

Originally written for Baritone, these songs may be sung by a Soprano

# Six Songs of Wandering

## 1. The Song of Wandering Aengus - Yeats

Derek Bourgeois Opus 13

Andante tranquillo ♩ = 104

*mp espress.*

Voice

Piano

*p*

I went out

9

*poco cresc.*

to the ha - zel wood Be - cause a fire was in my head, And

*poco cresc.*

16

cut and peeled a ha zel wand And hooked a ber - ry to a

23

thread. *p* And when white

*mp* *p dolce*

6

Detailed description: This system covers measures 23 to 26. The vocal line begins with a rest in measure 23, followed by the lyrics 'thread.' in measure 24, and 'And when white' in measure 25. The piano accompaniment features a melodic line with a 7-measure phrase in measure 23, a 6-measure phrase in measure 24, and continues with a similar pattern. Dynamics include *mp* and *p dolce*. A fermata is placed over the final note of the piano line in measure 26.

27

moths\_ were on the wing and moth - like

*mp* *p*

6

tr

Detailed description: This system covers measures 27 to 30. The vocal line has lyrics 'moths\_ were on the wing and moth - like'. The piano accompaniment continues with a melodic line, including a 6-measure phrase and trills. Dynamics range from *mp* to *p*. Trills are marked with 'tr' in measures 29 and 30.

31

stars\_ were\_ fli - - cking out. *p* I

*poco cresc.* *p*

6

tr

Detailed description: This system covers measures 31 to 34. The vocal line has lyrics 'stars\_ were\_ fli - - cking out. I'. The piano accompaniment features a melodic line with a 6-measure phrase and trills. Dynamics include *poco cresc.* and *p*. Trills are marked with 'tr' in measures 32 and 34.

35 *poco cresc.* *mf*  $\triangleright$  *p*

dropped the ber - ry in a stream and caught a lit - tle

*poco a poco cresc.* *mf*  $\triangleright$  *p*

41

sil - ver trout.

*dim.* *p*

48 *mp*

When I had laid it on the floor, I

53 *cresc.*

went to blow the fire a - flame, But some - thing

*cresc.* *mp*

58

*mp*

rust- led on the floor and some - one called me by my name.

63

*pp sempre*

68

*Ped.*

71

*p* *mp* *p sempre*

73

It had be - come a glim - me - ring girl With ap - ple

78

blos - som in her hair, Who called me

*p* *poco a poco cresc.*

*poco a poco cresc.*

82

by the name and ran And fa - ded through the

*mf* *p*

*mf* *p*

87 *pp*  
 brigh - tening air.

*pp marcato il melodia* *ppp* *p*

Ped. Ped.

94

*pp* *mp* *f* *sf*

100 *poco rall.* *a tempo* *p*

Now I am old\_ with wan - de - ring\_ through

*mp* *p marcato il melodia*

107

hol - low\_ lands\_\_\_ and hil - ly lands, I will find

*f*

*cresc. molto*

*sf*

11

112

out where she has gone and kiss her lips and take her hands and walk a -

*ff*

*mf*

*mp espress.*

*mf*

*f*

*mf*

*p*

119

mong\_ long dap - pled\_ grass And pluck\_ till time\_ and

124 *mp* *poco a poco cresc.*

times are done the sil - ver ap - ples of the

129 *mf* *pp*

moon, The gol - den ap - ples of the sun.

135 *niente* *poco rall. al fine* 30th April 1962

*pp* *ppp*

Ped.



2. I Travel as a Phantom Now - Hardy

1 **Presto agitato**  $\text{♩} = 92$  *mf*

Voice

Piano

3 3 3 3 3 3 3 3 3 3

*mp*

I

6

tra - vel \_\_\_\_\_ as a phan - - tom

3 3 3 3 3 3 3 3

*mf*

11 *più f*

now \_\_\_\_\_ For peo - ple \_\_\_\_\_

*poco cresc.* *mf*

16

do not wish to see In

*cresc.*

21

*f*

flesh and blood so bare a

*f*

26

*mf* *cresc.*

bough as na - ture

*mp cresc.*

31 *f cresc.* *ff*

makes of me.

*f* *poco dim.*

36 *f*

And thus I vi - sit bo - di -

8va

*f*

41

less

(8) loco

*cresc. molto*

*cresc. molto*

45 *ff*

Strange gloo - my house - holds of - ten at odds

*f* *briosissimo* *mf*

50 *mf*

And won - der

*cresc.* *ff* *mp subito*

55

if man's con - scious - ness

60 *ossia 8va*  
*mp* *poco dim.*

was a mis - take of

*dim.*

65

God's.

*più p* *dim. sempre*

69 30th November 1961

*pp* *secco*

*Ped.*

3. In Order to Arrive There -Eliot (from East Coker)

1 **Andante** ♩ = 64

Voice

Piano

*p* *mp*

7

*melodia espressiva*

3

12

*mp*

3

17

*mp*  
In or-der to ar-rive there,

*mf* *mp*

21

To ar-rive where\_ you are To get from where

*mf*

24

you are not You must go by\_ the way where-

*mf* *mf*

27 *mp* *più dolce*

- in there is no ec-sta - sy In or - der to ar

*mp* *più dolce*

31 *cresc. poco a poco*

rive at what you do not know you must go by a way

*cresc. poco a poco*

35 *f*

which is the way of ig - no - rance.

*f* *p* *subito*



38

*p*

In or - der to pos - sess what you do not pos -

41

*mp poco a poco cresc.*

sess you must go by the way<sup>3</sup>

44

<sup>3</sup> of dis - pos - ses - sion.

*cresc.* *f cresc. sempre*

47

Musical score for measures 47-48. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A *gliss.* marking is present above the right hand in measure 48. A *ff* dynamic marking is placed below the piano part in measure 48. A '6' indicates a sixteenth-note group.

49

Musical score for measures 49-51. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A *trm* marking is present above the right hand in measure 49. A *mp poco cresc.* dynamic marking is placed below the piano part in measure 49. A '3' indicates a triplet. A *mf* dynamic marking is placed below the piano part in measure 50. A '6' indicates a sixteenth-note group.

52

Musical score for measures 52-54. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A *mp* dynamic marking is placed above the vocal line in measure 52. A *And* tempo marking is placed below the piano part in measure 52. A *poco dim.* dynamic marking is placed below the piano part in measure 52. A '3' indicates a triplet. A *p* dynamic marking is placed below the piano part in measure 53. A '3' indicates a triplet.

55

what you do not know is the on - ly thing you

58

know And what you own

61

is what you do not own And where you

64 *p sotto voce*

are is where you are not.

67

*sempre dim poco a poco*

70

*pp* *ppp*

4. The Rolling English Road - Chesterton

1 **Allegro con brio** ♩ = 96

Voice

Piano

*scherzando*

*f stacc. sempre*

5

9

*f*

Be - fore the Ro - mans came to Rye, or out the Se - vern

*mf*

*f*

13

strode, The rol - ling Eng - lish drun - kard made the rol - ling Eng - lish

*mf*

17

*f*

road, A ree - ling road a rol - ling\_ road that

*f*

*mf stacc. sempre*

20

ram\_ bles round\_ the\_ shire, And\_ af - ter him the par - son ran,

*mf*

*mp*

24

The sex - ton and the squire; A

*cresc.*

*f*

*mf*

28

mer - ry\_\_raod, a ma - zy\_\_road and such\_\_as\_\_we\_\_did\_\_

31

tread, The night we went to Bir - ming - ham by\_\_way of Bea - chy

35

Head.

39

*f pomposo* *mf leggiero*

I knew no harm of Bo - na - parte but\_\_plen - ty of the

43 *mp* *poco a poco cresc.*

squire, And for to fight the French-man I did not much de -

*p* *poco a poco cresc.*

47 *f*

sire; But I did bash their Bag-go-netts be - cause they came ar -

*mf* *f*

51 *mp* *poco cresc.* *mp*

- rayed To straight-ten out the croo-ked road an Eng-lish drun-kard

*p* *poco cresc.* *mp*



55

made. Where you and I went down the lane with ale mugs in our

*cresc.*

*mp*

59

hands, The night we went to Glas - ton - bury by

*mf* *cresc.*

*mf* *cresc.*

*stacc.*

62

way of Goodwin Sands.

*f*

*f*

66

His

*mp espress*

*mp espress*

*ff*

*mp*

70

sins they were for - gi - ven him, or

74

why do flo - wers run be -

78

- side him and the hed - ges all

*poco a poco cresc.*

82 *f* *f*

streng - the - ning in the sun. The

86 *mf*

wild thing went from left to

89

right and knew not which was

92

which, But the wild rose was a

96 **rall.**

-bove him when they found him in the ditch.

101 **Poco piu lento**  $\text{♩} = 84$

*p* God par - don us, nor har - den

*p espress.*

105 **rall. molto**

us, we did not se so clear

109 **Tempo primo**  $\text{♩} = 96$

*f* The night we went to Ban -nock - burn by way

*sf sf*

113

Musical score for measures 113-115. The top staff is a single melodic line in treble clef. The bottom staff is a grand staff with treble and bass clefs, containing sparse accompaniment. A fermata is placed over the first measure of the top staff.

116

of Brigh - ton pier.

Musical score for measures 116-118. The top staff has a vocal line with lyrics "of Brigh - ton pier." The bottom staff is a grand staff with treble and bass clefs, containing piano accompaniment. A fermata is placed over the first measure of the top staff.

119

Musical score for measures 119-122. The top staff is a single melodic line in treble clef. The bottom staff is a grand staff with treble and bass clefs, containing piano accompaniment.

123

*cresc.*

*Ped.*

Musical score for measures 123-125. The top staff is a single melodic line in treble clef. The bottom staff is a grand staff with treble and bass clefs, containing piano accompaniment. A "cresc." marking is present in the top staff and a "Ped." marking is in the bottom staff.

126

*ff* *fff* *sff*

Musical score for measures 126-128. The top staff is a single melodic line in treble clef. The bottom staff is a grand staff with treble and bass clefs, containing piano accompaniment. Dynamic markings "ff", "fff", and "sff" are present.

# 6. The Conclusion - Raleigh

1 **Adagio sostenuto** ♩ = 90

Voice

Piano

*mp* 3

Even\_ such is time\_ that

4

*mf* *mp*

takes in trust Our youth, our joys, our all\_ we\_ have\_ And pays us but with

8

*p* *pp*

earth and dust. Who\_ in the dark\_ and si - lent grave

11

*mp* *mf* *p* *sf*

When we have wan-dered all\_ our\_ ways Shuts up the sto - ry\_ of\_ our\_ days.

14 *p* *ff*

But from this earth, this grave, this dust, My God shall raise me

*pp* *cresc. molto* *ff*

17 *f* *mp* November 15th 1961

up I trust.

*f* *mf* *mp* *p* *pp*