

*Sailing to Byzantium*

Setting of the Poem by W. B. Yeats

For Baritone and Piano

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1 ♩ = 66

Baritone

Piano

*ff* *mf* *f*

4 rit. ----- ♩ = 56

Bar.

Pno.

That is no coun-try

*ff* *f*

6 ♩ = 44

Bar.

Pno.

for old\_\_\_ men. The young\_\_\_

*ff* *mf*

8

Bar. *in one an - ot - her's arms, birds in the trees,*

Pno.

*f*

10

Bar. *those dy - ing gen - e - ra - tions, at their song;*

Pno.

*ff*

12

Bar. *the sal - mon falls, the mac - ke - ral crow - ded seas.*

Pno.

*ff*

14  $\bullet = 60$

Bar. *f*

Fish, flesh, or fowl com -

Pno. *mf*

17

Bar. mend all sum - mer long \_\_\_\_\_ what - e - ver \_\_\_\_\_ is be - got - ten, \_\_\_\_\_

Pno.

20  $\bullet = 44$

Bar. born, and dies. Caught in that sen - su - al mu - sic,

Pno. *f*

23

Bar. *all ne - glect mon - u - ments of un - age - ing in - tel - lect.*

Pno. *ff*

25  $\bullet = 66$  rit. -----  $\bullet = 52$  *mf*

Bar. An a - ged man

Pno. *mp*

28

Bar. - is but a pal - try thing, a tat - tered coat u - pon a stick,

Pno. *f ff*

31  $\bullet = 60$  *ff*

Bar. un - less soul clap its hands \_\_\_\_\_

Pno.

33  $\bullet = 52$

Bar. — and sing, \_\_\_\_\_ and lou - der sing, \_\_\_\_\_ for ev' - ry tat - ter —

Pno. *mf*

36 *f*

Bar. — in its mor - tal dress. \_\_\_\_\_ Nor

Pno. *f*

40

Bar. *is there sin - ging school \_\_\_\_\_ but stud - y - ing \_\_\_\_\_*

Pno. *ff*

42

Bar. *mon - u - ments \_\_\_\_\_ of its own mag - nif - i - cence.*

Pno. *mf*

44 ♩ = 56

Bar. *And there - fore \_\_\_\_\_ I have sailed the seas \_\_\_\_\_ and come \_\_\_\_\_*

Pno. *f*

47 *ff*  $\bullet = 52$

Bar. *ff*

to the ho - ly ci - ty \_\_\_\_\_ of By - zan - ti - um.

Pno.

50 *mf*

Bar. *mf*

O sa - ges stan - ding in God's ho - ly fire as in the gold mo - sa - ic \_\_\_\_\_

Pno. *mp* *mf* *mp*


53 *f*  $\bullet = 48$

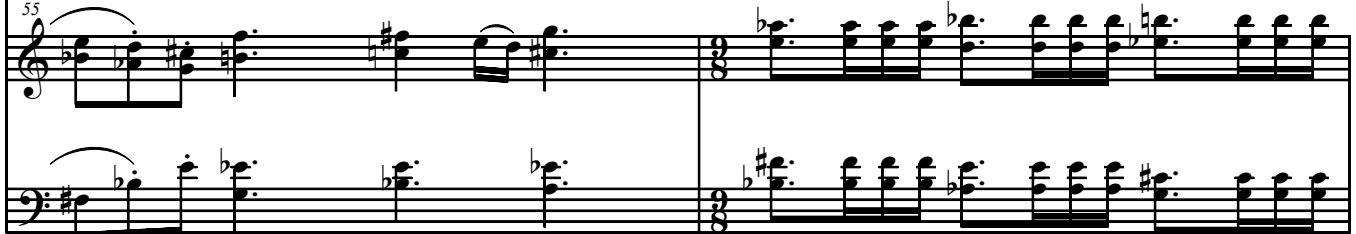
Bar. *f*

\_\_\_\_\_ of a wall, come from that ho - ly fire,

Pno. *mf* *f*

55

Bar.   
perne in a gyre, and be the sin - ging mas - ters

Pno. 

57

Bar.   
- of my soul. rit. -----

Pno. 


59  $\bullet = 44$

Bar.   
Con - sume my heart a - way; sick with de - sire and fas - tened

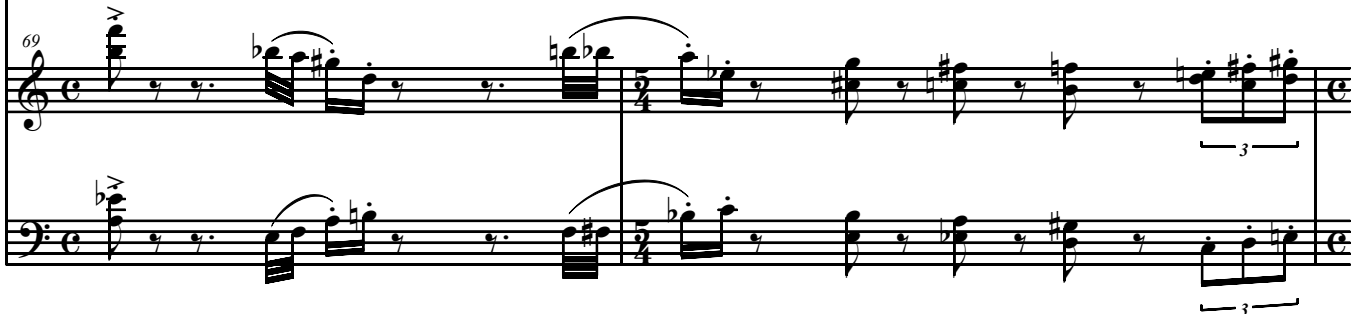
Pno. 



69  $\text{♩} = 56$

Bar. 

Once out of na-ture I shall ne-ver take my bo-di-ly form

Pno. 

71

Bar. 

from a-ny na-tu-ral thing, but such a form\_\_\_\_\_

Pno. 

73

Bar. 

as Gre-cian gold-smiths make, of ham-mered gold\_\_\_\_\_

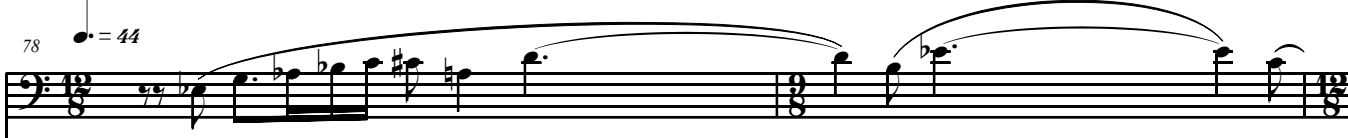
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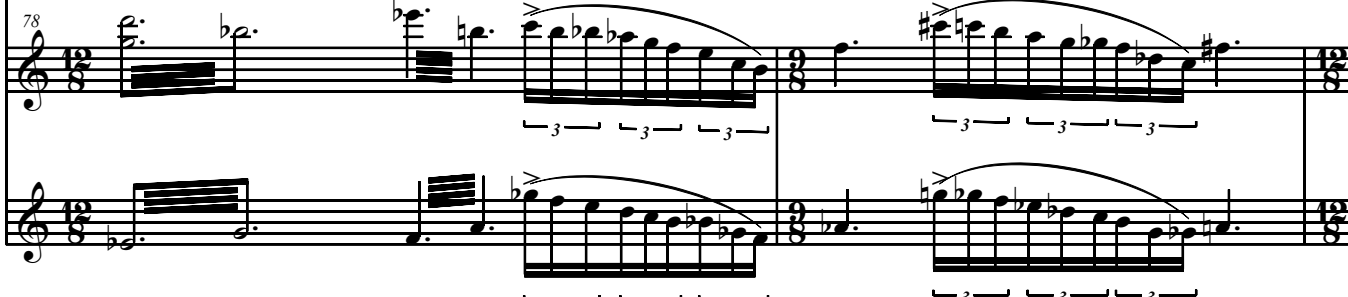
75

Bar. 

Pno. 


78  $\bullet = 44$

Bar. 

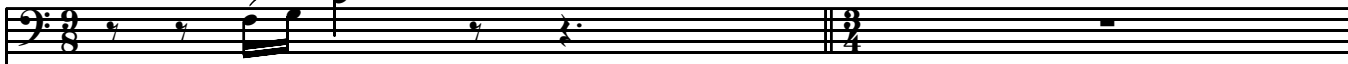
Pno. 

80

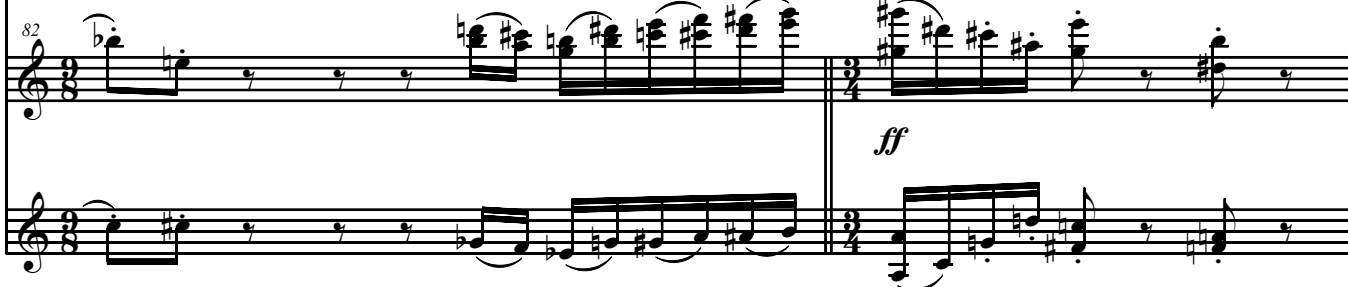
Bar. 

Pno. 

82 ♩ = 66

Bar. 

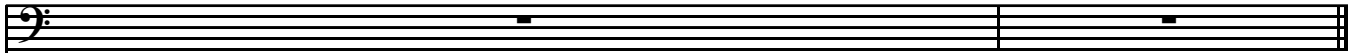
or to come.

Pno. 

*ff*

Detailed description: This system contains musical notation for measures 82 and 83. The bass staff (labeled 'Bar.') has a treble clef and a key signature of one flat. It contains a few notes and rests. The piano accompaniment (labeled 'Pno.') consists of two staves. The upper staff has a treble clef and contains chords and melodic fragments. The lower staff has a bass clef and contains a more active melodic line. A tempo marking '♩ = 66' is located at the top right. A dynamic marking '*ff*' is placed between the piano staves. The lyrics 'or to come.' are written below the bass staff.

84 rit. -----

Bar. 

Pno. 

Detailed description: This system contains musical notation for measures 84 and 85. The bass staff (labeled 'Bar.') contains rests. The piano accompaniment (labeled 'Pno.') consists of two staves. The upper staff has a treble clef and contains chords and melodic fragments. The lower staff has a bass clef and contains a more active melodic line. A tempo marking 'rit.' with a dashed line is located at the top left. The piano accompaniment features several triplet markings over the notes in both staves.