests, joy and love, sorrow and defeat. The music presented in this songbook may be all the music written especially for *Nu Ormenel* to date, but it is by no means all the music in *Nu Ormenel*.

Carol had some very definite ideas about *Ormenel* music when I first met her, and, since then, we have found quite a large selection of *Ormenel*-type music which we listen to while we write (it's rather difficult to write and play an instrument at the same time. . .).

The music of the *Ormenel* is characterized by simple sounds in complex combinations. As with many other facets of daily life, kilingau do not apply advanced technology and mechanization to the arts. A kiling would be horrified at the idea of an electric guitar or a synthesizer. Music is a part of the soul of a kiling and, as such, is prized as a basic form, not to be taken from nature.

Kilingaven instruments tend toward the simple: pipes, drums, shell and animal horns, basic strings, some rudimentary brass, perhaps a keyboard-type instrument or pipe-type organ. Variations in music are built more on harmonies and altered rhythms than on different-sounding instruments played together. Individualistic kilingau are not enormously fond of playing in orchestras.

Finding kilingaven instruments isn't hard. Carol bought a lovely bamboo flute at a street fair a few months ago. Bongos and other small drums turn up everywhere. Perhaps you have a recorder around the house from a school music class--or a pair of sticks or maracas.

Some of the most 'kilingaven' music we've found is medieval music. Not only are the early instruments quite fitting, but the tone and flavor of the music seem to do quite well for kilingau. Another good source is Israeli folk and dance music which has much the right mood and sound. And the songs of the Six Day and Yom Kippur Wars could have been written for the *Orashathnavi* Revolution or the war with the Federation. We're especially partial to records by two Israeli kilingau who call themselves the Parvarim.

Another find was the music of Paul Winter. The use of 'primitive' instruments and natural sounds to bring across very natural themes seems perfect for the *Ormenel*. His latest album, Common Ground, and some of his very early albums are particularly fine.

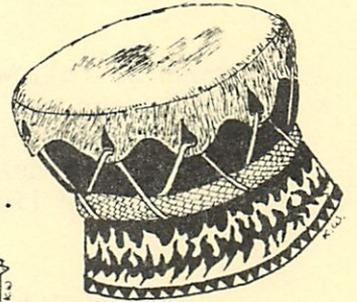
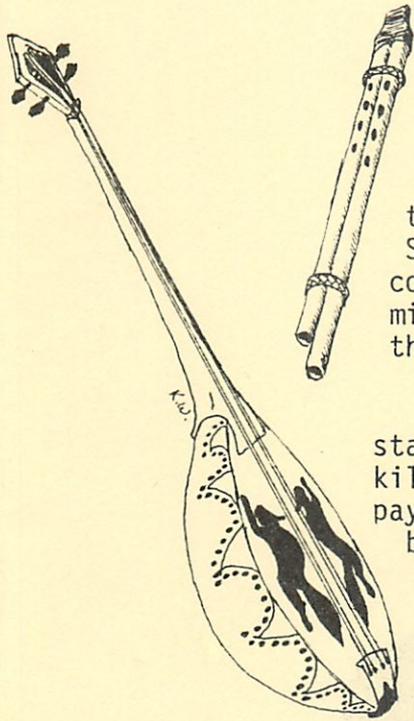
Movie scores occasionally have the right 'feel,' even if the instrumentation isn't ideal for the *Ormenel*. Michel Legrand's score for The Three Musketeers has some marvelous music (naturally, all those swordfights!). There are two bands on the score of Patton that are particularly poignant when applied to Kor and the revolution. Parts of the scores for Exodus, Z and The Lion in Winter are stirring, sensitive, and appropriate to kilingaven themes. There are some wonderful kilingaven marches on the score album from the Montreal Olympics.

You'll notice that most of the music I've listed are instrumental pieces. This is largely because it is hard to find songs that fit the *Ormenel* in both music and

lyrics. Finding the right lyrics is a hard task, because of the necessary subject matter. This is somewhat ironic, as songs, with elaborate lyrics, are so very important in kilingaven culture. Kilingau favor an oral rather than a written tradition, and so the minstrel and troubadour are very much a part of daily life. Such skilled performers are highly respected and generally welcomed wherever they bring their songs. In this respect, I am reminded of an oft-mentioned theme: may I do one deed in my life that may be worthy of a song. This holds very true for kilingau.

If you can find them, the old Stone Ponies' albums (Linda Ronstadt was their lead singer, many moons ago) have some wonderfully kilingaven songs: "Evergreen" ("... how high is the price we must pay for the springtime. . ."), "Orion" ("... how long will my trial be. . ."), "Sweet Summer Blue and Gold," "Driftin'," and "Autumn Afternoon." The song, "Today," on the Jefferson Airplane's Surrealistic Pillow album is a great song for Kor and Tavia. And, again, some of Paul Winter's music.

Obviously, the records here make far from an exhaustive list. We're constantly on the lookout for 'kilingaven albums.' No doubt some of our readers have their own ideas and favorite songs for the *Ormenel*. So the next time you watch a good old Errol Flynn movie on TV, keep an eye out for tell-tale kilingau under those period trappings.



# Discovery

Learning how to go with honor,  
seeking one who knows how to give,  
finding courage, wisdom, harmony  
and a place to live.

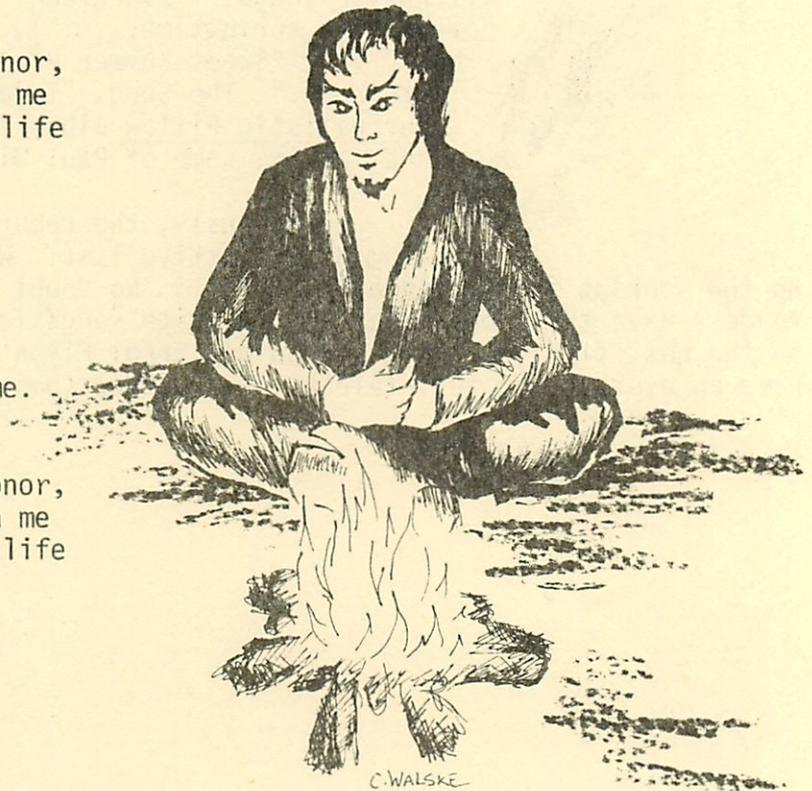
Brother who has shown me honor,  
brother who has shared with me  
all the joys and trials of life  
and taught me to be free.

Though we follow different roads  
forever our way will be the same:  
fight for the right  
to do as our hearts must do,  
live all our lives in honor's name.

Brother who has shown me honor,  
brother who has shared with me  
all the joys and trials of life  
and taught me to be free.

Though we follow different roads  
forever our way will be the same:  
fight for the right  
to do as your heart must do,  
live all your life in honor's name.

Brother who has shown me honor,  
brother who has shared with me  
all the joys and trials of life  
and taught me to be free.



This musical score is written for a single melodic line in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and half notes, along with rests. Chord symbols are placed above the staff to indicate harmonic accompaniment. The score includes a repeat sign with first and second endings, a double bar line with a repeat sign, and a final double bar line with a repeat sign. The piece concludes with a double bar line and a repeat sign.

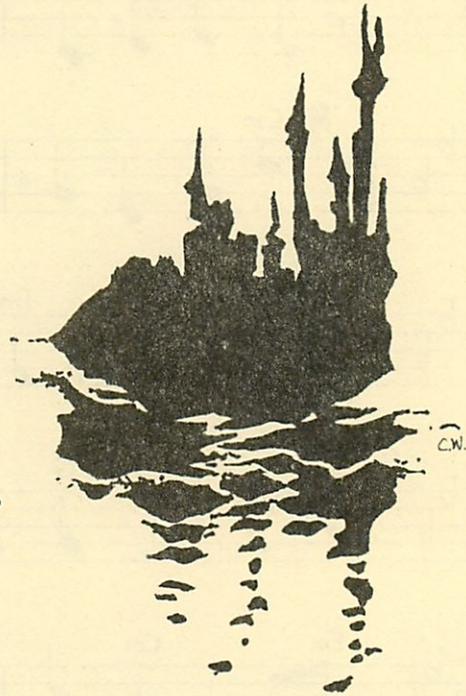
Chord symbols: Cm, Fm, G, Cm, Fm, G, Cm, Gm, Fm, Cm, Cm, Fine, Cm, Fm, Cm, Fm, Cm, Bb, Cm, Fm, Cm, Bb, D.S. al Fine, Cm.

# Keserek

Keserek,  
will I see you again  
when moonlight glows  
on open waters  
and the sun shines  
on golden sands,  
where children's dreams  
of flight and battle  
grow to lifelong goals,  
and ties of blood hold fast  
to this land's heritage?

My life  
and a thousand lives before  
as one with the ancient stone walls,  
the towers, the gardens,  
the tides that carry the boats,  
and time, along.

Keserek,  
will I walk your beaches again  
as I did a hundred time  
in search of comfort,  
in sharing with one close to me,  
in joy and in pain?  
Will the dawn ever again  
find me at home?



This is a handwritten musical score for guitar, written in G major (one sharp) and 4/4 time. The score consists of 11 staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is primarily composed of eighth and quarter notes, often beamed together in pairs or groups. Chord diagrams are written above the staff lines, indicating the fretting for various chords. The chords used include Am, G, C, D, Dm, and Em. The notation includes slurs, ties, and rests. The overall style is that of a personal or student manuscript.

Chord progression across the staves:

- Staff 1: Am, G, Am
- Staff 2: F, Am, C, G
- Staff 3: G, Am, C
- Staff 4: D, Am, C
- Staff 5: C, Dm, Em, Dm, Em
- Staff 6: Am, G, Am
- Staff 7: G, Em, D, Em
- Staff 8: G, D, Am
- Staff 9: G, Am, G
- Staff 10: G, Em, D, Em, D
- Staff 11: Am, D, Am, G, Am

# Kor's Theme

The first system of musical notation for 'Kor's Theme' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The music begins with a series of chords and single notes, primarily in the right hand, with some accompaniment in the left hand.

To Coda ♪

The second system of musical notation continues the piece. It features a melodic line in the right hand and a more active accompaniment in the left hand. The notation includes various note values and rests, leading towards the end of the system.

The third system of musical notation shows a continuation of the melodic and accompanimental lines. The right hand has several chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

The fourth system of musical notation continues the development of the theme. The right hand features a series of chords and melodic fragments, while the left hand maintains a consistent accompaniment pattern.

D. C. al ♪ Coda

♪ Coda

The fifth system of musical notation concludes the piece. It includes a section marked 'D. C. al ♪ Coda' and a final section marked '♪ Coda'. The notation shows the final chords and melodic lines of the piece, ending with a double bar line.

# Katni's Theme

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a half note chord of B-flat and E-flat, followed by quarter notes G, A, B-flat, and C. The bass clef accompaniment starts with a half note chord of B-flat and E-flat, followed by quarter notes G, A, B-flat, and C. The system concludes with a half note chord of B-flat and E-flat in both staves.

The second system continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The treble clef staff includes a measure with a fermata over a whole note chord of B-flat and E-flat, marked with the instruction "To Coda" and a Coda symbol (a diamond with a cross). The system ends with a half note chord of B-flat and E-flat in both staves.

The third system continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The treble clef staff includes a measure with a fermata over a whole note chord of B-flat and E-flat. The system ends with a half note chord of B-flat and E-flat in both staves.

The fourth system continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The treble clef staff includes a measure with a fermata over a whole note chord of B-flat and E-flat. The system ends with a half note chord of B-flat and E-flat in both staves.

The fifth system continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The treble clef staff includes a measure with a fermata over a whole note chord of B-flat and E-flat, marked with the instruction "D. C. al Coda". The system ends with a half note chord of B-flat and E-flat in both staves.

The Coda section consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats. The treble clef staff has a whole note chord of B-flat and E-flat. The bass clef staff has a half note chord of B-flat and E-flat. The section concludes with a double bar line.

# Changeling

I

In 1001, a human child  
was taken by a raiding band;  
kilingau fierce sent out to war  
took him from his native land.

They brought him to the Kilingarlan  
his mind was young and free to mold;  
they planned to make him over again--  
the man-child was but ten years old.

Changeling knows not where to go,  
who is friend and who is foe.

They made him think he was kiling,  
taught him customs, speech and more;  
they named him Kirin Arkos Kothir;  
he remembered nothing from before.

He grew up loving his new home--  
the only home he really knew--  
in mind and heart he was kiling  
and so it was the man-child grew.

Changeling knows not where to go,  
who is friend and who is foe.

They changed his home and life again  
when Kirin reached his nineteenth year;  
they sent him back to be a spy  
against those whom he once held dear.

They forged a place for him among  
the humans who had fathered him.  
He had to learn again to live  
with humans, now so strange to him.

Changeling knows not where to go,  
who is friend and who is foe.

He trained to serve in Star Fleet there;  
he quickly rose to full command.  
He was a Captain strong and kept  
his own starship well in hand.

But as a spy he was no use--  
a revolution now had stirred;  
kilingau fought amongst themselves;  
they sent to Kirin not one word.

Changeling knows not where to go,  
who is friend and who is foe.

One day his ship took prisoners:  
 three kilingau caught in space.  
 Kirin helped them to escape  
 and gave himself up in their place.

The Star Fleet doctors questioned him  
 by every means they had to try.  
 They thought to learn about his race;  
 instead they found the Changeling spy.

Changeling knows not where to go,  
 who is friend and who is foe.

They found this kilingaven spy  
 to be a human after all;  
 they helped him to return to them  
 so that his past he could recall.

And so the Changeling has returned  
 to the world from whence he came,  
 to the life he should have led,  
 where Roan Morgan was his name.

Changeling knows not where to go,  
 who is friend and who is foe.

## II

One day by chance Roan came to meet  
his brother from the *Ormenel*.  
They spoke harsh words and fought with knives  
and Roan was banished to a cell.

He spent long years in slavery hard,  
while war raged on between his homes.  
When he returned to human lands,  
he felt again so much alone.

Changeling knows not where to roam,  
where his heart will find a home.

Then there came from the *Ormenel*  
his brother and his brother's son.  
They made Roan think about his past  
and all the things he might have done.

Then came a woman, a kiling,  
to serve aboard his ship awhile;  
she won his heart and he won hers,  
and when she left, he missed her smile.

Alone again with humans all,  
Roan soon found he could not live;  
so he set out for his former home  
to see what comfort it could give.

Changeling knows not where to roam,  
where his heart will find a home.

His brother welcomed him with pride;  
his brother's son was still his friend;  
his lady was yet his true love;  
they all knew joy until the end.

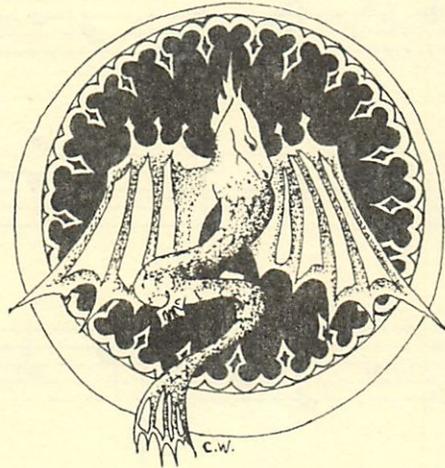
And so the Changeling found at last,  
peace and joy as ne'er before;  
he chose to be kiling again  
and so remained forevermore.

Changeling knows not where to roam,  
where his heart will find a home.

# Makhiri

Makhiri who is gentle,  
 a winged dragon  
 made tame by his noble spirit;  
 killing and yet somehow not,  
 he is lord of his people  
 and my heart.

Makhiri who is troubled,  
 torn by what is  
 and what he would have be;  
 free and yet not free,  
 destiny holds the key  
 to his bonds.



Makhiri who is Tayarak,  
 he must follow  
 what heritage and status decree.  
 Makhiri, Makhiri,  
 will the winds ever blow you  
 to my side.

Chord progression for the first line: Dm, Dm

Chord progression for the second line: C, Dm, Am, Dm, Gm

Chord progression for the third line: Gm, C, Dm, Gm, Am, Dm



*Thought I Went Too*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melodic line with a half note followed by a quarter note, then a half note with a slur over it, and finally a quarter note. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords: a dotted half note, a quarter note, a half note, and a quarter note.

The second system of music is identical to the first system, showing the same melodic and harmonic progression in two staves.

The third system of music continues the piece. The upper staff has a melodic line with a half note, a quarter note, a half note with a slur, and a quarter note. The lower staff has chords: a dotted half note, a quarter note, a half note, and a quarter note.

*D.C. al Fine*

The fourth system of music concludes the piece. The upper staff has a melodic line with a half note, a quarter note, a half note with a slur, and a quarter note. The lower staff has chords: a dotted half note, a quarter note, a half note, and a quarter note. The instruction "D.C. al Fine" is written above the final measure of the upper staff.

# Though I Want You

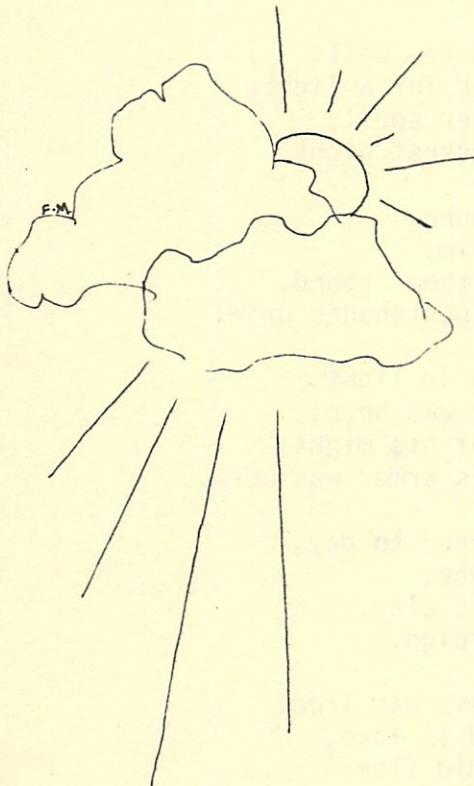
Musical score for the song "Though I Want You". The score is written in 4/4 time and consists of ten staves of music. The key signature is one flat (F major/D minor). The melody is written in the treble clef. Chord symbols are placed above the notes. The score concludes with a double bar line and the word "Fine".

Chord symbols used in the score: Dm, Gm, Am, C, G, D, Dm, Am, Gm, D, Dm, Am, G, Dm, C, Dm, Am, G, Dm, C, Dm, Am, G, Dm, C, Dm, G, Dm, C, Dm, Gm, Dm, C.

The score ends with the instruction: *D. C. al Fine*

Though I want you,  
I must leave you;  
something calls me--  
I must go home.  
Though my heart is  
ever with you,  
I must know that  
this is right.

All this time I've  
lived here in joy  
and yet my heart is  
burdened now.  
All my past,  
my birthright calls to me--  
though I want you,  
I must go home.



Ever will I think of you,  
ever in love;  
ever will I long for  
you and dream of  
all we shared in gladness,  
all we bore in sadness,  
all I'll hold in my  
heart for all time.

Yet I must be strong,  
I must return  
to my world and see  
what there is to learn  
of my home, my loved ones  
whom I'd lose forever  
if I gave myself  
only to you.

All this time I've  
lived here in joy  
and yet my heart is  
burdened now.  
All my past,  
my birthright calls to me--  
though I want you,  
I must go home.

# *In Faraway Lands*

(to the tune of "Scarborough Fair")

Know you the land of sea-breezed air,  
of emerald fields and roses of wine?  
Remember me to one who lives there,  
she once was a true love of mine.

A fair-haired princess with sparkling eyes  
who came to seek her father and kin  
was stolen away 'neath the morning skies  
to a sorcerer's fortress and kept there within.

She was made to toil all the waking day  
at menial tasks not befitting her birth  
with others also hidden away  
in a tower devoid of both color and mirth.

In a faraway land lived a noble lord  
of courage strong and honor deep;  
he vowed to avenge her with his sword  
and so set out for the sorcerer's keep.

He came to the castle and sounded the bell;  
he proclaimed his cause and called for a fight,  
but the sorcerer chanted a sinister spell,  
and the glow of day turned to blackest night.

Then the lord heard a terrible sound  
as a horde of imps descended on him;  
he fought them off and scattered them 'round,  
and his heart grew hard and his countenance grim.

The unnatural night then exploded in light,  
as a dragon fierce in enchantment was born;  
the brave lord battled with all of his might,  
till his breath came short and his armor was worn.

But slowly the darkness again turned to day,  
even as the dragon's fires did wane,  
for the mighty lord the dragon did slay,  
and with it fell the sorcerer's reign.

The fortress breached, the princess was free;  
she pledged her heart to the lord in love,  
and so from the evil lands they did flee,  
to his castle away in the skies above.

Know you the land of sea-breezed air,  
of emerald fields and roses of wine?  
There I won the princess most fair,  
forever she'll be a true love of mine.

# The Homecoming

Time to learn,  
and a time to wander;  
time to reach out,  
and a time to roam.  
Freedom now to live,  
to rejoice in wonder  
at all that's new  
and a welcome home.

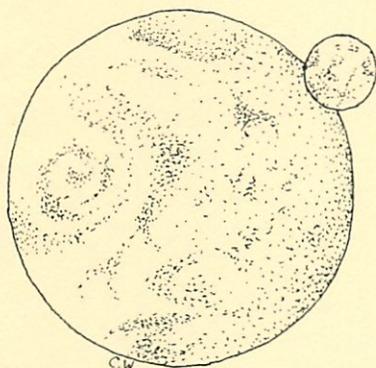
Chorus: Feeling pride  
and peace and harmony.  
knowing that I  
am no longer alone.  
Feeling as one  
with what I've found here;  
knowing that I  
am finally home.

So much to see,  
to awake and smile;  
so much to feel,  
to accept as my own.  
Freedom now to laugh,  
to lie back awhile,  
sharing the warmth  
of a welcome home.

(Chorus)

Time to strive,  
and a time to explore;  
time to share,  
and a time to grow.  
Trying to regain  
what I knew before;  
happy to embrace  
a welcoming home.

(Chorus)



Musical score for "The Homecoming" in G major, 4/4 time. The score consists of six staves of music with guitar chord diagrams above the notes.

Staff 1: A D A G

Staff 2: C D A D A

Staff 3: G Am C

Staff 4: C D C

Staff 5: D A C C D

Staff 6: C C D A

# Call to Mourning

Go to one  
who mourns and grieves;  
go and share  
in his sorrow.  
Fulfill your deeds  
of yesterday,  
before you look  
toward tomorrow.

Help him heal his anger and pain;  
accept his judgment's reason;  
trust to him your honor and name  
in the mourning season.

A Challenge was fought,  
a Challenge was won;  
and honor now  
must be ever strong.  
Reply must be made  
to those who remain;  
and tribute given  
for every wrong.

Help him heal his anger and pain;  
accept his judgment's reason;  
trust to him your honor and name  
in the mourning season.

The musical score is written in 4/4 time and consists of five staves of music. The key signature is one flat (B-flat major or D minor). The chords used are Dm, Gm, Am, and Dm. The melody is simple and follows the rhythm of the lyrics. The score ends with a double bar line and repeat dots.

Staff 1: Dm Gm Am Dm Am Dm

Staff 2: Am Dm Gm Am Dm

Staff 3: Dm Am Dm Gm Am

Staff 4: Dm Am Dm Am

Staff 5: Gm Am Dm Am Dm Am

# Karplunk's Last Stand

The musical score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of four staves of music. The notes are primarily quarter and eighth notes, with some beamed eighth notes. Chord symbols are placed above the staff lines to indicate the harmonic structure.

Staff 1: Em, D, Em

Staff 2: Em, D, Em, C, G

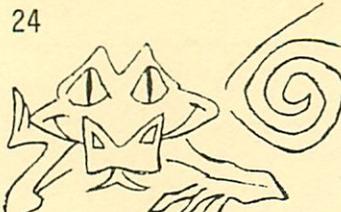
Staff 3: C, D, C, G, C, D

Staff 4: C, G, C, D, Em, Em, D, Em

Karplunk is, you might say, a naturalized killing. The following poem was written well before Fern knew anything about the *Ormenel* (obviously, she was a closet Klingon even then!). At some point, I looked at the poem and said, "I want it," and thus the *Ormenel* grew another poem and another character. The music is a recent addition, written to create a ballad for this hero of legend.

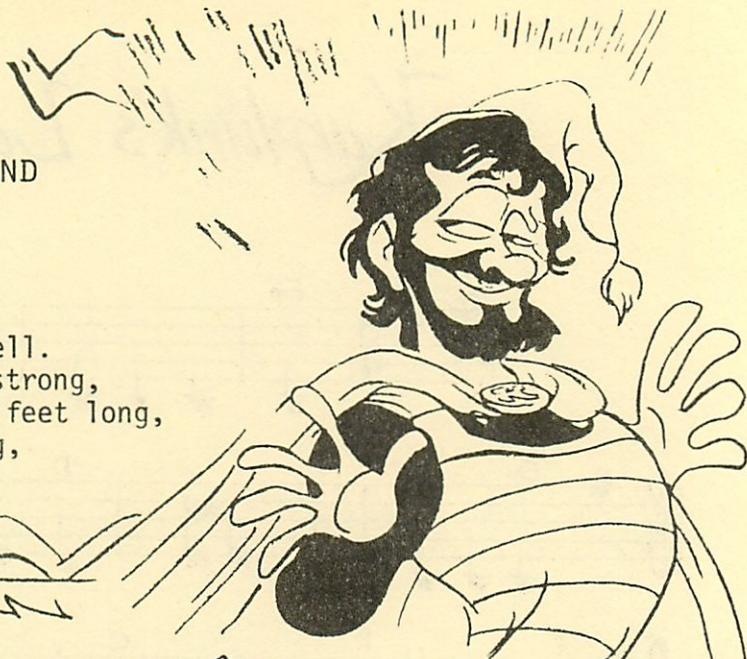
Karplunk the Mighty was, as the following pages graphically indicate, a swordmaster and warrior of fame. He was everything the poem says he was and more: he brought fire to civilization (he enticed Saichanat to a village, and brought out steaks and marshmallows as the firebird acted according to its nature); saved a thousand fairmaidens (he preferred, quite naturally, to save fair maidens rather than save comely male youths); founded several dynasties (the maidens were grateful); won all the tournaments around (by default--no one else ever showed up), and other assorted deeds, both noble and valorous.

C. W.

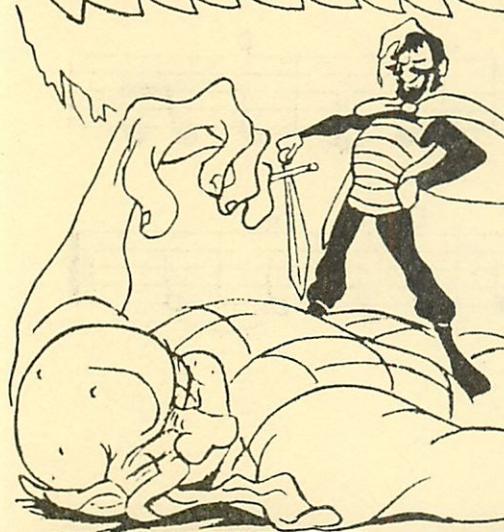


## KARPLUNK'S LAST STAND

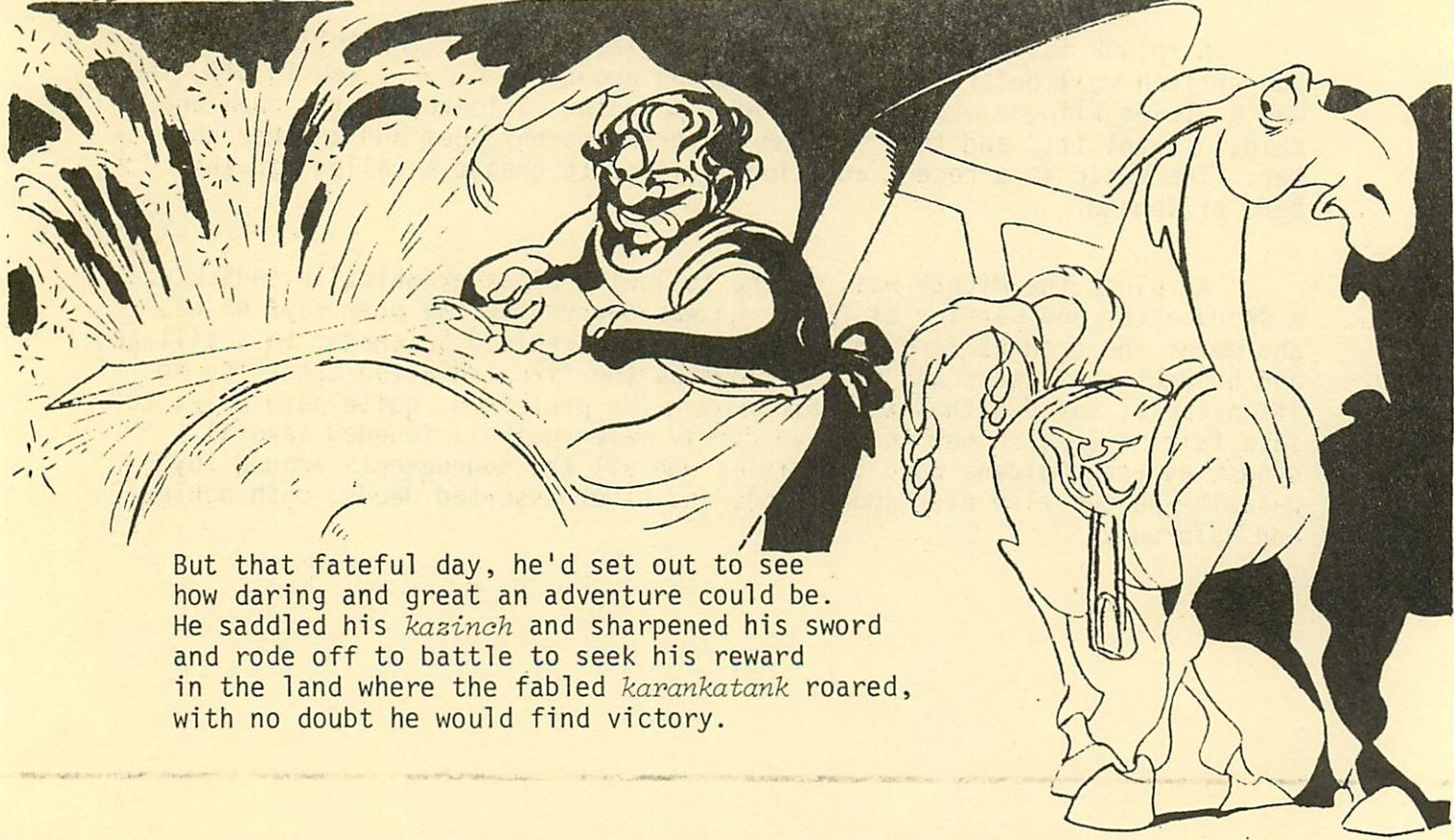
Listen my sons and I will tell  
of the mighty Karplunk and how he fell.  
While fighting a dragon fierce and strong,  
with a tail that stretched past ten feet long,  
and how everything he did went wrong,  
in the valley of Kalardell.



The bravest of warriors Karplunk was.  
He did all the things a conqueror does.  
He plundered a castle; a giant he slew.  
The more battles he won, the meaner he grew.  
He trounced every other marauder he knew,  
to the loudest of cheers and applause.



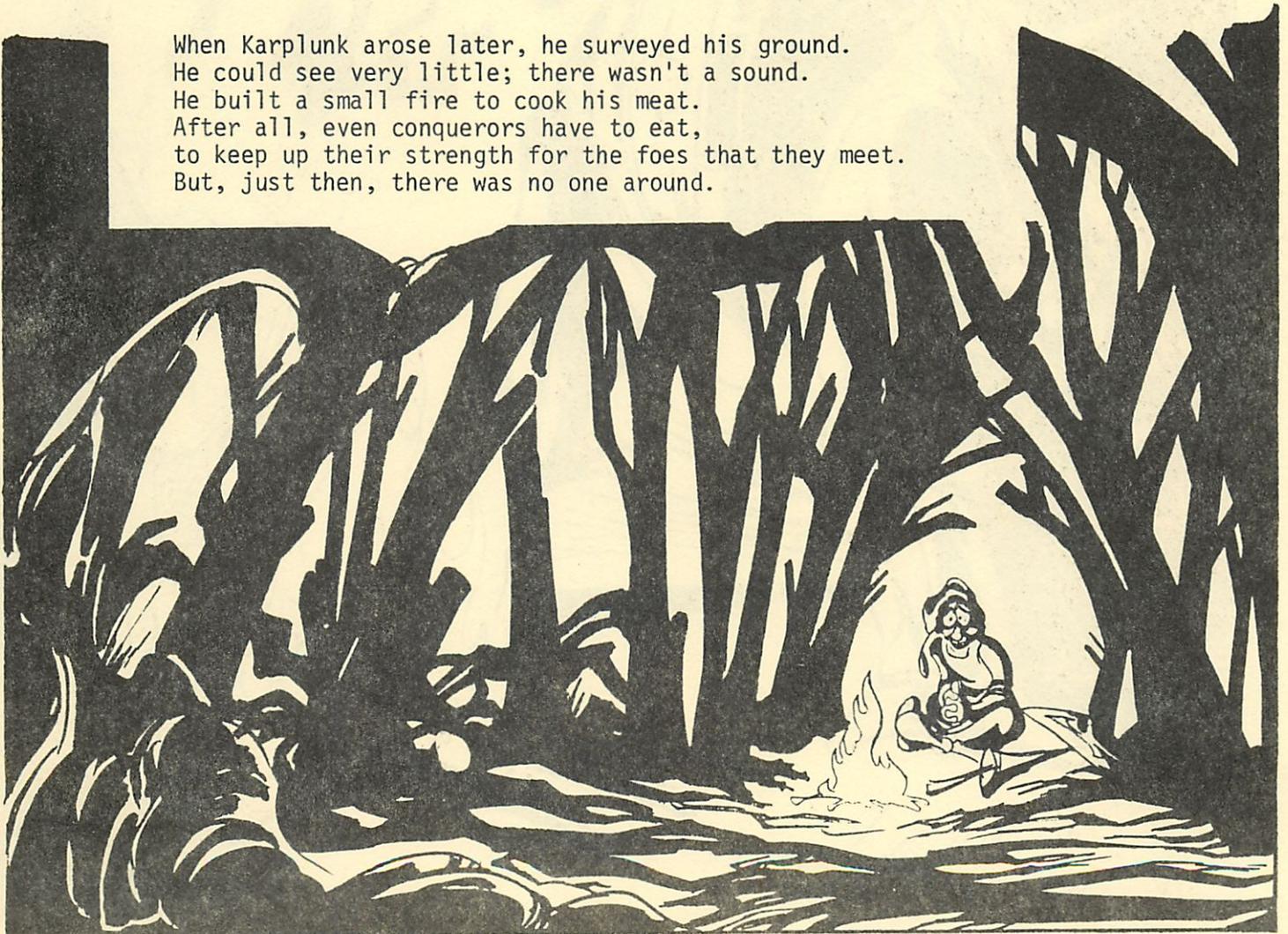
But that fateful day, he'd set out to see  
how daring and great an adventure could be.  
He saddled his *kazinch* and sharpened his sword  
and rode off to battle to seek his reward  
in the land where the fabled *karankatank* roared,  
with no doubt he would find victory.



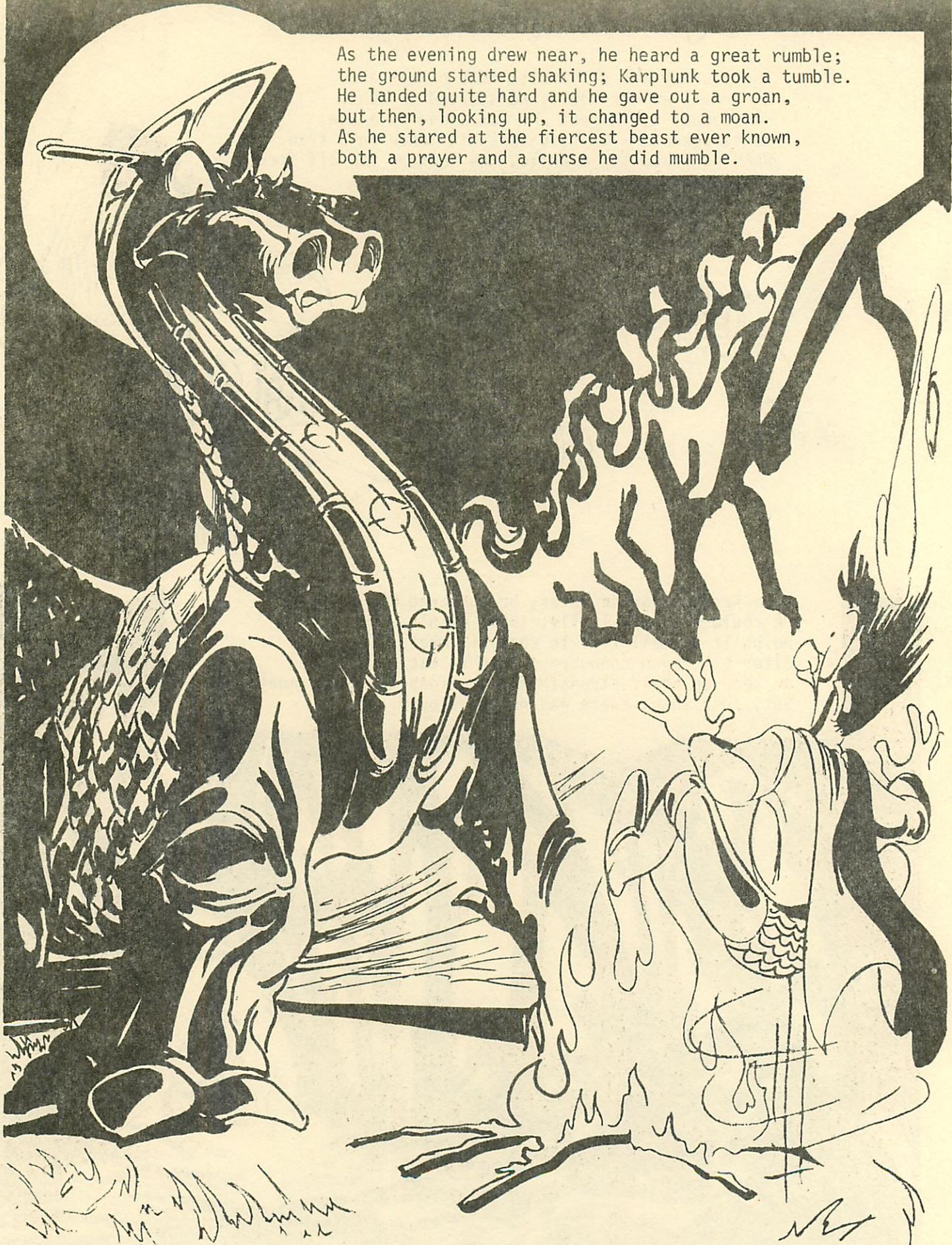
The journey was difficult, make no mistake.  
 He travelled for hours; he started to ache.  
 He stopped for a rest and was stung by a bee;  
 he slipped on a twig; caught his lance in a tree.  
 When he dozed for a while, the *kazinch* ran off free,  
 stranding sleepy Karplunk in his wake.



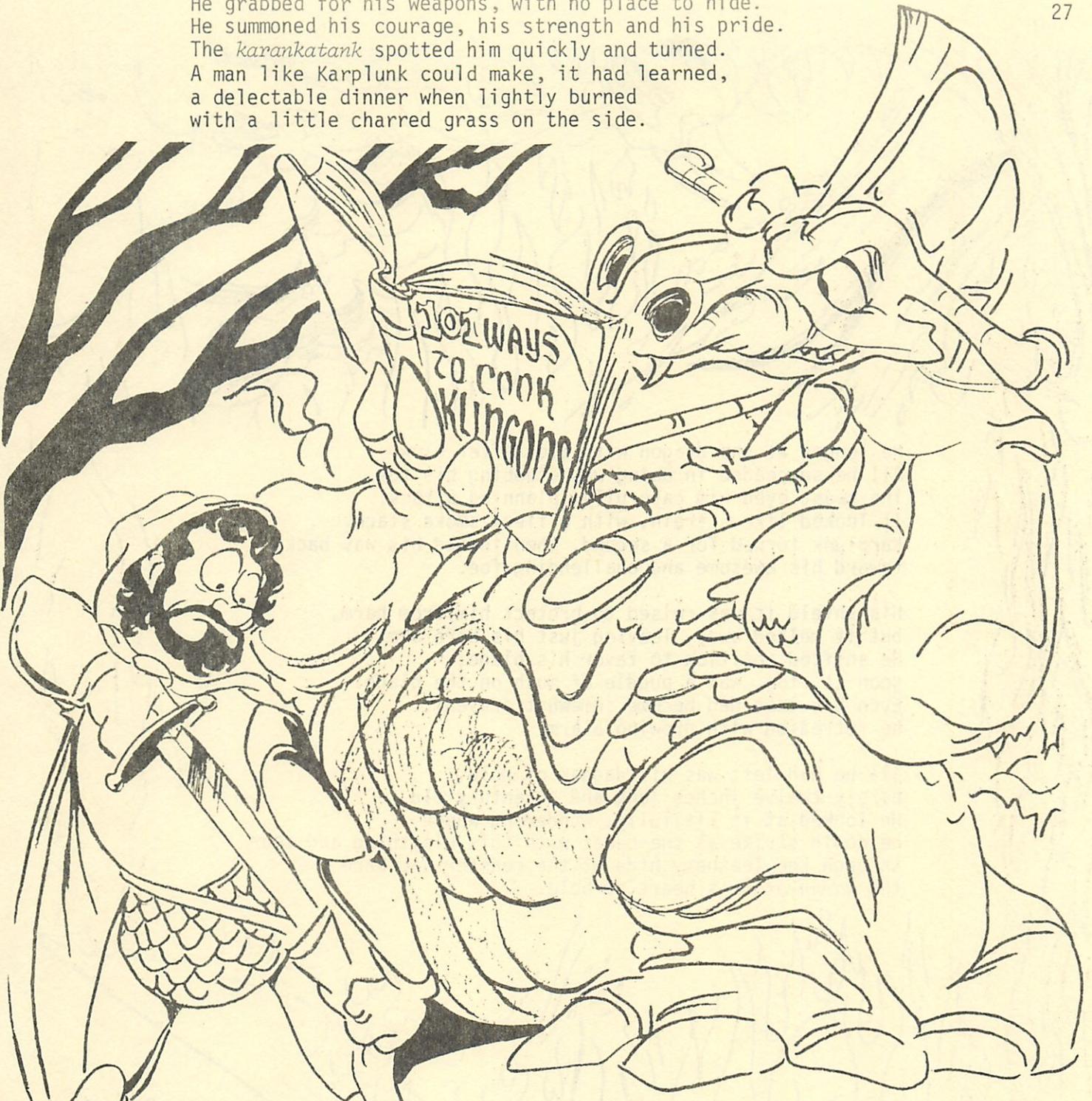
When Karplunk arose later, he surveyed his ground.  
 He could see very little; there wasn't a sound.  
 He built a small fire to cook his meat.  
 After all, even conquerors have to eat,  
 to keep up their strength for the foes that they meet.  
 But, just then, there was no one around.



As the evening drew near, he heard a great rumble; the ground started shaking; Karplunk took a tumble. He landed quite hard and he gave out a groan, but then, looking up, it changed to a moan. As he stared at the fiercest beast ever known, both a prayer and a curse he did mumble.



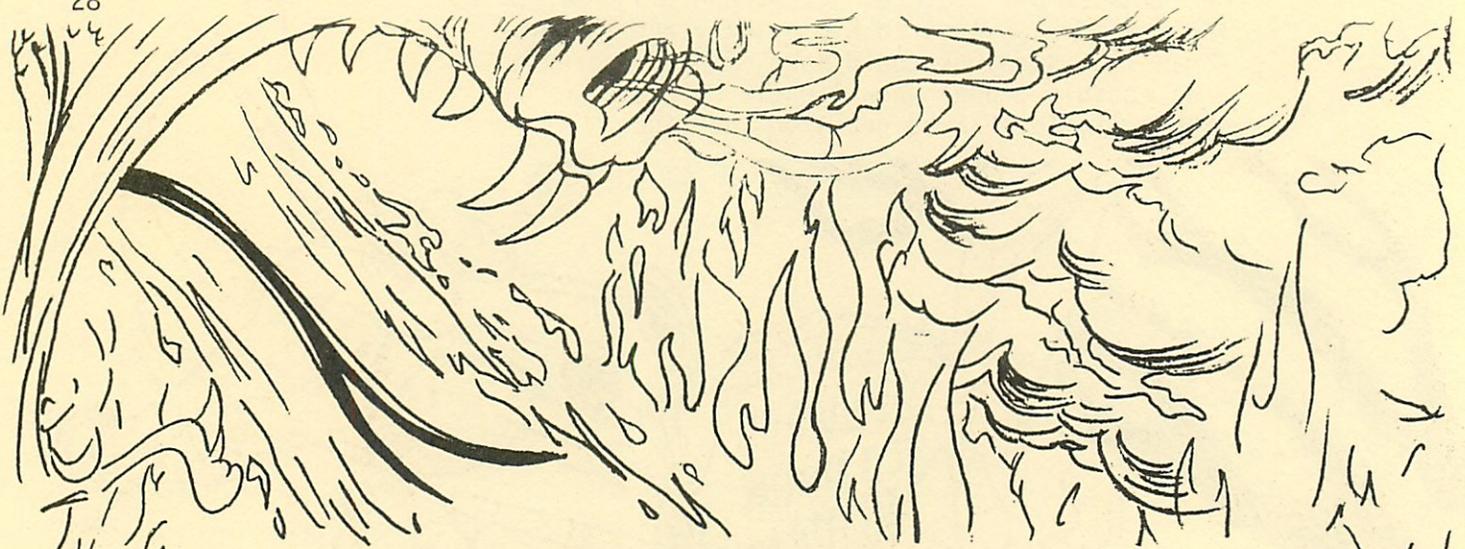
He grabbed for his weapons, with no place to hide.  
He summoned his courage, his strength and his pride.  
The *karankatank* spotted him quickly and turned.  
A man like Karplunk could make, it had learned,  
a delectable dinner when lightly burned  
with a little charred grass on the side.



Karplunk drew his sword, all gleaming and bright.  
He swung at the dragon with all of his might.  
The *karankatank* snorted with glorious flame,  
looking more and more evil, the closer it came.  
Karplunk knew at once, this was no easy game;  
it was going to be a rough night.

*Illustration by [unclear]*

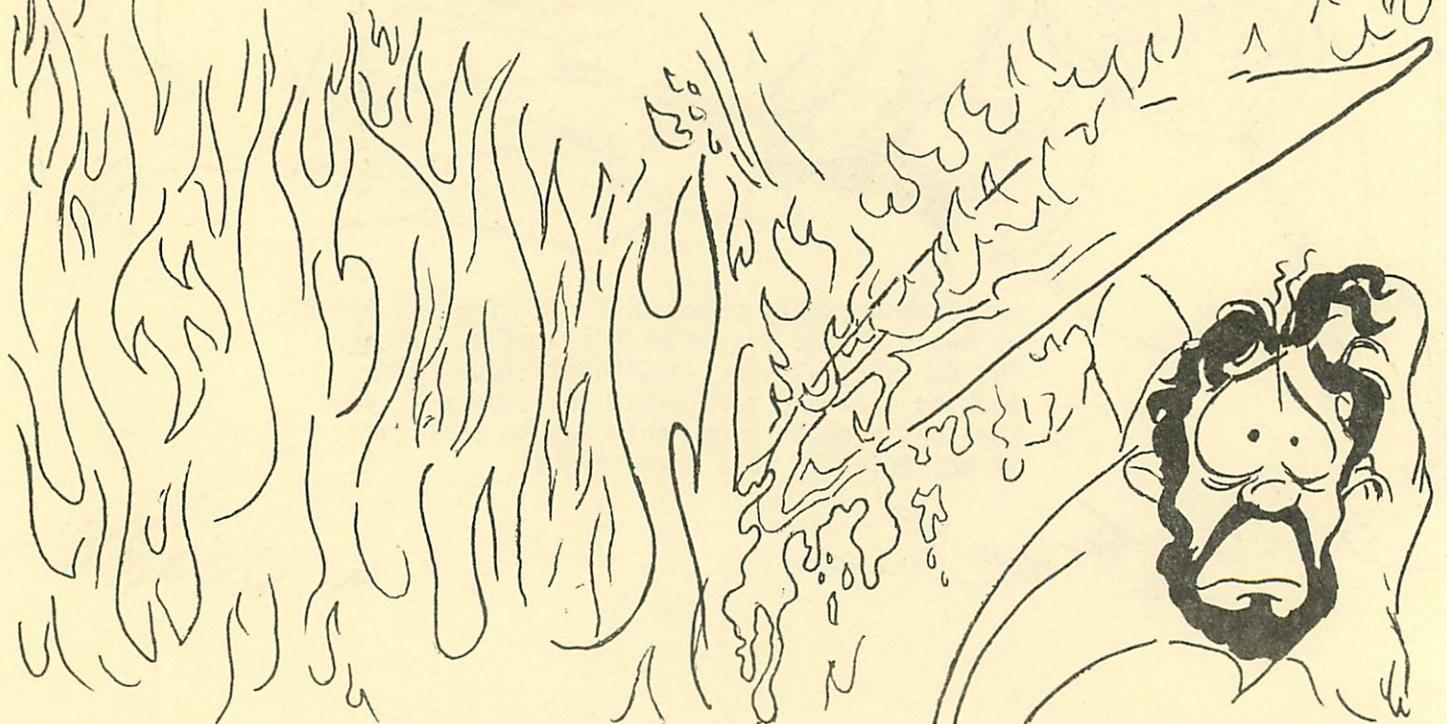
*[unclear]*



He lunged at the dragon with blow after blow.  
All he succeeded in doing was stubbing his toe.  
The beast eyed him carefully, planning attack.  
It looked like a train, with a fiery smoke stack.  
Karplunk turned for a second, then inched his way back  
toward his awesome and challenging foe.

His shield it was raised to protect him from harm,  
but it melted away, leaving just his bare arm.  
He shifted position to favor his blade;  
soon it, too, was a puddle of mush on the glade.  
Even his cape had become somewhat frayed;  
he retreated with growing alarm.

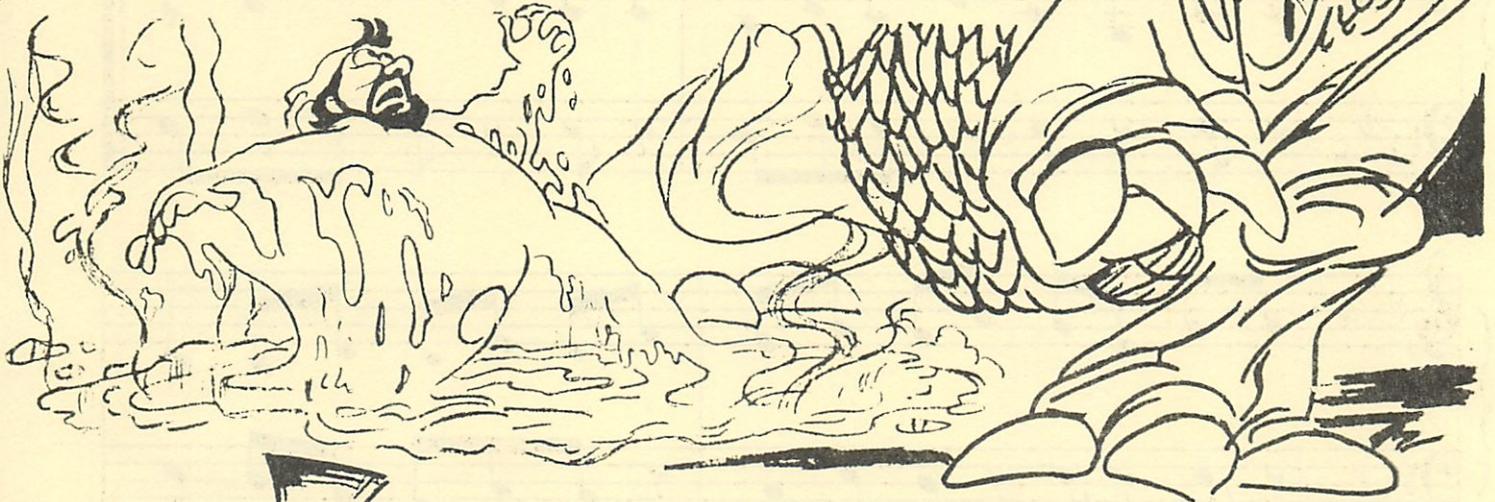
All he had left was his dagger of gold,  
barely twelve inches long and a century old.  
He looked at it pitifully, wondering where  
he could strike at the beast with this plaything and tear  
through the leathery hide of the monster and bare  
the *karankatank's* heart so bold.



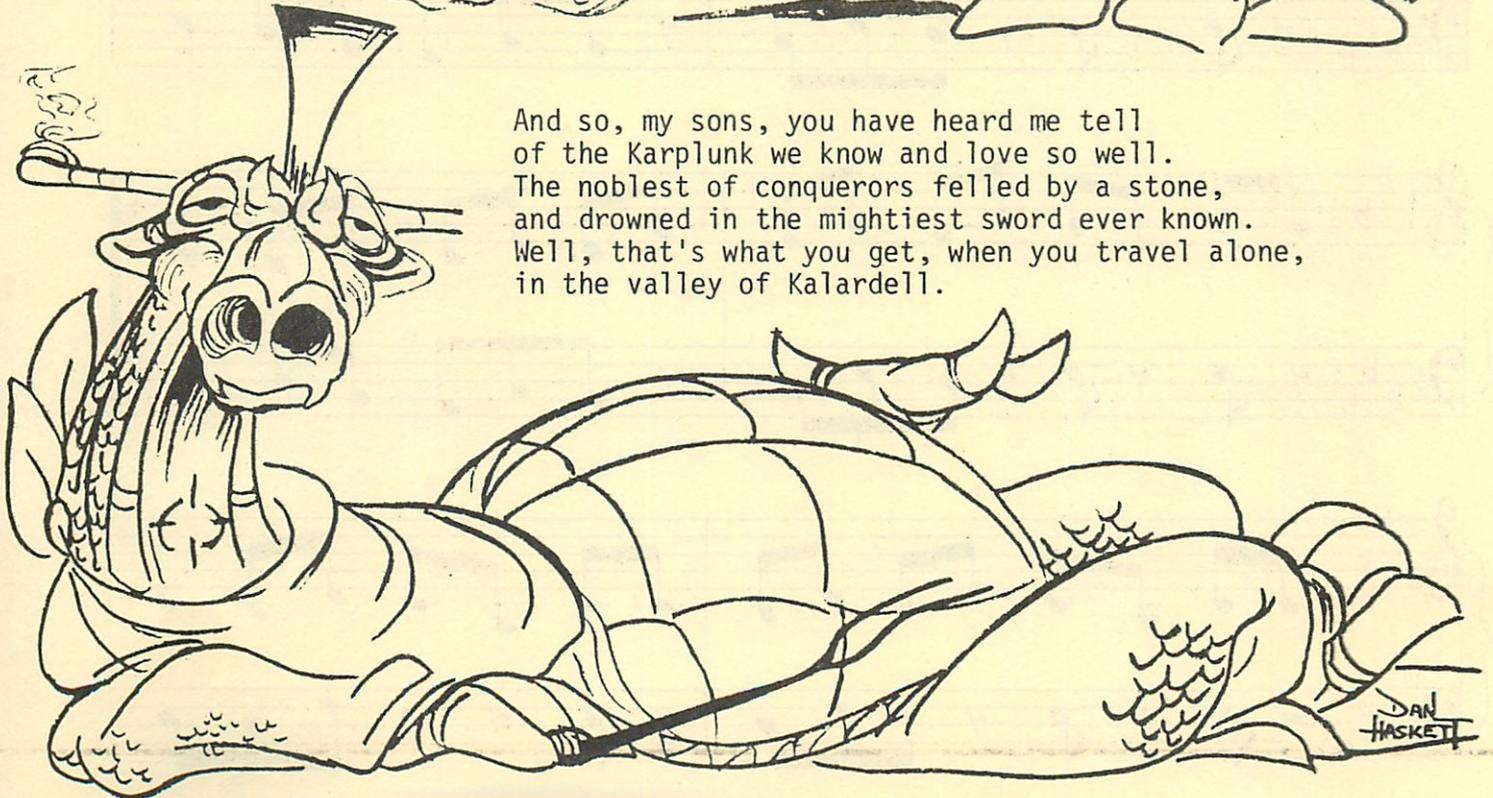
He'd heard there was somewhere the beast could be hit, where the scales came apart and a blade could be fit. But even if Karplunk could find that one spot, getting close enough to it could get pretty hot. Maybe he could make it; then again, maybe not. But for sure this was no time to quit.

The dragon was willing and anxious to fight. Just seeing him stand there could give one a fright. Karplunk picked his target and then he was ready. He clutched his small knife, to be sure it was steady. By then, the great beast was charging already; the timing was going to be tight.

Karplunk ran to meet him, dodging the fire the *karankatank* hurled, as it raised its head higher. Then the warrior tripped on a pebble and stuck in what once was his armor, now, just puddles of muck. Legend says his last words were, "What bloody foul luck!" And with that, brave Karplunk did expire.



And so, my sons, you have heard me tell of the Karplunk we know and love so well. The noblest of conquerors felled by a stone, and drowned in the mightiest sword ever known. Well, that's what you get, when you travel alone, in the valley of Kalardell.



# Achi's Theme

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and common time (C). The music begins with a C-clef on the first line of the treble staff. The melody in the treble staff consists of eighth notes, and the bass staff provides a rhythmic accompaniment with eighth notes.

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The word "Fine" is written above the final measure of the treble staff. The musical notation follows the same melodic and rhythmic patterns as the first system.

The third system of musical notation continues the piece. It features two staves in the same key and time signature. The musical notation follows the same melodic and rhythmic patterns as the previous systems.

The fourth system of musical notation continues the piece. It features two staves in the same key and time signature. The musical notation follows the same melodic and rhythmic patterns as the previous systems.

The fifth system of musical notation continues the piece. It features two staves in the same key and time signature. The musical notation follows the same melodic and rhythmic patterns as the previous systems.

Handwritten musical score for piano, consisting of three systems of two staves each. The key signature is B-flat major (two flats). The first system has two measures. The second system has two measures. The third system has two measures and ends with a double bar line and the instruction "D.C. al Fine" written above the staff.

(Note: Almost all of the poems in "The *Vakkfar*" (Volume 4), including "The Epic of the Eeps," can be sung to this music--with a little fudging.)

# Nu Evriand Fevesan Getheni

Musical score for the piece "Nu Evriand Fevesan Getheni". The score is written in G minor (one flat) and 3/4 time. It consists of eight staves of music. The first four staves feature a melody with accompaniment chords of Gm, F, and Gm. The last four staves feature a different melody with accompaniment chords of Dm and C. The piece concludes with a double bar line and the word "Fine".

Staff 1: Gm, F, Gm, F, Gm

Staff 2: Gm, F, Gm, F, Gm

Staff 3: F, Gm, F, Gm

Staff 4: F, Gm, F, Gm, *Fine*

Staff 5: Dm, C, Dm, C, Dm

Staff 6: Dm, C, Dm, C, Dm

Staff 7: Dm, Dm, C, Dm

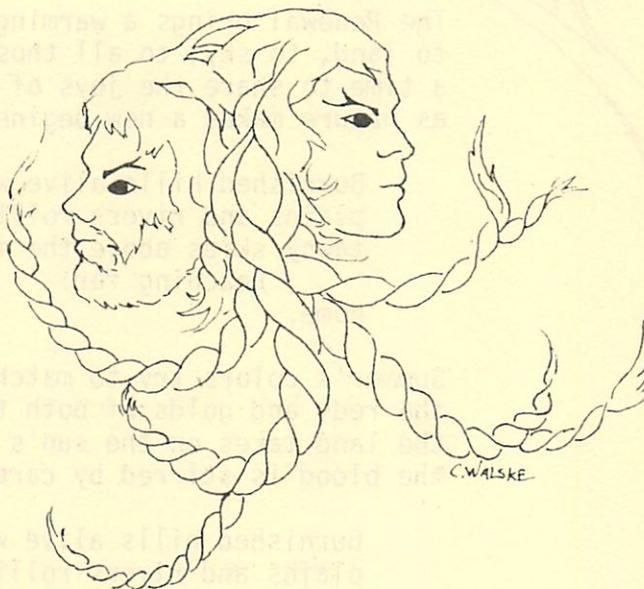
Staff 8: Dm, Dm, C, Dm, *D.C. al Fine*

*Vinith sto evriak;  
Enu vinith sto evronnak;  
Vinith esewa  
nu kiensi sto chukiak.*

*Vinith altan hakkindek;  
Enu vinith an talaishek;  
Tha Kisu tanraiashand  
nu tawa sto kalistek?*

*Vothor avratsai;  
Vinithir aksayai;  
Nu av'gethek kieli  
u nu kanrak hakkenai.*

*Vothor kulanai;  
Vinithir chilasukai;  
Ol kamsha tarakind  
nu sarasu inaraksai*



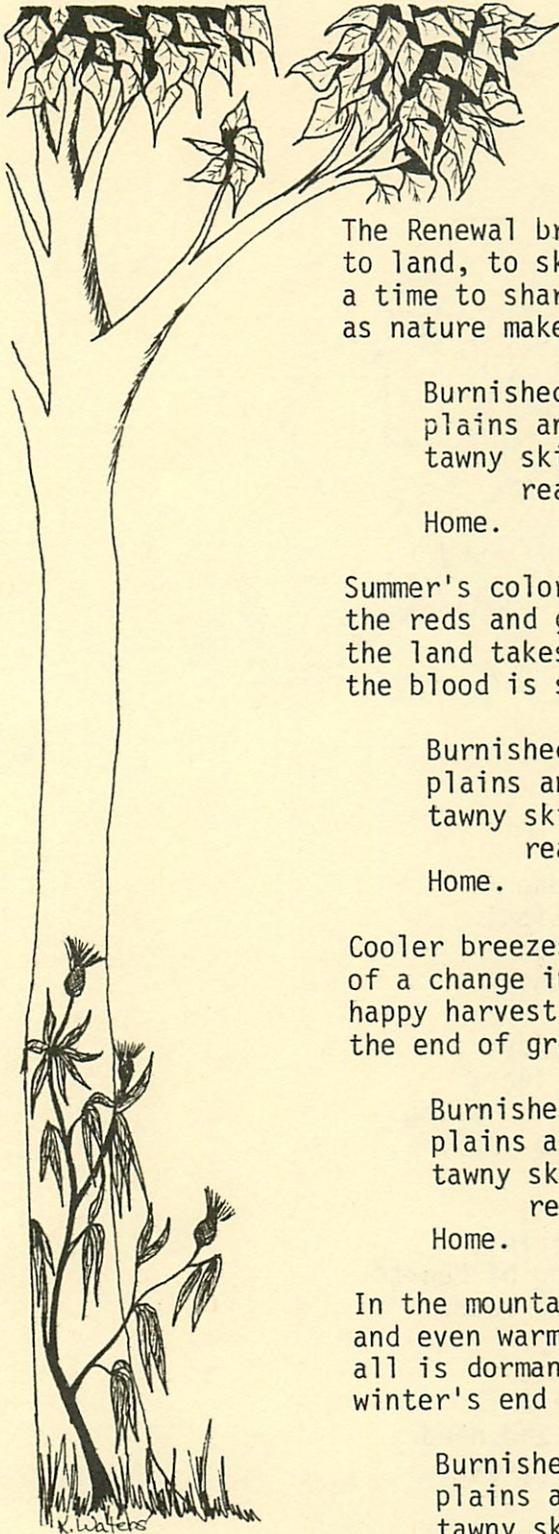
A time to dance;  
A time to sing;  
A time to make  
a new beginning.

A time for joy;  
A time for fear;  
What will Kisu bring  
to start the year?

Vothor burns;  
Vinithir blazes;  
An awakening of hearts  
as the blood races.

Vothor warms;  
Vinithir glows;  
In passion and need  
the Renewal grows.

(Note: The English translation is for enlightenment, not for practical use. The music is for the Agavoi lyrics.)



# HOME

The Renewal brings a warming glow  
to land, to sky, to all those living;  
a time to share the joys of life  
as nature makes a new beginning.

Burnished hills alive with warmth,  
plains and rivers rolling on,  
tawny skies above the mountains,  
reaching far:

Home.

Summer's colors try to match  
the reds and golds of both the suns;  
the land takes on the sun's own fire;  
the blood is stirred by carefree play.

Burnished hills alive with warmth,  
plains and rivers rolling on,  
tawny skies above the mountains,  
reaching far:

Home.

Cooler breezes mark the coming  
of a change in nature's cycle;  
happy harvest dances mark  
the end of growth and a time to rest.

Burnished hills alive with warmth,  
plains and rivers rolling on,  
tawny skies above the mountains,  
reaching far:

Home.

In the mountains ice will form  
and even warmer climates cool;  
all is dormant and awaiting  
winter's end and the year's Renewal.

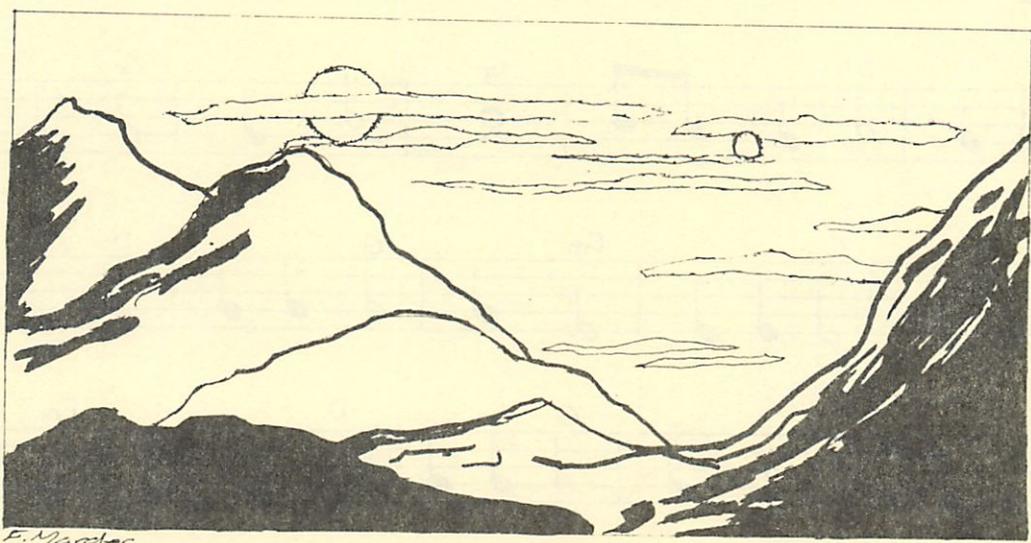
Burnished hills alive with warmth,  
plains and rivers rolling on,  
tawny skies above the mountains,  
reaching far:

Home.

Tomorrow's Promise

Musical score for 'Tomorrow's Promise' in 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The second staff continues the melody with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The third staff continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The fourth staff continues with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The fifth staff concludes the piece with a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2, ending with a double bar line and repeat dots.

Am Am G Am  
F G C G F G  
G F Dm G C G Am  
F C Am Dm G C  
F C Am Am G Am

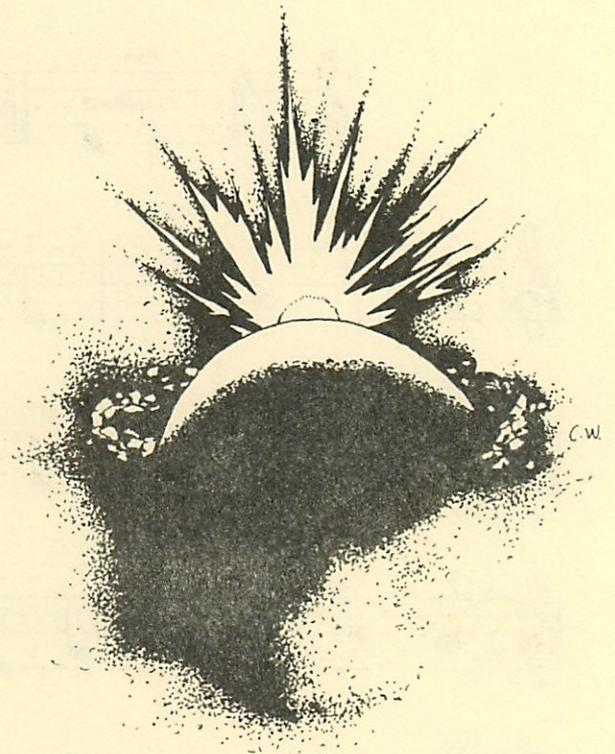


F. Marder

# Tomorrow's Promise

We answer the call of an ancient voice;  
 we stand to the test of our skill.  
 We ask to be given the ancient choice  
 of honor or death by our will, by our will,  
 of honor or death by our will.

We live for the day when we may end our fight,  
 when all of our trials will be done.  
 Renewed be the promise of victory and right,  
 and honor again can be won, can be won,  
 and honor again can be won.



Musical notation for the song "Tomorrow's Promise". The score is written in treble clef, G major (one sharp), and 4/4 time. The melody is accompanied by chords indicated above the staff.

Chord progression: G, D, C, Em, G, D, G, G, D, C, Em, G, D, Em, G, D, Em.

The notation consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in quarter and eighth notes, with rests. The chords are indicated by letters G, D, C, and Em above the staff. The second staff continues the melody with a G chord. The third staff continues with D, C, Em, G, and D chords. The fourth staff concludes the piece with Em, G, D, and Em chords, ending with a double bar line and repeat dots.

# March to Honor

Each day a march to honor and glory begun;  
 each day a victory to meet till we have won  
 the war Challenging our foes on the land, in the sky;  
 never resting, we will fight on for honor till we die.

Swords drawn and banners flying we head for the skies;  
 our goal to make the Kilingarlan once more our prize  
 and home, fighting for the honor of yesterday's laws,  
 knowing that each day we march others join us in our cause.

The first day we marched on Inirth we knew it was right;  
 the way would be hard and long till the end of the fight.  
 But we saw that if we trusted to time and to skill,  
 Inirth first and then the *Ormene* would fall to our will.

On Ursha we proved again that our cause can be won;  
 Arkishen stood with kilingau, fighting as one,  
 knowing Alkarin will lead us in glory and pride;  
 Alargor will never triumph while we fight side by side.

Raise up your weapons gleaming and march toward the sun;  
 cry out the name of honor until it is done,  
 and we've carried truth and glory to every domain,  
 bringing peace and honor finally to its rightful reign.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of four staves of music. The notes are primarily quarter and eighth notes, with some rests and a final double bar line. Chord symbols are placed above the staff lines: Em, D, Em, D, Em, D, Em, A, Em, D, Em, D, Em, D, Em.

# Alkarin Warlord

The first system of music is written for piano in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The right-hand part begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of eighth notes in the first measure, followed by a half note, and then a sequence of eighth notes in the second measure. The left-hand part starts with a bass clef, a key signature of two flats, and a 4/4 time signature, playing a simple bass line of quarter notes.

The second system continues the piece. The right-hand part has a more active melody with eighth and sixteenth notes. The left-hand part provides a steady accompaniment with quarter notes and some rests.

The third system shows the continuation of the musical themes. The right-hand part features a mix of eighth and quarter notes, while the left-hand part maintains a consistent rhythmic pattern.

The fourth system includes the instruction "To Coda" above the right-hand staff. The music continues with similar melodic and harmonic elements.

The fifth system concludes the piece on this page. The right-hand part ends with a half note, and the left-hand part continues with quarter notes.

Handwritten musical notation system 1, consisting of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

Handwritten musical notation system 2, continuing the grand staff. The melody in the treble clef includes some rests and eighth notes. The bass clef accompaniment continues with eighth notes, including some beamed pairs.

Handwritten musical notation system 3, continuing the grand staff. The melody in the treble clef has a few notes with rests. The bass clef accompaniment continues with eighth notes.

D. C. al Coda

Handwritten musical notation system 4, continuing the grand staff. The melody in the treble clef has a few notes with rests. The bass clef accompaniment continues with eighth notes.

Coda

Handwritten musical notation system 5, continuing the grand staff. The melody in the treble clef has a few notes with rests. The bass clef accompaniment continues with eighth notes.

# Where Are You, My Love?

Where are you, my love?  
 Why can't I find you?  
 Why did I not through this day  
 better mind you?  
 Where are you, my love?  
 How did it happen?  
 Why did I not to my side  
 ever bind you?

We set out early this bright morning;  
 the battle called and we met it with pride.  
 Our forces marched to face the attacker;  
 it stirred me to watch you fight at my side.

The fury of the encounter grew quickly;  
 I moved to stave off an angry foe.  
 He fell and then another came toward me;  
 my sword hardly knew where the battle would go.

The musical score is written on four staves in treble clef, 3/4 time. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: Dm, G, Dm, C, Dm, Am, Dm, Dm, G, Dm, C, Dm, Am, Dm.

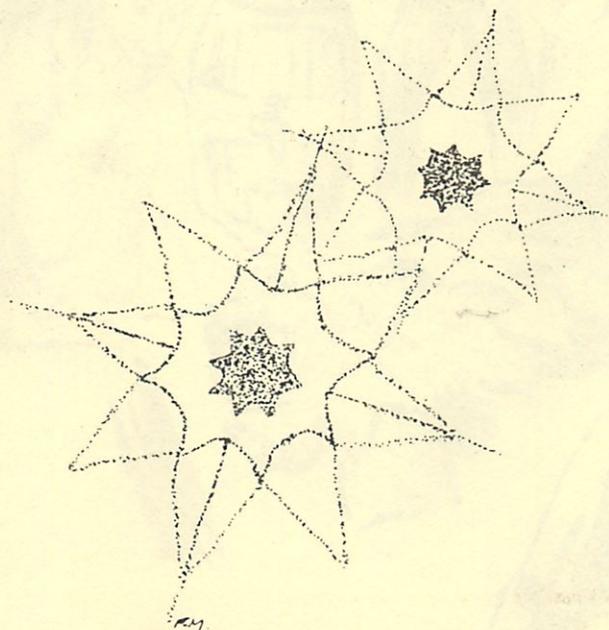
Hundred to hundred, then hundred to fifty;  
we finally saw them fall to our stand.  
In weary joy we saluted our victory;  
I turned and sought your comforting hand.

Where are you, my love?  
Why can't I find you?  
Why did I not through this day  
better mind you?  
Where are you, my love?  
How did it happen?  
Why did I not to my side  
ever bind you?

I searched amongst the milling soldiers;  
I searched amongst the wounded as well.  
I learned that none of our troop had been taken,  
and slowly I reasoned what no one would tell.

I found your sword where it had fallen;  
I held it next to my heart for a while.  
I'll sit for your vigil till the fight again calls me;  
I'll remember your strength; I'll remember your smile.

Where are you, my love?  
Why can't I find you?  
Why did I not through this day  
better mind you?  
Where are you, my love?  
How did it happen?  
Why did I not to my side  
ever bind you?



# Piece of Mind

1. I've got eeps in my boots  
and sand in my hair;  
I'd like to eat my dinner  
but I really don't dare.  
If only the rain would stop  
I wouldn't care  
about the tree-crawlers living  
in my underwear.

2. My sword's getting dull  
and it's starting to rust;  
the wind has covered  
my uniform with dust.  
I'd like to be as brave  
as I know I must;  
but sleeping with a dune-worm  
is really unjust.

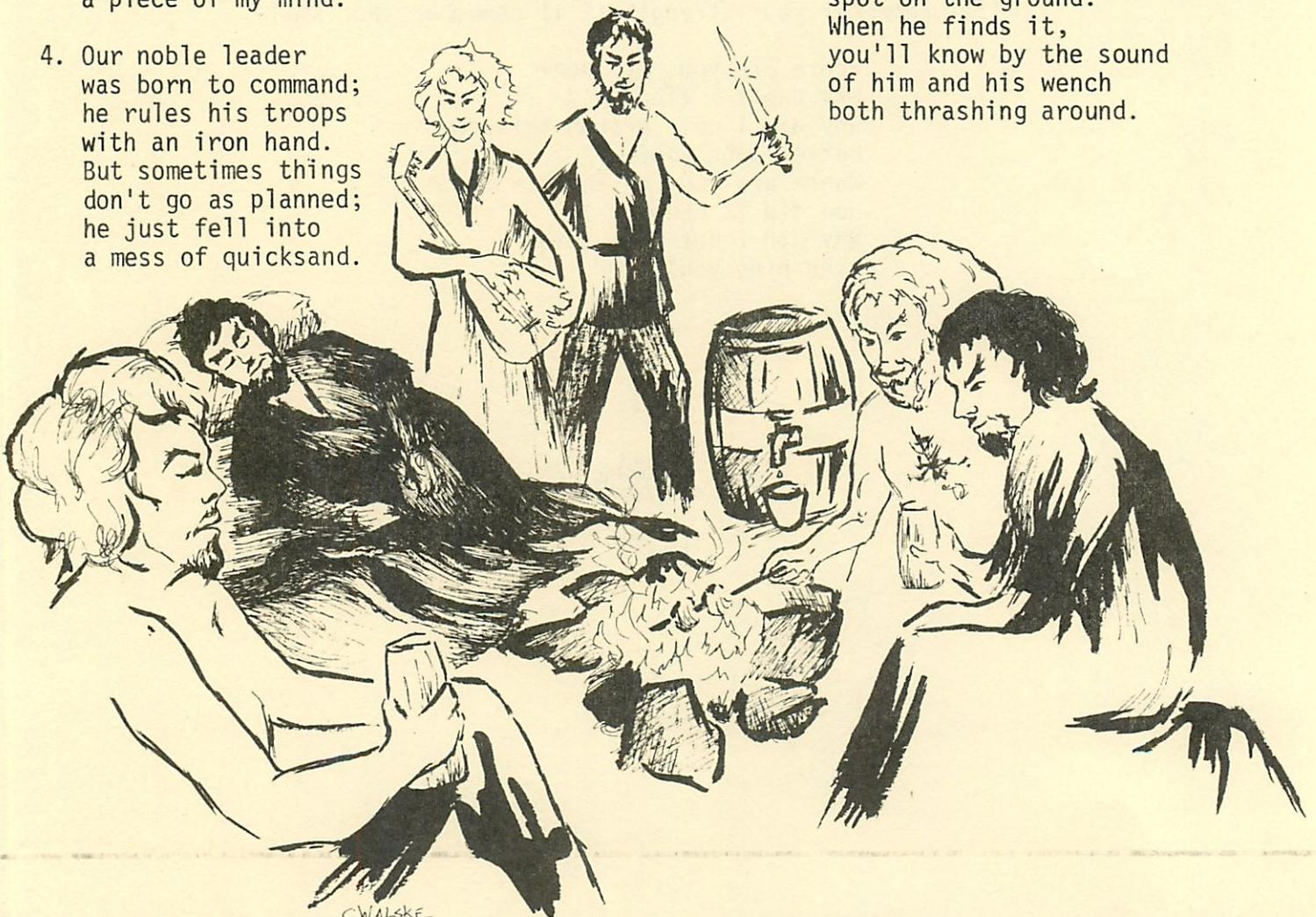
3. My gear is so heavy  
I could leave it behind;  
so what if my nerve gun's  
dead I don't mind.  
Alargor's forces can  
have what they find:  
an empty canteen and  
a piece of my mind.

4. Our noble leader  
was born to command;  
he rules his troops  
with an iron hand.  
But sometimes things  
don't go as planned;  
he just fell into  
a mess of quicksand.

5. Karth Keorl  
is as big as a bear;  
it's hard for him to find  
clothes big enough to wear.  
His tunic only goes  
down to. . . there;  
match him in a knife-fight  
if only you dare.

6. Kang has a mouth  
as big as a cave;  
he certainly is  
a wily knave.  
He may be strong  
and he may be brave;  
but if he doesn't shut up  
he'll dig his own grave.

7. Theremir's sneaking;  
he's looking around  
trying to find the softest  
spot on the ground.  
When he finds it,  
you'll know by the sound  
of him and his wench  
both thrashing around.



8. Katni looks like  
Kerrekurasarm;  
you know she'll keep  
her troops from harm.  
If need be she'll lead  
them by the arm  
through the enemy camps  
bewitched by her charm.
9. Kelantan Tarolorin  
thinks he's great;  
he likes fine wine  
and he sets a fine plate.  
But if he doesn't look out  
he'll seal his fate:  
they'll send him an Arkishen  
for a bedmate.
10. Dovi sings  
like a little bird;  
the sweetest songs  
you've ever heard.  
Until she's crossed  
and her anger's stirred;  
then every line is followed  
by a dirty word.
11. Makhiri the Haura  
has pretty blue eyes;  
what a lovely asset  
for *Federen* and spies.  
But if you look close  
you'll get a surprise;  
he's really Alargor  
in disguise.
12. Alargor is a  
bastard at heart;  
they couldn't have picked  
a better man for the part.  
His temper's the only thing  
blacker than his heart;  
if I ever get close enough  
I'll tear him apart.
13. There's lumps in my soup;  
there's lumps in my bed;  
there's lumps on my *ufkil*  
and lumps on my head.  
But I've got to remember  
what the commander said:  
if I keep on bitchin'  
I'm gonna be dead.
14. So hear me, my friends  
and mark what I say;  
you'll never get rich  
on a dissident's pay.  
But if you keep your head down  
and don't waste away,  
you may even live  
to see home some day.

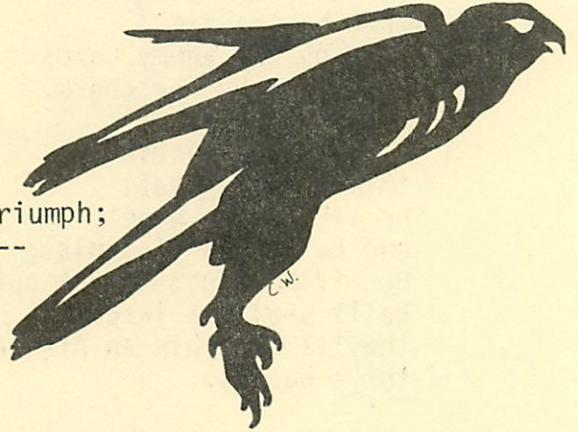


# Fight for Glory

Fight for the day when our lives  
are ours to live;  
strive for the day when our hearts  
are ours to give;  
honor and glory will rule again as we  
march to the Kilingarlan and win--  
Alkarin's battle to begin.

Look at the sky and believe that  
it is ours;  
touch the land and know  
we have the power;  
we will advance till we're home in triumph;  
we'll march to the Kilingarlan again--  
Alkarin's *Ormene*l to win.

Hold out your hands and accept  
the Challenge  
that every man faces who stands  
for honor;  
at last we will come to our hour of glory;  
we'll march to the Kilingarlan and win--  
Alkarin's *Ormene*l to win;  
we'll take the Rasethi Sarin;  
march to the Kilingarlan and win;  
Alkarin's *Ormene*l to win.



Musical notation for the song "Fight for Glory". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is accompanied by chords indicated by letters above the staff.

Chords: Em, D, Em, G, Em, D, C, G, D, C, G, D.

# Lament

The homeless shall find shelter;  
the wounded shall grow strong;  
friends shall join together  
and families be reborn.

But where do I find my home?  
Who shall bind my wounds?  
My friends have died in battle  
and my family is doomed.

Bonds of love shall be strengthened  
and ties of blood reforged;  
honor's true dominion  
over life shall be restored.

But loneliness is my lover;  
my hearth bears blood's rich stain.  
I am weary of honor;  
survival brings only pain.

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily composed of quarter and eighth notes. Chords are indicated above the staff: Am, Am, and Am. The second staff continues the melody with chords E, Am, F, and Am. The third staff has chords G, Em, E, and Am. The fourth staff has chords G, Em, E, and Am. The piece concludes with a double bar line and repeat dots.

# Legacy of Sorrow

All my thoughts are lined with shadows;  
 all my dreams are dark with pain;  
 as I stare into the fire  
 wondering what I have to gain.  
 And yet I must keep on striving,  
 for all my heart holds right;  
 though the Challenge last forever,  
 I cannot renounce my fight.

Chorus: Will the day ever come for me to know  
 time to rest and to watch my children grow?  
 Will the dawn ever bring a day for me  
 to know honor and peace and to be free?

Forsaking all tradition,  
 abandoning my name;  
 I must fight to give some meaning  
 to the status I now claim.  
 But I know that as I've wandered,  
 I have shared my heart's desire,  
 with a people seeking honor,  
 and a cause alive with fire.

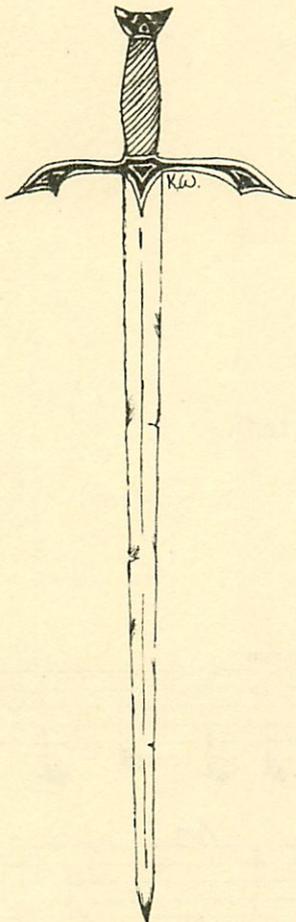
(Chorus)

Searching for an answer  
 to all our fathers' wrongs;  
 we try to win a battle  
 against an enemy strong.  
 I lead a band of fighters  
 with a will as keen as the sword;  
 we strive for a new meaning  
 to honor, law and word.

(Chorus)

We have won the hardest battle;  
 we have seen the brightest flame;  
 we have come home to a new world  
 in honor, hope and fame.  
 But with us comes destruction,  
 and years of sad refrain;  
 how can we claim victory  
 in a world yet filled with pain?

(Chorus)



A fortress reaches upward,  
 with its ancient walls of stone;  
 and a river flows around it,  
 keeping me apart, alone.  
 But it's time now to build bridges,  
 leading out and leading in,  
 as we look into the future  
 for a way to start again.

(Chorus)

The musical score for the chorus is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The chord progressions are as follows:

- Staff 1: Em, G, C
- Staff 2: Em, Am, D, Em
- Staff 3: Em, G, C
- Staff 4: E, Am, D
- Staff 5: Em, G
- Staff 6: C, D, Em
- Staff 7: G, C, D, Em

The melody is primarily composed of quarter and eighth notes, with some rests. The final staff concludes with a double bar line and repeat dots.

# Beyond the Shadows

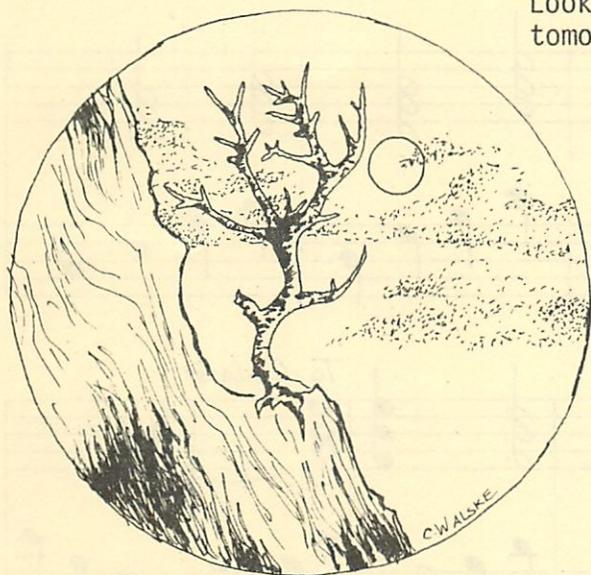
Musical score for the piece "Beyond the Shadows". The score is written in treble clef, 4/4 time, and the key signature has two flats (B-flat and E-flat). The music consists of six staves of notation. Above each staff, chord symbols are provided: D, Gm, Dm, Cm, D, Gm, Dm, Cm, Gm, Gm, Dm, Gm, Dm, Cm, D, Gm, Gm, F, Gm, D, Cm, D, Gm. The notation includes quarter notes, eighth notes, and rests. The piece concludes with a double bar line and repeat dots.

The black evening sky  
looks cold from afar;  
an ocean of darkness  
that yields only fear.  
But there's life in the stars  
that burn with fire  
and keep for the future  
the dreams we hold dear.

Chorus: Yesterday's strife yields understanding;  
the time has come for the storm to cease.  
Look to a future bright with promise;  
tomorrow's gift is a lasting peace.

The blackest of nights  
has yielded to dawn,  
a sky filled with shadows  
to hide the new day.  
But beyond morning's grey  
must lie noon sun,  
a flame growing stronger  
to light a new way.

Chorus: Yesterday's strife yields understanding;  
the time has come for the storm to cease.  
Look to a future bright with promise;  
tomorrow's gift is a lasting peace.



# The Celebration of Alkarin

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains a series of chords, primarily triads and dyads, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note bass line.

The second system continues the musical piece. The upper staff features more complex chordal textures, including some chords with sixteenth-note patterns. The lower staff maintains its eighth-note bass line, with some notes beamed in pairs.

The third system shows further development of the harmonic and rhythmic material. The upper staff has several chords with moving lines, while the lower staff continues with a consistent eighth-note accompaniment.

The fourth system continues the piece. The upper staff features a mix of sustained chords and moving lines. The lower staff's eighth-note bass line provides a steady accompaniment.

The fifth and final system on the page. The upper staff concludes with a series of chords, some of which are marked with a fermata. The lower staff ends with a final eighth-note bass line. The text "To Coda" is written above the final chord in the upper staff.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music features a series of chords in the upper staff and a melodic line in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music features a series of chords in the upper staff and a melodic line in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music features a series of chords in the upper staff and a melodic line in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music features a series of chords in the upper staff and a melodic line in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music features a series of chords in the upper staff and a melodic line in the lower staff.

First system of musical notation. The treble clef staff contains chords and dyads, with a 4-measure rest in the second measure. The bass clef staff contains a melodic line with eighth and quarter notes. The key signature has two flats.

Second system of musical notation. The treble clef staff contains chords and dyads. The bass clef staff contains a melodic line with eighth and quarter notes. The key signature has two flats.

Third system of musical notation. The treble clef staff contains chords and dyads. The bass clef staff contains a melodic line with eighth and quarter notes. The key signature has two flats.

Fourth system of musical notation. The treble clef staff contains chords and dyads. The bass clef staff contains a melodic line with eighth and quarter notes. The key signature has two flats.

Fifth system of musical notation. The treble clef staff contains chords and dyads. The bass clef staff contains a melodic line with eighth and quarter notes. The key signature has two flats. The system concludes with the instruction "D. C. al  $\Phi$  Coda".

Sixth system of musical notation, labeled as the Coda. It consists of two measures of chords in the treble clef and a single chord in the bass clef. The key signature has two flats.

