

The Rose of Paracelsus

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Mezzo-Soprano

$\text{♩} = 52$ *p* Sung with a feeling of lethargy/inertia

Down in his lab-ora tor-y, to which the two rooms of the cel-lar had been
giv-en o-ver, Par-a-cel-sus prayed to his God, his in-de-ter-min-ate God -
an-y God - to send him a dis-cip-le. Night was com-ing on. The
gut-ter-ing fire in the hearth threw ir-reg-u-lar sha-dows in-to the room Get-ting up
to light the ir-on lamp was too much trou-ble. Par-a-cel-sus,
wear-y from the day, grew ab-sent, and the prayer was for-got-ten.
Night had ex-punged - the dust-y re-torts of the fur-nace when there came a knock at his

38
 Musical notation for measures 38-42, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody consists of eighth and quarter notes.

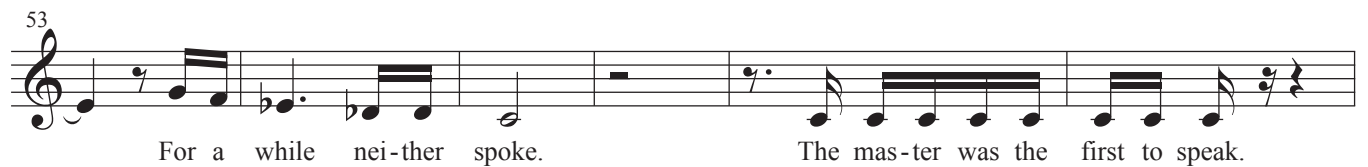
door. Sleep-i - ly he got up, climbed the short spi - ral stair - case, and

43
 Musical notation for measures 43-47, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. A triplet of eighth notes is marked above measure 46.

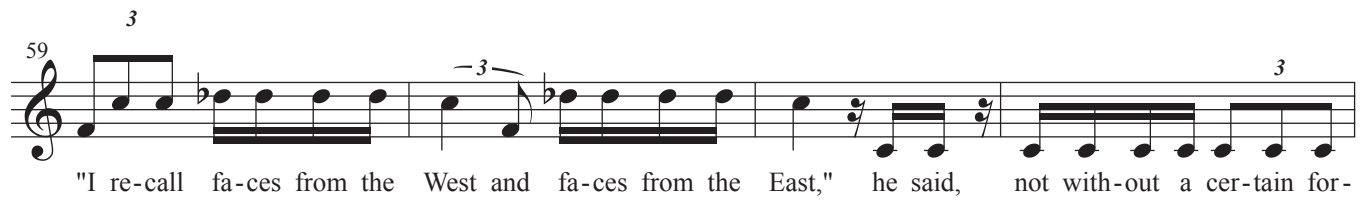
o - pened one side of the dou-ble door. A strang-er stepped in - side. He too was ve - ry

48
 Musical notation for measures 48-52, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. A triplet of eighth notes is marked above measure 49.

tired. Par - a - cel - sus ges - tured toward a bench; the o - ther man sat down and wait - ed.

53
 Musical notation for measures 53-58, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes a whole rest in measure 54.

For a while nei - ther spoke. The mas - ter was the first to speak.

59
 Musical notation for measures 59-62, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. Triplet markings are present above measures 59, 61, and 62.

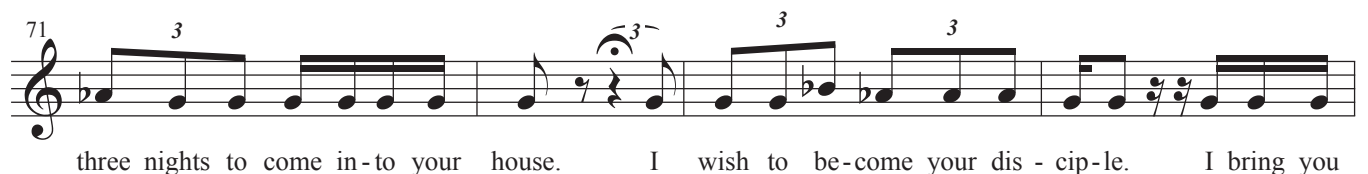
"I re - call fa - ces from the West and fa - ces from the East," he said, not with - out a cer - tain for -

63
 Musical notation for measures 63-66, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. Triplet markings are present above measures 63, 64, 65, and 66.

mal - i - ty, "yet yours I do not re - call. Who are you, and what do you wish of me?"

67
 Musical notation for measures 67-70, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. Triplet markings are present above measures 67, 68, 69, and 70.

"My name is of small con - cern," the o - ther man re - plied. "I have jour - neyed three days and

71
 Musical notation for measures 71-74, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. Triplet markings are present above measures 71, 72, 73, and 74.

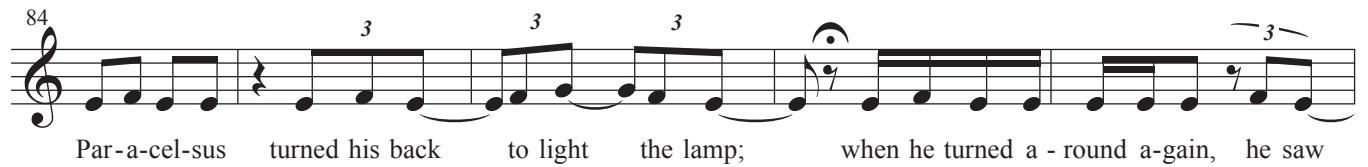
three nights to come in - to your house. I wish to be - come your dis - cip - le. I bring you

75
 Musical notation for measures 75-78, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. Triplet markings are present above measures 75, 76, 77, and 78.

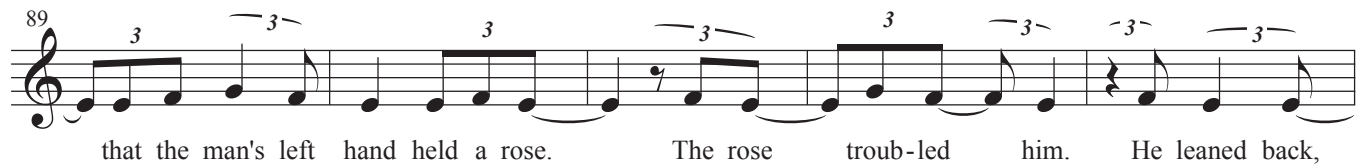
all my pos - ses - sions." He brought forth a pouch and emp - tied its con - tents on the ta - ble.

79
Musical notation for measures 79-83, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody consists of eighth and quarter notes.

The coins were ma-ny, and they were of gold. He did this with his right hand.

84
Musical notation for measures 84-88, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes triplet markings over groups of three eighth notes.

Par-a-cel-sus turned his back to light the lamp; when he turned a - round a-gain, he saw

89
Musical notation for measures 89-93, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes triplet markings over groups of three eighth notes.

that the man's left hand held a rose. The rose troub-led him. He leaned back,

94
Musical notation for measures 94-97, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes a quarter rest in measure 97.

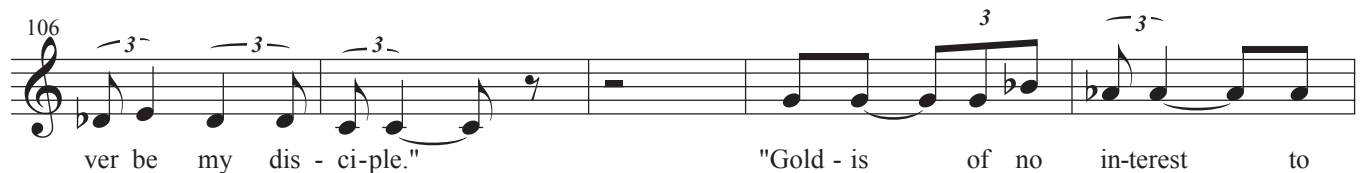
put the tips of his fin-gers to - get - her, and said: "You think - that I am

98
Musical notation for measures 98-101, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes triplet markings over groups of three eighth notes.

cap - a - ble of ex - tract - ing the stone that turns all el - e - ments to gold; and yet you bring me

102
Musical notation for measures 102-105, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes triplet markings over groups of three eighth notes.

gold But it is not gold I seek, - and if it is gold that in - trests you, you shall ne -

106
Musical notation for measures 106-110, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes triplet markings over groups of three eighth notes.

ver be my dis - ci - ple." "Gold - is of no in - terest to

111
Musical notation for measures 111-114, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes a triplet marking over a group of three eighth notes.

me," the o - ther man re - plied. "These coins - mere - ly sym - bol - ize my de - sire

115
Musical notation for measures 115-118, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes triplet markings over groups of three eighth notes.


to join you in your work. I want you to teach me the Art. I want to

118

walk be-side you on that path that leads to the Stone." "The path is the


122

Stone. The point of de-part-ure is the Stone. If these words are

127

un-clear to you, you have not yet be-gun to un-der-stand. Eve-ry step you take

132

is the goal you seek." The o-ther man looked at him with mis-giv-ing.


136

"But," he said, his voice changed, "is there, then, no goal?" Par-a-cel-sus laughed.

140

"My de-tract-ors, who are no less nu-mer-ous than im-be-cil-ic, say that there is not,

144

and they call me an im-pos-ter. I be-lieve they are mis-tak-en, though it is

148

pos-i-ble that I am de-lud-ed. I know there is a Path." ...the oth-er man spoke.

153

"I am rea-dy to walk that Path with you, e-ven if we must walk for man-y years. Al-

157

low me to cross the des-ert. Al - low me to glimpse, e-ven from a-far, the pro-mised

161

land, though the stars pre - vent me from set - ting foot up - on it. All I

164

ask is a proof be - fore we be-gin the jour-ney." "When?" said Par - a - cel - sus

168

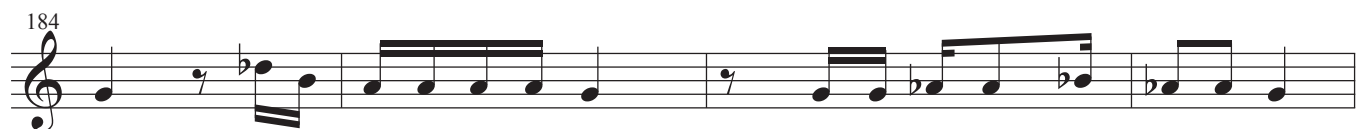
un-eas - i - ly. "Now." They had be-gun their dis-course in La-tin; they now were speak-ing

173

Ger-man. The young man raised the rose in-to the air. "You are famed," he

180

said, "for be-ing a - ble to burn a rose to ash - es and make it e-merge a -

184

gain, by the ma - gic of your art. Let me wit-ness that pro - di - gy.

188

I ask that of you, and in re-turn I will of-fer up my en - ti - re life."

193

"You are cred - u - lous," the mas - ter said. "I have no need of cred - u - li -

197
ty; I de-mand be - lief." The o - ther man per - sis - ted.

201
"It is pre-cise-ly be - cause I am not cred - u - lous that I wish to see with

205
my own eyes the an - ni - hil - a - tion and re - sur - rec - tion of the rose." "You are

210
cred - u - lous," he re - peat-ed. "You say that I can des - troy it?" "An - y man

214
has the pow - er to des - troy it," said the dis - cip-le. "You are wrong," the

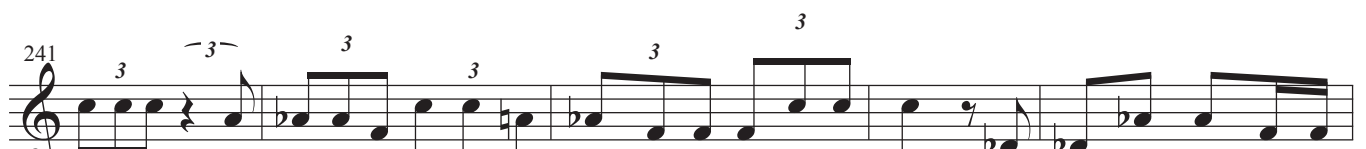
218
mas - ter re-pond-ed. "Do you true-ly be - lieve that some-thing may be turned to no-thing?

222
Do you true-ly be - lieve that the first Ad - am in par - a - dise was a - ble to des - troy a

226
sin - gle flow - er, a sin - gle blade of grass?" "We are not in par - a - dise," the young man re -


230
plied. "Here, in the sub - lun - ar - y world, all things are mor - tal." Par - a - cel - sus had ris - en to his

236  feet. "Where are we, then, if not in par-a-dise?" he asked. "Do you be-lieve that the

241  de-i-ty is ab-le to cre-ate a place that is not par-a - dise? Do you be-lieve that the

246  Fall is some-thing o-ther than not re-a - li-zing that we are in par - a-dise?" "A

250  rose can be burned," the dis - ci-ple said de - fi - ant - ly. "There is

254  still some fi-re there," said Par-a cel-sus, point-ing to the hearth. "If you cast this

259  rose in - to the em-bers, you would be - lieve that it has been con-sumed, and

263  that its ash-es are real. I tell you that the rose is e - ter - nal, and that on - ly its ap -

268  pear-an - ces may change. At a word from me, you would see it a - gain."

272  "A word?" the dis - cip - le asked, puz-zled. "The fur-nace - is cold, and the re -

276 

torts are cov-ered with dust. What is it you would do to bring it back a-gain?"

280 

Par-a-cel-sus looked at him with sad-ness in his eyes. "The fur-nace is cold," he

285 

nod-ded, "and the re-torts are cov-ered with dust. On this leg of my long jour-ney I

290 

use o-ther in-stru-ments." "I dare not ask what they are," said the o-ther man hum-bly, or a-stute-ly.

295 

"I am speak-ing of that in-stru-ment used by the de-i-ty to cre-ate the

299 

hea-vens and the earth and the in-vis-i-ble par-a-dise in which we ex-ist,

303 

but which o-rig-in-al sin hides from us. I am speak-ing of the Word, which is

308 

taught to us by the sci-ence of the Kab-ba lah." "I ask you," the dis-cip-le cold-ly said,

313 


"if you might be so kind as to show me the dis-ap-pear-ance and ap-pear-ance of the

317

rose. It mat - ters not the slight - est to me whe - ther you work

320

with a - lem - bics or with the Word." Par - a - cel - sus stud - ied for a mom - ent;

324

then he spoke: "If I did what you ask, you would say that it was an ap - pear - ance

327

cast by ma - gic up - on your eyes. The mir - a - cle would not bring you the be - lief you seek.

331

Put a - side, then, the rose." The young man looked at him still sus -

336


pi - cious. Then Par - a - cel - sus raised his voice. "And be - sides, who are

340

you to come in - to the house of a mas - ter and de - mand a mir - a - cle of him? What

345

have you done to de - serve such a gift?" The o - ther man, trem - bling, re - plied: "I


350

know I have done no - thing. It is for the sake of the man - y years I - will stu - dy

354



in your sha-dow that I ask of you - al - low me to see the ash - es and then the rose.

358



I will ask no-thing more. I will be-lieve the wit-ness of my eyes." He

363



snached up the in - car - nate and in - car - na - dine rose that Par - a - cel - sus had left

366



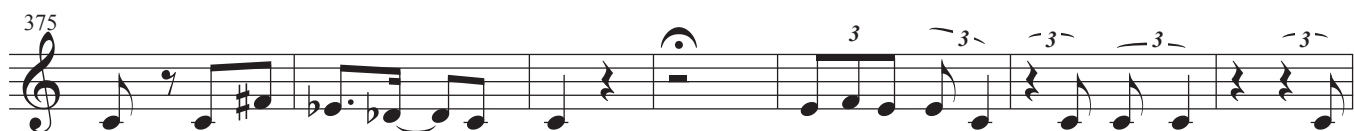
ly - ing on the ta - ble, - and he threw it in - to the flames. Its co - lor van - ished, and

371




all that re - mained was a pinch of ash. For one in - fin - ite mo - ment, he a - wait - ed the

375



words, and the mir - a - cle. Par - a - cel - sus sat un - mov - ing. He

382



said with strange sim - plic - i - ty: "All the phy - sic - ians and

386



all the phar - ma - cists in Ba - sel say I am a fraud. Per - haps they are right.

391



There are the ash - es that were the rose, and that shall be the rose no more."

396

The young man was a - shamed. Par - a - cel - sus was a char - la - tan, or a

400

mere vis - ion - ar - y, and he, an in - trud - er, had come through his door and forced him now

404

to con - fess that his famed ma - gic arts were false. He knelt be - fore the mas - ter and

408

said: "What I have done is un - par - don - a - ble. I have lacked be - lief, which the

412

Lord de - mands of all the faith - ful. Let me, then, con - tin - ue to see ash - es.

416

I will come back a - gain when I am stron - ger, and I will be your dis - cip - le,

420

and at the end of the Path I will see the rose." He

424

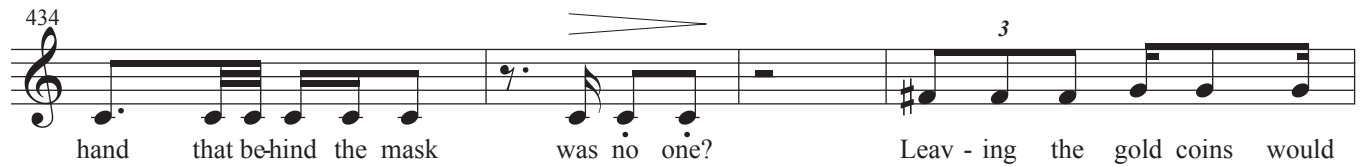
spoke with gen - u - ine pas - sion, but that pas - sion was the pit - y he felt for the ag - ed mas - ter

427

so ven - er - at - ed, so in - veighed a - gainst, so re - nowned, and there - fore so hol - low.

431
A single staff of music in treble clef, 7/8 time signature. It contains three measures of music with lyrics underneath.

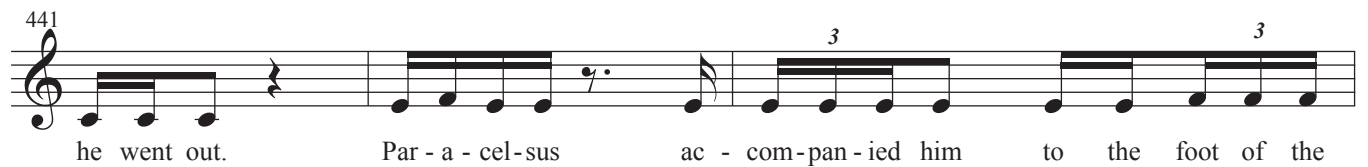
Who was he, Jo - han - nes Grise-bach, to dis - cov - er with sac - ri - leg - ious

434
A single staff of music in treble clef, 7/8 time signature. It contains four measures of music with lyrics underneath. A hairpin crescendo is shown above the staff between measures 434 and 437. A triplet of eighth notes is marked with a '3' above it in measure 437.

hand that behind the mask was no one? Leav - ing the gold coins would

438
A single staff of music in treble clef, 7/8 time signature. It contains three measures of music with lyrics underneath. A triplet of eighth notes is marked with a '3' above it in measure 438.

be an act of alms-giv - ing to the poor. He picked them up a - gain as

441
A single staff of music in treble clef, 7/8 time signature. It contains three measures of music with lyrics underneath. Two triplet markings with '3' above them are present in measures 442 and 443.

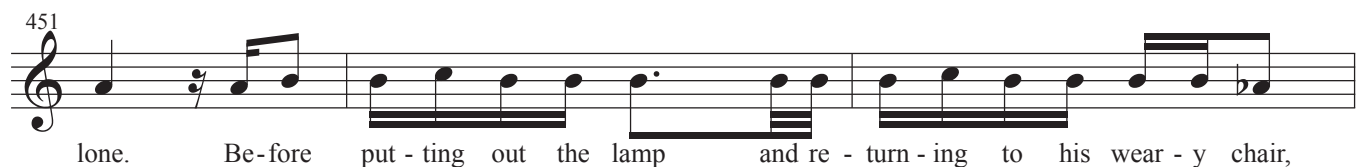
he went out. Par - a - cel - sus ac - com - pan - ied him to the foot of the

444
A single staff of music in treble clef, 7/8 time signature. It contains three measures of music with lyrics underneath. A triplet marking with '3' above it is present in measure 445.


stair - case and told him he would al - ways be wel - come in that house.

447
A single staff of music in treble clef, 7/8 time signature. It contains four measures of music with lyrics underneath.

Both men knew they would ne - ver see each - o - ther a - gain. Par - a - cel - sus was then a -

451
A single staff of music in treble clef, 7/8 time signature. It contains three measures of music with lyrics underneath.

lone. Be - fore put - ting out the lamp and re - turn - ing to his wear - y chair,

454
A single staff of music in treble clef, 7/8 time signature. It contains three measures of music with lyrics underneath. Three triplet markings with '3' above them are present in measures 454, 455, and 456.

he poured the del - i - cate fist - ful of ash - es from one hand in - to the con - cave oth - er,

457
A single staff of music in treble clef, 7/8 time signature. It contains four measures of music with lyrics underneath. A 'rit.' marking is present above the staff in measure 458. Three triplet markings with '3' above them are present in measures 459, 460, and 461.

and he whis - pered a sin - gle word. The rose ap - peared a - gain.