

Derek B Scott

Five Yeats Songs

Op. 14 (1982)

for low voice and piano

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- I The Lake Isle of Innisfree**
- II The Sorrow of Love (original version)**
- III Who Goes with Fergus?**
- IV A Cradle Song**
- V The Ballad of Father Gilligan**

These Yeats poems, all taken from *The Rose* (1893), were set for the composer to sing himself, and they exist in another version for low voice and string quartet (Op.14a). They formed part of a search for an accessible, lyrical style, something with which the composer was much preoccupied at this time. The result, here, is a style in which triadic harmonies, sometimes unusually juxtaposed, are often placed against unexpected melodic configurations. The fifth song, incidentally, should be performed without parody, but with a gentle, self-conscious awareness of its sentimentality.

1. The Lake Isle of Innisfree

W. B. Yeats
from *The Rose* (1893)

Derek B. Scott
Op. 14 (1982)

Allegro con moto ♩ = 120

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It begins with a wavy line indicating a tremolo in the right hand, followed by four groups of triplets of eighth notes. The left hand has a triplet of eighth notes. Dynamics include a piano (*p*) marking with a hairpin crescendo leading to a forte (*f*) marking. A slur covers the right-hand triplet accompaniment.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, containing three measures of whole rests. The middle staff is a grand staff with a key signature of one sharp and a common time signature. It features continuous triplet accompaniment in both hands, consisting of eighth notes. Dynamics include a piano (*p*) marking with a hairpin crescendo leading to a forte (*f*) marking. A slur covers the right-hand triplet accompaniment.

The third system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of one sharp and a common time signature. It begins at measure 6 with the lyrics: "I will a-rise and go now, and go to In - nis -". The middle staff is a grand staff with a key signature of one sharp and a common time signature. It features continuous triplet accompaniment in both hands, consisting of eighth notes. Dynamics include a mezzo-forte (*mf*) marking. A slur covers the right-hand triplet accompaniment.

1. The Lake Isle of Innisfree

9

free, — And a small ca - bin build there, of

12

clay and wat - tles made: Nine bean - rows will I

15

have there, a hive for the ho - ney - bee, — And

18

live a - lone in the bee - loud glade.

18

p

f

5

3

21

21

p

pp

3

24

meno mosso

And I shall have some peace there, for

24

p

p

3

1. The Lake Isle of Innisfree

27

peace comes drop - ping slow, drop-ping from the veils of the mor - ning to

27

3 3

31

rall. poco a poco

where the cric - ket sings; There mid-night's all a glim - mer, and

31

colla voce 3

34

noon a pur - ple glow, and eve - ning full of the lin - net's wings. —

34

3 3 3

Tempo I

37 *f subito*

I will a-rise and go now, for al-ways night and

37 *f subito*

40 *mp*

day I hear lake wa - ter lap - ping with low

40 *p*

43 *f*

sounds by the shore; While I stand on the

43

1. The Lake Isle of Innisfree

46

road - way, or on the pave - ments grey, I

49

hear it in the deep heart's core.

52

senza rall.

2. The Sorrow of Love

W. B. Yeats
from *The Rose* (1893)

(original version)

Derek B. Scott

Op. 14 (1982)

Andante (♩ = 84)

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute.

System 1: The piano accompaniment begins with a series of triplets in the right hand, moving from G4 to A4, B4, and C5. The left hand provides a simple harmonic accompaniment. The vocal line is silent in this system.

System 2: The vocal line begins with the lyrics "The quar - rel". The piano accompaniment continues with similar triplet patterns. The vocal melody is marked *p*.

System 3: The vocal line continues with the lyrics "of the spar - rows in the eaves, The full round". The piano accompaniment maintains its rhythmic pattern.

Dynamic markings include *p* (piano) for the vocal line and *p* for the piano accompaniment. Performance instructions such as *8va* (octave up) are indicated above the piano part in several places.

2. The Sorrow of Love

7

moon and the star - la - den sky, _____ And the loud song of the

7

8va

9

e - ver - sin - ging leaves, Had hid ___ a - way ___ earth's

9

8va

11

old and wea - ry cry.

11

8va

13

(8va)

13

rit.

Quasi recit.

15

mf

And then you came with those red mourn-ful lips,— And with you came the whole

15

mf colla voce

18

cresc.

— of the world's tears, And all the trou-ble of her la-bour-ing ships,

18

cresc.

2. The Sorrow of Love

21

And all the trou - ble of her my - ri - ad years. And now the

p

21

p

8^{va}

24

spar - rows war - ring in the eaves, The curd pale

24

8^{va}

26

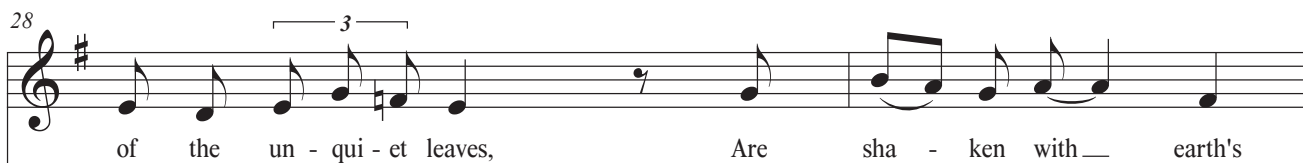
cresc.

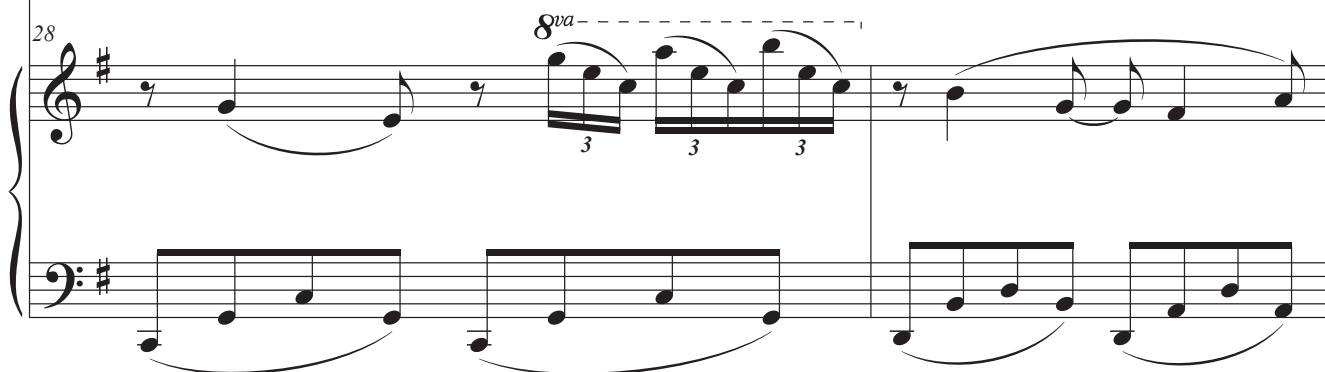
moon, the white stars in the sky, And the loud chaun - ting

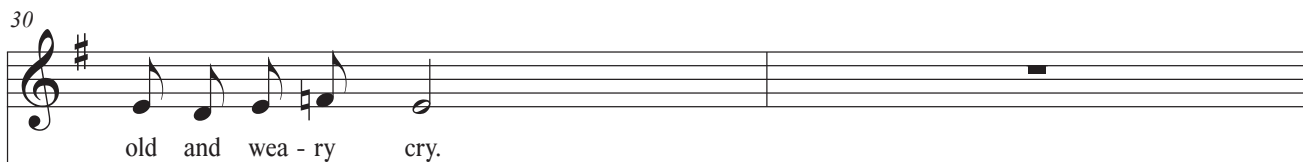
26

cresc.

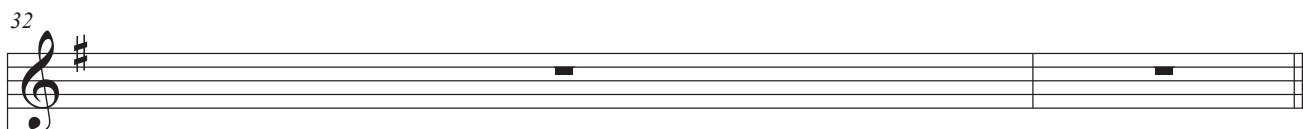
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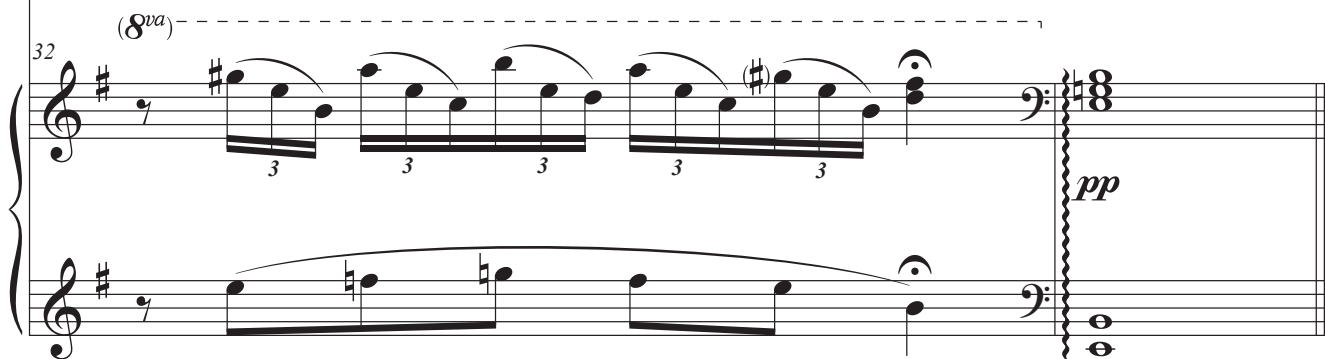
28 

28 

30 

30 

32 

32 

3. Who Goes with Fergus

W. B. Yeats
from *The Rose* (1893)

Derek B. Scott
Op. 14 (1982)

Allegretto $\text{♩} = 72$ *p*

Who will go drive with

5 Fer - gus — now, And pierce the deep wood's

9 wo - ven shade, And dance up - on the

p

13

le - vel shore? Young man, lift up your rus - set brow,

18

— And lift your ten - der eye - lids, —

22

maid, And brood on hopes and fear — no

26

more.

26

30

f

And no more turn a - side and

30

f

R.H. L.H.

34

brood Up - on love's bit - ter mys - ter -

34

R.H. L.H. R.H. L.H.

38

y For Fer - gus rules the bra - zen

38

R.H. >

42

cars, And rules the sha - dows of the wood,

dim.

42

dim.

46

And the white breast of the

f

46

f R.H. >

49

dim. sea And all di -

52

she - velled wan - der - ing stars.

55

dim.

4. A Cradle Song

W. B. Yeats
from *The Rose* (1893)

Derek B. Scott
Op. 14 (1982)

Andantino $\text{♩} = 60$

p

The an - gels are stoo - ping

7

A - bove your bed; They wea - ry of troo - ping With the whim - per - ing

12

dead. — God's laugh - ing in Hea - ven To see you so good; The

17

Sail - ling Se - ven Are gay ___ with his mood. I ___ sigh ___

17

23

___ that kiss you, For I must own That I shall miss you I shall miss ___ you

23

28

When ___ you ___ have grown.

28

5. The Ballad of Father Gilligan

W. B. Yeats
from *The Rose* (1893)

Derek B. Scott
Op. 14 (1982)

Moderato $\text{♩} = 68$

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 68 beats per minute. The piano part begins with a *p* (piano) dynamic. The vocal line starts with a rest for four measures, followed by the lyrics 'The old priest Pe - ter'.

The second system of the musical score, starting at measure 6. The vocal line continues with the lyrics 'Gil-li-gan Was wea-ry night and day; For half his flock were in their beds, Or'. The piano accompaniment continues with chords and moving lines in both hands.

The third system of the musical score, starting at measure 11. The vocal line continues with the lyrics 'un - der green sods lay. Once, while he nod-ded on a chair, At the'. The piano accompaniment continues with chords and moving lines in both hands.

5. The Ballad of Father Gilligan

15 *rall.*

moth hour of eve, A - no - ther poor man sent for him, And he be-gan to

15 *colla voce*

19 *p* *melancolico*

grieve. I have no rest, nor joy, nor peace, For peo - ple die and

19 *dim.* *p*

24 *p*

die;' And af - ter cried he, 'God for - give! My bo-dy spake not I!' He'

24

29

knel't, and lea - ning on the chair He pray'd and fell a - sleep; And the

29

p

33

moth hour went from the fields, And stars be - gan to peep.

33

pp

p dim.

pp

una corda

37

They slow - ly in - to mil - li - ons grew, And leaves shook in the wind;

37

41

And God co-vered the world with shade, And whis-pered to man-

45 *cresc.*

kind. Up-on the time of spar-row chirp When the

tre corde

48 *f più mosso*

moths came once more, The old priest Pe-ter Gil-li-gan Stood up-right on the floor.

Tempo I

52 *mf*

'Mav - rone, mav-rone! the man has died While I slept on the chair;' He

52 *f* *mf*

57 *accel. f*

roused his horse out of its sleep, And rode with lit - tle care. He

57 *f*

61

rode now as he ne - ver rode, By roc - ky lane and fen; —

61 *f*

64 *rit.*

The sick man's wife o - pened the door:

64 *colla voce*

Tempo I

67 *p*

'Fa - ther! — you come a - gain!' — 'And is the poor man

67 *dim.* *p* *legato*

71 *pp*

dead?' he cried. 'He died an hour a - go.' The old priest Pe - ter

71 *pp*

75 *pp*

Gil - li - gan In grief swayed to and fro. 'When you were gone, he

75 *pp*

3

79 *rit.* *cresc.*

turned and died As mer-ry as a bird.' _____ The old priest Pe - ter _

79 *rit.* *cresc.*

83

Gil - li - gan He knelt him at that word:

83 *mf*

87 *mf*

'He who hath made the night of stars for souls who tire and

cantabile

90

bleed, Sent one of his bright an-gels down To help me in my

Maestoso

94 *f*

need. 'He who is wrapped in pur-ple robes, With

