

for Ned Barth

Three Magical Songs

to poems of W. B. Yeats

for Baritone and Piano



2005

Gary Bachlund

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Three Magical Songs

William Butler Yeats (1865-1939)

The Stolen Child

Gary Bachlund

from *Crossways*, 1889

molto sostenuto
♩ = 60

1. *p* *f* *mp* *f* *mp* *f* *mf*

ten. *ten.* *ten.*

5
Where dips the rock-y high-lands of Sleuth Wood in the lake,

8
there lies a leaf-y is-land where flap-ping he-rons wake the

11
drow-sy wa-ter rats. There we've hid our fae-ry vats, full of ber-rys and of red-dest sto-

14

♩ = 50

len cher - ries. Come a - way, O hu - man

mp *mf*

17

child! To the wa - ters and the wild with a fae - ry, hand in

3

19

♩ = 60

hand. For the world's more full of weep - ing than you can un - der -

p *poco secco* *mp* *gva*

22

stand. Full of weep - ing. Weep - ing.

(8)

♩ = 60

25

(8) *molto sostenuto*
p *f*

28

ten. *mp* *f* *mp* *f* *mf* *ten.*

31

Where the waves of moon-light gloss - es the thin gray sands with light,

p *mp* 3

34

far off by fur-thest Ross - es we foot it all the night weav-ing

3 3

p 3

37

old - en dan - ces_ ³ ming - ling hands and glan - ces_ till the moon has_ ta - ken flight;

40

...ta - ken_ flight;

mp *mf ma delicato*

42

to and fro_ we leap_ and chase the fro - thy bub - bles,

44

_ while the world is full of trou - bles and an - xious_ in its

46 ♩ = 50

sleep, _____ Come a - way, _____ O hu - man _____

mp *mf* *mp* *mf*

Detailed description: This system contains measures 46 and 47. The vocal line is in bass clef with a 5/4 time signature. The piano accompaniment consists of two staves. Dynamics include *mp* and *mf*. The lyrics are: "sleep, _____ Come a - way, _____ O hu - man _____".

48

child! To the wa - ters and the wild with a fae - ry, hand in

mp *mf*

Detailed description: This system contains measures 48 and 49. The vocal line is in bass clef with a 4/4 time signature. The piano accompaniment consists of two staves. Dynamics include *mp* and *mf*. The lyrics are: "child! To the wa - ters and the wild with a fae - ry, hand in".

50

hand. For the world's _____ more full of weep - ing _____ than you can un - der -

p *mp* *8va* *poco secco*

Detailed description: This system contains measures 50, 51, and 52. The vocal line is in bass clef with a 4/4 time signature. The piano accompaniment consists of two staves. Dynamics include *p* and *mp*. The lyrics are: "hand. For the world's _____ more full of weep - ing _____ than you can un - der -".

53

stand. _____ Full of weep - ing. _____ Weep - ing. _____

8va

Detailed description: This system contains measures 53, 54, and 55. The vocal line is in bass clef with a 4/4 time signature. The piano accompaniment consists of two staves. Dynamics include *mp*. The lyrics are: "stand. _____ Full of weep - ing. _____ Weep - ing. _____".

♩ = 60

56

Where the wan-d'ring wa-ter

(8)

p

59

gush - es from the hills a - bove Glen - Car, in

mp

p

61

pools a - mong the rush - es that scarce could bathe a star,

mp

p

63

we seek for slum - ber - ing trout and whis - per - ing in their ears

mp

p

65

give them un - qui - et dreams; lean - ing soft - ly out from

67

ferns that drop their tears o - ver the young streams. Come a - way, O hu - man

70

child! To the wa - ters and the wild with a fae - ry, hand in hand. For the

73

world's more full of weep - ing than you can un - der - stand.

poco secco
mf *f* *ritardando*

a piacere

a tempo

76 ♩ = 60

A-way with us he's go-ing, the so-lemn eyed: _ A

80

a piacere

way! He'll hear no more the low-ing of the

83

ten.

♩ = 50

calves _ on the warm hill - side _ or the ket-tle on the

85

hob, sing peace in-to his breast or see the brown mice _ bob _ round and

87

round the oat - meal chest.

88

♩ = 50

For he comes, the hu - man

mp *mf*

90

child! To the wa - ters and the wild with a fae - ry, hand in

92

♩ = 60

hand. For the world's more full of

p *mp* *gva*

94

weep - ing _____ than he can un - der - stand. _____ Full of

(8)

This system contains measures 94 and 95. The vocal line is in the bass clef with a key signature of three flats and a common time signature. The lyrics are "weep - ing _____ than he can un - der - stand. _____ Full of". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. A dashed line with the number (8) is positioned above the piano part.

96

weep - - ing. _____ Weep - ing. _____

(8)

This system contains measures 96 and 97. The vocal line continues with the lyrics "weep - - ing. _____ Weep - ing. _____". The piano accompaniment continues with similar rhythmic patterns. A dashed line with the number (8) is positioned above the piano part.

98

Weep - - - - - ing. _____

(8)

pp

circa 6' 10"

16 I 2005
Berlin

This system contains measures 98 and 99. The vocal line concludes with the lyrics "Weep - - - - - ing. _____". The piano accompaniment ends with a *pp* (pianissimo) dynamic marking. A dashed line with the number (8) is positioned above the piano part. The page number "10" is located at the top left, and the page number "10" is also present at the bottom left. The copyright information "16 I 2005 Berlin" is at the bottom right.

The Song of the Wandering Aengus

from the Wind Among the Reeds, 1899♩ = 80 *molto sostenuto*

2. *mf*

4

I went out to the ha - zel_ wood, be - cause a fire was in my head, and

7

cut and peeled a ha - zel wand, and

8

hooked a ber - ry to a thread and

when white moths were on ³ the wing, and

The musical score for measures 9-10 features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has a melodic line with a slur over the notes for 'on' and a triplet of eighth notes for 'the wing'. The piano accompaniment includes a descending triplet of eighth notes in the right hand and a steady bass line in the left hand.

moth - like stars were flick - er - ing out, I

The musical score for measures 10-11 continues the vocal line and piano accompaniment. The vocal line has a melodic line with a slur over 'flick - er - ing' and a triplet of eighth notes for 'out'. The piano accompaniment features a descending triplet of eighth notes in the right hand and a steady bass line in the left hand.

dropped the ber - ry ³ in a stream and

The musical score for measures 11-12 continues the vocal line and piano accompaniment. The vocal line has a melodic line with a slur over 'ber - ry' and a triplet of eighth notes for 'in'. The piano accompaniment features a descending triplet of eighth notes in the right hand and a steady bass line in the left hand.

caught a lit - tle sil - - ver trout.

The musical score for measures 12-13 continues the vocal line and piano accompaniment. The vocal line has a melodic line with a slur over 'lit - tle' and a triplet of eighth notes for 'sil - - ver'. The piano accompaniment features a descending triplet of eighth notes in the right hand and a steady bass line in the left hand.

13 *ritardando* *ten.* *a tempo*

When I laid it on the floor, I went to blow the fire a - flame;

16

but some-thing rust-led on the floor, and

19

some- one called me by my name:

22 *holding back* *tempo primo e poco accelerando* ♩ = 100

It had be - come a glim - mer - ing girl with

♩ = 100

25

ap - ple blos- som in her hair who called me by my name and

27

ran... and

29 ♩ = 50

♩ = 60

fad-ed through the bright-en-ing air. Though I am old with wan-der-ing

32

through hol-low lands and hil - y lands, I will find out where she has gone,

34

and kiss her lips and take her hands;_ and walk a - mong long dap-pled grass, _

mf *p* *mp*

36

and pluck tilltime and times_ are done_ the

mf

38

sil - ver ap - ples_ of the moon, the gold - en ap - ples_

40

of the sun.

f *ff*

8^{va}

8^{vb}

circa 3' 45"

The Second Coming

from *Michael Robartes and the Dancer*, 1921

slowly, a piacere

ten.

$\text{♩} = 90$

The musical score is presented in three systems, each with three staves: a vocal line (soprano), a piano right-hand part, and a piano left-hand part. The key signature is one flat (B-flat major/D minor) and the time signature is 12/8. The score includes lyrics and performance markings such as *ten.*, *p*, *mf*, *poco ritardando*, and *a tempo*. The lyrics are: "Turn - ing... Turn - ing and turn - ing in the wi - den - ing gyre, the fal - con can - not hear the fal - con - er; Turn - ing..."

3. *p* *mf*

3

5

7 *poco ritardando* *a tempo*

9

Turn - - ing...

11

Things fall a - part;

13

mf

14

The cen - tre can-not hold; mere an - ar - chy is loosed up -

16

on the world, the blood - dimm'd tide is

18

loosed, and ev'-ry - where the ce - re - mo - ny of in-no-cence

20

is drowned; the best lack all con - vic - tions, while the

22

worst are full of pas-sion-ate in - ten - si - ty.

ritardando

24 *slowing*

Sure - ly some re-vo-lu - tion is at hand;

The musical score for measures 24-25 features a vocal line in bass clef and a piano accompaniment in grand staff. The piano part includes a 7-measure rest in the bass clef. The key signature has two sharps (F# and C#).

26 $\text{♩} = 70$

poco ritardando

sure - ly the Se - cond Com - ing is at

molto sostenuto

The musical score for measures 26-27 features a vocal line in bass clef and a piano accompaniment in grand staff. The piano part includes a 7-measure rest in the bass clef. The key signature has two sharps (F# and C#).

28

hand. The Se - cond Com - ing! Com - ing!

The musical score for measures 28-29 features a vocal line in bass clef and a piano accompaniment in grand staff. The piano part includes a 7-measure rest in the bass clef. The key signature has two sharps (F# and C#).

31

Hard - ly are those words out when a vast i - mage out of Spi - ri - tus

The musical score for measures 31-32 features a vocal line in bass clef and a piano accompaniment in grand staff. The piano part includes a 7-measure rest in the bass clef. The key signature has two sharps (F# and C#).

33

ritardando

Mun - di - troubles my sight:

35

♩. = 60

Some - where in the sands of the de - sert a shape with li - on

ff mp ff mp ff

37

bo - dy and the head of a man, a gaze blank and

mp ff mp

39

pi - ti - less as the sun, is mo - ving its slow thighs, while all a -

41

bout it reel sha-dows of the in-dig-nant de - sert _____ birds. _____ the

43

dark - ness drops a - gain: _____

poco ritardando

45

a tempo ♩ = 60

gva But now I know that twen-ty

ff *pp*

48

cen - tu-ries of sto-ny sleep were _____ vexed to night - mare _____ by a

50

♩. = 80

rock - ing_ cra - dle, a rock - ing_ cra - dle,

52

a rock- ing_ cra - dle, and_ what rough beast, its hour come

55

round at last, slouch - es towards Beth - le - hem_ to be born?

molto ritardando *ten.*

57

♩. = 80

Turn - ing_ and turn - ing..._ Turn - ing...

59

Musical score for measures 59-60. The vocal line (bass clef) has lyrics: "Turn - ing... The Se - cond_". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *ff* and *v*. The key signature has one sharp (F#).

61

$\text{♩} = 90$

Musical score for measures 61-64. The vocal line (bass clef) has lyrics: "Com - ing! Turn!_". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *f*, *ff*, and *fff*. The key signature has one sharp (F#). A tempo marking of $\text{♩} = 90$ is present at the start of measure 61.

circa 3' 50"