

TO MY FRIEND TEMPLE R. FAY

THE WIND AMONG THE REEDS

TWO POEMS BY W. B. YEATS

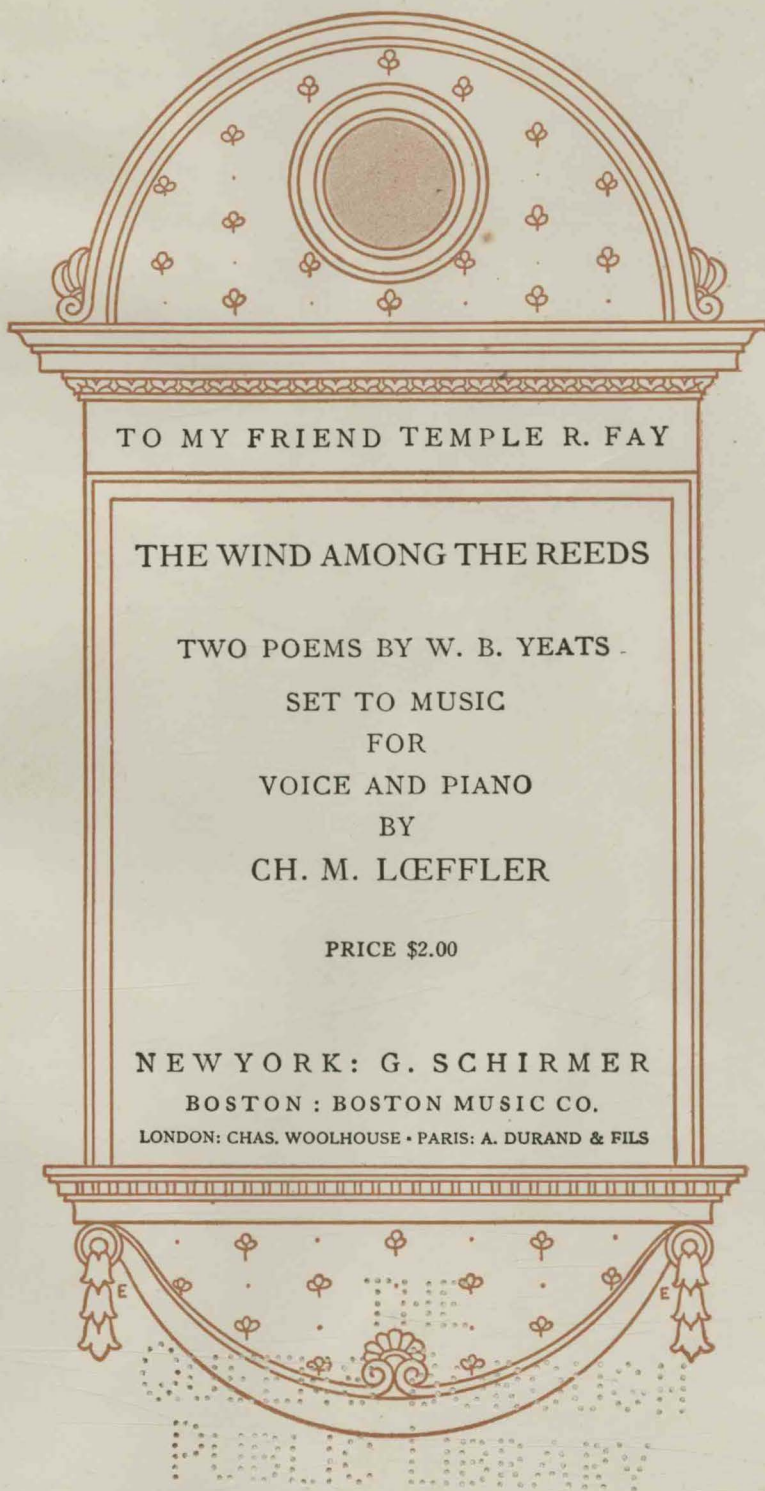
SET TO MUSIC
FOR
VOICE AND PIANO
BY
CH. M. LÖEFFLER

PRICE \$2.00

NEW YORK: G. SCHIRMER

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THE HOSTING OF THE SIDHE

"The powerful and wealthy called the gods of ancient Ireland the Tuatha De Danaan, or the Tribes of the goddess Danu; but the poor called them, and still sometimes call them, the Sidhe, from Aes Sidhe or Sluagh Sidhe, the people of the Faery Hills, as these words are usually explained. Sidhe is also Gaelic for wind, and certainly the Sidhe have much to do with the wind. They journey in whirling winds. . . . When the country people see the leaves whirling on the road they bless themselves, because they believe the Sidhe to be passing by. They are almost always said to wear no covering upon their heads, and to let their hair stream out; and the great among them, for they have great and simple, go much upon horseback. If any one becomes too much interested in them, and sees them over much, he loses all interest in ordinary things."

W. B. YEATS ("The Wind among the Reeds")

THE HOSTING OF THE SIDHE

The host is riding from Knocknarea
And over the grave of Clooth-na-bare;
Caolte tossing his burning hair,
And Niamh calling *Away, come away!*
Empty your heart of its mortal dream.
The winds awaken, the leaves whirl round,
Our cheeks are pale, our hair is unbound,
Our breasts are heaving, our eyes are a-gleam,
Our arms are waving, our lips are apart;
And if any gaze on our rushing band,
We come between him and the deed of his hand,
We come between him and the hope of his heart.
The host is rushing 'twixt night and day,
And where is there hope or deed as fair?
Caolte tossing his burning hair,
And Niamh calling *Away, come away.*



To my friend Temple R. Fay

Words* by
W. B. Yeats

1.

The Hosting of the Sidhe

Ch. M. Loeffler

Allegro con celerità

Voice

Piano

The first system of the musical score. The voice part begins with a whole rest, followed by a half note 'The' on a G4. The piano accompaniment starts with a 6/4 time signature, a key signature of three flats, and a melody in the right hand with eighth notes, while the left hand has a bass line with quarter notes. Dynamics include *p* and *una corda*. Pedal markings 'Ped.' are present in the bass line.

The second system of the musical score. The voice part continues with the lyrics 'Host is rid - ing from Knock - na - rea And'. The piano accompaniment continues with the same melodic and harmonic patterns. Dynamics include *p* and *una corda*. Pedal markings 'Ped.' are present in the bass line.

The third system of the musical score. The voice part continues with the lyrics 'o - ver the grave of Clooth - na - bare;'. The piano accompaniment continues with the same melodic and harmonic patterns. Dynamics include *cresc.*, *f*, and *p una corda*. Pedal markings 'Ped.' are present in the bass line.

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p *cresc.*
 Caol - te toss - ing his burn - ing hair,
pp
p *cresc.*
Red. una corda

p
 And Ni amh call - ing,
f
Red.

sotto voce
 A - way, come a-way:
p
Red.

p
 Emp - ty your heart of its mor - tal
Red. Red. Red. Red. Red. Red.

dream. The winds a-wak - en, the leaves whirl

Red. una corda *Red.* *Red.* *Red.* *Red.* *Red.*

round, Our cheeks are pale, our hair is un - bound, Our

Red. una corda *Red.* *Red.* *Red.* *Red.*

breasts are heav - ing, our eyes are a - gleam, Our arms are

p *cresc.* *f* *p* *cresc.*

Red. tre corde *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

wav - ing, our lips are a - part,

f *8.* *h.* *f* *pp*

Red. *Red.* *Red.* *Red.*

dolce
And if an - y gaze on our

rush - ing band, We come be -

pp una corda *tre corde*

tween him and the deed of his

hand, We come be - tween him and the

cresc. *cresc.*

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And where is there hope or deed as

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

fair? — *l.h.* Cool - te toss - ing his burn - ing

pp *una corda* *pp* *ped.*

hair, — And Ni - - amh

sempre dim. *p* *pp espressivo* *ped.* *ped.* *ped.* *ped.* *tre corde*

call - - ing, — A - way, — come a -

sotto voce *pp* *3* *sempre dim.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

poco a poco più lontana

way. _____

una corda sempre

p

l.h.

ppp

l.h.

sempre And.

sempre perdendo

rall.

sempre And.

armonioso

Adagio

ppp

pp

sempre And.

ppp

** And.*

THE HOST OF THE AIR

"Dr. Joyce says, 'Of all the different kinds of goblins, . . . air demons were most dreaded by the people. They lived among clouds, and mists, and rocks, and hated the human race with the utmost malignity'. A very old Arann charm, which contains the words 'Send God, by his strength, between us and the host of the Sidhe, between us and the host of the air', seems also to distinguish among them.

"They are said to steal brides just after their marriage, and sometimes in a blast of wind."

W. B. YEATS ("The Wind among the Reeds")

THE HOST OF THE AIR

O'Driscoll drove with a song
The wild duck and the drake
From the tall and the tufted reeds
Of the drear Heart Lake.

And he saw how the reeds grew dark
At the coming of night tide,
And dreamed of the long dim hair
Of Bridget his bride.

He heard while he sang and dreamed
A piper piping away,
And never was piping so sad,
And never was piping so gay.

And he saw young men and young girls
Who danced on a level place,
And Bridget his bride among them,
With a sad and a gay face.

The dancers crowded about him,
And many a sweet thing said,
And a young man brought him red wine,
And a young girl white bread.

But Bridget drew him by the sleeve
Away from the merry bands,
To old men playing at cards
With a twinkling of ancient hands.

The bread and the wine had a doom,
For these were the host of the air;
He sat and played in a dream
Of her long dim hair.

He played with the merry old men
And thought not of evil chance,
Until one bore Bridget his bride
Away from the merry dance.

He bore her away in his arms,
The handsomest young man there,
And his neck and his breast and his arms
Were drowned in her long dim hair.

O'Driscoll scattered the cards
And out of his dream awoke:
Old men and young men and young girls
Were gone like a drifting smoke.

But he heard high up in the air
A piper piping away,
And never was piping so sad,
And never was piping so gay.

W. B. YEATS

Words* by
W. B. Yeats

The Host of the Air

Ch. M. Loeffler.

Andante con moto *p*

Voice *p* O' Dris-coll drove with a song— The

Piano *p* *pp*

Red. una corda

wild duck and the drake— From the tall and the tuft-ed reeds— Of the

Red.

rall. *a tempo*

drear— Hart Lake— And he saw how the reeds grew dark At the

rall. *mf* *pp* *a tempo*

Red. *Red.* *Red.* *Red.*

com-ing of night-tide,— And dreamed of the long, dim hair— Of

rall. *pp*

Red. *Red.*

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a tempo
Brid - get, his bride. He heard while he sang and dreamed A
a tempo
poco marcato il canto piano
pi - per pi - ping a - way, And nev - er was pi - ping so
sad, And nev - er was pi - ping so gay.
sempre dim.
dim. molto *sempre una corda*
pp

Con moto

(as softly as possible, and holding both Pedals 8 measures)

And he

ppp

Ped. sempre una corda

saw young men and young girls Who danced on a lev - el place, And

Ped.

Brid - get, — his bride, among them With a sad and a gay face.

sempre pp

Ped. *Ped.* *Ped.* *Ped.*

The danc - ers crowded a -

Ped. *Ped.* *Ped.*

bout him, And man-y a sweet thing said, And a young man brought him

red wine, And a young girl white bread. But

Bridget drew him by the sleeves A - way from the mer-ry bands, To old

men play-ing at cards With a twinkling of an-cient

p tre corde

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Poco più mosso

Poco più mosso

hands. The bread and the wine had a

doom, For these were the host of the air; He

sat and played in a dream Of her

long, dim hair.

poco a poco più agitato

p dim. *pp*

He played with the mer - ry old

poco - a poco

Red.

men, ——— And thought not of e - - vil

cresc. - molto

Red.

chance, ——— Un - til one bore Brid - get, his

ff

Red.

bride, A - way from the mer - ry dance. He

p

Red.

sempre agitato

bore her a - way in his arms, The

p *p*

hand - som - est young man there, — And his neck and his breast

p *p*

a tempo

and his arms — Were drowned in her long, dim — hair. —

cresc. *f* *p* *p* *ff*

Red. *Red.* *Red.* *Red.* *Red.*

dim. *molto*

Red. *Red.* *Red.* *Red.*

Mesto

O'Dris-coll scattered the cards, And out of his

p *ff* *p* *cresc.*

dream a - woke.

f *pp subito* *pp*

Red.

Old men and young men and young girls Were gone like a

poco rall.

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

drift - ing smoke.

Tempo iniziale (molto tranquillo)

pp *pp* *dim.*

Red. *Red.* ** Red.* *Red.* *Red.*

But he

r. h.
pp

l. h. pp
ppp

ped. *sempre ped.*

heard high up in the air A pi - per pi - ping a -

tenete Ped. al fine

way, And

ppp *r. h.* *l. h.* *r. h.* *pp*

nev-er was pi-ping so sad, —

r. h.

r. h.

l. h.

r. h.

pp

And nev-er was pi-ping so gay. —

sempre perdendo

r. h.

morendo

leggiero

l. h.

pp

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Fine Arts and Recreation
89-11 Merrick Boulevard
Jamaica, NY 11432
(718) 990-0755