

Derek B Scott

The Wind among the Reeds

Four Yeats Songs, Op. 22 (1993)

version for low voice and piano quintet

The Wind among the Reeds

Four Yeats Songs, Op. 22

for low voice, string quartet, and piano

- 1 The Song of the Wandering Aengus**
- 2 He Wishes for the Cloths of Heaven**
- 3 The Cap and Bells**
- 4 The Fiddler of Dooney**

Like his previous Yeats settings, these were intended for the composer to sing himself. The poems are all taken from Yeats's volume of lyrical verse *The Wind among the Reeds* (1899), and are composed in an accessible, lyrical style, as were the earlier songs. The result, again, is a style in which triadic harmonies, sometimes unusually juxtaposed, are often placed against unexpected melodic configurations. The songs exist in piano versions for high voice and low voice.

1. The Song of the Wandering Aengus

W. B. Yeats

Derek B Scott
Op. 22, No. 1 (1993)

Allegretto ♩ = 84

Solo *mf*

I went out to the ha-zel wood, - Be-cause a fire was in my

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

Piano *mf*

Solo

head, And cut and peeled a ha-zel wand, And hooked a ber-ry to a thread;

Vn 1

Vn 2

dim. *mp*

11 *mp*

Solo

And when white moths were on the wing, And moth-like stars were flicker-ing out, I dropped the

Vn 1 *mp*

Vn 2 *mp*

11 *mp*

11

16

Solo

ber - ry in a stream And caught a lit-tle sil-ver trout. When I had laid it on the floor I went to

Vn 1

Vn 2

16

16

16

16 *mf*

mf

22 *mp*
Solo
blow the fire a - flame, But some-thing rus - tled on the floor, And some-one called me by my name:

Vn 1
mp

Vn 2
mp

mp

28 *p*
Solo
It had be-come a glim-mer-ing girl With ap - ple blos-som in her

Vn 1
pp

Vn 2
pp

p

33

Solo hair Who called me by my name and ran And fa - ded through the brigh-ten-ing

Vn 1 *pp* *p*

Vn 2 *pp* *p*

33 *pp* *p*

33 *pp* *p*

37 (rit.) *f*

Solo air. Though I am old with wan - der-ing Through hol-low lands and hil - ly lands,

Vn 1 *mf*

Vn 2 *mf*

37 Pizz. *mp* arco *mf*

37 *mf*

37 *f* rit. *a tempo*

42

Solo

I will find out where she has gone, And kiss her lips and take her hands; And walk a -

Vn 1

Vn 2

ff

f

46

Solo

mong long dap - pled grass, And pluck till time and times are done The sil - ver

Vn 1

Vn 2

f

f

f

50

Solo

ap - ples of the moon, The gol - den ap - ples of the sun.

Vn 1

Vn 2

54

Solo

Vn 1

Vn 2

Pizz.
p

Pizz.
p

dim.

2. He Wishes for the Cloths of Heaven

W. B. Yeats

Moderato $\text{♩} = 92$

Derek B Scott
Op. 22, No. 2 (1993)

Solo
p Had I the hea - ven's em - broi - dered cloths, En - wrought with gol - den and sil - ver light,

Violin 1
pp

Violin 2
pp

Viola
pp

Cello

Piano
arpeggio direction down *p*
arpeggio direction up

Solo
7 The blue and the dim and the dark cloths Of night and light and the half - light, I would spread the cloths *mp*

Vn 1
mp

Vn 2
mp

Piano
mf

13

Solo

un - der your feet: But I, be - ing poor have on - ly my dreams; I have spread my dreams

Vn 1

Vn 2

Piano

mf

f

20

Solo

un - der your feet; Tread soft - ly be - cause you tread on my dreams.

Vn 1

Vn 2

Piano

pp

f

pp

ff

pp

ppp

ppp

pp

pp

ppp

ppp

non arpeggiato

15^{ma}

pp

pp

3. The Cap and Bells

W. B. Yeats

Derek B Scott
Op. 22, No. 3 (1993)

Andante $\text{♩} = 66$

Solo *p*

The jes - ter walked in the gar - den: The gar - den had fal - len still; He

Violin 1 *Pizz. p* *arco p*

Violin 2 *Pizz. p* *arco p*

Viola *p*

Cello *p*

Piano *p*

Solo

bade his soul rise up - ward And stand on her win - dow - sill. It rose in a straight blue gar - ment, When

Vn 1

Vn 2

Piano

8 *mf*

Solo
owls be-gan to call: It had grown wise - tongued by thin - king Of a qui-et and light foot-fall; But the

Vn 1

Vn 2

Piano

11 *mf*

Solo
young queen would not lis - ten; She rose in her pale night-gown; She drew in the hea - vy case - ment And

Vn 1
mf Pizz. arco Pizz. arco Pizz. arco

Vn 2
mf Pizz. arco Pizz. arco Pizz. arco

Piano
mf

14

Solo *p*

pushed the lat-ches down. He bade his heart go to her, When the owls called out no more; In a

Vn 1 *Pizz.* *arco* *p*

Vn 2 *Pizz.* *arco* *p*

14 *p*

14 *p*

Piano *p*

17

Solo

red and qui-ver-ing gar - ment It sang to her through the door.

Vn 1 *Pizz.* *arco* *f*

Vn 2 *Pizz.* *arco* *f*

17 *Pizz.* *arco* *f*

17 *f*

Piano *f*

20 *mf*
Solo It had grown sweet-tongued by drea - ming Of a

Vn 1 Pizz. arco Pizz. arco *mp*

Vn 2 Pizz. arco Pizz. arco *mp*

20 Pizz. arco Pizz. arco *mp*

20 *mf*

Piano *mf*

23 Solo flut - ter of flo - wer - like hair; But she took up her fan from the ta - ble And waved it off on the air. I have

Vn 1 23

Vn 2 23

23

23

Piano 7

26

Solo

cap and bells,' he pon - dered, 'I will send them to her and die'; And when the mor - ning whi - tened He left

Vn 1

Vn 2

Piano

29

Solo

them where she went by. She laid them up - on her bo - som, un - der a cloud of her hair, And her

Vn 1

Vn 2

Piano

f

Pizz. arco

f

Pizz. arco

f

Pizz. arco

f

f

32 *mf*

Solo
red lips sang them a love-song Till stars grew out of the air. She o-pened her door and her win-dow And the

Vn 1 Pizz. arco Pizz. arco *mp*

Vn 2 Pizz. arco Pizz. arco *mp*

32 Pizz. arco Pizz. arco *mp*

32 Pizz. arco Pizz. arco *mp*

32 *mf*

Piano *mf*

35 *p*

Solo
heart and the soul came through, To her right hand came the red one, To her left hand came the blue. They

Vn 1 35

Vn 2 35

35

35

Piano

38

Solo

set up a noise like cri - ckets, A chat - ter - ing wise and

Vn 1

Pizz.

p

Vn 2

p

Pizz.

p

Piano

p

41

Solo

sweet, And her hair was a fol - ded flo - wer And the qui - et of love in her feet.

Vn 1

arco

rall. e dim.

pp

Vn 2

rall. e dim.

pp

41

arco

rall. e dim.

pp

41

Piano

rall. e dim.

pp

4. The Fiddler of Dooney

W. B. Yeats

Derek B Scott
Op. 22, No. 4 (1993)

Andante $\text{♩} = 72$

Solo

Violin 1 *p*

Violin 2 *pp*

Viola *pp*

Cello *pp*

Piano *p*

Allegro $\text{♩} = 120$

Solo *f*

When I play on my fid-dle in Doo-ney, Folk dance like a wave of the sea; My

Vn 1

Vn 2 *f*

f

Pizz. *f*

Piano *f*

14 *mp*

Solo
cou-sin is priest in Kil - var-net, My bro-ther in Mocha-ra - buice. I passed my bro-ther and
[Mo - kra - bwee]

Vn 1 *p*

Vn 2 *p*

Piano *dim.* *p*

21 *f*

Solo
cou - sin: They read in their books of prayer; I read in my book of songs I bought at the Sli - go fair.

Vn 1 *f*

Vn 2 *f*

Piano *f*

28 *p*

Solo

When we come at the end of time To Pe - ter sit-ting in state, He will smile on the three old

Vn 1 *dim.* *p*

Vn 2 *dim.* *ppp*

Piano *dim.* *pp*

35 *f*

Solo

spi - rits, But call me first through the gate; For the

Vn 1 *f*

Vn 2 *f*

Piano *cresc.* *f* arco

42

Solo

good are al-ways the mer-ry, Save by an e - vil chance, And the mer-ry love the fid - dle, And the

Vn 1

Vn 2

Piano

48

Solo

mer - ry love to dance: And when the folk there

Vn 1

Vn 2

Piano

ff

54

Solo

spy me, They will all come up to me, With 'Here is the fid - dler of Doo - ney!' And

Vn 1

Vn 2

Piano

59

Solo

dance like a wave of the sea.

Vn 1

Vn 2

Piano

sf

sf

sf

Pizz.

sf

sf

Derek B Scott

The Wind among the Reeds

Four Yeats Songs, Op. 22 (1993)

Piano & Voice

version for low voice and piano quintet

1. The Song of the Wandering Aengus

W. B. Yeats

Derek B Scott
Op. 22, No. 1 (1993)

Allegretto ♩ = 84

mf

I went out to the ha-zel wood, - Be-cause a

fire was in my head, And cut and peeled a ha-zel wand, And hooked a

ber-ry to a thread; And when white

moths were on the wing, And moth-like stars were fli - cker-ing

mf

dim. *mp*

15
 out, I dropped the ber - ry in a stream And caught a lit - tle sil - ver

19
 trout. When I had laid it on the floor I went to blow the fire a -

23 *mp*
 flame, But some - thing rus - tled on the floor, And some - one called me by my

27
 name: It had be - come a glim - mer - ing

31
 girl With ap - ple blos - som in her hair Who called me by my name and

35
 ran And fa - ded through the brigh - ten - ing air. (rit.)

38 *f*
 Though I am old with wan - der - ing Through hol - low lands and

41
 hil - ly lands, I will find out where she has gone, And kiss her

44 *ff*
lips and take her hands; And walk a - mong long dap - pled

47
grass, And pluck till time and times are done The sil - ver

50
ap - ples of the moon, The gol - den ap - ples of the

53
sun.

53 *dim.*

2. He Wishes for the Cloths of Heaven

W. B. Yeats

Derek B Scott
Op. 22, No. 2 (1993)

Moderato $\text{♩} = 92$

p 3 3

Had I the hea - ven's em - broi - dered cloths,

arpeggio direction down 8va 8va

arpeggio direction up

p

4 3 3

En-wrought with gol - den and sil - ver light, The blue and the

(8va) 8va 8va

8 3 3 *mp*

dim and the dark cloths Of night and light and the half - light, I would spread the

8va 8va

mf

12

cloths un - der your feet: But I, be - ing

8va

16

poor have on - ly my dreams; I have spread my dreams

mf

8va

f

20

un - der your feet; Tread soft - ly

pp

8va

ff

non arpeggiato

pp

24

be - cause you tread on my dreams.

15^{ma}

Red.

3. The Cap and Bells

W. B. Yeats

Derek B Scott
Op. 22, No. 3 (1993)

Andante ♩ = 66

p

The

The first system of the score. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand plays a simple bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

jes - ter walked in the gar - den: The gar - den had fal - len still; He

The second system of the score. The vocal line continues with a triplet of eighth notes (G4, A4, B4), followed by a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with a steady accompaniment pattern. The key signature and time signature remain the same.

bade his soul rise up - ward And stand on her win - dow-sill. It

The third system of the score. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a steady accompaniment pattern. The key signature and time signature remain the same.

rose in a straight blue gar - ment, When owls be - gan to call: It had

The fourth system of the score. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a steady accompaniment pattern. The key signature and time signature remain the same.

9 *mf*

grown wise - tongued by thin - king Of a qui - et and light foot - fall; But the

11 *mf*

young queen would not lis - ten; She rose in her pale night - gown; She

13 *p*

drew in the hea - vy case - ment And pushed the lat - ches down. He

15 *p*

bade his heart go to her, When the owls called out no more; In a red and qui - ver - ing gar - ment It

18

sang to her through the door.

f

20

mf

It had

22

grown sweet-tongued by dreaming Of a flutter of flower-like hair; But she

mf

24

took up her fan from the table And waved it off on the air. I have

26

cap and bells,' he pon - dered, 'I will send them to her and die'; And

28

when the mor - ning whi - tened He left them where she went by. She

30

laid them up - on her bo - som, un - der a cloud of her hair, And her

32

red lips sang them a love - song Till stars grew out of the air. She

34

o-pened her door and her win-dow And the heart and the soul came through, To her

mf

36

right hand came the red one, To her left hand came the blue. They

p

38

set up a noise like cri-ckets, A chat-ter-ing wise and sweet, And her

p *rall. e dim.*

42

hair was a fol - ded flo - wer And the qui - et of love in her feet.

pp

4. The Fiddler of Dooney

W. B. Yeats

Derek B Scott
Op. 22, No. 4 (1993)

Andante ♩. = 72

The first system of the musical score is in 3/4 time and marked 'Andante' with a tempo of ♩. = 72. It consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The vocal line begins with a whole rest. The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Allegro ♩. = 120

The second system of the musical score is in 3/4 time and marked 'Allegro' with a tempo of ♩. = 120. It continues the vocal and piano parts from the first system. The vocal line has a measure rest. The piano accompaniment features a forte (*f*) dynamic. The right hand continues the melodic line, and the left hand provides a rhythmic accompaniment with chords and moving bass lines.

When I play on my fid-dle in Doo-ney, Folk dance like a wave of the

The third system of the musical score is in 3/4 time and marked 'Allegro' with a tempo of ♩. = 120. It features the vocal line with lyrics and the piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment continues with a rhythmic accompaniment in the right hand and a harmonic accompaniment in the left hand.

13
sea; My cou-sin is priest in Kil - var-net, My bro-ther in Mocha-ra -

17
17 buiee. I passed my bro-ther and

mp

dim. *p*

21
21 cou - sin: They read in their books of prayer; I read in my

f

25
25 book of songs I bought at the Sli - go fair.

dim.

29 *p*

When we come at the end of time To Pe - ter sit-ting in

29 *pp*

33

33 state, He will smile on the three old spi - rits, But call me first through the

37 *f*

37 gate; For the

cresc. *f*

42

42 good are al-ways the mer-ry, Save by an e - vil chance, And the

46
 46 mer-ry love the fid-dle, And the mer-ry love to dance:

51
 And when the folk there spy me, They will all come up to

56
 me, With 'Here is the fid-dler of Doo-ney!' And dance like a wave of the

60
 sea.

Derek B Scott

The Wind among the Reeds

Four Yeats Songs, Op. 22 (1993)

Violin I

version for low voice and piano quintet

1. The Song of the Wandering Aengus

Violin I

W. B. Yeats

Derek B Scott
Op. 22, No. 1 (1993)

Allegretto ♩ = 84

mf

I went out to the ha - zel wood, - Be - cause a

mf

4 fire was in my head, And cut and peeled a ha - zel wand, And hooked a

8 ber - ry to a thread; And when white

mp

12 moths were on the wing, And moth - like stars were fli - cker - ing

15 out, I dropped the ber - ry in a stream And caught a lit - tle sil - ver

19 trout. When I had laid it on the floor I went to blow the fire a -

23 flame, But some - thing rus - tled on the floor, And some - one called me by my

mp

27 *p*
 name: It had be - come a glim - mer - ing girl With
 27 *pp*

32 ap - ple blos - som in her hair Who called me by my name and ran And
 32 *pp* *p*

36 fa - ded through the brigh - ten - ing air. (rit.) *f* Though I am old with wan - der - ing
 36 *mf*

40 Through hol - low lands and hil - ly lands, I will find out where she has gone, And kiss her
 40

44 lips and take her hands; And walk a - mong long dap - pled grass, And pluck till
 44 *f*

48 time and times are done The sil - ver ap - ples of the moon, The gol - den
 48

52 ap - ples of the sun. Pizz. *p*

2. He Wishes for the Cloths of Heaven

Violin I

W. B. Yeats

Derek B Scott
Op. 22, No. 2 (1993)

Moderato $\text{♩} = 92$

p 3 3

Had I the hea - ven's em - broi - dered

pp

3 3

cloths, En - wrought with gol - den and sil - ver

6 3

light, The blue and the dim and the dark cloths Of

9 3 *mp* 3

night and light and the half - light, I would spread the

mp

12

cloths un - der your feet: But I, be - ing

16

poor have on - ly my dreams; I have spread my dreams

mf

20

un - der your feet; Tread soft - ly

pp

f

24

be - cause you tread on my dreams.

ppp

Violin I

3. The Cap and Bells

W. B. Yeats

Derek B Scott
Op. 22, No. 3 (1993)

Andante ♩ = 66

p

The

p Pizz. arco

jes - ter walked in the gar - den: The gar - den had fal - len still; He

p

bade his soul rise up - ward And stand on her win - dow - sill. It

rose in a straight blue gar - ment, When owls be - gan to call: It had

mf

grown wise - tongued by thin - king Of a qui - et and light foot - fall; But the

11 young queen would not lis - ten; She rose in her pale night - gown; She

Pizz. arco Pizz. arco

mf

13 drew in the hea - vy case - ment And pushed the lat - ches down. He

Pizz. arco Pizz. arco

p

15 bade his heart go to her, When the owls called out no more; In a

p

17 red and qui - ver - ing gar - ment It sang to her through the door.

19 It had

Pizz. arco Pizz. arco Pizz. arco

f

22

grown sweet - tongued by drea - ming Of a flut - ter of flo - wer - like hair; But she

mp

24

took up her fan from the ta - ble And waved it off on the air. 'I have

26

cap and bells,' he pon - dered, 'I will send them to her and die'; And

28

when the mor - ning whi - tened He left them where she went by. She

f

30

laid them up - on her bo - som, un - der a cloud of her hair, And her

f Pizz. arco Pizz. arco

32 *mf*

red lips sang them a love - song Till stars grew out of the air. She

Pizz. arco Pizz. arco

34

o - pened her door and her win - dow And the heart and the soul came through, To her

mp

36 *p*

right hand came the red one, To her left hand came the blue. They

38

Pizz. arco

p *rall. e dim.*

43

pp

4. The Fiddler of Dooney

Violin I

W. B. Yeats

Derek B Scott
Op. 22, No. 4 (1993)Andante $\text{♩} = 72$

Allegro $\text{♩} = 120$

When I play on my fid - dle in I passed my bro - ther and

cou - sin: They read in their books of prayer; I read in my book of songs I

bought at the Sli - go fair.

When we come at the end of time To Pe - ter sit - ting in state, He will smile on the three old

35 spi - rits, But call me first through the gate;

41 For the good are al - ways the mer - ry, Save by an e - vil chance, And the

f

46 mer - ry love the fid - dle, And the mer - ry love to dance:

51 And when the folk there spy me, They will

55 all come up to me, With 'Here is the fid - dler of Doo - ney!' And

59 dance like a wave of the sea.

sf

Derek B Scott

The Wind among the Reeds

Four Yeats Songs, Op. 22 (1993)

Violin II

version for low voice and piano quintet

1. The Song of the Wandering Aengus

Violin II

W. B. Yeats

Derek B Scott
Op. 22, No. 1 (1993)

Allegretto $\text{♩} = 84$

mf

I went out to the ha-zel wood, - Be-cause a

mf

fire was in my head, And cut and peeled a ha-zel wand, And hooked a

mp

ber-ry to a thread; And when white

mp

moths were on the wing, And moth-like stars were fli-cker-ing out, I dropped the

ber-ry in a stream And caught a lit-tle sil-ver trout. When I had

laid it on the floor I went to blow the fire a-flame, But some-thing

mp

mp

rus-tled on the floor, And some-one called me by my name:

28 *p*
It had be - come a glim - mer - ing girl With

28 *pp*

32 ap - ple blos - som in her hair Who called me by my name and ran And

32 *pp* *p*

36 fa - ded through the brigh - ten - ing air. (rit.) *f* Though I am old with wan - der - ing

36 *mf*

40 Through hol - low lands and hil - ly lands, I will find out where she has gone, And kiss her

40

44 lips and take her hands; And walk a - mong long dap - pled grass, And pluck till

44 *ff* *f*

48 time and times are done The sil - ver ap - ples of the moon, The gol - den

48

52 ap - ples of the sun. Pizz. *p*

52

2. He Wishes for the Cloths of Heaven

Violin II

W. B. Yeats

Derek B Scott
Op. 22, No. 2 (1993)

Moderato $\text{♩} = 92$

p 3 3

Had I the hea - ven's em - broi - dered

pp

3 3

cloths, En - wrought with gol - den and sil - ver light,

3

7 3 3

The blue and the dim and the dark cloths Of night and light and the

7

10 *mp* 3 3

half - light, I would spread the cloths un - der your

10 *mp*

The musical score is written for Violin II and includes a vocal line. It is in 4/4 time with a key signature of three flats (B-flat major/D minor). The tempo is Moderato at 92 beats per minute. The score is divided into five systems, each with a vocal line and a violin accompaniment line. The vocal line features several triplet markings. The accompaniment includes a prominent triplet in the first system and various rests and notes throughout. Dynamics range from piano (p) to mezzo-piano (mp) and pianissimo (pp). The piece concludes with a fermata on the final note.

14

feet: But I, be - ing poor have on - ly my dreams;

18

mf I have spread my dreams un - der your

mf

21

feet; Tread soft - ly

pp

f

24

be - cause you tread on my dreams.

ppp

3. The Cap and Bells

Violin II

W. B. Yeats

Derek B Scott
Op. 22, No. 3 (1993)

Andante ♩ = 66

p

Pizz. arco

The

3
jes - ter walked in the gar - den: The gar - den had fal - len still; He

p

5
bade his soul rise up - ward And stand on her win - dow - sill. It

7
rose in a straight blue gar - ment, When owls be - gan to call: It had

9
grown wise - tongued by thin - king Of a qui - et and light foot - fall; But the

mf

11 young queen would not lis - ten; She rose in her pale night - gown; She

11 Pizz. arco Pizz. arco

mf

13 drew in the hea - vy case - ment And pushed the lat - ches down. He

13 Pizz. arco Pizz. arco

15 bade his heart go to her, When the owls called out no more; In a

15 *p*

17 red and qui - ver - ing gar - ment It sang to her through the door.

17

19 *mf*

It had

19 Pizz. arco Pizz. arco Pizz. arco

f

22
 grown sweet - tongued by drea - ming Of a flut - ter of flo - wer - like hair; But she

22
 mp

24
 took up her fan from the ta - ble And waved it off on the air. 'I have

24

26
 cap and bells,' he pon - dered, 'I will send them to her and die'; And

26

28
 when the mor - ning whi - tened He left them where she went by. She

f

28

30
 laid them up - on her bo - som, un - der a cloud of her hair, And her

30
 Pizz. arco Pizz. arco
f

32 *mf*
 red lips sang them a love - song Till stars grew out of the air. She

32 Pizz. arco Pizz. arco

34
 o - pened her door and her win - dow And the heart and the soul came through, To her

34 *mp*

36 *p*
 right hand came the red one, To her left hand came the blue. They

36

38

38 *p* *rall. e dim.*

43

43 *pp*

Violin II

4. The Fiddler of Dooney

W. B. Yeats

Derek B Scott
Op. 22, No. 4 (1993)

Andante $\text{♩} = 72$

Allegro $\text{♩} = 120$

When I

play on my fid - dle in Doo - ney, Folk dance like a wave of the sea; My

cou - sin is priest in Kil - var - net, My bro - ther in Mocha - ra - buice.

mp

I passed my bro - ther and cou - sin: They read in their books of prayer;

p

f

I read in my book of songs I bought at the Sli - go fair.

dim.

29 *p*

When we come at the end of time To Pe - ter sit - ting in state, He will

29 *ppp*

34 smile on the three old spi - rits, But call me first through the gate;

34

39 *f*

For the good are al - ways the mer - ry,

39 *f*

44 Save by an e - vil chance, And the mer - ry love the fid - dle, And the mer - ry love to

44

49 dance: And when the folk there

49

54 spy me, They will all come up to me, With 'Here is the fid - dler of Doo - ney!' And

54

59 dance like a wave of the sea.

59 *sf*

Derek B Scott

The Wind among the Reeds

Four Yeats Songs, Op. 22 (1993)

Viola

version for low voice and piano quintet

Viola

1. The Song of the Wandering Aengus

W. B. Yeats

Derek B Scott
Op. 22, No. 1 (1993)

Allegretto ♩ = 84

mf

I went out to the ha - zel wood, - Be - cause a

mf

4
fire was in my head, And cut and peeled a ha - zel wand, And hooked a

4

8
ber - ry to a thread; And when white moths were on the

mp

8

13
wing, And moth - like stars were fli - cker - ing out, I dropped the ber - ry in a

13

17
stream And caught a lit - tle sil - ver trout. When I had laid it on the

17

21
floor I went to blow the fire a - flame, But some - thing rus - tled on the

21

mp

25
floor, And some - one called me by my name: It had be -

25

p

30
 come a glim - mer - ing girl With ap - ple blos - som in her hair Who

34
 called me by my name and ran And fa - ded through the brigh - ten - ing air. *(rit.)*

pp *p* *mp* *Pizz.*

38
 though I am old with wan - der - ing Through hol - low lands and hil - ly lands,

f *mf*

42
 I will find out where she has gone, And kiss her lips and take her hands; And walk a -

ff

46
 mong long dap - pled grass, And pluck till time and times are

f

49
 done The sil - ver ap - ples of the moon, The gol - den

52
 ap - ples of the sun.

2. He Wishes for the Cloths of Heaven

W. B. Yeats

Derek B Scott
Op. 22, No. 2 (1993)Moderato $\text{♩} = 92$

p 3 3



Had I the hea - ven's em - broi - dered cloths,

pp

4 3 3



En - wrought with gol - den and sil - ver light, The blue and the

4

8 3



dim and the dark cloths Of night and light and the half - light,

8

mp

11 3 3



I would spread the cloths un - der your feet:

11

15

But I, be - ing poor have on - ly my dreams; I have spread my

mf

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting at measure 15. It features a triplet of eighth notes in measure 16 and another triplet in measure 18. The lyrics are "But I, be - ing poor have on - ly my dreams; I have spread my". The bottom staff is a piano accompaniment in treble clef, with a long melisma line spanning measures 15 to 18. A dynamic marking of *mf* is placed below the piano staff in measure 18.

19

dreams un - der your feet; Tread soft - ly

pp

f *pp*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, starting at measure 19. It features a triplet of eighth notes in measure 20 and a melisma line in measure 21. The lyrics are "dreams un - der your feet; Tread soft - ly". The bottom staff is a piano accompaniment in treble clef, with a melisma line in measure 20 and a final chord in measure 21. Dynamic markings include *pp* in measure 21, *f* in measure 22, and *pp* in measure 23.

24

be - cause you tread on my dreams.

24

ppp

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, starting at measure 24. It features a triplet of eighth notes in measure 25 and ends with a melisma line. The lyrics are "be - cause you tread on my dreams.". The bottom staff is a piano accompaniment in bass clef, with a melisma line in measure 25 and a final chord in measure 26. A dynamic marking of *ppp* is placed below the piano staff in measure 26.

Viola

3. The Cap and Bells

W. B. Yeats

Derek B Scott
Op. 22, No. 3 (1993)

Andante ♩ = 66

p

The

3
jes - ter walked in the gar - den: The gar - den had fal - len still; He

p

5
bade his soul rise up - ward And stand on her win - dow - sill. It

7
rose in a straight blue gar - ment, When owls be - gan to call: It had

mf

9
grown wise - tongued by thin - king Of a qui - et and light foot - fall; But the

11 young queen would not lis - ten; She rose in her pale night - gown; She

mf

13 drew in the hea - vy case - ment And pushed the lat - ches down. He

p

15 bade his heart go to her, When the owls called out no more; In a

p

17 red and qui - ver - ing gar - ment It sang to her through the door.

19 It had

mf

f

Pizz. arco Pizz. arco Pizz. arco

22

grown sweet - tongued by drea - ming Of a flut - ter of flo - wer - like hair; But she

22

mp

24

took up her fan from the ta - ble And waved it off on the air. I have

24

26

cap and bells,' he pon - dered, 'I will send them to her and die'; And

26

28

when the mor - ning whi - tened He left them where she went by. She

28

f

30

laid them up - on her bo - som, un - der a cloud of her hair, And her

30

f

arco Pizz. arco

32 *mf*
red lips sang them a love - song Till stars grew out of the air. She

32 Pizz. arco Pizz. arco

34 o - pened her door and her win - dow And the heart and the soul came through, To her

34 *mp*

36 right hand came the red one, To her left hand came the blue. They

36 *p*

38

38 Pizz. *p*

42

42 arco *rall. e dim.* *pp*

Viola

4. The Fiddler of Dooney

W. B. Yeats

Derek B Scott
Op. 22, No. 4 (1993)

Andante $\text{♩} = 72$

pp

4

Allegro $\text{♩} = 120$

f

9

When I play on my fid - dle in Doo - ney, Folk dance like a wave of the

13

sea; My cou - sin is priest in Kil - var - net, My bro - ther in Mocha - ra -

13

17 *mp*
 buice. I passed my bro - ther and cou - sin: They

17
 Musical notation for the first system, bass line.

22 *f* [Mo - kra - bwe
 read in their books of prayer; I read in my book of songs I

22 *f*
 Musical notation for the second system, bass line.

26 *p*
 bought at the Sli - go fair. When we come at the

26 *dim.* *ppp*
 Musical notation for the third system, bass line.

31
 end of time To Pe - ter sit - ting in state, He will smile on the three old spi - rits, But

31
 Musical notation for the fourth system, bass line.

36
 call me first through the gate;

36
 Musical notation for the fifth system, bass line.

41 *f*

For the good are al - ways the mer - ry, Save by an e - vil

41 *f*

45

chance, And the mer - ry love the fid - dle, And the mer - ry love to

45

49

dance: And

49

53

when the folk there spy me, They will all come up to me, With

53

57

'Here is the fid - dler of Doo - ney!' And dance like a wave of the sea.

57

61

61

sf

Derek B Scott

The Wind among the Reeds

Four Yeats Songs, Op. 22 (1993)

Cello

version for low voice and piano quintet

32
 ap - ple blos - som in her hair Who called me by my name and ran And fa - ded through the brigh - ten - ing

32

pp *p*

37
 air. (rit.) *f* Though I am old with wan - der - ing Through hol - low lands and

37

mf

41
 hil - ly lands, I will find out where she has gone, And kiss her lips and take her

41

45
 hands; And walk a - mong long dap - pled grass, And pluck till time and times are

45

f

49
 done The sil - ver ap - ples of the moon, The gol - den ap - ples of the

49

53
 sun.

53

2. He Wishes for the Cloths of Heaven

Cello

W. B. Yeats

Derek B Scott
Op. 22, No. 2 (1993)

Moderato $\text{♩} = 92$

Had I the hea - ven's em - broi - dered

The first system of the musical score is for the cello. It consists of a treble clef staff and a bass clef staff, both in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is Moderato with a quarter note equal to 92 beats per minute. The melody in the treble staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The lyrics are: "Had I the hea - ven's em - broi - dered". The bass staff contains rests for the first three measures.

cloths, I have spread my dreams

The second system of the musical score continues the melody. It starts with a treble clef staff and a bass clef staff. The treble staff begins with a triplet of eighth notes, followed by a 14-measure rest, and then continues with a melody marked mezzo-forte (*mf*). The lyrics are: "cloths, I have spread my dreams". The bass staff contains rests for the first three measures.

un - der your feet; Tread soft - ly

The third system of the musical score continues the melody. It starts with a treble clef staff and a bass clef staff. The treble staff begins with a triplet of eighth notes, followed by a 14-measure rest, and then continues with a melody marked piano-piano (*pp*). The lyrics are: "un - der your feet; Tread soft - ly". The bass staff contains rests for the first three measures, followed by a long note in the final measure marked *pp*.

24

3

be - cause you tread on my dreams.

24

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of three flats (B-flat major or D-flat minor). The top staff begins with a treble clef, a key signature change to three flats, and a measure number '24'. It contains a melodic line with a triplet of eighth notes over the words 'tread on my' and a long note for 'dreams.' The bottom staff begins with a bass clef, a key signature change to three flats, and a measure number '24'. It contains a bass line with a long note for 'dreams.' and a fermata over the final note. A dynamic marking of a hairpin (crescendo/decrescendo) is located below the bottom staff.

3. The Cap and Bells

W. B. Yeats

Derek B Scott
Op. 22, No. 3 (1993)Andante $\text{♩} = 66$

p

The jester walked in the gar-den: The

p

4 gar-den had fal-len still; He bade his soul rise up-ward And

6 stand on her win-dow-sill. It rose in a straight blue gar-ment, When

8 owls be-gan to call: It had grown wise-tongued by thin-king Of a

mf

10 qui-et and light foot-fall; But the young queen would not lis-ten; She

mf

12

rose in her pale night-gown; She drew in the hea - vy case - ment And

12

14

pushed the lat - ches down. He bade his heart go to her, When the

14

p

16

owls called out no more; In a red and qui - ver - ing gar - ment It

16

18

sang to her through the door.

18

f

20

It had

20

mf

22
gown sweet-tongued by drea - ming Of a flut - ter of flo - wer-like hair; But she

22

mf

24
took up her fan from the ta - ble And waved it off on the air. I have

24

26
cap and bells,' he pon - dered, 'I will send them to her and die'; And

26

28
when the mor - ning whi - tened He left them where she went by. She

28

f

30
laid them up - on her bo - - som, un - der a cloud of her hair, And her

30

f

32 *mf*
red lips sang them a love-song Till stars grew out of the air. She

34
o-pened her door and her win-dow And the heart and the soul came through, To her

mf

36
right hand came the red one, To her left

37 *p*
hand came the blue. They

4. The Fiddler of Dooney

Cello

W. B. Yeats

Derek B Scott
Op. 22, No. 4 (1993)Andante $\text{♩} = 72$

pp

Allegro $\text{♩} = 120$

f

Pizz.

f

5

When I

5

play on my fid - dle in Doo - ney, Folk dance like a wave of the sea; My cou - sin is priest in Kil -

10

mp

10

var - net, My bro - ther in Mocha - ra - buice. I

15

mp

p

15

passed my bro - ther and cou - sin: They read in their books of prayer; I read in my

20

f

20

25 book of songs I bought at the Sli - go fair.

25

dim.

p

30 *p*

30 When we come at the end of time To Pe - ter sit - ting in state, He will smile on the three old spi - rits, But

36

36 call me first through the gate; For the good are al - ways the

arco *f*

43

43 mer - ry, Save by an e - vil chance, And the mer - ry love the fid - dle, And the

48

48 mer - ry love to dance: And when the folk there

ff

54

54 spy me, They will all come up to me, With 'Here is the fid - dler of Doo - ney!' And

59

59 dance like a wave of the sea.

Pizz. *sf*

