Example 2.2. continued

Blue butterflies

leggiero

over the blossoming virgin corn

p

faces chase one another in brilliant streams
Example 2.2. continued

Meno mosso

o-ver the blos-som-ing corn

pp

o-ver the vir-gin corn wild bees hum o-ver the blos-som-ing corn

cresc.

o-ver the vir-gin beans wild bees hum o-ver your
Example 2.2. continued

field of growing corn all day shall hang the thunder cloud over your field of

growing corn all day shall come the rushing rain

allargando
Example 2.3. continued

I see that it consists of three or four

hills and a cloud.

From my

bal-con-ny, I sur-vey the yel-low air,
Example 2.3. continued

Reading where I have written, "The spring is like a belle, undressing."

The gold tree is blue. The singer has
Example 2.3. continued

31

pulled his cloak over his head

35

pp

The moon is in the folds of the cloak.

Tranquillo \( \dot{d} = 52 \)

When the storm breaks for him May the trees shake for him Their blossoms down

\( p \) legato

And in the might, the night that he is troubled May a

friend wake for him So that his time be doub-led; And at the end
Example 2.4. continued

_of all lovin_g and love
_May the Man ab-o_v_e the

Man a-bo_ve Give him a crown Give him a

crown Give him a
Example 2.4. continued

And at the end crown.

\[ \text{più p} \]

\[ \text{rit.} \]

\[ \text{dim.} \]
Example 2.5. “Song in the Songless” (1928). Text by George Meredith.

\[ \text{They have no songs, the sedges} \]

\[ \text{dry} \quad \text{And still they sing} \]

\[ \text{It is within my breast they sing} \quad \text{As I pass by} \quad \text{Within my} \]
Example 2.5. continued

breast they touch a string
They wake a sigh

There is but sound of
Example 2.5. continued

sed-ges dry
In me they sing.
Text by Elizabeth Barrett Browning.
Example 2.6. continued

Word repeated should seem "a cuckoo song," as thou dost treat it, remember, never to the hill or plain, valley and wood, without her cuckoo strain... comes the fresh
Example 2.6. continued

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

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\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]

\[ \text{Example 2.6. continued} \]
Example 2.6. continued

“Speak once more thou lovest!” Who can fear too many stars, though each in

the even shall roll, Too many flowers, though each shall crown the year!
Example 2.6. *continued*

Say thou dost

love me, love me, love me

roll the silver i-ter-ance! on-ly mind-ing, Dear, To
Example 2.6. continued

\[ J = 52 \]

\[ \text{The face of all the world is changed, I think, Since} \]

\[ \text{first I heard the footsteps of thy} \]
Example 2.7. continued

soul

Move still, oh still, be-

side me,

as they stole

Be-twixt
Example 2. continued

10 cresc. poco a poco

me and the dreadful outer brink of obvious

crescendo

13 death, where I, who thought to

14 sink, was caught up into love, and taught the
Example 2.7. continued

whole of life in a new rhythm.
Example 2.7. continued

25
\[\text{p} \quad \text{The cup of dole God gave for baptism I am fain to}\]

29
\[\text{drink, And praise its sweetness, sweet, with thee a-}\]

32
\[\text{near. The names of country, heaven, are changed a-}\]
Example 2.7. continued

34 cresc.
way For where thou art or shall be, there or here; And

38 a tempo this lute and song

40 loved yes-ter-day, (The singing angels

(... continued music notation ...
Example 2.7. continued

 знать) areon-ly dear  Be-caus thy name moves right in what they

 a tempo

 say.

 a tempo

 rit.
Example 2.8. continued

in to fire At ei-ther cur-ved point, what bit-ter

wrong can the earth do to us that we should not

long Be here con-tent-ed? Think. In mount-ing
Example 2.6. continued

19
high-er, The an-gels would press on us and as-pire To drop some gold-en

22
orb of per-fect song In-to our deep, de-ar si-ence, Let us

26
stay Ra-ther on earth, Be-loved, where the un-fit con-tra-ious

poco cresc.
Example 2.6. continued

moods of men recoil a-way And iso- late pure spir-its, and per-

mit A place to stand and love in for a day. With

dark - ness and the death - hour round - ing
Example 2.8. continued

\[ J = 60 \]

1. I thought once how Theocritus had sung of the sweet years, the dear and wished for years,

2. Who each one in a gracious hand appears to bear a gift for mortals, old or

3. young.
Example 2.9.  *continued*

young: And, as I mused it in his antique tongue, I

saw, in gradual vision through my tears, The sweet, sad years, the

me-lan-choly years, those of my own life, who by turns had flung A
Example 2.9. continued

27

\[ \text{shadow a cross me} \quad \text{Straight way I was} \]

30

\[ \text{tware, so weeping, how a mystic shape did move} \]

33

\[ \text{hind me, and drew me back ward by the hair; And a} \]

\[ \text{cresc. poco a poco} \]

\[ \text{cresc. poco a poco} \]

\[ \text{m.d. poco a poco} \]
Example 2.9. continued

voice said in mastery, While I strove

“Guessnow Who holds thee?” “Death,” I said. But, there, the

silver answer rang, “Not Death, but Love.”

Con moto $d = 75$

4

Yes, call me by my pet-name! let me

7

hear the name I used to run at, when a child, From in-no-cent
Example 2.10. continued

play and leave the cow-slips piled, to glance up in some face that

proved me dear with the look of its eyes.

I miss the clear fond voices which being
Example 2.10. *continued*

20

drawn and re-con-ciled in-to the mu-sic of Hea-ven’s un-de-filed, Call me no

24

long-er. Sil-ence on the bier, While I call God

28

call God! So let thy mouth be heir to

very intense
Example 2.10. continued

thse who are now ex-a-ni-mate.

Gather the north flowers,

to com-plete the South,

And catch the ear-ly love up in the late.

Yes, call me by that
Example 2.10. continued

name, and I, in truth, With the same heart, will

answer and not wait.

accel. al fine
cresc.
mf
Example 3.1. continued

mé - e. Que Dieu mette a-vec euc dans le jus-te pla-teau Ce

cresc.

qu’ils ont tant ai - mé, quel - ques gram-mes de ter - re, un

dim.

peu de ce - te vig - ne, un peu de ce co-teau, un peu de ce - ra-vin sau-vage et so-li-

dim.
Example 3.1. continued

\[\text{Example music notation...}\]
Example 3.1. *continued*

```
sans nuances jusqu'à la fin

Dieu mé-nage un peu ces âtres dé-bat-tus, Ces coeurs pleins de tris-tesse et

legato sans nuances

sans

31

d'he-si-ta-ti-on.
```

```
 a tempo

poco rit
```

```
Pépé
```

```
Pépé
```


New York: Carl

Nonchalant \( \dot{\text{d}} = 69 \)

\( p \) souple

Heu-reux qui, comme U - lysse, a fait un beau voy - age, Ou com-me

\( p \) souple

4.

ces-tuy là qui con-quist la Toi-son,

Et puis est re-tour-

7.

né, plein d’us-age et rai-son Vivre en-tre ses pa-

Farewell to Youth

91

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Example 3.2. continued

Farewell to Youth

Quand revois les rêves de son âge!

Rayez, hélas! de mon petit village

Et en quelle saison revois rayez le
Example 3.2. continued

25

clos de ma pauvre maison

Qui m’est une pro-

30

vince, et neau-coup d’avantage

Plus me plaist le sé-

m.g.

céder

m.g.

a tempo léger souple

la double croche un peu plus court qu’un quart de temps

35

jour qu’ont bas ty mesay eux, Que des pa-

m.g.

m.d.

sostenuto

poco cresc.
Example 3.2. continued

lais Ro-mains le front au-da-ci-eux:

Plus que le mar-bre dur-me plaist lâr-do-î-se fi-ne.

Plus mon Loy-re-gau-lois que le Ty-bre-la-tin, Plu-mon pe-

poco cresc.
Example 3.2. continued

\( \text{a tempo} \)

\textit{lit Ly-ré que le mont Pa-la-tin,}

\textit{et la double croche courte comme avant}

\( \text{clair calando molto rit.} \)

\textit{plus que lâir marin la douleceur an-ge-vine}

\textit{calando molto rit. pp}

\textit{sostenuto pedal}

Andante $\frac{4}{4} = 69-72$

En re-gar-dant vers le pa-is de Fran - ce, ung

jour-m’a-vantà Do - vre sur la mer, Qu’ilmesou-vint de la doul-cepla-

san - ce Que je sou-loye où-dit pa-
Example 3.3. continued

\begin{music}
\begin{align*}
9 & \quad mp \quad \text{t} & & \text{trou-ver.} & & \text{Si com-men\-cay} & & \text{de} & & \text{cuer} & & \text{\`a} & & \text{sous-pi-\-ver} \\
12 & & \text{Com-bien} & & \text{cer-tes} & & \text{que} & & \text{grant} & & \text{bien} & & \text{me} & & \text{fai-soit} & & \text{De} & & \text{veoir} \\
15 & & \text{Fran-cie, que} & & \text{mon} & & \text{legato} & & \text{poco cresc.}
\end{align*}
\end{music}
Example 3.3. continued

cuer - - - ai - mer doit.

Je m’a-vi-say que c’est-toit non sa-van - ce De

avec élan

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

m.a.

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m.a.
Example 3.3. continued

[Music notation image]

Voy e commence De bon-ne paix, qui tous

Bien peut donner. Pour ce tour nay en con-fort mon pen-

ser: Mais non pour tant mon cueur ne se las soit De veoir
Example 3.3. continued

Fran -- ce-que-mon  
cuer--- ai-mer

Legato  
poco cresc.

Doit.

Legato

A-lors cha-rgeay  
en la nef  
de espé ram ce

Tous mes sou-

avec élan
Example 3.3. continued

haitz, en les priant d’a-ler oul tre la mer, sans lai-re de-mou-

ran ce, Et à Fran ce de me re com man der

Or, nous doint Dieu bonne paix sans tar der A-donc au-
Example 3.3. continued
Example 3.3. continued
Example 3.3. continued
Example 3.4. continued

```
meil De ta beau - té na - ive et fran - che. D’as sez
```

```
lointu voix re-dou - blé Dans le blé Ta fa - ce, de ci-na - ble-
```

```
tein - te, Dans le blé qu’on voit ré-jou - ir De jou-
```

```
Example 3.4. *continued*

```
25

De ton image en son verd - pein -

```

```
29

Près de toy, sentant ton odeur, Plein d'ar - te.

```

```
33

Je façonne un vers dont la grace - Mau-

```

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Example 3.4. continued

gré les tris-tes Soeurs vi-vra, Et sui-vra le long

vol-des ailes d’Horace. Les

uns chan-te-ront les oeil-lets Ver-meil-lets, Ou du lis la fleur ar-gen-

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1ST PROOFS: NOT FOR DISTRIBUTION
Example 3.4. continued

té - e. Ou cel - le qui s’est par - les prez Di - a-pres Du

sang des prin - ces en-lan - té - e. Mais

moy, tant que chan - ter pour-ray, Je lou - ray Tou - jours en mes O-des la

a tempo
Example 3.4. continued
Example 3.4. continued
Example 3.5. continued

fan - ce, Quide - meu - res aux prés, où tu
cou - les tout bas. Meuse, a-
dieu: j’ai dé - ja com - men - cé ma par - tance En des pa-
Example 3.5. continued

ys nouveaux où tu ne coules pas.

Voi-ci que m'en vais en des pays nouveaux:

poco a poco cresc.

Je ferai la ba-
Example 3.5. continued

taille et passe-rais les fleuves je m’en
vais m’esayer à de nou-

vieux travaux

Je m’en
Example 3.5. continued

vain com-men- cer là bas___ les tâches

neu- ves. poco rit. Et pen-dant ce temps-là, Meuse,
molto dim. p a tempo

_ignorante et dou- ce, Tu cou- le-ras tou- jours,___ pas-sante ac-cou-tu
Example 3.5. continued

mé - e, Dans la val-lée heu- reuse... où l’her be vi- ve pous -

se, O Meuse in-é-pui- sable... et que j’a vais ai -

mé - e, Un si -
Example 3.5. continued

Poco più mosso

len-ce-

39
To cou-le-ras tou-jours________ dans l’heu reu-se val-

41
lé-e; Où tu cou-lais hi-er________ tu
Example 3.5. continued
Example 3.5. continued

fant, à creuser de sa main des canaux dans la terre, à jamais écrasés.

La bergère s'en va,
Example 3.5. continued

dé-lais-sant les mou-tons,
Et la fi-leu-se

va, dé-lais-sant les fus-seaux.
Voi-ci-que

je m’en vais loin, de tes bon-nes eaux.
Example 3.5. continued
Example 3.5. continued

qui ne sais rien de la souffrance humaine, O

Meuse inaltable et douce à mon enfance, O
toi qui ne sais pas l'ex-

moi de la par tan-ce. Toi qui passes tou-
Example 3.5. continued

\[ \text{jours et qui ne pars jamais, O toi qui ne sais} \]

\[ \text{rien de nos mensonges faux, } \]

\[ \text{sempre cresce stringendo} \]

\[ \text{ff rapide } (\frac{4}{\text{4}} = 92) \text{ mantellé} \]
Example 3.5. continued
Example 3.5. continued

 Tempo 1

\[ \begin{align*}
\text{p molto tranquillo} & \\
\end{align*} \]

O Meuse in-al-té-rable,

Ô Meu-se que j'ai mais,
Example 3.5. continued

Un silence.

Quand revien-drai je ici.

Filer en cor la lai net.
Example 3.5. continued

Quand ver - rai - je tes flots

qui pas - sent par chez nous?

Quand nous re - ver - rons nous? et nous re -

céder

céder
Example 3.5. continued
Example 3.5. continued
Example 3.6. *continued*

```
deep. Re-member where the bro-ken bod-ies lie... And give them
things they like. Let them make noise.
```

```
intense

God knows how young they were to have to die! Give
```
Example 3.6. continued

swing bands, not gold harps, to these our boys. Let them

pp very distant in a blur of pedal

love, Peter, they have had no time.

Girls sweet as meadow wind,
Example 3.6. continued

with flowing hair. They should gave trees and

bird song, hills to climb. The taste of

summer in a ripened pear. Tell
Example 3.6. *continued*

_They_ how_ they are missed. Say not to fear; It's
go-ing to be all right with us down here.
Example 4.2. continued

safer, of a midnight, meeting External

ghost, than an interior confronting That whiter host.

Far safer through an
Example 4.2. continued

Ab-bey gal-lorp. The stones a-chase,

Strict in time, without expression, like a Dali painting of bones in a desert.

Than, moonless, One’s own self en-coun-ter in lone-some place. Our-
Example 4.2. continued

self, behind our self concealed, Should startle most; As-

sassin, hid in our apartment, Be horror's least.

The prudent carries a revolver He bolts the

il basso sempre molto staccato
Example 4.2. continued

36

Door,

[_music notation]

39

semper staccato

42

Parlando

O'er looking a superior
Example 4.2. continued

spec-tre  More near.

sans nuances

smorzando senza rit.  ppp
Example 4.3. continued

___ and under stairs

And puddles in the driveway

brimmed and doll-oped by the slow loitering

Of the

not-quite clapping hands

So slight they are
Example 4.3. continued

on the prim-rose leaves and the pe-ri-win-kle And keeps such

bab-ble bab-ble bab-ble bab-ble bab-ble bab-ble bab-ble bab-ble bab-ble

crescendo

bab-ble bab-ble bab-ble bab-ble bab-ble bab-ble bab-ble bab-ble bab-ble
Example 4.3. continued

babble babble babble going through the day.

Cats in beds sleep

long And
Example 4.3. continued
Example 4.3. continued

[Music notation]

If all the birds weren’t gone.

It’s silk under the

elm leaves It’s slip into the streams that clasp the globe a-
Example 4.3. continued

```
54
\cresc.
\fermata
f
round
It's in the stealth to steal another tongue than

\cresc.

\fermata

Meno mosso

\tempo \= 69
\mp
bell
that
does
not
strike
but
holds
All
in
its
spell
holds
All
in
its

\mi subito

\fermata

\tempo i
\= 88
\p
spell
So fresh and so small. So fresh so

\pp\ u.c.
\legato, murmuring

\fermata

```

160 A HAUNTED PSYCHE
Example 4.3. continued

\[
\begin{align*}
67 & \quad \text{small}\quad \text{so}\quad \text{small} \\
70 & \quad \text{and}\quad \text{so}\quad \text{small} \\
74 & \quad \text{ppp}\quad \text{senza rit.}
\end{align*}
\]
Example 4.4. continued

stipple__ up - on trout that swim;

Fresh - fire

c coal chest - nut falls;

finches’ wings;

---
Example 4.4. *continued*

Land scape plot ted out piece d fold, fal low and plough;

And all trades, their gear and tack le and trim.

All things count er or ig in al spare,
Example 4.4, continued

52 \( p \) without vibration

\[ \text{strange,} \]

\[ \text{What-ever is} \]

\[ \text{u.e.c.} \]

\[ \text{fick-le, freck-led, (who knows how?)} \]

\[ \text{Red} \]

\[ \text{With swift, slow; sweet, sour;} \]
Example 4.4. continued

He fathers forth whose
beauty is past change:
Praise him.
Example 4.5. continued

Leaves, like the things

of man, you with your fresh thoughts care for can

you? Ah!
Example 4.5. *continued*

```
25
\begin{verbatim}
   \text{as the heart grows older}
\end{verbatim}
```

```
28
\begin{verbatim}
   \text{It will come to such sights colder}
\end{verbatim}
```

```
31
\begin{verbatim}
   \text{By and by, nor spare a}
\end{verbatim}
```

A HAUNTED PSYCHE 169
Example 4.5. continued

sigh though worlds of wan-wood leaf-meal lie; And yet you

will weep and know why.

Now no matter, child, the name: Sor-row’s springs
Example 4.5. continued

are the same.

Nor mouth bad, no nor mind, expressed What heart

heard of ghost guessed: It is the

diminish to the end
Example 4.5. continued

Blight man was born for,

Slower

It is Margaret you mourn for.

\[
\begin{align*}
&\text{mf} \quad j = 50 \\
&\text{Not, I'll not,\quad car-\quad ri-on\quad com-\quad fort,\quad Des\quad pair,\quad not} \\
&\text{Not un-} \\
&\text{twist - slack they may be these last strands of man_ } \in_ \text{____} \\
\end{align*}
\]
Example 4.6. *continued*

me or most wea-ry cry I can no more, I

can no more. I

can some-thing, hope, wish day.
Example 4.6. continued

19

\( \text{come, not choose not to} \)

21 Più mosso \( \frac{1}{4} = 76 \)

\( \text{be. But ah, but O thou} \)

\( \text{murmurando molto legato} \)

23

\( \text{terrible why wouldest thou} \)
Example 4.6. continued

Example 4.6. continued

Example 4.6. continued

Example 4.6. continued

Example 4.6. continued

Example 4.6. continued

Example 4.6. continued

Example 4.6. continued
Example 4.6. continued

---

with darksome devouring eyes my bruised

---

bones? and fan, O in turns of tempest me_

---

heap-ed there, me frantic to avoid thee and

---
Example 4.6. continued

flee

Why?

Why?

That my chaff might fly;

my grain lie sheer

and clear.

Tempo I ($= 50$)
Example 4.6. continued

Nay in all that toil, that coil since (seems) I kissed the
rod, Hand ra- ther, my heart, lol
lap-ped strength, stole joy, would laugh,
Example 4.6. continued

47

\[ p \text{ a tempo} \]

[Music notation]

49

\text{whom, thought The hero whose heaven-handling flung me, foot.}

[Music notation]

52

\text{trod me? or me that fought him?}

[Music notation]
Example 4.6. *continued*

```
a tempo

O which one? is it each one That

a tempo

night, that year of now done darkness

sub. pp parlando

wretch lay wrestling with (my God!)

sub. p
```
Example 4.6. continued

62  mp cantando

my  God.

f  sf
Example 4.7. “Sonnet: I Wake and Feel the Fell of the Dark” (1946). *Seven Songs.*


Very slow $\dot{=} 40$

I wake and feel the

f very intense

fell of dark, not day.

What

molt
Example 4.7. continued

8

hours, O what black hours we have

I very intense

10

spent this night!

(5 + 3 + 4)

12

what sights you, heart, we saw;

p agitated
Example 4.7. _continued_

13

ways__________you__________

14

went!__________And

15

more____________must,____________
Example 4.7. continued
Example 4.7. continued

this. But where I say

Hours I mean years,

mean life. And my la -
Example 4.7. continued

22

ment is cries count - less,

23

cries like dead let - ters sent to dearest

24

him that lives a - las! a -
Example 4.7. continued

way.

play as 3 groups of 4

dim. poco a poco
Example 4.7. continued

I am gall, I am heart-burn. God's most deep decree

Bit-ter would have me taste: my taste was
Example 4.7. continued

35  \( f \)

me;

Bones\_\_\_\_\_\_\_\_ built in me,

37

flesh\_\_\_\_\_\_\_\_ filled,  blood\_\_\_\_\_\_\_\_ brimmed the curse.

39  \( mp \)

Self - yeast of spi - rit a dull dough sours.

mp legato
Example 4.7. continued

I see the lost... are like this, and their

p molto legato

scourge to be As I am mine, their sweat-ing selves; but

worse.

dim. al fine

Allegro molto vivace

The sense of danger must not disappear:

harsh, but dry

The way is
Example 4.8. continued

certainly both short and steep, However

gradual u-al it

looks from here;
Example 4.8. continued

Look if you like,

but you will have to leap.

Tough minded men get mushy in their

cresc.
Example 4.8. *continued*

sleep

And break the

by - laws a - ny fool can keep;

It is not the con - ven - tion
Example 4.8. *continued*

but the fear that has a
tendency to disappear.

The worried
Example 4.8. *continued*

efforts of the busy heap,

The dirt, the imprecision,

and the beer produce a

poco a poco cresc.
Example 4.8. continued

few smart wise-cracks every year;

Laugh if you can, but you will have to leap.

The clothes that

very short, no pedal

p grazioso
Example 4.8. continued

[Music notation image]

are considered right to wear. Will not be.

either sensible or cheap.

long as we consent to.
Example 4.8. continued

live like sheep And never

sempre p

er mention those who disappear

dim. p molto stacc. no pedal
Example 4.8. continued

139

Much can be said for social savoir faire, but to rejoice

144

when

148

no one else is there is even even harder

brilliant
Example 4.8. continued

than it is to weep;

one is watching, but you have to leap.

A soli... tude ten

very short
Example 4.8. continued

171

thous - and fath - oms deep______ Sus - tains the bed on which we

177

lie, my dear:

183

Al - though I____ love____

cresc.
Example 4.8. continued

you, you will have to leap; Our
Example 4.8. continued

```
203
\[\text{dream}_\text{of safety has to disappear}
\]

213
\[\text{Our dream of}\]

più f
```
Example 4.8. continued

\[\text{Example Music Notation}\]

\text{safety has to disappear.}\]
Illustration 5.2.
Manuscript of “Finis,” Page 1

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Illustration 5.3.
Manuscript of “Finis,” Page 2

Reproduced through the courtesy of the Digital Department of the Library of Congress, Duplication Services Division, and with the permission of The MacDowell Colony
Example 5.1. continued

rump-plings of the plumes Of this crea-ture of the eve-ning Came to be sleights of...

sails Ov-er the sea. And

thus she roam-ed in the roam-ings of her fan Far-tak-ing of the sea, And of the legato
Example 5.1. *continued*

26

evening

As they flowed a-round And utt-ered their sub-

29

poco rit.

sid-
ing sound.

poco rit. a tempo dim. rit ppp

Majestically $\frac{3}{4} = 58$

The sun, that brave man, comes through

boughs that lie in wait, that brave man.

Poco più mosso $\frac{3}{4} = 63$

green and gloomy eyes in dark forms of the
cresc.
Example 5.2. continued
Example 5.2. continued

Fears of my bed,

Fears of life and fears of death, Run away.

acc. ol.
Example 5.2. continued

The brave man comes up from below and

walks without mediation, That brave man.

METAPHORS IN MUSIC

1ST PROOFS: NOT FOR DISTRIBUTION

Loisely $j = 66$

At night by the fire, the colors of the

$\text{p legato}$

bushes And of the fallen leaves, Repeating themselves,

$\text{3}$

Turned in the room, Like the leaves themselves Turning in the

$\text{mp}$
Example 5.3. *continued*

```
[Music score]
```

wind. Yes: but the color of the heavy...

hen-locks came striding. And I remembered the cry...

tea-cocks. The colors of their tails were like the...

METAPHORS IN MUSIC
Example 5.3. continued

leaves themselves, turning in the wind, in the twilight wind. They

swept over the room, just as they flew from the boughs of the

hemlocks down to the ground. I heard them
Example 5.3. continued

Example 5.3. continued

Example 5.3. continued
Example 5.3. *continued*

flames Turned in the fire, Turning as the tails of the peacocks Turned
Example 5.3. continued

Example 5.3. continued
Example 5.3. continued

Or was it a cry against the hemlocks?

Out of the window I saw how the planets gathered like the

leaves themselves Turning in the wind. I saw how the night came, Came
Example 5.3. continued

[Musical notation image]

Example 5.3. continued

[Musical notation image]

Example 5.3. continued

[Musical notation image]
Example 5.4. continued

wind pours down. The feathers flare

And bluster in the wind.

Remus, blow your horn! I'm ploughing on Sunday.
Example 5.4. continued

Ploughing North America

Blow your horn!

Tum-ti-tum, Ti-tum -
Example 5.4. continued

21

\[ \text{- turn - tum!} \]

The

23

\[ \text{tur-key-cock's tail} \]

Spreads to the sun. The white cock's tail

26

\[ \text{Streams to the moon.} \]

Water in the fields... The wind pours
Example 5.4. continued

Wearily \( \dot{=} 60 \)

The moon is the mother of

p legato

Pathos and pity. When, at the wearier end of November, her old light moves along the branches, feebly,
Example 5.5. continued

15
slow-ly, de-pend-ing up-on them;
When the bo-dy of

19
jes-us hangs in a pal-lor, Hu-man-ly near,

22
and the fig-ure of Mar-y, Touched on by hoar-frost, shrinks in a
Example 5.5, continued

shelter Made by the leaves that have rotted and fallen; When

...over the houses, a golden illusion Brings back an

...earlier season of quiet And quieting dreams in the sleepers in
Example 5.5. continued

Tempo 1
\[ \text{at end of rit.} = \text{L} = 60 \]

darkness.

The moon is the mother of pathos and

piety.

[Music notation image]

[Music notation image]

[Music notation image]
Example 5.6. *continued*

```
14
say now, Fer-nan-do, that on that day The mind

sempre staccato

18
roamed as a moth roams, Among the blooms

21
be-yond the op-en sand. And that what-
```
Example 5.6. continued

Example 5.6.

METAPHORS IN MUSIC

1ST PROOFS: NOT FOR DISTRIBUTION
Example 5.6. continued

35

\[ \text{\( \ddot{\text{\( \text{\( misterioso} \) } \) } \)} \]

Then it was

41

that that monst-ered moth Which had lain fold-ed a-

45

gainst the blue And the col-ored pur-ple of the
Example 5.6. continued

la-zy sea, And which had drowsed a-long the bo-ny shores,

Shut to the bla-ther that the wa-ter made, Rose

up be-spent and sought the flam-ing red
Example 5.6. continued

Dab-bled with yellow pollen red as

red As the flag above the old café And

roamed there all the stupid afteroon, m_

(hum with closed lips)
Example 5.6. continued
Example 5.7. continued

Like water flowing through the green saw-grass, under the

rainbows; Under the rainbows that are like birds, Turning, bedizened, While the
Example 5.7. continued

wind still whistles As kill deer

poco a poco cresc.

do When they rise At the

red turban of the
Example 5.7. continued

25

\[\text{wind still whistles As kill deer}\]

26

\[\text{do When they rise At the}\]

28

\[\text{red turban of the}\]
Example 5.7. continued

```
29  \( \text{mf} \)
\begin{align*}
&\text{boat} & \text{men.} \\
&\text{cresc.}
\end{align*}
\begin{align*}
30
\end{align*}
```
Example 5.8. continued

you. Only we two may inter-change Each in the other what each has to
give. Only we two are one, not you and night, Nor night and I, but you and

I, alone, So much alone, so deeply by ourselves, So...
Example 5.8. *continued*

```
33 a poco crescendo
far beyond the casual solitude, That night is only the crescendo
```

```
37 background of ourselves, Supreme to its separate self, In the
```

```
41 pale light that each upon the other throws.
```

Example 5.8. continued
Example 5.9. continued

garden flew round with the angel. The

angel flew round with the clouds, And the clouds flew round and the

clouds flew round And the clouds flew round with the clouds.
Example 5.9. continued

19  Meno mosso $\frac{1}{4} = 52$

Is there any secret in skulls, The

25  cattle skulls in the woods? Do the drummers in black

30  hoods Rumble anything out of their drums?

Tempo I $\frac{1}{4} = 88$
Example 5.9. continued

Mrs. Anderson's Swedish baby

Well have been German or Spanish.

Yet that things go round and a-

sempre staccato
Example 5.9. continued

Example 5.9. continued

42
\[ \text{gain go round Has ra-ther a class-ic-al sound. Yet that} \]

45
\[ \text{things go round a-gain go round Has ra-ther a class-ic-al} \]

48
\[ \text{sound.} \]

\( f \)

\[ \text{Example 5.10. “Finis” (1993). Text by Walter Savage Landor.} \]

\[ \text{Example 5.10. “Finis” (1993). Text by Walter Savage Landor.} \]

\[ \text{Example 5.10. “Finis” (1993). Text by Walter Savage Landor.} \]
Example 5.10. *continued*