

# DAVID AVSHALOMOV

## The Ceremony of Innocence (Yeats)

Bass/Baritone

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Duration: 7:45

# The Ceremony of Innocence

Poem: William Butler Yeats

Setting: David Avshalomov

*Lento* ♩ = 40

5

Musical score for measures 1-5. The piece is in a minor key with a common time signature. The piano part features a delicate, arpeggiated texture in the right hand, marked *pp* *ringing* and *legato*. The bass line is mostly rests, with a *ped.* marking at the end of the system.

10

Musical score for measures 6-10. The vocal line begins with the lyrics "Turn-ing and turn-ing in the widen-ing gyre". The piano accompaniment continues with arpeggiated figures in the right hand and sustained chords in the left hand, marked *p*. A *ped.* marking is present at the end of the system.

15

Musical score for measures 11-15. The vocal line continues with the lyrics "the fal-con can-not hear the fal-con-er;". The piano accompaniment features arpeggiated textures in the right hand and sustained chords in the left hand, marked *p*. *ped.* and *pedal freely* markings are present at the end of the system.

20

Musical score for measures 16-20. The vocal line concludes with the lyrics "Things fall a-part; the cen-ter can-not hold; mere an-ar-chy is". The piano accompaniment features arpeggiated textures in the right hand and sustained chords in the left hand, marked *mp* and *mf*.

loosed up-on the world *f* the blood-dimmed tide is loosed, the

blood-dimmed tide is loosed, and ev' ry-where\_ ev' - ry where\_ *mp* the *diminuendo*

ce - re - mo - ny\_ of\_ in - no - cence\_ is drowned\_

the ce - re - mo - ny of in - no - cence is

drowned is drowned

*p*

*mp espr.*

*Red.*

*etc*

*poc piu mosso*  $\text{♩} = 50$

*f* The best lack all con-vic-tion,

*crescend*

*f*

*Red.*

the best lack all con-vic-tion, *ff* while the worst are full of pass-ion-ate in-ten-si-

*sfz*

*Red.*

ty. *ff* Sure-ly some re-ve-la-tion is at hand;

*ff*

*ff*

*Red.* (opt. tremolo on low C) (let ring)

Sure - ly the se - cond com - ing — is at hand.

*ff* *ff*

(let ring) (opt.)

*poco meno mosso*

The Second Coming! The Se cond Coming!

*f*

\* Red.

Hard — ly are those words out when a vast im - age out of Spi - ri - tus Mun - di

*f*

\* Red.

Troub - les my sight: —

*Poco Meno Mosso* *Ancora Meno Mosso*

*pp* *pp*

\* Red.

*poco accel.*

90

*p* some-where in the sands of the des-ert *poco cresc.* a shape with li-on bod-y and the head of a

*piu accelerando**Piu Mosso* ♩ = 50

95

*mp* man *mf* a gaze blank and pit-i-less as the sun, is mov-ing its slow

*p* thighs, while all *mf* a-bout it reel *mf* shad-ows of the in- dig-nant de- sert

*ritardand*<sup>105</sup>

birds. *ff* *f* The

(let ring) *mf*

*A Tempo*

$\text{♩} = 40$

110

dark - ness drops a - gain but now I know that twen - ty

*mp*

(finger like an organist) *mf* *p*

115

cen - tu - ries of ston - y sleep were vexed to night - mare by a rock - ing

*mf*

120

cra - dle, by a rock - ing cra - dle and what rough beast and

*p* *mf* *etc*

125 *portando*

what rough beast its hour come round at last *f* slouch - es

130 *mp* slouch - es towards Beth - le - hem *p* towards Beth - le - hem

140 *ritenuto*

to be born? to be

145 *A Tempo* *ritardando* *pp*

born?