

# Sweeney Among the Nightingales

T. S. Eliot (1888-1965)

for Irina Popova

Gary Bachlund

$\text{♩} = 100$

*f*

*mp*

4 *a tempo*

Ape - neck Swee-ney\_ spreads his knees let - ting his arms hang

*mf*

7

down to laugh, the\_ ze-bra stripes a-long his

10

jaw swell-ing to ma - cu-late gi - raffé.

Sweeney Among the Nightingales

2

13

The cir cles of the storm- y moon slide

16

west- ward to the Ri- ver Plate, Death and the Ra- ven

19

drift a - bove and Sween - ey guards the horn - é d gate.

22

Gloom - y O - ri - on and the Dog are veiled; and

25

hushed the shrunk-en seas, \_\_\_\_\_ the per - son in the Spa-nish cape \_\_\_\_\_ tries to

The musical score for measures 25-28 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The piano part includes triplets in measures 25 and 26, and a dynamic marking of *f* in measure 28.

29

sit on Swee-ney's \_\_\_\_\_ knees. \_\_\_\_\_ slips \_\_\_\_\_

The musical score for measures 29-31 continues the vocal line and piano accompaniment. The piano part features a complex texture with many beamed notes and triplets.

32

and pulls \_\_\_\_\_ and pulls the

The musical score for measures 32-33 shows the vocal line and piano accompaniment. The piano part is characterized by multiple triplets in both the treble and bass staves.

34

ta - ble - cloth \_\_\_\_\_ o - ver - turns\_ a cof-fee cup \_\_\_\_\_

The musical score for measures 34-36 concludes the vocal line and piano accompaniment. The piano part includes triplets and a dynamic marking of *mp* in measure 35.

37

re - or - ga - nized up - on the floor she yawns

41

and draws a stock - ing up; The si - lent man in

45

mo - cha brown sprawls at the win - dow - sill and gapes; the

48

wai - ter brings in o - ran - ges ba - na - nas and hot - house grapes; the

51

si - lent ver - te - brate in brown con - tracts and con - cen - trates,

54

with - draws; Ra - chel née Ra - bi no - vitch tears at the grapes with mur - der - ous

57

paws; she and the la - dy

59

in the cape are sus - pect, thought to be in league;

Sweeney Among the Nightingales

6

62

there - fore the man with the hea - vy eyes de - clines the gam - bit,

67

shows fa - tigue; \_\_\_ leaves the room and re-ap-pears \_\_\_ out-side the win - dow,

*crescendo a piacere*

71

lean-ing \_\_\_ in, \_\_\_ branch - es \_\_\_ of wis -

*mp* *p*

74

ter - i - a \_\_\_ cir-cum-scribe a gold - en grin; \_\_\_ the

*ppp*

78

host with some-one in-dis - tinct con - ver-ses at the door a - part, the

*mp*

Detailed description: This system contains measures 78 through 81. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "host with some-one in-dis - tinct con - ver-ses at the door a - part, the". The piano accompaniment is in G major and 4/4 time. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The piano part includes some grace notes and rests.

82

night-in - gales are sing - ing

*crescendo*

Detailed description: This system contains measures 82 through 84. The vocal line continues with the lyrics: "night-in - gales are sing - ing". The piano accompaniment features a *crescendo* marking and a series of triplet chords in the right hand. The left hand has a simple bass line. A dynamic marking of *f* is present at the start of measure 84.

85

sing-ing

*8va*

Detailed description: This system contains measures 85 through 87. The vocal line continues with the lyrics: "sing-ing". The piano accompaniment features a *8va* marking and a complex texture with many triplets in the right hand. The left hand has a simple bass line. A dynamic marking of *f* is present.

88

sing-ing near the Con - vent of the Sa - cred Heart,

*mp*

Detailed description: This system contains measures 88 through 91. The vocal line continues with the lyrics: "sing-ing near the Con - vent of the Sa - cred Heart,". The piano accompaniment features a *mp* marking and a melody in the right hand. The left hand has a simple bass line. A dynamic marking of *mp* is present.

Sweeney Among the Nightingales

8

94

and sang with the blood-y wood when A - ga - mem-non cried a -

97

loud and let their li-quad drop-pings fall

100

to stain the stiff dis - ho-noured shroud.

105

*come prima*

pp f mp



109 *a tempo*

Ape - neck Swee-ney\_ spreads his knees let - ting his arms hang

*mf*

This system contains measures 109, 110, and 111. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional rests. A dynamic marking of *mf* is present at the beginning.

112

down to laugh, \_\_\_\_\_ the ze-bra stripes a-long his

This system contains measures 112, 113, and 114. The vocal line has a triplet of eighth notes followed by a quarter rest and then a quarter note. The piano accompaniment continues with eighth-note patterns and includes a triplet of eighth notes in the right hand. A dynamic marking of *mf* is present at the beginning.

115

jaw swell-ing to ma - cu-late gi - raffe. \_\_\_\_\_

This system contains measures 115, 116, and 117. The vocal line features a triplet of eighth notes followed by a quarter note and a half note. The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *mf* is present at the beginning.

118

The cir cles of \_\_\_\_\_ the storm-y moon slide \_\_\_\_\_

*f*

This system contains measures 118, 119, and 120. The vocal line has a triplet of eighth notes followed by a quarter note and a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a more active bass line. A dynamic marking of *f* is present at the beginning.

121

west-ward to the Ri-ver Plate, Death and the Ra-ven

124

drift a - bove and Sween - ey guards the horn - é d gate.

127

Ape - neck Swee-ney\_ spreads his knees let - ting his arms hang

130

down to laugh.

circa 5' 30"



## Sweeney Among the Nightingales

T. S. Eliot  
from *Poems* (1920)

Apeneck Sweeney spreads his knees  
Letting his arms hang down to laugh,  
The zebra stripes along his jaw  
Swelling to maculate giraffe.

The circles of the stormy moon  
Slide westward toward the River Plate,  
Death and the Raven drift above  
And Sweeney guards the horned gate.

Gloomy Orion and the Dog  
Are veiled; and hushed the shrunken seas;  
The person in the Spanish cape  
Tries to sit on Sweeney's knees

Slips and pulls the table cloth  
Overturms a coffee-cup,  
Reorganized upon the floor  
She yawns and draws a stocking up;

The silent man in mocha brown  
Sprawls at the window-sill and gapes;  
The waiter brings in oranges  
Bananas figs and hothouse grapes;

The silent vertebrate in brown  
Contracts and concentrates, withdraws;  
Rachel née Rabinovitch  
Tears at the grapes with murderous paws;

She and the lady in the cape  
Are suspect, thought to be in league;  
Therefore the man with heavy eyes  
Declines the gambit, shows fatigue,

Leaves the room and reappears  
Outside the window, leaning in,  
Branches of wisteria  
Circumscribe a golden grin;

The host with someone indistinct  
Converses at the door apart,  
The nightingales are singing near  
The Convent of the Sacred Heart,

And sang within the bloody wood  
When Agamemnon cried aloud,  
And let their liquid droppings fall  
To stain the stiff dishonoured shroud.