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Slouching towards Bethlehem for SSATB choir (2014)

Poems by William Butler Yeats

Ian Wilson
(1964)

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Slouching towards Bethlehem

for SSATB choir (2014)

Poems by William Butler Yeats

*I: He mourns for the change that has
come upon him and his beloved,
and longs for the end of the world*

Ian Wilson
(1964)

Andantino
♩ = 80

1

Sop 1 *mp* *gl.* *mp* *p* *molto* *mp* *mp*
Do_ you_ hear_ Do_ you_ hear_

Sop 2 *mp* *gl.* *mp* *p* *molto* *mp* *mp*
Do_ not_ Do_ not_

Alto *p* → *mp* → *p*
Distant baying, like wolves *

Tenor *p* → *mp* → *p*
Distant baying, like wolves *

Bass *p* → *mp* → *p*
Distant baying, like wolves *

* No 'yelping'; instead, make each 'call' like an arc which rises in the middle in terms of pitch and dynamic and then falls away again. Perhaps cover mouth - a little - with hand.

8

S.1 *p* *molto* *mp* *f*
Do you hear call - ing, call - ing, call - ing, call - ing,

S.2 *mp* *molto* *mp* *f*
me?_ Do not_ me call - ing, call - ing, call - ing, call - ing,

A. *f*
call - ing, call - ing,

T. *f*
call - ing, call - ing,

B. *f*
call - ing, call - ing,

poco rit.

15

S.1 *mf* *mp* *p*
call - ing, call - ing, call - ing, call - ing, call - ing,

S.2 *mf* *mp* *p*
call - ing, call - ing, call - ing, call - ing, call - ing,

A. *mf* *mf* *mp* *p*
— call - ing, — call - ing, — call - ing, — call - ing, — call - ing,

T. *mf* *mf* *mp* *p*
— call - ing, — call - ing, — call - ing, — call - ing, — call - ing,

B. *mf* *mf* *mp* *p*
— call - ing, — call - ing, — call - ing, — call - ing, — call - ing,

A tempo

21

S.1 *f* *mf* *p* *molto* *sfz*
White - (te) deer with no horns? (s)

S.2 *f* *mf* *p* *molto* *sfz*
White - (te) deer with no horns? (s)

A. *f* *mf* *p* *molto* *sfz*
White - (te) deer with no horns? (s)

T. *f* *mf* *p* *molto* *sfz*
White - (te) deer with no horns? (s)

B. *f* *mf* *p* *molto* *sfz*
White - (te) deer with no horns? (s)

A ← ♩ = ♩ →

fff
Horrified shout

S.1
Ah! I have been changed _____ (d) Ah! I have been, I have been changed _____ (d), I have been

fff
Horrified shout

S.2
Ah! I have been changed _____ (d) Ah! I have been, I have been changed _____ (d), I have been

fff
Horrified shout

A.
Ah! I have been changed _____ (d) Ah! I have been, I have been changed _____ (d), I have been

fff
Horrified shout

T.
Ah! I have been change(d) Ah! I have been, I have been change(d)

fff
Horrified shout

B.
Ah! I have been change(d) Ah! I have been, I have been change(d)



B Poco meno mosso
♩ = 72

mf

S.1
changed _____ (d), to a hound with one red ear;—

mf

S.2
changed _____ (d) to a hound with one red ear;—

mf

A.
changed _____ (d) to a hound with one red ear;—

mf

T.
I have been changed to a hound with one red ear;— I have been in the Path of Stones...ss

mf

B.
I have been changed to a hound with one red ear;— I have been in the Path of Stones...ss

Distant baying, like wolves *
p → mp → p

Distant baying, like wolves *
p → mp → p

Distant baying, like wolves *
p → mp → p

* No 'yelping'; instead, make each 'call' like an arc which rises in the middle in terms of pitch and dynamic and then falls away again. Perhaps cover mouth - a little - with hand.

accel.

41

S.1

S.2

A.

T.

B.

mp

mp

p *f* *sf*

p *f* *sf*

For some dy

For bo__ hid

I have been_ in the Path of Stones, and the Wood of Thorns, ___ (s)

I have been_ in the Path of Stones, and the Wood of Thorns, ___ (s)

Più mosso
♩ = 90

47

S.1

S.2

A.

T.

B.

f *mf*

f *mf*

f *mf*

f *mf*

hat-red and hope_ and de- sire_ and fear_ un- der my feet_ that they fol- low

hat-red and hope_ and de- sire_ and fear_ un- der my feet_ that they fol- low

de- sire fear_ un- der feet_ fol- low

de- sire fear_ un- der feet_ fol- low

de- sire fear_ un- der feet_ fol- low

54 *mp* *p* *pp*

S.1
you— night— and day,— day,— mm,— mm,—

S.2
you— night— and day,— day,— mm,— mm,—

A.
you,— night,— day,— day,— mm,— mm,—

T.
you,— night,— day,— day,— mm,— mm,—

B.
you,— night,— day,— day,— mm,— mm,—



61

S.1

S.2

A.
p *mf*
A man— with a ha-zel wand came with-out,— with out,— with-out—

T.

B.

C **Meno mosso**
♩ = 76

67

p *f* *p* *f* *p* ord.

A sound like the wind through trees *

S.1 He, _____

S.2 A sound like the wind through trees * *p* ord. He, _____

A. *p* *f* *p* *f* *p* ord.
A sound like the wind through trees *
sound; _____ (d) He changed me

T. *p* *f* *p* *f* *p* ord.
A sound like the wind through trees *
He changed me

B. *p* *f* *p* *f* *p* ord.
A sound like the wind through trees * A sound like the wind through trees *
He changed me

* Teeth together & purse lips like you are whistling

75 (p) (p)

S.1 he _____

S.2 he _____

A. *f sub.* *sf* *p* *f sub.*
sud- den- ly, _____ he changed me sud- den- ly, _____ sud- den- ly, _____

T. *f sub.* *sf* *p* *f sub.*
sud- den- ly, _____ he changed me sud- den- ly, _____ sud- den- ly, _____

B. *f sub.* *sf* *p* *f sub.*
sud- den- ly, _____ he changed me sud- den- ly, _____ sud- den- ly, _____

← ♩ = ♩ →

79

S.1 *mf* I was loo-king the o - ther way, *f*

S.2 *mf* I was loo-king the o - ther way, *f*

A. *p sub.* sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly,

T. *p sub.* sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly,

B. *p sub.* sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly,

82

S.1 *mf* loo-king loo-king the o - ther way; *f* *sf*

S.2 *mf* loo-king loo-king the o - ther way, *f* *sf*

A. *p* sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly,

T. *p* sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly,

B. *p* sud-den-ly, sud-den-ly, sud-den-ly, sud-den-ly,

87 *mf* *f* *sf* *f*

S.1 and now my time is but the call-ing of a hound; _____ (d) and Time and

S.2 and now my time is but the call-ing of a hound; _____ (d) and Time and

A. and now my time is but the call-ing of a hound; _____ (d)

T. and now my time is but the call-ing of a hound; _____ (d)

B. and now my time is but the call-ing of a hound; _____ (d)

molto accel.

94 *mf* *mf* *f* *mf* *f* *mf*

S.1 Birth and Change and Time and Birth and Change are hurr' - ying

S.2 Birth and Change and Time and Birth and Change are hurr' - ying

A. Time and Birth and Change are hurr' - ying.

T. Time and Birth and Change are hurr' - ying.

B. Time and Birth and Change are hurr' - ying.

100 *mp*

S.1 by, are hurr' - ying by, are hurr' - ying by, are hurr' - ying

S.2 by, are hurr' - ying by, are hurr' - ying by, are hurr' - ying

A. *mf* *mp*
— by, are hurr' - ying by, are hurr' - ying by, are hurr' - ying

T. *mf* *mp*
— by, are hurr' - ying by, are hurr' - ying by, are hurr' - ying

B. *mf* *mp*
— by, are hurr' - ying by, are hurr' - ying by, are hurr' - ying



Presto *rall.*
♩ = 140

106 *mp* *pp*

S.1 by, are hurr' - ying, hurr' - ying, hurr' - ying by

S.2 *mp* *pp*
by, are hurr' - ying, hurr' - ying, hurr' - ying by

A. *mp* *pp*
— by, are hurr' - ying, hurr' - ying, hurr' - ying by

T. *mp* *pp*

B. *mp* *pp*

D **Meno mosso**
♩ = 90

113 *p*

S.1 and now my call - ing is of a hound. (d)

S.2 and now my call - ing is of a hound. (d)

A. and now my call - ing is of a hound. (d)

T. *p* and now my call - ing is but the call-ing of a hound. *p → mp → p* Distant baying, like wolves *

B. *p* and now my call - ing is but the call-ing of a hound. *p → mp → p* Distant baying, like wolves *

* No 'yelping'; instead, make each 'call' like an arc which rises in the middle in terms of pitch and dynamic and then falls away again. Perhaps cover mouth - a little - with hand.



◡ : UNstressed note

120 *mp* *sf*

S.1 I would that the Boar with-out bri-stles_ had come from the West (t)

S.2 *mp* *sf* I would that the Boar with-out bri-stles_ had come from the West (t)

A. *mp* *sf* I would that the Boar with-out bri-stles_ had come from the West (t)

T. ◡ ◡ ◡ ◡ ◡

B. ◡ ◡ ◡ ◡ ◡

126 *mf* *f*

S.1 and had roo-ted the sun__ and moon__ and stars__ out of the sky_____

S.2 and had roo-ted the sun__ and moon__ and stars__ out of the sky_____

A. and had roo-ted the sun__ and moon__ and stars__ out of the sky_____

T.

B.

E *Meno mosso*
♩ = 66

134 *mp*

S.1 and lay__ in the dark-ness, grun - ting, and

S.2 and lay__ in the dark-ness, grun - ting, and

A. and lay__ in the dark-ness, grun - ting, and

T. and lay__ in the dark-ness, grun - ting, and

B. and lay__ in the dark-ness, grun - ting, and

140

S.1 *p*
turn - ing___ to his rest.

S.2 *p*
turn - ing___ to his rest.

A. *p*
turn - ing___ to his rest.

T. *mf* Boar Grunt * *f*
turn - ing___ to his

B. *mf* Boar Grunt * *f*
turn - ing___ to his

* Not too polite: keep mouth closed so that sounds comes through nose. Have a little tail of sound on the grunt, falling downwards.

II: The Second Coming

Grave
♩ = 40

1 *p*

Sop 1 Turn - ing, turn - ing, turn - ing,

Sop 2 Turn - ing, turn - ing, turn - ing,

Alto *mp* Turn-ing, and

Tenor *mp* Turn-ing, and

Bass

3

S.1 turn - ing, turn - ing, turn - ing,

S.2 turn - ing, turn - ing, turn - ing,

A. turn-ing, and turn-ing, and

T. turn-ing, and turn-ing, and

B. *mp* and

S.1
turn - ing, turn - ing, turn - ing,

S.2
turn - ing, turn - ing, turn - ing,

A.
turn-ing,

T.
turn-ing,

B.

S.1
turn - ing, turn - ing, turn - ing,

S.2
turn - ing, turn - ing, turn - ing,

A.
in the wi-den-ing, the wi-den-ing, the wi-den-ing, gyre

T.
in the wi-den-ing, the wi-den-ing, the wi-den-ing, gyre

B.
in the wi-den-ing, the wi-den-ing, the wi-den-ing, gyre

9

S.1 *(mf)* *p* *(p)*
 turn - ing, turn - ing, turn - ing, the

S.2 *mp* *p* *(p)*
 turn - ing, turn - ing, turn - ing, the

A. *pp* *p*
 the

T. *pp* *p*
 0

B. *pp* *p*
 0

12

S.1 *(sf)* *mf* *f* *mp*
 fal-con can-not hear the fal-co-ner, the fal-co-ner, the

S.2 *(sf)* *mf* *f* *mp*
 fal-con can-not hear the fal-co-ner, the fal-co-ner, the

A. *(sf)* *mf* *f* *mp*
 fal-con can-not hear the fal-co-ner, the fal-co-ner, the

T. *mf* *f* *mp*
 0 the fal-co-ner, the fal-co-ner, the

B. *mf* *f* *mp*
 0 the fal-co-ner, the fal-co-ner, the

15

S.1 *pp* fal - co-ner; *p* things — fall a - part, *mp* things —

S.2 *pp* fal - co-ner; *p* ah

A. *pp* fal - co-ner; *p* ah

T. *pp* fal - co-ner; *p* things — fall a-part,

B. *pp* fal - co-ner; *p* things fall — a - part, —

18

S.1 *f* — fall a-part, — the cen-tre — can-not hold; — (d)

S.2 *mp* *f* ah the cen-tre — can-not hold; — (d)

A. *mp* *f* ah

T. *mp* *f* things fall a-part, cen-tre — can-not hold; — (d)

B. *mp* *f* things fall a - part; — cen-tre — can-not hold; — (d)

F Tempo libero

Adagio
♩ = 60

← 8" - 10" →

Loud shouts interspersed with low muttering - chaotic, mad; notation only a suggestion

S.1
is loosed u-pon the world...

S.2
is loosed u-pon the world...

A.
Mere an - ar - chy _____ is loosed u-pon the world...

T.
Mere an - ar - chy _____ is loosed u-pon the world...

B.
is loosed u-pon the world...

G Grave
♩ = 40

S.1
blood, blood, blood,

S.2
blood, blood, blood,

A.
blood, blood, the blood - dimmed

T.
blood, blood, the blood - dimmed

B.
blood, blood,

30

S.1
blood, blood, blood,

S.2
blood, blood, blood,

A.
tide is loosed, is *mf*

T.
8 tide is loosed, is *mf*

B.
is *mf*

32

S.1
blood, blood, blood,

S.2
blood, blood, blood,

A.
loosed,

T.
8 loosed,

B.
loosed,

34

S.1 *mf* 7 blood, blood, blood,

S.2 *mf* 7 blood, blood, blood,

A. *mp* 3 and ev'-ry-where the ce-re-mo-ny of in-no-cence is

T. *mp* 3 and ev'-ry-where the ce-re-mo-ny of in-no-cence is

B. *mp* 3 and ev'-ry-where the ce-re-mo-ny of in-no-cence is

36

S.1 *f* 7 *pp* *p* blood, is drowned; the best lack all

S.2 *f* *pp* *mp* 7 7 7 is drowned; the best lack all

A. *f* *mp* *p* 7 7 7 drowned, is drowned; the best lack all

T. *f* *pp* *p* 3 3 3 drowned, is drowned; best lack all

B. *f* *p* 3 3 3 drowned, is drowned; all

41

S.1 *(p)* con - vic - tion, _____ while the worst are full of pass-ion-ate

S.2 *(p)* con - vic - tion, _____ while the worst are full of pass-ion-ate

A. *(p)* con - vic - tion, _____ while the worst are full of pass-ion-ate

T. _____ con - vic - tion, _____ while the worst are full of pass-ion-ate

B. _____ con - vic - tion, _____ while the worst are full of pass-ion-ate

45

S.1 *f* pass-ion ate_ in-ten-si-ty, _____ in - ten-si-ty, _____ in-ten-si-ty. _____ *< sf*

S.2 *f* pass-ion ate_ in-ten-si-ty, _____ in - ten-si-ty, _____ in-ten-si-ty. _____ *< sf*

A. *f* pass-ion ate_ in-ten-si-ty, _____ in - ten-si-ty, _____ in-ten-si-ty. _____ *< sf*

T. *f* pass-ion ate_ in-ten-si-ty, in-ten-si-ty, _____ in-ten-si-ty, _____ in - ten-si-ty. _____ *p*

B. *f* pass-ion ate_ in-ten-si-ty, in-ten-si-ty, _____ in-ten-si-ty, _____ in - ten-si-ty. _____ *< sf*

H Più mosso
♩ = 66

48

S.1 *p* ee ⁷ Sure-ly some re-ve - la - tion is at

S.2 *p* ee ⁷ Sure-ly some re-ve - la - tion is at

A. *p* ee ⁷ Sure-ly some re-ve - la - tion is at

T. *p* Sure-ly some re-ve - la - tion is at

B. *p* ee ⁷ Sure-ly some re-ve - la - tion is at

52

S.1 *p* *mf* hand; _____ (d) Sure-ly the Se-cond Co-ming is at hand; _____ (d)

S.2 *p* *mf* hand; _____ (d) Sure-ly the Se-cond Co-ming is at hand; _____ (d)

A. *p* *mf* hand; _____ (d) Sure-ly the Se-cond Co-ming is at hand; _____ (d)

T. *p* *mf* hand; _____ (d) Sure-ly the Se-cond Co-ming is at hand; _____ (d)

B. *p* *mf* hand; _____ (d) Sure-ly the Se-cond Co-ming is at hand; _____ (d)

58

S.1 *mf* *f*
the Se-cond Co-ming, the Se-cond Co-ming

S.2 *mf* *f*
the Se-cond Co-ming, the Se-cond Co-ming!

A. *mf* *f*
the Se-cond Co-ming, the Se-cond Co-ming

T. *mf* *f*
the Se-cond Co-ming, the Se-cond Co-ming

B. *mf* *f*
the Se-cond Co-ming, the Se-cond Co-ming

64

S.1 *mp* *mf*
Hard-ly are those words out (t) when a vast i- mage.

S.2 *mp* *mf*
Hard-ly are those words out (t) when a vast i- mage.

A. *mp* *mf*
Hard-ly are those words out (t) when a vast i- mage.

T. *p < mf* *p* *mf* *p < mf*
Uh, uh, uh,

B. *p < mf* *p* *mf* *p < mf*
Uh, uh, uh,

68 *p* *hushed* *p*

S.1
 3 3
 out of *Spi-ri-tus Mun-di* trou-bles my sight: (t) some-where in the

S.2
 3 3
 out of *Spi-ri-tus Mun-di* trou-bles my sight: (t) some-where in the

A.
 3 *hushed* 3 *p*
 out of *Spi-ri-tus Mun-di* trou-bles my sight: (t) some-where in the

T.
p < mf *p < mf* *p*
 uh, uh, some-where in the

B.
p < mf *p < mf* *p*
 uh, uh, some-where in the

73 *sf* *mp* *f*

S.1
 3 3 3
 sands of the de-sert (t) a shape with li-on bo-dy and the head of a man,

S.2
 3 3 3
 sands of the de-sert (t) a shape with li-on bo-dy and the head of a man,

A.
 3 *p* *f*
 sands of the de-sert head of a man,

T.
 3 *p* *f*
 sands of the de-sert head of a man,

B.
 3 *sf* *f*
 sands of the de-sert (t) head of a

79

S.1 *mp*
_ (n) a gaze

S.2 *mp*
_ (n) a gaze blank and

A. *mp*
_ (n) a gaze blank and pi-ti less, a gaze blank and

T. *mp*
_ (n) a gaze blank and pi-ti less, a gaze blank and pi-ti less,

B. *mp*
a gaze blank and pi-ti less, a gaze blank and pi-ti less,

83

S.1
and a gaze pi-ti less

S.2
pi-ti less, a gaze blank and pi-ti less,

A. *p*
pi-ti less, a gaze blank and pi-ti less, a gaze blank and pi-ti less, a gaze

T. *p*
a gaze blank and pi-ti less, a gaze blank and pi-ti less, a gaze blank

B. *p*
a gaze blank and pi-ti less, a gaze blank and pi-ti less, a gaze blank and

87

S.1 *(mp)* *p*
 as the sun, _____ is mo - ving its slow thighs while all a-bout it

S.2 *(mp)* *p*
 as the sun, _____ is mo - ving its slow thighs while all a-bout it

A. *mp* *p*
 blank and pi-ti-less, _____ sun, _____ is mo - ving its slow thighs while all a-bout it

T. *mp* *p*
 and pi-ti-less, _____ sun, _____ is mo - ving its slow thighs while all a-bout it

B. *mp* *p*
 pi - ti - less, a _____ sun, _____ is mo - ving its slow thighs while all a-bout it

95

S.1 *mp*
 reel, ₆ _____ reel, ₆ _____ reel, ₆ _____ reel, ₆ _____

S.2 *mp*
 reel, ₆ _____ reel, ₆ _____ reel, ₆ _____ reel, ₆ _____

A. *mp*
 reel, _____ reel, _____ reel, _____ reel, _____ reel, _____

T. *f*
 reel sha - dows _____ of the in - dig - nant

B. *f*
 reel sha - dows _____ of the in - dig - nant

97

S.1
reel, ⁶ reel, ⁶ reel, ⁶ reel, ⁶

S.2
reel, ⁶ reel, ⁶ reel, ⁶ reel, ⁶

A.
reel, ⁶ reel, ³ reel, ³ reel, ⁶ reel, ³ reel, ³ reel, ⁶ reel, ³

T.
de - sert birds, the in - dig - nant de - sert birds.

B.
de - sert birds, the in - dig - nant de - sert birds.

99

S.1
reel, ⁶ The dark-ness drops a - gain; rit.

S.2
The dark-ness drops a - gain;

A.
The dark-ness drops a - gain;

T.
Uh, uh,

B.
Uh, uh,

p *(p)* *p* *(p)* *p* *p < mf* *p < mf* *p* *p < mf* *p < mf*

Meno mosso
♩ = 52

105 *p* *mp*

S.1 but now I know that ³twen-ty cen - tu-ries of

S.2 *p* but now I know, know,

A. (*p*) but now I know, know know,

T. *p* but now I know that ³twen-ty cen - tu-ries

B. *p* but now I know that ³twen - ty cen - tu - ries

109 *f*

S.1 ³sto-ny sleep were vexed to night - mare

S.2 *mp* *f* sleep were vexed to night - mare

A. *mp* *f* sleep night - mare

T. *mp* *f* of sto-ny sleep vexed to night - mare

B. *mp* *f* of sto - ny sleep vexed to night - mare

J *Meno mosso*
♩ = 40

113

S.1 *pp* 7 a a a

S.2 *pp* 7 a a a

A. *mp* by a a rock- ing cra- dle *p* 3 3 3

T. *mp* by a a rock- ing cra- dle *p* 3 3 3

B. *mp* by a

116

S.1 7 a a a

S.2 7 a a a

A. *mp* by a a rock- ing cra- dle *p* 3 3 3

T. *mp* by a a rock- ing cra- dle *p* 3 3 3

B. *mp* by a

118 *mp*

S.1 *a* *a* and what rough beast, — its hour come round at

S.2 *a* and what rough beast, — its hour come round at

A. *mp* *f* and what, and what rough beast, its hour come round at last

T. *mp* *f* and, and what rough beast, — its hour come round at last

B. *mp* *f* and what rough beast, — its hour come round at last

==

Più mosso
♩ = 54

rall.

123 *f* *p*

S.1 *f* *p* last, — slou-ches towards Beth-le-hem to be born?

S.2 *f* *p* last — slou-ches towards Beth-le-hem to be born?

A. *p* — slou-ches towards Beth-le-hem to be born?

T. *p* slou-ches towards Beth-le-hem to be born?

B. *p* slou-ches towards Beth-le-hem to be born?