

# THE MOODS

Seven W. B. Yeats settings for voice and violin

for Jack McNeill & Sarah Farmer

Andrew TOOVEY (2017)

## 1. The Moods

$\text{♩} = 47$  *p*

Voice

Time drops in de - cay, like a can - dle burnt out.

Violin

*p*

and the moun-tains and woods have their day, have their day;

when one in the rout of the fire - born moods

has fall-en a - way?

## 2. The Pity of Love

$\text{♩} = 47$  *mp*

A pi - ty be - yond all tell - ing is hid in the heart of love: The

*p*  
*muted*

folk who are buy - ing and sell - ing, the clouds on their jour - ney a - bove, the cold wet

winds ev - er blow - ing, and the sha - dow - y haz - el grove where mouse - grey wa - ters are

flow - ing, threa - ten the head that I love.

### 3. The Lover Mourns for the Loss of Love

$\text{♩} = 47$   
*p*

Pale brows, still hands and dim hair,

*pp*  
not muted

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, ending with a quarter rest. The bottom staff is a piano accompaniment line, starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, and F5, with various slurs and articulation marks.

*3* *3*

I had a beau-ti-ful friend and dreamed that the old des-pair would

Detailed description: This system contains the third and fourth staves. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, and F5. It features two triplet markings over the notes G4-A4-B4 and C5-D5-E5. The piano accompaniment continues with eighth notes G4, A4, B4, C5, D5, E5, and F5, with slurs and articulation marks.

*3* *3* *3*

end in love in the end: she looked in my heart one day and saw your

Detailed description: This system contains the fifth and sixth staves. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, and F5. It features three triplet markings over the notes G4-A4-B4, C5-D5-E5, and F5-G5. The piano accompaniment continues with eighth notes G4, A4, B4, C5, D5, E5, and F5, with slurs and articulation marks.

*3* *3*

i-mage was there; she has gone weep-ing a-way.

Detailed description: This system contains the seventh and eighth staves. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, and F5. It features two triplet markings over the notes G4-A4-B4 and C5-D5-E5. The piano accompaniment continues with eighth notes G4, A4, B4, C5, D5, E5, and F5, with slurs and articulation marks.

Detailed description: This system contains the ninth and tenth staves. The vocal line consists of a whole rest followed by a double bar line. The piano accompaniment continues with eighth notes G4, A4, B4, C5, D5, E5, and F5, with slurs and articulation marks.

# 4. A Faery Song

$\text{♩} = 47$  *mp*

We who are old, old and gay, O so old! Thou-sands of years,

*mp*  
*muted*

thou-sands of years, if all were told:

Give to these chil-dren, new from the world, si-lence and love; and the long

dew-dropp-ing hours of the night, and the stars a - bove: Give to these chil-dren, new from the world,

rest far from men, Is an-y-thing bet-ter, an-y-thing bet-ter?

Tell us it then: Us who are old, old and gay,

O so old! Thou-sands of years, thou-sands of years, if all were told.

## 5. A Summer Evening

$\text{♩} = 47$

*p*

The li - ving woods fore - go their care, their dread of au - tumn's mor - tal wing, and

*p*

*Flautando throughout (not muted)*

shake their birds u - pon the air, and like a sil - ver trum - pet ring. The

gid - dy bee's com - plac - ent croon, where long grey grass - es bow and bend, in all its ho - ney thick - ened tune

has no word of the sul - phurous end. The sun - flowers weave a gol - den clime, as

though their sea-son had no date, nod to the iron shoes of Time, and play with his imm-

or - tal hate. And, mai- den, be thou mirth-ful too, lay down the bur-den of thy

race, for God is walk-ing in the dew, an eve-ning pre-sence fills the place. The

holl - ow wood-lands feel Him there, and dread no more foul aut - umn's wing,

and shake their birds up - on the air, and like a sil - ver trum-pet ring.

## 6. Take But His Love Away

♩ = 47

*mp*

Take but His love a - way, their love be - comes a fea - ther of ea - gle, swan or gull,

*p*  
*muted*

or a drowned he - ro - n's fea - ther tossed hi - ther and thi - ther

u - pon the bit - ter spray and the moon at the fall.



# 7. I Sing a Song of Jack and Jill

$\text{♩} = 47$  *mp*

I sing a song of Jack and Jill.

*mp*  
*muted*

Jill had murdered Jack; The moon shone

bright - ly; Ran up the hill, and round the hill,

round the hill and back. A full moon in

