

Relic of Memory

Seamus Heaney

Robert W. Pound

With youthful wonder $\text{♩} = 72$

pp

With youthful wonder $\text{♩} = 72$ The lough

f - gently undulating *pp*

Ped.

4 *mf* *f*

wa - ters Can pe - tri - fy wood: The

p *mf*

*Ped. *Ped. *Ped. sim.

7 *sfp* *f*

lough wa - ters can pe - tri - fy pe - tri - fy wood:

f *mf*

Ped.

10 *mf*

Vocal line for measures 10-12. The melody consists of quarter and eighth notes with some slurs. The lyrics are: "Old oars and posts O - ver the years".

Old oars and posts O - ver the years

Piano accompaniment for measures 10-12. The right hand features a continuous eighth-note pattern with slurs. The left hand has a similar eighth-note pattern with some ties.

* Ped. sim.

13 *f*

Vocal line for measures 13-14. The melody continues with quarter and eighth notes. The lyrics are: "Har - den their grain In -".

Har - den their grain In -

Piano accompaniment for measures 13-14. The right hand continues with eighth-note patterns and some chords. The left hand has a steady eighth-note accompaniment. Dynamics include *f* and *p*.

17

Vocal line for measures 17-18. The melody is slower, with half and quarter notes. The lyrics are: "car - ce - rate ghosts Of sap and sea son." The dynamic is *pp*.

car - ce - rate ghosts Of sap and sea son.

poco rit.

poco rit.

Piano accompaniment for measures 17-18. The right hand has sustained chords with a *pp* dynamic. The left hand has a simple bass line. The tempo marking *poco rit.* is present.

At Ardboe Point

Seamus Heaney

Robert Pound

Lightly, with mystery $\text{♩} = 72$

p 3
Right a -

Lightly, with mystery $\text{♩} = 72$

8va
p - legato e leggiero

Ped.

3
long the lough

5
shore A

*

2

7

smoke of

9

flies

pp

11

Drifts thick

107 **Meno mosso** ♩ = 66 **Quasi recit.**

mf

Vocal line for measures 107-110. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are: "If you put one un - der a lens."

If you put one un - der a lens

Meno mosso ♩ = 66 **Quasi recit.**

pp

Piano accompaniment for measures 107-110. The right hand features a series of chords and arpeggios, while the left hand plays a steady bass line. Pedal markings are present at the beginning and end of the section.

111

Vocal line for measures 111-114. The melody includes a triplet of eighth notes in measure 111. The lyrics are: "You'd be look - ing at a pum - ping bo - dy With such

You'd be look - ing at a pum - ping bo - dy With such

Piano accompaniment for measures 111-114. The right hand has a melodic line with some slurs, and the left hand provides harmonic support. Pedal markings are used throughout.

115

f

poco rall..

Vocal line for measures 115-118. The melody includes a triplet of eighth notes in measure 117. The lyrics are: "out - sized bea - ters for wings That this vi - si - ta - tion

out - sized bea - ters for wings

That this vi - si - ta - tion

poco rall..

p

Piano accompaniment for measures 115-118. The right hand has a melodic line with slurs, and the left hand provides harmonic support. Pedal markings are used throughout.

* Ped.

The Given Note

Seamus Heaney

Robert W. Pound

Tempestuous ♩ = 112

The musical score is divided into four systems, each representing a different fingering for the bassoon. Each system consists of a bassoon staff and a piano accompaniment. The piano accompaniment is written in 4/4 time and features a steady eighth-note pattern in both hands, with sixths indicated by the number '6' below the notes. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The tempo is marked as 'Tempestuous' with a quarter note equal to 112 beats per minute. The key signature has one sharp (F#). The first system includes a 'Ced.' (Cadenza) marking. The second system is marked with a '2' and an '(8)' above the staff. The third system is marked with a '3' and an '(8)' above the staff. The fourth system is marked with a '4' and an '(8)' above the staff. The piece concludes with a 3/4 time signature.

5 (8) *loco*

pp 6 6 6 6 *fff* *ff*

*Ped. *

7

mf *ppp* 3 6 6 6 *fff* *ff*

p *pp*

Ped. *Ped. *Ped. *Ped.

10 *mf - casually*

f *mf* *p* *pp* *ppp* *mf*

p *pp* *ppp*

*Ped. *Ped.

15 **Freely, as an improvisation**

ppp *f* - resolutely

*Ped.

20 *mf* - noodling *f* - more confidently *mf* *accel.*

senza ped. *Ped.*

24 $\text{♩} = 132$ *poco rit.* *ppp* - quasi un'eco *p* - cantabile

30 *p* *With gentle amusement* $\text{♩} = 112$

On the most west - er - ly Blas - ket in a

N.B.: 8va *With gentle amusement* $\text{♩} = 112$ *p* - cantabile, leggiero

37 *mf*

dry - stone_ hut he got this air_ this air_

sempre leggierissimo

43 *f* *p* *mf*

out_ of_ the night_

49 *pp* *mf* *pp*

Strange_ noi - ses were heard

loco

loco

Lightenings

Seamus Heaney

in homage to and memory of Milton Babbitt

Robert W. Pound

Light, airy ♩ = 60

Musical score for the first system. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Light, airy ♩ = 60'. The piano part features chords in the right hand and a melodic line in the left hand, with dynamic markings *p* - *leggiero* and *pp*. There are trills and triplets in the piano accompaniment.

Musical score for the second system. It consists of three staves. The vocal line has the lyrics 'Shif - ting'. The piano accompaniment continues with triplets and dynamic markings *p*, *mp*, *pp*, and *p*. The tempo remains 'Light, airy ♩ = 60'.

Musical score for the third system. It consists of three staves. The vocal line has the lyrics 'Shif-ting bril - lian - cies... Shif ting bril -'. The piano accompaniment features triplets and dynamic markings *pp*, *p*, *mf*, *f*, *ff*, and *pp*. The tempo remains 'Light, airy ♩ = 60'.

7 *mf* - warmly *f* *mf*

- lian - cies. Then win - ter light In a door

mf *f* - *leggiero mp* - *sub.*

10 *pp* *mf* *pp* poignantly

- way, and on the stone door - step A beg -

p *mf* *pp*

13 *p*

- gar shi - ver - ing in sil - hou - ette.

p *pp*

Triptych

Seamus Heaney

Robert Pound

Rhapsodic ♩ = 72

f - joyfully

The lush _____ Sun - set

Rhapsodic ♩ = 72

f

continue to play these pitches freely in any order with free rhythm

pp

Red.

5 *ff* _____ *mf* _____ *f*

blush _____ On a big ripe _____ Goose - ber - ry:

f

19

f *p*

- den, In An - nie Dev - lin's o-ver grown back gar - den.

*

26 Simply ♩ = 76

p

In the sto - ry book Back kit - chen. Of the Lodge The full

Simply ♩ = 76

p

Ped. ad lib.

33

f *p*

of a white E - na - mel bu-cket of lit-tle pears: Still -

58 **Brightly** ♩ = 84

Brightly ♩ = 84

ff

62

66

ff - with youthful bravura

To win the hand of the princess What

The Point

Seamus Heaney

Robert W. Pound

Exuberant, joyful $\text{♩} = 80$

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in 4/4 time and feature lyrics: "Those were the days -". The piano accompaniment is also in 4/4 time and includes dynamic markings *fp* and *ff*. The tempo is marked "Exuberant, joyful" with a quarter note equal to 80 beats per minute.

Those were the days -

Those were the days -

Exuberant, joyful $\text{♩} = 80$

ff

p - sub.
sixteenths sempre legato

5

The second system of the score continues the vocal lines and piano accompaniment. The vocal staves are in 4/4 time and feature lyrics: "Boo-ting a lea - ther foot - - ball_". The piano accompaniment is also in 4/4 time and includes dynamic markings *f*, *mf*, and *p*, as well as the instruction "simile". The tempo remains "Exuberant, joyful" with a quarter note equal to 80 beats per minute.

Boo-ting a lea - ther foot - - ball_

Boo-ting a lea - ther foot - - ball_

mf

p

p *mf* simile

8 *p* 3 Tru - er and far - ther Tru - er and far - *mf* 3

Tru - er and far - ther Tru - er and far -

11 *f* 3 - ther Tru - er and far - - ther *f* 3

- ther Tru - er and far - - ther

14 *ff*

than you e - - ver ex - pec - ted!

than you e - - ver ex - pec - ted!

17

It went ratt -

It went ratt -