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Alan Bullard

Three Poems of W. B. Yeats

for unaccompanied choir with soprano solo

1. *The Wild Swans at Coole*
2. *Running to Paradise*
3. *Sweet Dancer (with soprano solo)*

COLNE EDITION

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These songs were first performed in 1974 by the Choral Ensemble of Winchester School of Art, director Joyce Greenwood, and have subsequently been performed by a number of choirs and broadcast on BBC Radio 3 by the BBC Northern Singers, director Stephen Wilkinson.

Three Poems of W. B. Yeats

for unaccompanied choir with soprano solo

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1. The Wild Swans at Coole

Andante: dolce, poco rubato

Musical score for Soprano, Alto, Tenor, Bass, and (rehearsal only) piano. The score is in G major and 3/8 time. The lyrics are: "The trees are in their au-tumn beau-ty, The wood-land paths are".

Soprano
The trees are in their au-tumn beau-ty, The wood-land paths are

Alto
The trees are in their au-tumn beau-ty, The wood-land paths are

Tenor
The trees are in their au-tumn beau-ty, The wood-land paths are

Bass
The trees are in their au-tumn beau-ty, The wood-land paths are

(rehearsal only)

The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The tempo and mood are indicated as "Andante: dolce, poco rubato".

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The poems 'The Wild Swans at Coole', 'Running to Paradise', and 'Sweet Dancer' by W. B. Yeats from his COLLECTED POEMS are set to music by Alan Bullard with the kind permission of Michael Yeats.

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dry, Un - der th'Oc - to - ber twi - light the wa - ter Mir - rors a

dry, Un - der th'Oc - to - ber twi - light the wa - ter Mir - rors a

dry, Un - der th'Oc - to - ber twi - light the wa - ter Mir - rors a

dry, Un - der th'Oc - to - ber twi - light the wa - ter Mir - rors a

still sky; U - pon the brim - ming wa - ter a - mong the stones Are

still sky; U - pon the brim - ming wa - ter a - mong the stones Are

still sky; U - pon the brim - ming wa - ter a - mong the stones Are

still sky; U - pon the brim - ming wa - ter a - mong the stones Are

pochissimo più mosso

11

sub p *pp* *mf*

nine - and - fif - ty swans. The nine - tenth

nine - and - fif - ty swans. The nine - tenth

nine - and - fif - ty swans, are nine - and - fif - ty swans. - The nine - tenth

nine - and - fif - ty swans, are nine - and - fif - ty swans. - The nine - tenth

15

au - tumn has come u - pon me Since first I made _____ my

au - tumn has come u - pon me Since first I made my

au - tumn has come u - pon me _____ Since first I made my

au - tumn has come u - pon me _____ Since first I made my

18

count; I saw, be - fore I had well fi - nished, All sud - den - ly

count; I saw, be - fore I had well fi - nished, All sud - den - ly

count; I saw, be - fore I had well fi - nished, All sud - den - ly

count; I saw, be - fore I had well fi - nished, All sud - den - ly

21

mount And scat - ter wheel - ing in great - bro - ken

mount And scat - ter wheel - ing in great - bro - ken

mount And scat - ter wheel - ing in great - bro - ken

mount And scat - ter wheel - ing in great - bro - ken

25

molto *pp* *p* *poco f*

rings U - pon their cla - mo - rous wings.

molto *pp* *p* *poco f*

rings U - pon their cla - mo - rous wings.

molto *pp* *p* *poco f*

rings U - pon their cla - mo - rous wings.

molto *pp* *p* *poco f*

rings U - pon their cla - mo - rous wings.

30 *tempo primo*

p

And now my

p

And now my

p

And now my

p *p*

I have looked u - pon those bril - liant crea - tures — And

35

heart is sore. All's changed since I hear-ing at two

heart is sore. All's changed since I hear-ing at two

heart is sore. All's changed since I hear-ing at two

now my heart is sore. All's changed since I hear-ing at two

now my heart is sore. All's changed since I hear-ing at two

36

first time on this shore. Trod with a light. The bell-beat of their wings a-bove my head.

first time on this shore. Trod with a light. The bell-beat of their wings a-bove my head.

first time on this shore. Trod with a light. The bell-beat of their wings a-bove my head.

first time on this shore. Trod with a light. The bell-beat of their wings a-bove my head.

first time on this shore. Trod with a light. The bell-beat of their wings a-bove my head.

40

light-er tread. Un-wear-ied still, lo-ver by

light-er tread. Un-wear-ied still, lo-ver by

— Trod with a light-er tread. Un-wear-ied still, lo-ver by

light-er tread. Un-wear-ied still, lo-ver by

45

(tenuto..... a tempo)

lo-ver, They pad-dle in the cold Com-pan-ion-ab-le streams or climb the

lo-ver, They pad-dle in the cold Com-pan-ion-ab-le streams or climb_ the

lo-ver, They pad-dle in the cold Com-pan-ion-ab-le streams or climb_ the

lo-ver, They pad-dle in the cold Com-pan-ion-ab-le streams or climb_ the

49

fp *f*

air; _____ Pas - sion or con - quest, _____

fp *mf* *f*

air; Their hearts _____ have not grown old; Pas - sion or con - quest, _____

fp *f*

air; _____ Pas - sion or con - quest, _____

fp *f*

air; _____ Pas - sion or con - quest, _____

52

p *mf* *p*

At tend u - pon them still. But now they

mp *mf* *p*

wan - der where they will, At tend u - pon them still. But now they

p *mf* *p*

At - tend u - pon them still. But now they

p *mf* *p*

At - tend u - pon them still. But now they

56

drift on the still wa-ter, My-ster-ious,

drift on the still wa-ter, My-ster-ious,

drift on the still wa-ter, My-ster-ious,

drift on the still wa-ter, My-ster-ious,

drift on the still wa-ter, My-ster-ious,

58

beau-ti-ful: A-mong what rush-es will they build, By what lake's

beau-ti-ful: A-mong what rush-es will they build, By what lake's

beau-ti-ful: A-mong what rush-es will they build, By what lake's

beau-ti-ful: A-mong what rush-es will they build, By what lake's

beau-ti-ful: A-mong what rush-es will they build, By what lake's

81

pp *p*

edge or pool De-light men's eyes when I a - wake some day To

pp *p*

edge or pool De-light men's eyes when I a - wake some day To

pp *p*

edge or pool De-light men's eyes when I a - wake some day To

pp *p*

edge or pool De-light men's eyes when I a - wake some day To

84

p *pp* poco rit.

find they have flown a way? *niente*

p *pp*

find they have flown a way? *niente*

p *pp*

find they have flown a - way. To find they have flown a - way? *niente*

p *pp*

find they have flown a - way. To find they have flown a - way? *niente*

find they have flown a - way. To find they have flown a - way?

2. Running to Paradise

Vivo e leggiero

Soprano *p* For

Alto *p* in-to my cap, For

Tenor *p* Win-dy Gap They threw a half-penny* in-to my cap, —

Bass *p* As I came o-ver Win-dy Gap

(rehearsal only)

5

I am run-ning to Pa-ra - dise,

I am run-ning to Pa-ra - dise;

do is to wish And

'(s)And all that I need to do is to wish

* ha'p'ny

1 the 's' of Paradise (a few voices sing 'sand')

9

p *cresc.* *f*

To throw me a bit of sal - ted fish: And

p *cresc.* *f*

hand in the dish To throw me a bit of sal - ted fish: And

cresc. *f*

some - bo - dy puts his hand in the dish To throw me a bit of sal - ted fish: And

cresc. *f*

To throw me a bit of sal - ted fish: And

13

mf

there the king — is but as the beg - gar. — My bro - ther Mour - teen

mf

there the king — is but as — the beg - gar. — My

mf

there — the king is but as — the beg - gar,

mf

there — the king is but as — the beg - gar.

16

cresc.

is worn out With skel - ping his big braw-ling lout. And I am run-ning to

cresc.

bro-ther Mour-teen is worn out With skel-ping his big braw-ling lout, And I am run-ning to

mp *mf* *cresc.*

the beg-gar. And I am run-ning to

mp *mf* *cresc.*

the beg-gar. And I am run-ning to

23

f *mp*

Pa-ra-dise; A poor life, do what he can, A

f *mp*

Pa-ra-dise; A poor life, do what he can, A

mf *mf*

Pa-ra-dise; And though he keep a dog and a gun, A

mf *mf*

Pa-ra-dise; And though he keep a dog and a gun, A

28

ser - ving maid and a ser - ving man: And there the king — is but

ser - ving maid and a ser - ving man: And — there the king — is but

ser - ving maid and a ser - ving man: And — there the king — is but

ser - ving maid and a ser - ving man: And there the king — is but

32

as the beg - gar. — Poor men have grown to be rich

as the beg - gar. — Poor men have grown to be rich

as the beg - gar. — Poor men have grown to be rich

as the beg - gar. — Poor men have grown to be rich

37 *p* *f* *p* *pp*

men, And rich men grown to be poor a - gain, And

p *f* *p* *pp*

men, And rich men grown to be poor a - gain, And

p *f* *p*

men, And rich men grown to be poor a - gain,

p *f* *p*

men, And rich men grown to be poor a - gain,

42

I am run - ning to Pa - ra - dise

I am run - ning to Pa - ra - dise;

pp *p*

wit's grown dull That

pp *p*

(s)And ma - ny a dar - ling wit's grown dull

46

Now it has filled an old sock full: *And*
 when at school, Now it has filled an old sock full: *And*
 lossed a bare heel when at school, Now it has filled an old sock full: *And*
 Now it has filled an old sock full: *And*

50

there the king is but as the beg-gar. The wind is old and
 there the king is but as the beg-gar. The wind is old and
 there the king is but as the beg-gar.
 there the king is but as the beg-gar.

55

pp

still at play While I must hur-ry on my way, For I am run-ning—

pp

still at play While I must hur-ry on my way, For I am run-ning—

pp

the beg-gar. to

pp

the beg-gar. to

59

cresc. *poco* *a*

— Yet ne-ver have I lit on a friend To take my fan-cy

cresc. *poco* *a*

— Yet ne-ver have I lit on a friend To take my fan-cy

cresc. *poco* *a*

Pa-ra-dise; Yet ne-ver have I lit on a friend To take my fan-cy

cresc. *poco* *a*

Pa-ra-dise; Yet ne-ver have I lit on a friend To take my fan-cy

63 *poco* *f* *pp*

like the wind That no - bo - dy can buy or bind; — And there the king —

poco *f* *pp*

like the wind That no - bo - dy can buy or bind; — And there the king —

poco *f* *pp*

like the wind That no - bo - dy can buy or bind; —

poco *f* *pp*

like the wind That no - bo - dy can buy or bind; —

68 *p* *ppp*

— is but as the beg-gar. —

p *ppp*

— is but as the beg-gar. —

p *ppp*

For I am run-ning to Pa - ra-dise. —

pp *ppp*

(s)to Pa - ra - dise.

3. Sweet Dancer (with solo soprano)

Grazioso e dolce

p espress.

Solo soprano
Ah, — dan - cer, — ah, — sweet dan - cer!

pp Soprano
Ah, — ah, — The girl goes dan - cing

pp Alto
Ah, — ah, — The girl goes dan - cing

pp Tenor
Ah, — ah, — The girl goes dan - cing

pp Bass
Ah, — ah, — The girl goes dan - cing

(rehearsal only)

ah, — dan - cer, — *cresc.* *mf*

there — On the leaf - sown, — new - mown, — smooth — *cresc.* *mf*

there — On the leaf - sown, — new - mown, — smooth — *cresc.* *mf*

there — On the leaf - sown, — new - mown, — smooth Grass *cresc.* *mf*

there — On the leaf - sown, — new - mown, — smooth Grass *cresc.* *mf*

p (*>*) *mp* (*>*)
 ah, — sweet dan - cer, — sweet dan -

dim. *pp* *p* (*>*)
 — Grass plot of the gar-den; — Es-caped from bit - ter youth,

dim. *pp* *p* (*>*)
 — Grass plot of the gar-den; — Es-caped from bit - ter youth,

dim. *pp* *p* (*>*)
 plot — of the gar-den; — Es-caped from bit-ter youth,

dim. *pp* *p* (*>*)
 plot — of the gar-den; — Es-caped from bit-ter youth,

mf *f* *f*
 - cer, — sweet dan - cer, ah — dan-cer, Ah, — dan - cer, —

mp (*>*) *cresc.* *f* *f*
 Es-caped out — of her crowd, Or out of her black cloud. — Ah, — dan - cer, —

mp (*>*) *cresc.* *f* *f*
 Es-caped out — of her crowd, Or out of her black cloud. — Ah, — dan - cer, —

mp (*>*) *cresc.* *f* *f*
 Es-caped out — of her crowd, Or out of her black cloud. — Ah, —

mp (*>*) *cresc.* *f* *f*
 Es-caped out — of her crowd, Or out of her black cloud. — Ah, —

ah, sweet dan - cer! If strange men come from the

ah, sweet dan - cer! If strange men come from the

ah, sweet dan - cer! If strange men come from the

sweet dan - cer! If strange men come from the

sweet dan - cer! If strange men come from the

Ah, dan - cer, ah, sweet dan - cer, sweet dan - cer,

house To lead her a - way, do not say That

house To lead her a - way, do not say That

house To lead her a - way, do not say That

house To lead her a - way, do not say That

poco accel. *a tempo* *molto rit.* *p* *lunga*
(tacet al fine)

ah, ah, ah, *lunga*

16 *f* *ff* *lunga*

she is hap - py be - ing cra - zy; *lunga*

f *ff* *lunga*

she is hap - py be - ing cra - zy; *lunga*

f *ff* *lunga*

she is hap - py be - ing cra - zy; *lunga*

f *ff* *lunga*

she is hap - py be - ing cra - zy; *lunga*

a tempo, tranquillamente

18 *p*

S. Lead them gen-ty a-stray; Let her fi - nish her dance, Let her fi - nish her dance.

A. *p*
 Lead them gen-ty a-stray; Let her fi - nish her dance, Let her fi - nish her dance.

T. *p*
 Lead them gen-ty a-stray; Let her fi - nish her dance, Let her fi - nish her dance,

B. *p*
 Lead them gen-ty a-stray; Let her fi - nish her dance, Let her fi - nish her dance.

21

mf (*>*) *diminuendo* *poco*

Ah, - dan - cer, ah, - sweet dan - cer,

mf (*>*) *diminuendo* *poco*

Ah, - dan - cer, ah, - sweet dan - cer,

mf *f* *mp* *mf*

let her fin - ish — her dance, — let her fin - ish — her

mf *f* *mp* *mf*

let her fin - ish — her dance, — let her fin - ish — her

25

a *poco* *pp* (*>*)

ah, - dan - cer!

a *poco* *pp* (*>*)

ah, - dan - cer!

p *mp*

dance, let her fin - ish — her dance. —

p *mp*

dance, let her fin - ish — her dance. —

* Here the individual Soprano and Alto voices begin one after another at intervals of approximately one quaver, repeating the two phrases in the box as many times as necessary (do not consciously synchronise with each other). At the downward arrow, complete the phrase being sung, then go on to the final phrase, which will therefore also be unsynchronised. All voices should come off together. Throughout this section, the tenors and basses are in strict time.

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COLNE EDITION