

"A WOMAN YOUNG AND OLD"

Settings of Three Late Poems of William Butler Yeats

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1 *Leggiero* ♩ = 48

I. Girl's Song

Soprano

Piano

mf *f*

3 rit. ----- a tempo *mf*

I went out a-lone

tr *ff* *mf*

5

to sing a song or two, my

f

7 *f* *mf*

fan - cy on a man, and you know who.

9 *poco rit.* ----- *piu pesante* ♩ = 42 *mf*

An -

11

oth - er came in sight that on a stick re - lied

mp *mf* *mp* *f*

13 *rit.*

to hold him - self up - right.

mf *mp*

15 $\bullet = 32$ *mp* *piu mosso* $\bullet = 42$

I sat and cried.

mf *f*

18

And that was all my song.

ff *mp* *mf*

20 *poco rit.* ----- $\bullet = 38$ *mf*

When ev - ery-thing is told,

mp *mf*

22 *piu mosso* $\bullet = 52$ *mf*

saw I an old man young, or young man old?

f

24 *meno mosso* $\bullet = 42$

mp

26 rit. -----

26 *f* *mf*

28 $\bullet = 36$

28 *mp* *p*

1 *Con brio* $\bullet = 60$

1 *f* *mf*

II. Before the World Was Made

4 rit. -----

mp *f* *mf* *mp*

7 $\bullet = 52$ *mf*

If I make my lash - es dark, — and my eyes — more

f *mf*

10 *f*

bright, and my lips — more — scar - let,

f

a tempo

13 *poco rit.* ----- *mf*

or ask if all be right

15

from mir - ror af - ter mir - ror,

17 *Poco meno mosso* ♩ = 48 *mp*

no van - i - ty's dis - played. I'm look - ing for the face I had

19 *mf* *f* *poco piu mosso* ♩ = 52

be - fore the world was made.

22

22 *mf*

24 *poco rit.* ----- ♩ = 48 *mf* 3

What if I look up - on a man

Poco meno mosso ♩ = 44

26 as though on my be-loved, and my blood be cold the while,

mp *mf*

Detailed description: This system contains measures 26 and 27. The vocal line features a melodic phrase starting on a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamic markings of *mp* and *mf* are present.

28 and my heart un-moved? Why should he think me cru-el,

f mp *f mp* *mf*

Detailed description: This system contains measures 28 and 29. The vocal line has a melodic phrase with a triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f*, *mp*, and *mf*.

30 or that he is be-trayed?

f mp ff

Detailed description: This system contains measures 30 and 31. The vocal line features a melodic phrase with a triplet of eighth notes. The piano accompaniment is more active, with a strong bass line. Dynamic markings include *f*, *mp*, and *ff*.

Poco piu mosso $\bullet = 48$

mp *mf* *f*

I'd have him love the thing that was _____ be-fore the world was made.

32

32

32

poco piu mosso $\bullet = 52$

mp *mf*

34

34

34

f *ff*

37

37

37

1 Moderato $\bullet = 46$

1

mf

III. A Last Confession

3

3

f *ff* *f*

6

6

7 *mf*

What live - ly lad most pleas - ured me

mp *mf*

8

of all that with me lay?

mp *mf*

9 **Meno mosso** ♩ = 40 ♩ = 52

I an - swer _____ that I gave my soul _____

f *mp* *mf*

11 and loved in mis - e - ry, but had great pleas - ure

ff *mp* *f*

13 with a lad that I loved bod - i - ly.

Accel. -----

mf *f*

15 Fling - ing from his arms I laughed

$\text{♩} = 42$

mf *ff*

16

to think his pas— sion such, he

mf *ff*

17

$\bullet = 52$

fan-cied that I gave a soul did but our bod - ies touch,

mf *f* **Rit.**

19

$\bullet = 42$

and laughed up - on his breast to think

mf

20

that beast gave beast as much.

f *mf*

21 Rit. -----

Rit. -----

22 A tempo ♩ = 42

A tempo ♩ = 42

f

24

24

mf

26

26

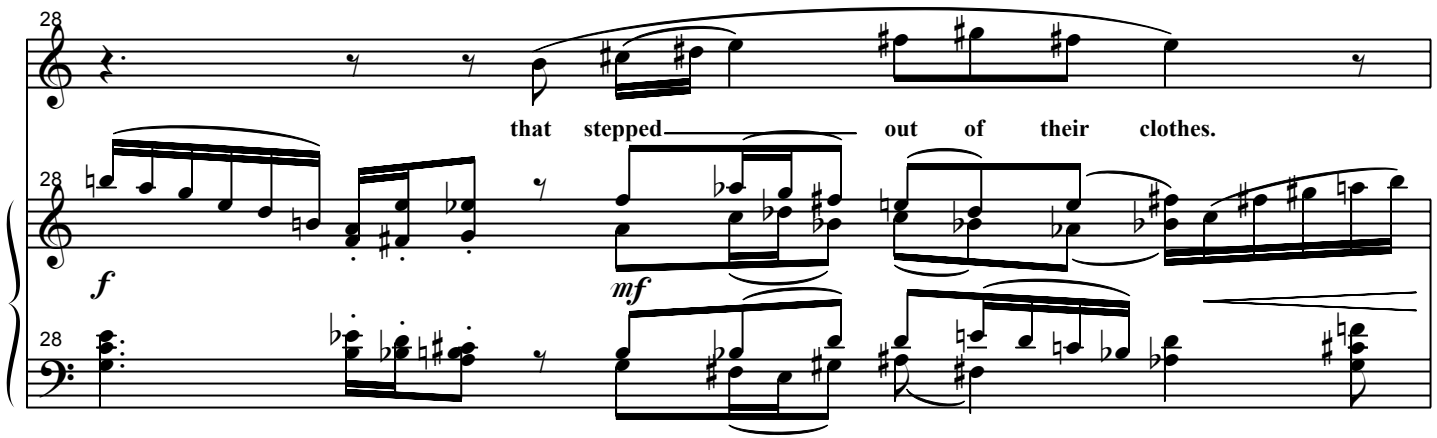
Poco meno mosso $\text{♩} = 40$

mf

I gave what oth - er wo - men gave

mp *mf*

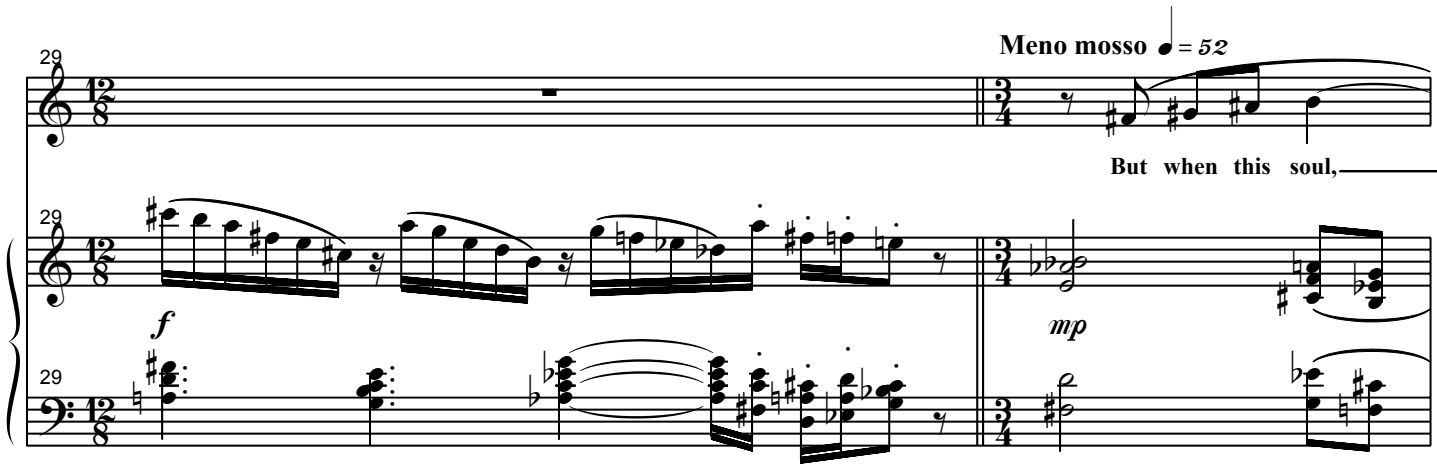
28



that stepped out of their clothes.

29

Meno mosso ♩ = 52



But when this soul,

31



its bod - y off, na - ked to na - ked goes,

34 *f*

he it has found— shall find there - in what— none oth - er knows,

36 $\bullet = 42$

36 *f* *mf*

38

38

39 $\text{♩} = 52$ *mf*

and give his own ————— and take his own —————

41 *f*

and rule in his own right;

42 *Poco meno mosso* $\text{♩} = 46$ *mf*

and though it loved in mis - e - ry,

mf *f* *ff*

44 *f*

close and cling so tight,

44 *f* *ff* *tr*(#) *tr*(b) *tr*

47 *f*

there's not a bird of day

47 *f* *ff*

48

that dare ex - tin - guish that de - light.

48 *f* *ff* *f*

50

Musical score for measures 50-51. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 50 shows a treble staff with a whole note chord, a grand staff with a melodic line in the treble and a bass line in the bass, and a dynamic marking of *mf*. Measure 51 continues the melodic line in the treble and bass line in the bass, with a dynamic marking of *mp*.

52

Musical score for measures 52-54. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 52 shows a treble staff with a whole note chord, a grand staff with a melodic line in the treble and a bass line in the bass, and a dynamic marking of *p*. Measure 53 continues the melodic line in the treble and bass line in the bass, with a dynamic marking of *f*. Measure 54 shows a treble staff with a whole note chord, a grand staff with a melodic line in the treble and a bass line in the bass, and a dynamic marking of *f*.