

The Lake Isle of Innisfree

Moderato ♩ = 120

PIANO *p*

Red.

Detailed description: This block shows the piano introduction in 9/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' at 120 beats per minute.

7 **accel.** **Allegro** ♩ = 144

Pno. *mp*

Red.

Detailed description: This block contains piano accompaniment for measures 7 through 13. The tempo increases from 'Moderato' to 'Allegro' at 144 beats per minute. The music is marked 'accel.' and 'Allegro'. The dynamic is 'mp' (mezzo-piano). The piano part continues with a steady accompaniment.

14 **A** **Adagio** ♩ = 72 (♩ = ♩) Solo: *mf*

T. I will a - rise and go now, and go to In - nis - free,

Pno. *mf* *mp*

Red.

Detailed description: This block covers measures 14 to 20. It begins with a vocal solo in 3/4 time, marked 'Adagio' at 72 beats per minute. The lyrics are 'I will a - rise and go now, and go to In - nis - free,'. The piano accompaniment is in 3/4 time, marked 'mf' (mezzo-forte) and 'mp' (mezzo-piano). There are two 'A' markings above the piano part, indicating first and second endings.

21 **3**

T. and a small ca - bin build there, of clay and wat - tles made; Nine bean rows will I

Pno.

Red.

Detailed description: This block covers measures 21 to 26. The vocal line continues with the lyrics 'and a small ca - bin build there, of clay and wat - tles made; Nine bean rows will I'. There is a triplet of eighth notes in the vocal line at measure 21. The piano accompaniment continues with a steady accompaniment.

27 **3**

T. have there, a hive for the hon - ey - bee, and live a - lone in the bee-loud glade.

Pno. **3** **3**

Red.

Detailed description: This block covers measures 27 to 33. The vocal line concludes with the lyrics 'have there, a hive for the hon - ey - bee, and live a - lone in the bee-loud glade.' There are triplet markings in both the vocal and piano parts. The piano accompaniment continues with a steady accompaniment.

32

B *mf*

S. I will a - rise, and go now, and go to In - nis - free.

mf **B**

A. I will a - rise, and go now, and go to In - nis -

mf **Tutti:**

T. I will a - rise, and go now, and

mf **B**

B. I will a - rise, and go now, and go to

Pno. *mf* **B**

Ped.

39

S. and a small ca - bin build there, of clay and wat-tles made; Nine

A. free. and a small ca - bin build there, of clay and wat-tles made; Nine

T. go to In - nis - free. In - nis - free, In - nis - free.

B. In - nis - free. and a small ca - bin build there, of clay and wat-tles made;

Pno. *mf* **B**

Ped.

46

S. bean rows will I have there, a hive for the hon - ey - bee, and live a - lone in the bee-loud

A. bean rows will I have there, a hive for the hon-ey bee, a - lone in the bee - loud

T. In - nis - free. A-lone in the bee - loud

B. To In - nis - free. A - lone in the bee - loud

Pno.

Ped.

52

C **Largo** ♩ = 48 (bar = bar) SoloS *mp*

S. glade. For

A. glade. Solo: *mp* And I shall have some peace there, for

T. glade.

B. glade.

C **Largo** ♩ = 48 (bar = bar) *pp*

Pno.

Ped.

57

S. peace comes drop - ping slow, _____ drop - ping from the veils_ of the

A. peace comes drop - ing_ slow, _____ drop - ping from the_ veils_ of the

Pno.

Red.

62

S. morn - ing _____ to where the crick - et sings; _____ There mid-night's all a -

A. morn - ing to where the crick - et sings; _____ There mid-night's all a -

Pno.

Red.

67

S. glim - mer, and noon a pur - ple glow, and eve - ning full _____ of

A. glim - mer, a pur - ple glow, and eve - ning full _____ of

Pno.

72

D

Tutti: *mp* *legato*

S. lin - nets' wings. And I shall_ have some peace there, for peace comes drop -

A. lin - nets' wings. And I shall_ have some peace there, for peace comes drop -

T. And I shall have some peace there, for peace comes drop -

B. And I shall have some peace there, for peace comes drop -

D

Pno.

78

S. ping slow, drop - ping from the veils_ of the morn - ing_ to where the

A. ing slow, drop-ping from the_ veils_ of the morn - ing to where the

T. ping_ slow, drop - ping, drop-ping from the veils_ of the morn - ing_ to where the

B. ping slow, drop - ping from the veils_ of the morn - ing_ to where the

84

S. crick - et sings; — There mid-night's all a - glim - mer, and noon a pur - ple glow,

A. crick-et sings; — There mid-night's all a - glim - mer, a glow,

T. crick - et sings; There mid-night's all a - glim - mer, — and noon a pur-ple glow, and

B. crick - et sings; There mid-night's all a - glim - mer, and noon a pur-ple glow, and

90

S. and eve - ning full _____ of lin - nets' wings. _____

A. and eve - ning full _____ of lin - nets' wings. _____

T. eve - ning _____ full _____ of lin - nets' wings. _____

B. eve - ning _____ full _____ of lin - nets' wings. _____

Pno. *f*

96 **E** Moderato ♩=120 (bar = bar) (in strict tempo) *f* (♩ = ♩)

S. I will a - rise, _____

A. *mf* I will a -

T. *f* I will a - rise, _____

B. *mf* I will a - rise, _____

E Moderato ♩=120 (bar = bar) (in strict tempo)

Pno. *mf* *pp*

Ped. Ped.

101

S. _____ and go now, _____ for all - ways night and

A. rise, _____ and go now, _____

T. _____ and go now, _____ for all - ways night and

B. _____ and go now, _____

Pno. Ped.

105

S. day I hear lake wa - ter lap - ping

A. All - ways night and day I hear

T. day I hear lake wa - ter lap - ping

B. for all - ways night and day I hear

Pno.

Ped.

109

mf

S. with low sounds, with low sounds by the shore;

A. lake wa - ter lap - ping with low sounds by the shore;

mf

T. with low sounds, with low sounds by the shore;

B. lake wa - ter lap - ping with low sounds by the shore;

Pno.

Ped.

F

113

S. While I stand on the road - way, or on the pave -

A. While I stand on the road - way, or on the pave -

T. While I stand on the road - way, or on the pave -

B. While I stand on the road - way, or on the pave -

Pno. **F**

Ped.

117

(freely)

S. ments gray, I hear _____ it

A. ments gray, I hear _____ it

T. ments gray, I hear _____ it

B. ments gray, I hear _____ it

Pno. (tacet)

120

S. in the deep heart's core.

A. in the deep heart's core.

T. in the deep heart's core.

B. in the deep heart's core.

A musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in a common time signature (C) and a key signature of one flat (B-flat). The tempo is marked as 120. The lyrics are "in the deep heart's core." Each voice part has a unique melodic line. The Soprano part starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The Alto part starts with a half note on E4, followed by quarter notes on F4, G4, and A4. The Tenor part starts with a half note on C4, followed by quarter notes on D4, E4, and F4. The Bass part starts with a half note on B3, followed by quarter notes on C4, D4, and E4. The lyrics are placed below the notes. The word "core." is followed by a long horizontal line, indicating a sustained note or a breath mark.

The Lake Isle of Innisfree
from The Rose [1893]
by William Butler Yeats (1865-1939)

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee;
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

Program notes: As Yeats wrote in Four Years, he had seriously contemplated the idea of imitating Thoreau and living alone on this island. His sudden recall of the island while standing in a city street led to this poem, which was one of the first in which he loosened his meter and began to find his own voice. For many readers, it also works as a metaphor for the hope of finding some “island” of peace and contentment in this life, before leaving it. I hope this choral setting, with several soloists rather than one, will heighten that universality. Each of the 3 stanzas has its own mood, which is why I change the time signature from 3/4 to 2/2 to 5/4, and transform the melody and harmony in each.

Performance suggestion: Sing without vibrato.

P.B. 2007

PIANO

William Butler Yeats

The Lake Isle of Innisfree

PETER BIRD

Moderato ♩ = 120

Musical notation for measures 1-5. Treble clef, bass clef, 5/8 time signature, key signature of one flat. Dynamics: *p*. Pedal markings: *Ped.*

Musical notation for measures 6-11. Treble clef, bass clef, 5/8 time signature, key signature of one flat. Dynamics: *mp*. Tempo marking: *accel.* Pedal markings: *Ped.*

Musical notation for measures 12-18. Treble clef, bass clef, 5/8 time signature, key signature of one flat. Dynamics: *mf*, *mp*. Tempo marking: *Allegro* ♩ = 144. Section marker **A**. Tempo marking: *Adagio* ♩ = 72 (♩ = ♩). Time signature change to 3/4. Pedal markings: *Ped.*

Musical notation for measures 19-24. Treble clef, bass clef, 3/4 time signature, key signature of one flat. Pedal markings: *Ped.*

Musical notation for measures 25-30. Treble clef, bass clef, 3/4 time signature, key signature of one flat. Pedal markings: *Ped.*

31 B

mf

Ped.

38

Ped.

45

Ped.

52 C

Largo $\text{♩} = 48$ (bar = bar)

pp

Ped.

56

Ped.

61

61

Ped.

Detailed description: This system contains five measures of music. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' marking is located at the end of the system.

66

66

Detailed description: This system contains four measures of music. The right hand continues with eighth-note patterns, and the left hand maintains a steady accompaniment.

70

70

Detailed description: This system contains three measures of music. The right hand's melody continues, and the left hand's accompaniment remains consistent.

73 **D**

9

9

Detailed description: This system contains two measures. Measure 73 begins with a boxed 'D' above the staff. The right hand has a chordal figure, and the left hand has a chord. Measure 74 consists of two thick horizontal lines in both staves, with the number '9' centered above and below each line, indicating a nine-measure rest.

PIANO

83

9

9

f

3

3

3

3

3

3

5/4

5/4

96

E

Moderato ♩=120 (bar = bar) (in strict tempo)

mf

Ped.

Ped.

5/4

5/4

N.B. Conductor and chorus continue in 5/4.

100

pp

10/8

10/8

103

Ped.

106

Ped.

109

Musical score for measures 109-111. The treble clef contains a continuous eighth-note melody. The bass clef contains a harmonic accompaniment of chords with a fermata over the first two notes of each measure. A 'Ped.' marking is present at the end of measure 111.

112

Musical score for measures 112-113. Measure 112 features a treble clef melody and a bass clef accompaniment with a fermata. Measure 113 features a treble clef melody and a whole rest in the bass clef. A dynamic marking 'F' is placed above the first note of measure 113.

114

N.B. All are now together in 5/4.

Musical score for measures 114-116. The time signature changes to 5/4. The treble clef contains a continuous eighth-note melody. The bass clef contains whole rests. A 'Ped.' marking is present at the end of measure 116.

117

Musical score for measures 117-118. The treble clef contains a continuous eighth-note melody. The bass clef contains whole rests. The final measure (118) is marked with a fermata and the word '(tacet)' in the bass clef. The number '6' is written above and below the fermata line.