

YEATS SONGS

For TTBB Chorus and Piano

I. The Wheel

II. To a Squirrel at Kyle-Na-No

III. Drinking Song

Poems by

WILLIAM BUTLER YEATS

Music by

BRUCE TRINKLEY

Yeats Songs

Poems by William Butler Yeats (1865-1939)

I. The Wheel

Through winter-time we call on spring,
And through the spring on summer call,
And when abounding hedges ring
Declare that winter's best of all;
And after that there's nothing good
Because the spring-time has not come –
Nor know that what disturbs our blood
Is but its longing for the tomb.

II. To a Squirrel

Come play with me;
Why should you run
Through the shaking tree
As though I'd a gun
To strike you dead?
When all I would do
Is to scratch your head
And let you go.

III. A Drinking Song

Wine comes in at the mouth
And love comes in at the eye;
That's all we shall know for truth
Before we grow old and die.
I lift the glass to my mouth,
I look at you, and I sigh.

Yeats Songs was composed during a composer residency at the Ragdale Foundation in Lake Forest, Illinois, in January 2010. The composer expresses his appreciation to Ragdale for the time and inspiration to compose the work.

Yeats Songs is dedicated with admiration and affection to the men in the Huntington Men's Chorus of Huntington, Long Island, New York, and to Thomas Jones, Director, and Dimitri Dover, pianist.

1. The Wheel

1

William Butler Yeats

For Men's Chorus and Piano

Bruce Trinkley

Allegro moderato ♩ = 120

mf always very well-articulated

Tenor 1

Tenor 2

Bass 1

Bass 2

Piano

f

mf

Through win - ter - time we

Through win - ter - time we

Through win - ter - time we

Through win - ter - time we

call on spring, And through the spring on sum - mer call,

call on spring, And through the spring on sum - mer call,

call on spring, And through the spring on sum - mer call,

call on spring, And through the spring on sum - mer call,

f simile

mf

5

5

9

And when a - bound - ing hedg - es ring De - clare that win - ter's best of all;

And when a - bound - ing hedg - es ring De - clare that win - ter's best of all;

And when a - bound - ing hedg - es ring De - clare that win - ter's best of all;

And when a - bound - ing hedg - es ring De - clare that win - ter's best of all;

9

f *mf non arpeg.*

14

mp *cresc. poco a poco*

And af - ter that there's noth - ing good Be - cause the spring - time has not come Nor

mp *cresc. poco a poco*

And af - ter that there's noth - ing good Be - cause the spring - time has not come Nor

mp *cresc. poco a poco*

And af - ter that there's noth - ing good Be - cause the spring - time has not come Nor

mp *cresc. poco a poco*

And af - ter that there's noth - ing good Be - cause the spring - time has not come Nor

14

f *mp* *cresc. poco a poco*

[illegible]

2. To a Squirrel at Kyle-Na-No

For Men's Chorus and Piano

William Butler Yeats

Bruce Trinkley

Tenor *mf* *mp*
Come play with me; _____ Why should you run Through the

Bass 1 *mf* *mp*
Come play with me; _____ Why should you run Through the

Bass 2 *mf* *mp*
Come _____ Why run Through the

Piano *mp* *mf* *mp*
shak - ing tree As though I'd a gun To strike you dead? _____ When

5 *f* *p* *pochiss. rit.*
shak - ing tree As though I'd a gun To strike you dead? _____ When

5 *f* *p* *pochiss. rit.*
shak - ing tree As though I'd a gun To strike you dead? _____ When

8 *a tempo* *mp*

all I would do Is to scratch your head _____ And let you go.

8 *a tempo* *mp*

all I would do Is to scratch your head _____ And let you go.

8 *a tempo* *mp*

all I would do Is to scratch your head _____ And let you go.

8 *a tempo* *p* *mp*

11

11 *mf* *p* *non. ritard.*

3. A Drinking Song

William Butler Yeats

For Men's Chorus and Piano

Bruce Trinkley

Adagio espressivo $\text{♩} = 58$ *mp* sempre molto legato

Tenor 1

Tenor 2

Bass 1

Bass 2

Piano

Wine comes in at the

mp sempre molto legato

Wine comes in at the

mp sempre molto legato

Wine comes in at the

mp sempre molto legato

Wine comes in at the

mp sempre molto legato*sonore*

5

poco cresc.

mouth _____ And love comes in at the eye; _____

poco cresc.

mouth _____ And love comes in at the eye; _____

poco cresc.

mouth _____ And love comes in at the eye; _____

poco cresc.

mouth _____ And love comes in at the eye; _____

poco cresc.

10 *mf*

8 — That's all we shall know for truth — Be -

mf

8 — That's all we shall know for truth — Be -

mf

8 — That's all we shall know for truth — Be -

mf

8 — That's all we shall know for truth — Be -

10 *mf*

15 *dolce* *poco rit.* *pp* *sotto voce* *a tempo*

8 fore we grow old and die. — I lift the

dolce *pp* *sotto voce*

8 fore we grow old and die. — I lift the

dolce *pp* *sotto voce*

8 fore we grow old and die. — I lift the

dolce *pp* *sotto voce*

8 fore we grow old and die. — I lift the

15 *dolce* *molto dimin.* *pp* *poco rit.* *a tempo*

20

8 glass to my mouth, I look at you, and I

8 glass to my mouth, I look at you, and I

8 glass to my mouth, I look at you, and I

8 glass to my mouth, I look at you, and I

20

The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

25

8 sigh. I lift the glass to my mouth,

8 sigh. I lift the glass to my mouth,

8 sigh. I lift the glass to my mouth,

8 sigh. I lift the glass to my mouth,

25

The piano accompaniment continues with the same harmonic structure, featuring chords in the right hand and a bass line in the left hand.

30 *ten.*

I look at you, and I sigh. I

ten.

I look at

ten.

I look at you, and I sigh. I

ten.

I look at you, and I sigh. I

30 *ten.*

look at you, and I sigh.

ten.

look at you, and I sigh.

ten.

look at you, and I sigh.

ten.

look at you, and I sigh.

35 *ten. allargando*

look at you, and I sigh.

ten.

look at you, and I sigh.

ten.

look at you, and I sigh.

ten.

look at you, and I sigh.

35 *ten. allargando*

look at you, and I sigh.

ten.

look at you, and I sigh.

ten.

look at you, and I sigh.

ten.

look at you, and I sigh.