

For Eirik Sørborg and Ensemble Dali

# Do not go gentle into that good night

SSATB a cappella

Dylan Thomas, 1951  
Music: Andrew Smith, 2008

Tempo primo ♩ = 60

Soprano I

Soprano II *p*  
Do \_\_\_\_\_ not \_\_\_\_\_ go

Alto *p*  
Do \_\_\_\_\_ not go, do \_\_\_\_\_ not go gen - - tle,

Tenor *p*  
Do \_\_\_\_\_ not \_\_\_\_\_ go gen - tle,

Bass

4

Soprano II  
gen - tle, gen - tle

Alto *pp*  
gen - tle, gen - tle in - to that good night, \_\_\_\_\_

Tenor *pp*  
gen - gen - tle in - to that good night, \_\_\_\_\_

Bass

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$\overset{3}{\leftarrow \text{♩} = \text{♩} \rightarrow}$  ( $\text{♩} = 90$ ) **poco a poco ritardando** . . . . .

7 *p*

Old age should burn and rave at close of day;

Old age should burn and rave at close of day;

Old age should burn and rave at close of day;

Old age should burn and rave at close of day;

Old age should burn and rave at close of day;

**a tempo primo** ( $\text{♩} = 60$ )

12 *mp*

Rage against the dying of the light.

Rage against the dying of the light.

Rage, rage against the dying of the light.

Rage against the dying of the light.

Rage, rage against the dying of the light.

Rage against the dying of the light.

15

*p* Though wise men,

*p* Though wise men,      Though wise men know, know,

*p* Though wise men know,

18

*mp* Be - cause their words had

*mp* wise men at their Be - cause their words had

*mp* wise men at their end know dark is right, Be - cause their words had

*mp* wise men at their end know dark is right, Be - cause their words had

*mp* Be - cause their words had

**poco accel.****più mosso** ♩ = 75

21 *mf*

forked no light - ning they Do not go gen - tle

forked no light - ning they Do not, do not

forked no light - ning they Do not go gen - tle

forked no light - ning they Do not, do not

forked no light - ning they Do not go gen - tle

23

in - to that good night, good night.

go gen - tle in - to that good night.

in - to that good night, good night.

go gen - tle in - to that good night.

in - to that good night.

25

*mf*  
Good men, the last wave by,

*mp*  
Good men, good men, good men,

*mp*  
Good men, good men, good men

*mf*  
Good men, the last wave by,

*poco accel.*

*più mosso, leggiero* ♩ = 90

28 *mf*

*mf* cry - ing how bright Their frail deeds might have danced

*mf* cry - ing how bright Their frail deeds might have danced

*mf* cry - ing how bright Their frail deeds might have danced

*mf* cry - ing how bright Their frail deeds might have danced

*f* frail deeds might have danced

**meno mosso**

**ritardando**

31

in a green bay. Rage a - gainst the dy - ing of the light.

in a green bay. Rage a - gainst the dy - ing of the light.

in a green bay. Rage a - gainst the dy - ing of the light.

in a green bay. Rage a - gainst the dy - ing of the light.

Rage a - gainst the dy - ing of the light.

**a tempo primo**

34

Wild men who caught and sang the sun in flight,

Wild men who caught and sang the sun in flight,

Wild men who caught and sang the sun in flight,

Wild, wild, wild,

wild,

39

and learn, too late, they grieved it on its way, Do not go gen-tle

and learn, too late, they grieved it on its way, Do not go gen-tle

*mp* too late they grieved its way, Do not go gen-tle

*mp* too late they grieved it on its way, Gen - tle,

late they grieved its way, Gen - tle,

44

*mf* in - to that good night. Grave men, who see with blind-ing sight

*mf* in - to that good night. Grave men, who see with blind-ing sight

*mf* in - to that good night. Grave men, near death, who see with blind-ing sight

*mf* Death,

*mf* Death,

*poco rit.* *poco meno mosso*

**poco rit.** **poco meno mosso**

49

Blind eyes could blaze like me-tears and be gay, Rage a-against the

Blind eyes could blaze like me-tears and be gay, Rage a-against the

Eyes could blaze like me-tears and be gay, Rage,

Eyes could blaze like me-tears and be gay, Rage,

blaze like me-tears and be gay, Rage,

54

dy - ing of the light. And you, my fa - ther, there on the sad height,

dy - ing of the light. And you, my fa - ther, there on the sad height,

And you, my fa - ther, there on the sad height,

And you, my fa - ther, there on the height,

And you, my fa - ther, there



57

*f* Curse, — bless, me now with your fierce tears, I pray. — — — — — not

*f* Curse, — bless, me now with your fierce tears, I pray. *mf* Do — — — — — not — — — — —

*f* Curse, — bless, me now with your fierce tears, I pray. *mf* Do not

*f* Curse, bless, me — — — — — with your fierce tears, I pray. *mf* Do — — — — — not — — — — —

*f* Curse, — — — — — bless, me with tears I pray. *mf* Do not

61

*p* go gen - in - to that good — — — — — night. *rit.* *mf* Rage, — — — — —

*p* go — — — — — gen - tle in - to that good — — — — — night. *mf* Rage, — — — — —

*p* go gen - in - to that good — — — — — night. *mf* Rage, — — — — —

*p* go — — — — — gen - tle in - to that good — — — — — night. *mf* Rage, — — — — —

*p* go gen - in - to that good — — — — — night. *mf* Rage,

*meno mosso* ♩ = 48

66 *mp* *p* **molto rit.**

rage, \_\_\_\_\_ rage, \_\_\_\_\_ dy - ing \_\_\_\_\_ light. \_\_\_\_\_

rage, \_\_\_\_\_ rage, \_\_\_\_\_ dy - ing \_\_\_\_\_ light. \_\_\_\_\_

rage, \_\_\_\_\_ rage, \_\_\_\_\_ dy - ing \_\_\_\_\_ light. \_\_\_\_\_

rage, \_\_\_\_\_ rage, \_\_\_\_\_ dy - ing \_\_\_\_\_ light. \_\_\_\_\_

rage a - gainst the dy - ing of \_\_\_\_\_ the \_\_\_\_\_ light. \_\_\_\_\_

rage, \_\_\_\_\_ rage, \_\_\_\_\_ dy - ing \_\_\_\_\_ light. \_\_\_\_\_

*mf* *p* *p*

Detailed description: This is a musical score for five voices, likely a choir or five-part vocal ensemble. The score is written in treble clef for the top four voices and bass clef for the bottom voice. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece begins at measure 66. The top four voices have identical lyrics: 'rage, \_\_\_\_\_ rage, \_\_\_\_\_ dy - ing \_\_\_\_\_ light. \_\_\_\_\_'. The bottom voice has the lyrics: 'rage a - gainst the dy - ing of \_\_\_\_\_ the \_\_\_\_\_ light. \_\_\_\_\_'. Dynamics are indicated by *mp* (mezzo-piano) and *p* (piano). The tempo marking 'molto rit.' (molto ritardando) is placed above the first staff. The score consists of five staves, each with a vocal line and its corresponding lyrics. The lyrics are written on a line with a blank space for a breath mark. The music features a mix of half notes, quarter notes, and eighth notes, with some notes tied across measures. The piece concludes with a double bar line.