

**William George**

**Twilight Songs**

for  
Soprano, Tenor & Violin



**ARROW SONGS**

#2-1923 Purcell Way  
North Vancouver, British Columbia V7J 3H4  
Canada

# **William George**

## **Twilight Songs**

for  
Soprano, Tenor & Violin

### **Poems by Wendell Berry**

1. Burley Coulter's Song
2. I mistook your white head for a flower
3. They
4. In a garden in Vancouver
4. As timely as a river

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# 1. Burley Coulter's Song

Wendell Berry

William George

$\text{♩} = 120$

*f*

Violin

5 *mf*

Tenor

8 The rugs were rolled back to the wall, The band in place, the lamps all lit. We

5 *mf*

Vln.

10

8 talked and laughed a lit-tle bit And then o-beyed the cal-ler's call

10

Vln.

14

8 Light - foot - ed, hap - py, half en - tranced - To bal-ance, swing - and

14

Vln.

19

8 prom - e - nade. Do you re-mem - ber how we danced And how the fid - dler played? -

19

Vln.

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It features three staves: Violin (Vln.), Tenor, and Violin (Vln.). The Tenor part includes lyrics. The score is divided into measures, with measure numbers 5, 8, 10, 14, and 19 marked at the beginning of their respective systems. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics describe a scene of a party in progress, with a focus on dancing and a fiddler.

23

Vln.  A - bout mid - night we

28

Vln.  left the crowd And wan-dered out to take a stroll. We heard the tree - frogs

32

Vln.  and the owl; Near - by the creek was run-ning loud. The good \_\_\_\_ dark \_\_\_\_

36

Vln.  held \_\_\_\_ us as we chanced The joy we two \_\_\_\_ to - ge - ther made, Re-

41

Vln.  mem - bring how we'd whirled and pranced And how the fid - dler played. \_\_\_\_ *rit.*

$\text{♩} = 80$

*mp*

45 That night is ma-ny years — a-go And gone, and still I

Vln.

50 see you clear, Clear as the lamplight in your hair. The old time comes a - round me now, And

Vln.

55 I re-mem - ber how — you glanced at me, — and how we stepped — and

Vln.

60 swayed. — I can't for-get the way we danced, The way the fid-dler played.

Vln.

*mf* *rit.*

*mf* *rit.*

# 2. I mistook your white head for a flower

Wendell Berry

William George

$\bullet = 88$  freely

Soprano

*mp*

I mis - took your white — head for a

Violin

*mp*

8

flo - wer down — there — a - mong — the tall — gras - ses and flo - wers

Vln.

8

15

of the gar - den bor - der. And then — I knew you,

Vln.

15

*mf*

23

your years — u - pon you like a crown of glo - ry. —

Vln.

23

*f rit.*

*rit.*

# 3. They

Wendell Berry

William George

$\bullet = 48$  with a smile

*mf* *a tempo*

Tenor

Violin

*mp* *rit.* *a tempo*

5

T

Violin

5

*mf* *a tempo*

T

Violin

10

10

*mf* *a tempo*

T

Violin

17

T

Violin

17

*rit.*

*rit.*

I see you down there, white - haired a -  
mong the green leaves, pick - ing the ripe rasp - ber - ries,  
and I think, "For-ty-two years!" Oh, We are the you and  
I who were they whom we re - mem - ber.

# 4. In A Garden In Vancouver

Wendell Berry

William George

*♩ = 76*

Soprano *mp*

Violin *p*

7

S

Violin

13

S *mf*

Violin *mf*

19

S

Violin

26

S

Violin *mp*

Ear-ly in the morn-ing,  
walk-ing in a gar-den in Van-cou-ver  
three thou-sand miles from your grave, the sky drip-ping,  
song spar-rows sing-ing in the bor-ders, I come— sud-den-ly u-pon  
a Jap-a-nese dog-wood, — a tree you loved, —

The musical score is written for Soprano and Violin. It begins in 3/4 time with a tempo of quarter note = 76. The key signature has four flats. The Soprano part starts with a rest for the first four measures, then enters with the lyrics 'Ear-ly in the morn-ing,' in measure 5. The Violin part provides accompaniment with a piano (*p*) dynamic. The score is divided into systems, with measure numbers 7, 13, 19, and 26 marked at the beginning of each system. Dynamics include *mp*, *p*, and *mf*. The piece concludes with a change to 3/4 time in the final system.



33

S

bowed down with bloom. By

Vln.

*mf* *mp*

Detailed description: This block contains the first system of music, measures 33 to 40. It features a Soprano (S) and Violin (Vln.) part. The Soprano line starts with a treble clef, a key signature of three flats, and a common time signature. The lyrics 'bowed down with bloom. By' are written below the notes. The Violin line also starts with a treble clef, the same key signature, and common time. It includes dynamic markings 'mf' and 'mp' with hairpins. The system ends with a double bar line.

41

S

what bles-sed-ness do I weep? *rit.*

Vln.

Detailed description: This block contains the second system of music, measures 41 to 48. It features a Soprano (S) and Violin (Vln.) part. The Soprano line starts with a treble clef, a key signature of three flats, and a common time signature. The lyrics 'what bles-sed-ness do I weep? rit.' are written below the notes. The Violin line also starts with a treble clef, the same key signature, and common time. It includes a 'rit.' marking. The system ends with a double bar line.

# 5. As Timely As A River

Wendell Berry

William George

$\text{♩} = 44$

*mp*

Soprano  
As time - ly as a riv - er God's time - less

Tenor  
As time - ly as a riv - er God's time - less

Violin  
*mf*

6

S  
life \_\_\_\_\_ Through bod - ies, life, And

T  
life pas - ses in - to this world. \_\_\_\_\_ giv - ing life, \_\_\_\_\_

Vln.  
*mf*

11

S  
past them, giv-ing death. > leaps up \_\_\_\_\_

T  
\_\_\_\_\_ giv-ing death. \_\_\_\_\_ The sec - ret fish leaps up \_\_\_\_\_

Vln.  
11  
*mf*

The musical score is written in 6/8 time with a tempo of quarter note = 44. It features three vocal parts: Soprano, Tenor, and Violin. The lyrics are: 'As time - ly as a riv - er God's time - less'. The score is divided into three systems. The first system (measures 1-5) shows the vocal entries and the violin accompaniment. The second system (measures 6-10) continues the vocal lines and violin accompaniment. The third system (measures 11-15) concludes the vocal phrases and includes a violin solo. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A fermata is placed over the word 'death' in both vocal parts in the third system.

16

S *rit.* *f*  
In - to the light \_\_\_\_\_ dark - ened. The

T *rit.*  
\_\_\_\_\_ and is a - gain \_\_\_\_\_ dark - ened.

Vln. 16 *rit.*

20

S *mf* *mp* *mp*  
sun Comes \_\_\_\_\_ from the dark, \_\_\_\_\_ it lights \_\_\_\_\_ the

T *mf* *mp*  
sun Comes \_\_\_\_\_ from the dark, \_\_\_\_\_ it

Vln. 20 *a tempo* *mf*

25

S *f*  
al - ways pas - sing ri - ver, \_\_\_\_\_ Shines \_\_\_\_\_ on the great branched tree, And

T *f*  
lights pas - sing ri - ver, Shines \_\_\_\_\_ great-branched tree, And

Vln. 25

30 *rit.* *mp* *a tempo* *mf*

S goes. Long - ing and dark, We are com-plete - ly

T goes. Long - ing and dark, We are com-plete - ly

Vln. 30 *rit.* *mp* *a tempo* *mf*

35 *molto rit.*

S filled With breath of love, in us For-

T filled With breath of love, in us for-

Vln. 35 *rit.* *a tempo* *molto rit.*

40 *mp* *a tempo*

S ev - er in - com - plete.

T ev - er in - com - plete.

Vln. 40 *mp* *a tempo* *rit.*

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