

**Richard Lambert**

**The Wind Among the Reeds**

**for mixed choir & piano**



*& amp*  
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### **Notes for performance**

The piano dynamics are relative to the size of the choir employed. Pedalling is largely left to the discretion of the performer. However, some indications are given to illustrate the style of pedalling required.

The wordless *portamenti* at the opening, suggesting a gentle breeze, must be subtle and tasteful.

The concluding exhalation must be *ppp*, with a very slight downward *portamento, a niente*. It is to start exactly where indicated, so as not to mask the piano part. Allow a generous silent GP at the very end.

# The Wind Among the Reeds

W.B. Yeats (1865-1939)

Three poems for SSAATTBB choir and piano

Richard Lambert (b.1951)

♩. = 56

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Piano

*ppp*

*port.*

*port.*

*ppp*

*mp*

*Ped.*

aaaah

aaaah

aaaah

aaaah

♩. = 56

9 **A**

S.1 *ppp* *port.* *port.*  
aaaah

S.2 *ppp* *port.* *port.* *port.*  
aaaah

A.1 *ppp* *port.* *port.*  
aaaah

A.2 *ppp* *port.* *port.*  
aaaah

T.1

T.2 *ppp*  
aaaah

B.1

B.2 *ppp*  
aaaah

Pno. **A** *pp* *delicato* *sva*  
Ped. (sim.ad lib.)

1. HE GIVES HIS BELOVED CERTAIN RHYMES

15

S.1 *p* Fast-en your hair fast -

S.2 *p* Fast-en your hair

A.1 *p* Fast-en your hair

A.2 *p* Fast-en your hair

T.1

T.2 *port.* *port.*

B.1

B.2 *pp* aaaah

Pno. *pp* *mp* *Red.*

20

S.1 *mf*  
- en your hair \_\_\_\_\_ with a gol - den pin, \_\_\_\_\_ And bind up ev'-ry

S.2 *mf*  
Fast - en your hair \_\_\_\_\_ with a gol - den pin, \_\_\_\_\_ And bind up ev'-ry

A.1 *p* *pp* 2  
Fast-en your hair \_\_\_\_\_ with a gol - den pin, \_\_\_\_\_ And bind up,

A.2 *pp* 2  
Fast-en your hair \_\_\_\_\_ with a gol - den pin, \_\_\_\_\_ And bind up,

T.1 *p* *pp* 2  
Fast - en your hair \_\_\_\_\_ with a gol-den pin, \_\_\_\_\_ And bind up,

T.2 *p* *pp* 2  
Fast - en your hair \_\_\_\_\_ with a gol-den pin, \_\_\_\_\_ And bind up,

B.1 *p* *pp* 2  
Fast - en your hair \_\_\_\_\_ with a gol-den pin, \_\_\_\_\_ And bind up,

B.2 *p* 2  
Fast - en your hair \_\_\_\_\_ your hair \_\_\_\_\_

Pno.

25

S.1  
wan - d`ring tress; \_\_\_\_\_ aaah \_\_\_\_\_  
*pp* *port.* *port.*

S.2  
wan - d`ring tress; \_\_\_\_\_ aaah \_\_\_\_\_  
*pp* *port.* *port.*

A.1  
bind up, \_\_\_\_\_  
*p* 2

A.2  
bind up, \_\_\_\_\_  
*p* 2

T.1  
bind up, \_\_\_\_\_  
*p* 2

T.2  
bind up \_\_\_\_\_ ev`ry wand`ring \_\_\_\_\_ tress; \_\_\_\_\_  
*p* 2

B.1  
bind up \_\_\_\_\_ ev`ry wand`ring \_\_\_\_\_ tress; \_\_\_\_\_  
*p* 2

B.2  
bind up \_\_\_\_\_ ev`ry wand`ring \_\_\_\_\_ tress; \_\_\_\_\_  
*p* 2

Pno.  
*p*

31

S.1  
 S.2  
 A.1 *mp* 2  
 I bade my heart build  
 A.2 *mp* 2  
 I bade my heart build  
 T.1 *mp* 2 2  
 I bade my heart build these poor rhymes:—  
 T.2 *mp* 2 2  
 I bade my heart build these poor rhymes:—  
 B.1 *p* *port.* *port.*  
 aaaah  
 B.2 *p*  
 aaaah  
 Pno. *mf*  
 Red.



36 *mf* *f*

S.1 I bade my heart build these poor rhymes:

S.2 I bade my heart build these poor rhymes:

A.1 *mf* *f*

these poor rhymes: I bade my heart build these poor rhymes:

A.2 *mf* *f*

these poor rhymes: I bade my heart build these poor rhymes:

T.1 *f*

I bade my heart build these poor rhymes:

T.2 *f*

I bade my heart build these poor rhymes:

B.1 *mf*

It

B.2 *mf*

It

Pno. *f*

41

S.1 *mf* It worked at them, \_\_\_\_\_ day out, day in, \_

S.2 *mf* It worked at them, \_\_\_\_\_ day out, day in, \_

A.1 *mf* day out, day in, It worked at them, day out, day in, \_

A.2 *mf* day out, day in, It worked at them, day out, day in, \_

T.1 *mf* It worked at them, \_\_\_\_\_ day out, day in, \_\_\_\_\_ It

T.2 *mf* It worked at them, \_\_\_\_\_ day out, day in, \_\_\_\_\_ It

B.1 worked at them, \_\_\_\_\_ day out, day in, \_\_\_\_\_

B.2 worked at them, \_\_\_\_\_ day out, day in, \_\_\_\_\_

Pno. *mf*

45

S.1 *mp* Build - ing a sor - row - ful love - li - ness Out

S.2 *mp* Build - ing a sor - row - ful love - li - ness Out

A.1 *mp* Build - ing a sor - row - ful love - li - ness Out

A.2 *mp* Build - ing a sor - row - ful love - li - ness Out

T.1 *pp* worked at them, It worked at them,

T.2 *pp* worked at them, It worked at them,

B.1 *p* Build - ing a sor - row - ful love li - ness

B.2 *p* Build - ing a sor - row - ful love - li - ness

Pno.

49

S.1  
 \_\_\_\_\_ of the bat-tles of old \_\_\_\_\_ times.\_\_\_\_

S.2  
 of the bat-tles of old \_\_\_\_\_ times.\_\_\_\_

A.1  
 \_\_\_\_\_ of the bat-tles of old times.\_\_\_\_

A.2  
 \_\_\_\_\_ of the bat-tles of old times.\_\_\_\_

T.1  
 worked \_\_\_\_\_ at them, \_\_\_\_\_

T.2  
 worked \_\_\_\_\_ at them, \_\_\_\_\_ *ppp* aaaah

B.1  
 \_\_\_\_\_ love \_\_\_\_\_ li - ness \_\_\_\_\_ *ppp* aaaah

B.2  
 \_\_\_\_\_ love \_\_\_\_\_ li - ness \_\_\_\_\_

Pno.  
*p* *pp* *Red.* *Red.*

55

S.1 *p* You need but lift, you need but lift

S.2 *p* You need but lift, you need but

A.1 *p* You need but lift, you need but lift

A.2 *p* You need but lift, you need but

T.1

T.2 *port.* aaaaah *port.*

B.1 aaaaah

B.2

Pno. *pp*

*Red.* *Red.*

60

S.1 *mf*  
a pearl-pale hand, And bind up your long hair and sigh;

S.2 *mf*  
lift a pearl-pale hand, And bind up your long hair and sigh;

A.1 *mf*  
a pearl-pale hand, And bind up, bind up,

A.2 *mf*  
lift a pearl-pale hand, And bind up, bind up,

T.1 *mf*  
And bind up, bind up your long

T.2 *mf*  
And bind up, bind up your long

B.1 *mf*  
And bind up, bind up your long

B.2 *mp* *mf*  
You need but lift a pearl-pale hand, a pearl-pale hand,

Pno. *mp*

65 *f*

S.1  
And bind up your long hair and sigh; And all men's hearts must burn

S.2  
And bind up your long hair and sigh; And all men's hearts must burn

A.1  
*mf* bind up, bind up, *f* And all men's hearts

A.2  
*mf* bind up, bind up, *f* And all men's hearts

T.1  
*mf* hair and sigh; bind up your long hair and sigh *f* And all men's hearts

T.2  
*mf* hair and sigh; bind up your long hair and sigh *f* And all men's hearts

B.1  
*mf* hair and sigh; bind up your long hair and sigh; *f* And all men's hearts must

B.2  
*f* pale hand, pale hand, And all men's hearts must

Pno.

71

S.1 *mp*  
 \_\_\_\_\_ and \_\_\_\_\_ beat; \_\_\_\_\_ And can-dle-like foam

S.2 *mp*  
 \_\_\_\_\_ and beat; \_\_\_\_\_ And can-dle-like foam \_\_\_\_\_

A.1 *mp*  
 \_\_\_\_\_ must burn and beat; \_\_\_\_\_ And can-dle-like foam on the dim sand, \_\_\_\_\_

A.2 *mp*  
 \_\_\_\_\_ must burn and beat; \_\_\_\_\_ And can-dle-like foam, \_\_\_\_\_ foam on the

T.1 *8*  
 \_\_\_\_\_ must burn and beat; \_\_\_\_\_

T.2 *8*  
 \_\_\_\_\_ must burn and beat; \_\_\_\_\_

B.1  
 burn \_\_\_\_\_ and beat; \_\_\_\_\_

B.2 *p*  
 burn \_\_\_\_\_ and beat; \_\_\_\_\_ aaaah \_\_\_\_\_

Pno. *mp*





81

S.1  
sand,

S.2  
dim sand,

A.1  
sand,

A.2

T.1  
*port.*

T.2

B.1  
*mp*  
And stars climb - ing

B.2  
aaaah aaaah *mp* And stars

Pno.  
*p* *mp* *sva* *ped.*

87

S.1 *mf*  
 And stars climb - ing, stars climb - ing

S.2 *mf*  
 And stars climb - ing, stars climb - ing the

A.1 *mp* *mf*  
 And stars climb - ing, stars climb - ing,

A.2 *mp* *mf*  
 And stars climb - ing, stars climb - ing, the dew-drop-ping

T.1 *mp* *mf*  
 and stars climb - - - ing, stars

T.2 *mp* *mf*  
 And stars climb - ing the dew-drop-ping

B.1 *mf*  
 the dew-drop-ping sky, dew-drop-ping sky, And stars

B.2  
 climb - ing sky, dew-drop-ping

Pno.  
 (8) *mf*

91

S.1 the dew-drop-ping sky, Live but to light your pas - sing feet.

S.2 dew - drop-ping sky, Live but to light your pas - sing feet.

A.1 stars climb - ing, Live but to light your pas - sing feet.

A.2 sky, dew-drop-ping sky, Live but to light your pas - sing feet.

T.1 climb-ing the dew-drop-ping sky, Live but to light light your pas - sing

T.2 sky, dew-drop-ping sky, Live but to light light your pas - sing

B.1 climb - ing, Live but to light light your pas-sing

B.2 sky, stars climb - ing, Live but to light light your pas-sing

Pno.

*ff* *mf*

96 *pp*

S.1

S.2

A.1

A.2

T.1  
8 feet.

T.2  
8 feet.

B.1  
feet.

B.2  
feet.

Pno.  
*p*  
*mp*  
*pp*  
*p* Ped. | Ped. | Ped.

♩ = 84

2. HE WISHES FOR THE CLOTHS OF HEAVEN

103

S.1 *p* Had I the heavens' em-broi-der'd

S.2 *p* Had I the heavens' em-broi - der'd

A.1 *p* Had I the heavens' em-broi-der'd

A.2 *p* Had I the heavens' em-broi-der'd

T.1 *p* Had I the heavens' em - broi - der'd

T.2 *p* Had I the heavens' em-broi-der'd

B.1 *p* Had I the heavens' em-broi - der'd

B.2 *p* Had I the heavens' em-broi - der'd

Pno. *mp*

Detailed description: This is a musical score for a choral and piano piece. It consists of ten staves. The first nine staves are for vocal parts: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), Tenor 2 (T.2), Bass 1 (B.1), and Bass 2 (B.2). The tenth staff is for the Piano (Pno.). The music is in 4/4 time with a tempo of 84 beats per minute. The key signature has two flats (B-flat and E-flat). The vocal parts all sing the lyrics 'Had I the heavens' em-broi-der'd'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score includes dynamic markings such as *p* (piano) for the vocal parts and *mp* (mezzo-piano) for the piano part. The number 103 is written at the beginning of the first staff.

109

S.1  
cloths, En-wrought with golden and silver light, The

S.2  
cloths, En-wrought with golden and silver light, The

A.1  
cloths, En-wrought with golden and silver light, and silver light,

A.2  
cloths, En-wrought with golden and silver light, and silver light,

T.1  
cloths, En-wrought with golden and silver light,

T.2  
cloths, En-wrought with golden and silver light,

B.1  
cloths, En-wrought with golden and silver light,

B.2  
cloths, En-wrought with golden and silver light,

Pno.

114

S.1  
blue and the dim and the dark cloths Of night and light and the half - light,

S.2  
blue and the dim and the dark cloths Of night and light and the half - light,

A.1  
*p* 3  
sil - ver,

A.2  
*p* 3  
sil - ver,

T.1  
*p* 3  
sil - ver,

T.2  
*p* 3 *mp* 3  
gol - den, gol - den,

B.1  
*p* 3 *mp* 3  
gol - den, gol - den,

B.2  
*p* 3 *mp* 3  
gol - den, gol - den,

Pno.  
*mp* 3 3 3



117

S.1 *mf* The blue and the dim and the dark cloths Of night

S.2 *mf* The blue and the dim and the dark cloths Of night

A.1 *mp* sil - ver, *sfz* sil - ver,

A.2 *mp* sil - ver, *sfz* sil - ver,

T.1 *mp* sil - ver, *sfz* sil - ver,

T.2 *mf* gol - den, *sfz* gol - den, and *mf*

B.1 *mf* gol - den, *sfz* gol - den, and *mf*

B.2 *mf* gol - den, *sfz* gol - den, and *mf*

Pno. *mf*

120

S.1 The

S.2 The

A.1 *p* 3 sil - ver,

A.2 *p* 3 sil - ver,

T.1 *p* 3 sil - ver,

T.2 light and the half - light, gol - den,

B.1 light and the half - light, gol - den,

B.2 light and the half - light, gol - den,

Pno. *mf*

123

S.1 blue and the dim and the dark cloths Of night, I would spread the

S.2 blue and the dim and the dark cloths Of night, I would spread the

A.1 sil - ver, sil - ver, I would spread the

A.2 sil - ver, sil - ver, I would spread the

T.1 sil - ver, sil - ver, I would spread the

T.2 gol - den, I would spread the

B.1 gol - den, I would spread the

B.2 gol - den, I would spread the

Pno. *p*

127

S.1  
cloths un-der your feet: *p* gol - den, *pp* sil - ver,

S.2  
cloths un-der your feet: *p* gol - den, *pp* sil - ver,

A.1  
cloths un-der your feet: *p* gol - den, *pp* sil - ver,

A.2  
cloths un-der your feet:

T.1  
cloths un-der your feet: *mp* But I, be-ing poor, have on - ly my dreams;

T.2  
cloths un-der your feet: *mp* But I, be-ing poor, have on - ly my dreams;

B.1  
cloths un-der your feet: *mp* have

B.2  
cloths un-der your feet: *mp* have

Pno.

131

S.1  
gol - den,

S.2  
gol - den,

A.1  
*mp* But I, be-ing poor, have on-ly my dreams; *p* gol - den,

A.2  
*mp* But I, be-ing poor, have on-ly my dreams; *p* gol - den,

T.1  
*p* gol - den, *p* gol-

T.2  
*p* gol - den, *p* gol-

B.1  
on - ly my dreams; *p* gol - den, *p* gol-

B.2  
on - ly my dreams *p* gol - den, *p* gol-

Pno.

Detailed description: This is a page of a musical score for a vocal ensemble and piano. The page is numbered 131 at the top left and 27 at the top right. It features eight staves: four vocal staves (Soprano 1, Soprano 2, Alto 1, Alto 2), two Tenor staves (T.1, T.2), two Bass staves (B.1, B.2), and a grand piano (Pno.) staff. The vocal parts have lyrics: 'gol - den,' for the sopranos, 'But I, be-ing poor, have on-ly my dreams; gol - den,' for the altos, and 'gol - den, gol-' for the tenors and basses. The piano part includes performance markings such as *mp* (mezzo-piano) and *p* (piano), and contains several triplet markings. The music is written in a key signature of three flats and a 4/4 time signature.

135

S.1 sil - ver, I have spread my dreams un-der your *pp*

S.2 sil - ver, I have spread my dreams un-der your *pp*

A.1 sil - ver, I have spread my dreams un-der your *pp*

A.2 sil - ver, I have spread my dreams un-der your *pp*

T.1 - den, I have spread my dreams un-der your *pp*

T.2 - den, I have spread my dreams un-der your *pp*

B.1 - den, I have spread my dreams un-der your *pp*

B.2 - den, I have spread my dreams un-der your *pp*

Pno. *p*

140

The musical score consists of nine staves. The first four staves (S.1, S.2, A.1, A.2) are for Soprano and Alto voices. The next four staves (T.1, T.2, B.1, B.2) are for Tenor and Bass voices. The final staff is for Piano (Pno.). The score is in a key signature of three flats (B-flat, E-flat, A-flat) and features a complex time signature change from 2/4 to 4/4. The lyrics are: "feet; \_\_\_\_\_ dreams, \_\_\_\_\_ dreams, \_\_\_\_\_". The piano accompaniment includes triplets and arpeggiated figures.

S.1  
feet; \_\_\_\_\_ dreams, \_\_\_\_\_ dreams, \_\_\_\_\_

S.2  
feet; \_\_\_\_\_ dreams, \_\_\_\_\_ dreams, \_\_\_\_\_

A.1  
feet; \_\_\_\_\_ dreams, \_\_\_\_\_ dreams, \_\_\_\_\_

A.2  
feet; \_\_\_\_\_ dreams, \_\_\_\_\_ dreams, \_\_\_\_\_

T.1  
feet; un - der your feet; \_\_\_\_\_ un - der your feet; \_\_\_\_\_

T.2  
feet; un - der your feet; \_\_\_\_\_ un - der your feet; \_\_\_\_\_

B.1  
feet; un - der your feet; \_\_\_\_\_ un - der your feet; \_\_\_\_\_

B.2  
feet; un - der your feet; \_\_\_\_\_ un - der your feet; \_\_\_\_\_

Pno.

145

♩ = 76

S.1 *p*  
 Tread soft - ly, \_\_\_\_\_ tread soft - ly, \_\_\_\_\_

S.2 *p*  
 Tread soft - ly, \_\_\_\_\_ tread soft - ly, \_\_\_\_\_

A.1 *p*  
 Tread soft - ly, \_\_\_\_\_ tread soft - ly, \_\_\_\_\_

A.2 *p*  
 Tread soft - ly, \_\_\_\_\_ tread soft - ly, \_\_\_\_\_

T.1 *p*  
 dreams; \_\_\_\_\_ Tread soft - ly, \_\_\_\_\_ tread

T.2 *p*  
 dreams; \_\_\_\_\_ Tread soft - ly, \_\_\_\_\_ soft - ly, tread

B.1 *p*  
 dreams; \_\_\_\_\_ Tread soft - ly, \_\_\_\_\_ soft - ly, tread

B.2 *p*  
 dreams; \_\_\_\_\_ Tread soft - ly \_\_\_\_\_ soft - ly, tread

Pno. *p* ♩ = 76



151

*mp*

S.1 Tread soft - ly be cause you tread on my dreams.

S.2 Tread soft - ly be cause you tread on my dreams.

A.1 Tread soft - ly, soft - ly

A.2 Tread soft - ly, tread soft - ly

T.1 soft - ly, soft - - ly, tread

T.2 soft - ly, soft - - ly, tread

B.1 soft - ly, soft - - ly, tread

B.2 soft - ly, soft - - ly, tread

Pno. *mp*

156

♩.=56

S.1  
S.2  
A.1  
A.2  
T.1  
T.2  
B.1  
B.2  
Pno.

soft - ly  
soft - ly  
soft - ly  
soft - ly

Be-cause you tread on\_

Be-cause you tread on\_

*p*  
*p*  
*p*  
*pp*

*p*  
*p*  
*pp*

Ped. Ped.

Detailed description: This page of a musical score, numbered 32, contains measures 156 to 161. It features eight vocal staves (S.1, S.2, A.1, A.2, T.1, T.2, B.1, B.2) and a piano (Pno.) part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked as quarter note = 56. The vocal parts have lyrics: 'soft - ly' for the tenors and basses, and 'Be-cause you tread on\_' for the sopranos and altos. The piano part includes dynamic markings of *p* and *pp*, and pedal markings. A double bar line with repeat dots is present at the end of measure 156.

3. HE HEARS THE CRY OF THE SEDGE

S.1  
S.2  
A.1  
A.2  
T.1  
T.2  
B.1  
B.2  
Pno.

my dreams. my dreams. I wan der\_ by the I wan der\_ by the

soft - ly soft - ly I wan der\_ by the edge soft - ly I wan der\_ by the edge Of this

soft - ly I wan - der, I wan - der

*ppp* *mp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Detailed description: This page of a musical score, numbered 162, is titled '3. HE HEARS THE CRY OF THE SEDGE'. It features eight vocal staves (S.1, S.2, A.1, A.2, T.1, T.2, B.1, B.2) and a piano accompaniment (Pno.). The music is in a key with three flats (B-flat major or D-flat minor) and a 6/8 time signature. The vocal parts have lyrics in German: 'my dreams.', 'I wan der\_ by the', 'soft - ly', and 'I wan - der,'. The piano part consists of a flowing melody in the right hand and a supporting bass line in the left hand. Dynamic markings include *ppp* (pianissimo) and *mp* (mezzo-piano). The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

169

*mf*

S.1 I wan - der by the edge Of this

S.2 I wan - der by the edge Of this

A.1 edge I wan - der by the edge Of this

A.2 edge, by the edge I wan - der by the edge Of this de-so-late

T.1 Of this des-o-late lake Where

T.2 des-o-late lake Where wind cries

B.1 I wan - der by the edge Where wind cries

B.2 by the edge Where wind cries

Pno.

173

S.1  
 de - so - late lake

S.2  
 de - - so-late lake I *mp*

A.1  
 de-so-late lake, I wan - der *p* Un - til the ax - le break

A.2  
 lake I wan - der *p* Un - til the ax - le break

T.1  
 wind cries *p* Un - til the ax - le break

T.2  
 in the sedge: *p* Un-til the ax - le break

B.1  
 in the sedge: *p* Un-til the ax -

B.2  
 in the sedge: *p* Un-til the ax - le break

Pno.  
*mf* *mp*

177

S.1 *mp* I wan - der by the edge Of this de - so - late lake

S.2 wan - der by the edge Of this de - so - late

A.1 *mp* the ax - le break That keeps the stars in their round, in their

A.2 the ax - le break That keeps the stars in their round, in their

T.1 *mp* the ax - le break That keeps the stars in their round,

T.2 *mp* I wan - - der by the edge Of this de - so - late

B.1 *mp* - le break That keeps the stars in their round, in their

B.2 *mp* That keeps the stars in their round, in their

Pno. *f*

181

*f*

S.1 And hands hurl in the deep hands hurl in the deep

S.2 lake And hands hurl in the deep hands hurl in the deep

A.1 round, And hands hurl in the deep, hands hurl in the deep

A.2 round, And hands hurl in the deep, hands hurl in the deep

T.1 And hands hurl in the deep The

T.2 lake And hands hurl in the deep The

B.1 round, And hands hurl in the deep The

B.2 round, And hands hurl in the deep The

Pno.

185

The musical score consists of nine staves. The vocal parts (S.1, S.2, A.1, A.2, T.1, T.2, B.1, B.2) are in treble or bass clef with a key signature of three flats and a 3/4 time signature. The piano part (Pno.) is in grand staff. The lyrics are: "The ban-ners of East and West, And the gir-dle of light is un -". The score includes various musical notations such as slurs, ties, and dynamic markings like *f*. Measure numbers 185, 186, 187, and 188 are indicated at the end of each staff.

S.1  
The ban-ners of East and West,\_\_\_

S.2  
The ban-ners of East and West,\_\_\_

A.1  
The ban-ners of East and West,\_\_\_ *f*  
I

A.2  
The ban-ners of East and West,\_\_\_ *f*  
I

T.1  
ban-ners of East and West, And the gir-dle\_\_\_ of light is un -

T.2  
ban-ners of East and West, And the gir-dle\_\_\_ of light is un -

B.1  
ban-ners of East and West, And the gir-dle\_\_\_ of light is un -

B.2  
ban-ners of East and West, And the gir-dle\_\_\_ of light is un -

Pno.  
*f*



189

S.1 *f* Your breast will not lie by the breast, the

S.2 *f* Your breast \_\_\_\_\_ will not lie by the breast, the

A.1 wan - - - der \_\_\_\_\_ Your breast will not

A.2 wan - - - - - der \_\_\_\_\_ Your breast \_\_\_\_\_

T.1 *ff* *f* bound, \_\_\_\_\_ Your breast, \_\_\_\_\_ your breast will not

T.2 *ff* *f* bound, \_\_\_\_\_ Your breast will not lie, your breast \_\_\_\_\_

B.1 *ff* *f* bound, \_\_\_\_\_ Your breast will not lie by the

B.2 *ff* *f* bound, \_\_\_\_\_ Your breast will not lie by the

Pno.

192

S.1 *mp*  
 breast Of your be - lo - - - - - vèd in sleep,

S.2 *mp*  
 breast Of your be - lo - vèd be-lo-vèd in sleep, in sleep,

A.1  
 lie lie by the breast Of your be-lo-vèd in sleep,

A.2  
 will not lie lie by the breast Of your be-lo-vèd in sleep,

T.1  
 lie by the breast Of your be - lo - vèd in sleep,

T.2  
 will not lie by the breast Of your be-lo-vèd in sleep, sleep,

B.1 *p*  
 breast Of your be - lo - vèd in sleep, sleep,

B.2 *p*  
 breast Of your be - lo - vèd in sleep, sleep.

Pno.  
 Musical accompaniment for piano with triplets in both hands.

195

S.1 *p* sleep, in sleep,  
 S.2 *p* sleep, in sleep,  
 A.1 *p* *pp* sleep, in sleep, sleep,  
 A.2 *p* *p* *pp* sleep, in sleep, sleep,  
 T.1 *p* *pp* sleep, in sleep, sleep,  
 T.2 *pp* in sleep, sleep,  
 B.1 *pp* in sleep, sleep,  
 B.2 *pp* in sleep, sleep,  
 Pno. *mp* *p* *pp*  
 Ped. Ped. Ped.

Detailed description of the musical score: The score is for a vocal ensemble (Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Bass 1 & 2) and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is in a slow, lyrical style. The vocal parts feature long, flowing lines with many slurs and ties. The piano accompaniment consists of arpeggiated chords in the right hand and sustained chords in the left hand. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The lyrics are 'sleep, in sleep, sleep,'.

200

S.1 *pp* *ppp* sleep, gol - den,

S.2 *pp* *ppp* sleep, gol - den,

A.1 *ppp* sleep, gol - den,

A.2 *ppp* sleep, gol - den,

T.1 *p* sleep, gol - den, gol -

T.2 *p* sleep, gol - den, gol -

B.1 *p* sleep, gol - den, gol -

B.2 *p* sleep, gol - den, gol -

Pno.

205

♩ = 76

S.1  
sil - ver, gol - den,

S.2  
sil - ver, gol - den,

A.1  
sil - ver, gol - den,

A.2  
sil - ver, I have spread my dreams

T.1  
- den, I have spread my dreams

T.2  
- den, I have spread my dreams

B.1  
- den, I have spread my dreams

B.2  
- den, I have spread my dreams

Pno.  
*pp*  
Ped.

209

S.1 sil - ver, un - der your feet. Tread soft - ly,

S.2 sil - ver, un - der your feet. Tread soft - ly,

A.1 sil - ver, un - der your feet. Tread soft - ly,

A.2 un - der your feet; un - der your feet. Tread soft - ly,

T.1 un - der your feet; un - der your feet. Tread soft - ly,

T.2 un - der your feet; un - der your feet. Tread soft - ly,

B.1 un - der your feet; un - der your feet. Tread soft - ly,

B.2 un - der your feet; un - der your feet. Tread soft - ly,

Pno.

Ped. Ped. Ped.

214

S.1 *mp*  
 — Tread soft - ly, — Tread soft - ly be - cause you tread on —

S.2 *mp*  
 — Tread soft-ly, — Tread soft - ly be - cause you tread on —

A.1 *mp*  
 — Tread soft - ly, — Tread soft - ly, —

A.2 *mp*  
 — Tread soft-ly, — Tread soft - ly, —

T.1  
 — Tread soft - ly, — soft - - - ly, —

T.2  
 — soft - - - ly, Tread soft - ly, — soft - - - ly, —

B.1  
 — soft - - - ly, Tread soft - ly, — soft - - - ly, —

B.2  
 — soft - - - ly, Tread soft - ly, — soft - - - ly, —

Pno. *pp*  
 Ped. Ped.

220

S.1  
my dreams, dreams, dreams,

S.2  
my dreams, dreams, dreams,

A.1  
soft - ly, soft - ly,

A.2  
Tread soft - - ly,

T.1  
Tread soft - ly,

T.2  
Tread soft - ly,

B.1  
Tread soft - ly,

B.2  
Tread soft - ly,

Pno.  
mp  
Ped. Ped.



225

S.1 *ppp* dreams.....

S.2 *ppp* dreams.....

A.1 *pp* soft - ly, *pp* soft -

A.2 *pp* tread soft - - - ly...

T.1 *ppp* soft - ly.....

T.2 *ppp* soft - ly.....

B.1 *ppp* soft - ly.....

B.2 *ppp* soft - ly.....

Pno. *p* *mp*  
delicato

\_\_\_\_\_ | Ped. \_\_\_\_\_ | Ped. \_\_\_\_\_

230

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

Pno.

ly...

lunga

lunga

lunga

lunga

lunga

lunga

lunga

lunga

lunga

pp

all singers give a slow concluding breeze-like pianissimo sigh: "haaaaa"