

In honor of Frances Swinny

AMID A CROWD OF STARS

for four solo male voices and mixed choir

William Butler Yeats: *When You are Old*

Andrew Smith

Softly; lulling ♩ = 42

The musical score is written for four solo male voices (C-t., T., Bar., B.) and a mixed choir (S., A., T., B.). The piece is in 3/4 time and begins with a tempo marking of 'Softly; lulling' and a metronome marking of ♩ = 42. The first system shows the vocal lines for C-t., T., Bar., and B. The C-t. and T. parts start with a piano (*pp*) dynamic and a lullingly moving melodic line, marked with accents and slurs. The Bar. part is silent until measure 15, where it begins with a mezzo-piano (*mp*) dynamic. The B. part also starts with a piano (*pp*) dynamic and a lullingly moving melodic line. The second system shows the vocal lines for S., A., T., and B. The S. part begins in measure 15 with a piano (*pp*) dynamic and a lullingly moving melodic line. The A., T., and B. parts are silent until measure 15, where they all begin with a piano (*pp*) dynamic and a lullingly moving melodic line. The lyrics 'When' are written under the Bar. part in measure 15.

Mixed choir: Only a few singers from each group enter from the beginning. Add more singers every two bars until measure 15 when all singers should be singing. The idea is to create a gradual thickening of texture rather than an increase in volume.

6

m *ah* *ah* *ah*

8

m *ah* *ah* *ah*

you are old and grey and full of sleep, And nod-ding by the fire, take down this book,

m *ah* *ah* *ah*

6

m *ah* *ah* *ah* *simile*

pp *ah*

pp *ah* *ah* *simile*

ah *ah* *ah*

10 *mp* *pp*

ah *ah* *ah* *m*

mp *pp*

ah *ah* *ah* *m*

mf *p*

And slow - ly read, and dream _____ of the soft look Your eyes had once, and

mp *pp*

ah *ah* *ah* *m*

10

ah *ah* *ah* *m*

ah *ah* *ah* *m*

pp *simile*

ah *ah* *ah* *m*

ah *ah* *ah* *m*

14

m *m* *m*

of their sha-dows deep;

m *m* *m*

14

mf When

mp When

mp When

p *mf*
and of their sha-dows deep; When

m *m* *m*
When

18

Four empty musical staves, two in treble clef and two in bass clef, with a vertical brace on the left side.

18

Musical score for voice and piano. The top staff is the vocal line in treble clef with lyrics: "you are old and grey and full of sleep, And nod-ding by the fire, take down this book,". The second staff is the vocal line in treble clef with lyrics: "you are old you take down this book, And". The third staff is the piano accompaniment in bass clef with lyrics: "you are old you take down this book, And". The bottom staff is the piano accompaniment in bass clef with lyrics: "you are old you take down this book, And". The piano part includes various musical notations such as slurs, accents, and dynamic markings.

22

Musical notation for measures 22-25, showing four staves with rests.

22

f And slow - ly read, and dream _____ of the soft look your eyes had once, and *mp*

mf read, _____ and dream _____ *m* _____ *m* _____ *p*

mf read, _____ and dream _____ *m* _____ *m* _____ *p*

f And slow - ly read, and dream _____ of the soft look your eyes had once, and *mp*

mf read, _____ and dream _____ *m* _____ *m* _____ *p*

Musical notation for the vocal and piano parts of measures 22-25, including lyrics and dynamic markings.

26

p and of their sha-dows deep;

p and of their sha-dows deep;

26

pp
m *m* their

pp
m *m* *m* their

p of their sha-dows deep, and of their sha-dows deep, their

pp
m *m* *m* and

rit.

Con moto ♩ = 54

30

f How ma - ny loved your mo-ments of glad ___

f How ma - ny loved your mo-ments of glad ___

f How ma - ny loved your mo-ments of glad ___

f How ma - ny loved your mo-ments of glad ___

rit.

Con moto ♩ = 54

30

sha - dows deep;

sha - dows deep;

sha - dows deep;

sha - dows deep;

of their sha - dows deep;

34

grace, And loved your beau-ty with love false or true, But one man loved the

8

grace, And loved your beau-ty with love false or true, But one man loved the

grace, And loved your beau-ty with love false or true, But one man loved the

grace, And loved your beau-ty with love false or true, But one man loved the

Detailed description: This block contains a musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The score is in G major and 4/4 time. It features a triplet of eighth notes on the word 'beau-ty' and a dynamic marking of *f* (forte) at the end of each line. The lyrics are: 'grace, And loved your beau-ty with love false or true, But one man loved the'. The first line is marked with a '34' above the staff. The second line has an '8' below the staff. The third and fourth lines do not have a line number. The score includes various musical notations such as slurs, accents, and dynamic markings.

34

Detailed description: This block contains four empty musical staves for four voices (Soprano, Alto, Tenor, Bass). The staves are arranged in a system with a brace on the left. The first staff has a '34' above it. The staves are empty, indicating a continuation of the piece or a section where the music is not written on this page.

ritardando

Meno ♩ = 48

39 *mp*
pil - grim soul in you, And loved the sor - rows of your chang - ing face; _____

8 *mp*
pil - grim soul in you, And loved the sor - rows of your chang - ing face; _____

mp
pil - grim soul in you, And loved the sor - rows of your chang - ing face; _____

mp
pil - grim soul in you, And loved the sor - rows of your chang - ing face; _____

ritardando

Meno ♩ = 48

39 S1

S2 *p*
m _____

p
m _____

p
m _____

43

mp
the sor-rows

mp
the sor-rows

mp
the sor-rows

43

m *m* *m* *m*

m *m* *m* *m*

mp
And loved the sor-rows of your chang-ing face;

mp
the sor-rows of your chang-ing face;

m *m* *m* *m*

47 *mp* And bend-ing down be-side the

8 of your chang-ing face; *mf* your chang-ing face; *mp* And bend-ing down be-side the

of your chang-ing face; *mf* your chang-ing face; *mp* And bend-ing down be-side the

of your chang-ing face; *mf* your chang-ing face; *mp* And bend-ing down be-side the

47 *mf* the sor - rows of ____ your face; *mp* And bend-ing down be-side the

mp And bend-ing down be-side the

mf of ____ your face; *mp* And bend-ing down be-side the

8 the sor - rows of your chang-ing face; *mp* And bend-ing down be-side the

mp And bend-ing down be-side the

mf the sor - rows of ____ your face; *mp* And bend-ing down be-side the

Poco più mosso

51

f

bars, how Love fled, Love

f

8 glow-ing bars, how Love fled, Love

f

bars, how Love fled, Love

f

bars, how Love fled, Love

Poco più mosso

51

f

glow-ing bars, Mur - - - mur, sad - ly, how

f

glow-ing bars, Mur - - - mur, sad - ly, how

f *poco*

bars, Mur - mur, a lit - tle sad - ly, how

f

8 glow-ing bars, Mur - mur, sad - ly, how

bars, Mur - - - mur, sad - ly,

bars, Mur - - - mur, sad - ly,

56 *mf*
fled, how Love fled
fled, how Love fled
fled, how Love fled And paced up - on the moun-tains o - ver - head
fled, how Love fled

56 *mf* *p*
how Love fled *m* *m*
how Love fled *m* *m*
how Love fled *m*
how Love fled *m* *mf* the
how Love fled *mp* *mf* the

61

61

p

m

p

m

mp

p

m

p

m

61

61

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

Mur - mur, sad - ly, how Love fled, mur - - - mur,

Mur - mur, sad - ly, how Love fled, mur - - - mur,

Mur - mur, sad - ly, how Love fled, mur - - - mur,

Mur - mur, sad - ly, how Love fled, mur - - - mur,

moun - tains o - ver - head; Mur - mur, sad - ly, how Love fled, mur - - - mur,

moun - tains o - ver - head; Mur - mur, sad - ly, how Love fled, mur - - - mur,

Poco meno mosso

67

67

8

Poco meno mosso

67

f *mf* *mp*

sad - ly, how Love fled And paced up - on the moun-tains o - ver - head And hid his

f *mf* *mp*

sad - ly, how Love fled And paced up - on the moun-tains o - ver - head And hid his

f *mp*

sad - ly, how Love fled And hid his

f *mf* *mp*

sad - ly, how Love fled And paced up - on the moun-tains o - ver - head And hid his

f *mp*

sad - ly, how Love fled And hid his

f *mp*

sad - ly, how Love fled And hid his

poco a poco rit.

a tempo primo ♩ = 42

72

p

And hid his face, and hid his face,

p *mp*

And hid his face, and hid his face, and

poco a poco rit.

a tempo primo ♩ = 42

72

mp <

face a - mid a crowd of stars. And

mp <

face a - mid a crowd of stars. And

mp <

face a - mid a crowd of stars. And

mp <

face a - mid a crowd of stars. And

mp

face a - mid a crowd of stars. And

mp

face a - mid a crowd of stars. And

78 *mf*
 And hid his face a - mid stars,
mp *simile* *mf*
 And hid a - mid ah_
mf
 And hid his face a - mid stars,
mf
 hid his face, and hid a -

78 *simile*
 hid his face and hid a - mid
simile *mf*
 hid his face and hid a - mid ah_
simile *mf*
 hid his face and hid a - mid ah_
simile *mf*
 hid his face and hid a - mid ah_
 hid his face, and hid a -
mf
 hid his face, and hid a -

poco a poco ritardando e crescendo

molto rit.

82

and hid his face a - mid a crowd of stars, and hid his face a - mid a crowd

ah ah a crowd

and hid his face a - mid a crowd of stars, and hid his face a - mid a crowd

mid a crowd

poco a poco ritardando e crescendo

molto rit.

82

and hid his face a - mid a crowd of stars, and hid his face a - mid a crowd of

ah ah a crowd of

ah ah a crowd of

ah ah a crowd of

and hid his face a - mid a crowd of stars, and hid his face a - mid a crowd of

mid a crowd of

86

mp , *mf*
stars, _____ stars. _____

mp , *mf*
stars, _____ stars. _____

mp , *mf*
stars, _____ stars. _____

p — *mp* , *mf*
of stars, _____ stars. _____

86

ff *mf*
stars, _____ stars.

ff *mf*
stars, _____ stars.

ff *mf*
stars, _____ stars.

ff *mf*
stars, _____ stars.

ff *mp* — *mf*
stars, ah of stars.

mp , *mf*
ah _____ stars.