

48024262

SATB, Solo & Piano or Hammered Dulcimer

# I Will Arise and Go

Words by William Butler Yeats  
Music by Shawn Kirchner

BOOSEY & HAWKES

CONCERT  
MUSIC

FOR  
CONCERT  
CHOIR

BOOSEY & HAWKES

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## NOTES FROM THE ARRANGER

Innisfree is a small island in Lough Gill (Irish for “bright lake”) in County Sligo, Ireland, where William Butler Yeats (1865-1939) spent his childhood summers. In 1888, walking along Fleet Street in London, he was struck with the inspiration for his poem “The Lake Isle of Innisfree”: “I had still the ambition, formed in Sligo in my teens, of living in imitation of Thoreau on Innisfree, a little island in Lough Gill, and when walking through Fleet Street very homesick I heard a little tinkle of water and saw a fountain in a shop-window which balanced a little ball upon its jet, and began to remember lake water. From the sudden remembrance came my poem ‘Innisfree,’ my first lyric with anything in its rhythm of my own music....”

Despite its pastoral depiction and lovely phrases, Yeats’ poem is in fact quite sturdy, with a strong beat, and although it may be about “peace” it is anything but “quiet.” Rather it is filled with sounds: the “bee-loud glade,” the song of the cricket, the beat of linnet’s wings, and “lake water lapping with low sounds by the shore.” It is the lively life of Yeats’ utopian vision that undergirds my setting of this text – it is much closer in style to a work song than any sort of romantic pastorale. But another mood besides wholesome busyness colors the deeper layers of the piece, and the poem. The longer I lived with Yeats’ text, the more I “felt” the reality of Fleet Street and the longing that the “pavements grey” induced in the heart of this sensitive poet. The minor mode suggests the seriousness of the poet’s yearnings, and the depth of his homesickness for Innisfree – not an imaginary utopia, but a real place of home in Yeats’ beloved Ireland.

## TEXT

*I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made;  
Nine bean-rows will I have there, a hive for the honey-bee,  
And live alone in the bee-loud glade.*

*And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight’s all a glimmer, and noon a purple glow,  
And evening full of the linnet’s wings.*

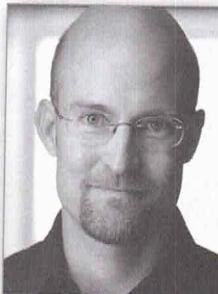
*I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavements grey,  
I hear it in the deep heart’s core.*

~William Butler Yeats

## DURATION

Ca. 4 minutes 30 seconds

## ABOUT THE COMPOSER



**Shawn Kirchner** is a versatile musician based in Los Angeles whose choral works are sung throughout the world. A member of the Los Angeles Master Chorale since 2001, Kirchner has enjoyed an ongoing creative relationship with music director Grant Gershon, resulting in numerous commissions and premieres, and culminating in his tenure as LAMC’s Composer in Residence from 2012-2015. As a singer with the Master Chorale, Kirchner has performed with the LA Philharmonic in many collaborations with the world’s leading conductors and composers. As a pianist, Kirchner has performed many times at Disney Hall with LAMC and throughout the country in concerts of his music with many choral organizations. He has also assisted at the piano and sung for dozens of feature film soundtrack sessions.

Best known worldwide for his setting of the Kenyan song *Wana Baraka* and other settings of traditional American songs, which have been praised by the LA Times as “arranged with mastery,” Kirchner has also produced cycles on the poetry of Pablo Neruda, Sylvia Plath, Gerard Manley Hopkins, and William Blake. His original songwriting ranges in style from jazz and gospel to folk and bluegrass, the latter featured on his CD *Meet Me on the Mountain*. [www.ShawnKirchner.com](http://www.ShawnKirchner.com)

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*Commissioned and premiered by the Mountainside Master Chorale,  
Jean-Sébastien Vallée, music director*

# I WILL ARISE AND GO

SSATB and Piano\*

Based on the poem "The Lake Isle of Innisfree"  
by W. B. Yeats (1865-1939)

Shawn Kirchner

With folk-like simplicity  $\text{♩} = \text{ca. } 63$

Solo Voice

Piano\*\*

With folk-like simplicity  $\text{♩} = \text{ca. } 63$

I will a-rise and go now, and go to In-nis -

like a star in a lake

free, And a small cab - in build there, of clay and wat - tles

made; O, Nine bean - rows will I have there, a

Forte!

\* Also available for SSA

\*\* or Hammered Dulcimer (separate part is available from the publisher #48024398 at halleonard.com)

Not on track Needs to do

↑

4

*solo*

14 *mp* hive for the hon-ey— bee, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee-loud  
*enjoy the "L's"*

15 16 17 18

19 *slw* glade, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee - loud

20 21 22

23 *slw* Sturdy rhythm, not rushing  $\text{♩} = \text{ca. } 66$ , no faster  
*p sempre poco marcato*

24 25 26

27 *slw* *p* (as if to oneself) 28 29 30  
 Lo lo-dle lo, lo-dle lo.

The accomp. is reminiscent of water lapping  
 (or a dulcimer?)

sim. 979-0-051-48487-4

Straight tone needed to "pop" the harmonic clashes.

5

Soprano I 32 33 34

Soprano II Soprano II is super important! 35 36 37 38

Alto 39 40 41 42

Tenor 43 44 45 46

Bass 47 48 49 50

on a lake's shore line (or a dulcimer?)

I will a-rise and go now, and  
I will a-rise and go, a-rise and go now, and  
I will a-rise and go, I will a-rise and go now, and  
I will a-rise and go,  
I will a-rise and go now, and

35 36 37 38

Soprano I go to In - nis - free, And a small cab - in

Soprano II go to In - nis - free, And a small cab - in

Alto go to In - nis free, And a small cab - in

Tenor 49 50 51 52

Bass 53 54 55 56

go to In - nis - free, And a small cab - in  
go to In - nis - free, And a small cab - in  
go to In - nis free, And a small cab - in

\* wattle vertical wooden stakes or twigs  
the wall is woven w/ horizontal twigs or branches  
+ covered w/ clay or mud.

6

39 40 41 42

build there, of clay and wat - tles\* made; O, Nine bean - rows will I

50 51 52

build there, of clay and wat - tles\* made; O, Nine bean - rows will I

A 53 54 55 56

build there, of clay and wat - tles made; O, Nine bean - rows will I

B 57 58 59 60

Nine bean - rows will I

mp

10

Nine (n)

This section of the score includes measures 39 through 60. It features four staves: soprano, alto, tenor, and bass. The soprano and alto staves begin with 'N.B.' (No. 8). The lyrics describe building a wall with wattle and mud, followed by nine bean rows. Measures 50-52 show the same pattern. Measures 53-56 continue the building theme. Measure 57 begins with a bass entry, followed by a soprano entry in measure 58. The bass staff concludes with 'Nine (n)'. Performance markings include dynamic changes (mp), a tempo marking '10', and a fermata over the bass line in measure 58.

43 44 45 46

have theke, a hive for the hon-ey - bee, And

47 48 49 50

have theke, a hive for the hon-ey - bee, And

A 51 52 53 54

have theke, a hive for the hon-ey - bee, And

T 55 56 57 58

have theke, a hive for the hon-ey - bee, false

pp

59 60 61 62

will I have and a hive for the bee, A -

dim.

This section of the score includes measures 43 through 62. It features four staves: soprano, alto, tenor, and bass. The soprano and alto staves begin with 'N.B.' (No. 8). The lyrics ask for a hive for a honeybee. Measures 47-50 repeat the request. Measures 55-58 show the soprano and bass lines separately. Measure 59 begins with a bass entry, followed by a soprano entry in measure 60. The bass staff concludes with 'A -'. Performance markings include dynamic changes (p, pp), a vocal technique marking 'false', and a dimming instruction 'dim.'.

48                    49                    50 *N.B.*

Soprano: live a - lone, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee - loud

Soprano: live a - lone, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee - loud

Alto: live a - lone, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee - loud

Tenor: lone \_\_\_\_\_ in the bee - loud

Bass: lone \_\_\_\_\_ in the bee - loud

Piano: *p*

51                    52                    53 *mp*                    54 *N.B.*

Soprano: glade, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee - loud

Soprano: glade, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee - loud

Alto: glade, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee - loud

Tenor: glade, \_\_\_\_\_ And live a - lone \_\_\_\_\_ in the bee - loud

Bass: glade, \_\_\_\_\_ A - lone \_\_\_\_\_ in the bee - loud

Piano: *p* *cresc.* *mp*

55 *mf* 56 57 58 *f*

glade. And  
glade. And  
glade. And  
glade. And  
glade. And  
glade. And

*Meno mosso*  $\text{♩} = \text{ca. } 60$  60 61

quieter, although surprised  
you had spoken so loudly.

I shall have some peace there, for peace comes drop - ping  
I shall have some peace there, for peace comes drop - ping  
I shall have some peace there, for peace comes drop - ping  
I shall have some peace there, for peace comes drop - ping  
I shall have some peace there, for peace comes drop - ping

*Meno mosso*  $\text{♩} = \text{ca. } 60$  62

*f* *mf*

51                          63

slow, *dim.*

52                          64 \*Tenderly 65

Drop - ping from the veils of the morn - ing,  
*p* *teneramente*

53                          slow, *dim.*

54                          Drop - ping from the veils of the morn - ing,

A                          slow, *dim.*

I                          slow, *dim.* *p* *teneramente*

B                          slow,

Drop - ping from the veils of the morn - ing,

*p*

51                          66

52                          67

53                          68

drop - ping from the veils of the morn - ing to where the crick - et

A                          drop - ping from the veils of the morn - ing to where the crick - et

I                          drop - ping from the veils of the morn - ing to where the crick - et

B                          drop - ping from the veils of the morn - ing to where

N.B. N.B. N.B.

69 70 71 72

the crick-et sings; Thee  
sings, to where the crick-et sings; Thee  
sings, to where the crick-et sings; Thee  
sings, the crick-et sings, the crick-et sings;  
the crick-et sings, the crick-et sings;

*p* dim. *pp*

*little by little more motion. Not distinct on recording.*

Poco a poco più mosso

73 74 75

mid - night's all a glim - mel and noon a pul - ple  
mid - night's all a glim - mel and noon a pul - ple  
mid - night's all a glim - mel and noon a pul - ple

*Spooky night music!*

Poco a poco più mosso

*Spooky*

77

*mp*

78 A tempo  $\text{♩} = \text{ca. } 66$  79

glow, And eve - ning full of the lin-net's  
 glow, And eve - ning full of the lin-net's  
 glow, And eve - ning full of the lin-net's

A tempo  $\text{♩} = \text{ca. } 66$

*cresc.* *mp*

80

*mf leggiero* 81

82 lightly w/o force 83

wings, and eve - ning full of lin - net's  
 wings, and eve - ning full of lin - net's  
 wings, and eve - ning full of lin - net's  
 wings, and eve - ning full of lin - net's  
 and eve - ning full of lin - net's  
 and eve - ning full of lin - net's  
 and eve - ning full of lin - net's

TB

84

*mf*

12

84 85 86 87

wings.. wings.. wings.. wings.. wings..

88 89 90 *mp* 91

Lo lo-dle lo, lo-dle  
Lo lo-dle lo, lo-dle  
Lo lo-dle lo,  
Lo lo-dle lo, lo-dle  
Lo lo-dle lo, lo-dle

with determination "I'm really gonna do this"

13

93

94

95

I will a-rise and go now, for

I will a-rise and go, a-rise and go now, for

I will a-rise and go

I will a-rise and go now, for

I will a-rise and go, a-rise and go now, for

I will a-rise and go,

I will a-rise and go now, for

96

97 cresc.

98

99

al - ways night and day I hear lake wa - ter

al - ways night and day I hear lake wa - ter

al - ways night and day I hear lake wa - ter

al - ways night and day I hear it

al - ways night and day I hear it

100 101 102 103

S1 lap - ping with low sounds by the shore;

SII lap - ping with low sounds by the shore;

A lap - ping with low sounds by the shore;

T lap - ping with low sounds by the shore;

B lap - ping with low sounds by the shore;

f *mf*

*The harmony sounds slightly like car horns or traffic*

104 105 106

S1 While I stand on the road - way, *poco* or on the pave - ments

SII While I stand on the road - way, *poco* or on the pave - ments

A While I stand on the road - way, *poco* or on the pave - ments

T While I stand on the road - way, *poco* or on the pave - ments

B While I stand on the pave - ments

*(1)* *close to "L"*

The poet hear the lake even when away from it.

15

108 dim. 109 mp 110

S I grey, I hear it, flip r. I  
S II grey, I hear it, flip r. I  
A grey, I hear it, flip r. I  
T grey, I hear flip r. I  
B grey, I hear I  

dim. p

dim. p

dim. p

dim. p

111 112 NH - 113 - 114 p

S I hear it in the deep heart's core. I  
S II hear it in the deep heart's core. I  
A hear it flip r. NH - in the deep heart's core. I  
T it in the deep heart's core. pp I  
B it in the deep heart's core. pp I  

pp

pp

pp

pp

115                    116                    117                    118

S1 hear it, I hear it, flip it, I hear it, I hear it, I hear it, I hear it, I

S11 hear it, I hear it, flip it, I hear it, I hear it, I

A hear it, I hear it, I

T hear it, I

B hear it, I

Bass Pedal: pp

119                    120                    121                    122

S1 hear it, in the deep heart's

S11 hear it, in the deep heart's

A hear it, in the deep heart's

T hear it, in the deep heart's

B hear it, in the deep heart's

Bass Pedal: luminous

124 125 126

S1      core.

SII     core.

A       core.

T       core.

B       core.

*pp* *p*

127 128 129 *As if to ones self* 130

S1      -

SII     -

A       -

T       -

B       *As if to ones self*

*p*

Lo lo-dle, lo, lo-dle,

*p* *As if to ones self*

Lo lo-dle, lo, lo-dle,

*p* *As if to ones self*

Lo lo-dle, lo, lo-dle,

Lo lo-dle, lo, lo-dle, lo,

*p*

*as if to ones self*

*as if to ones self*

131                    132                    133 (p)                    134

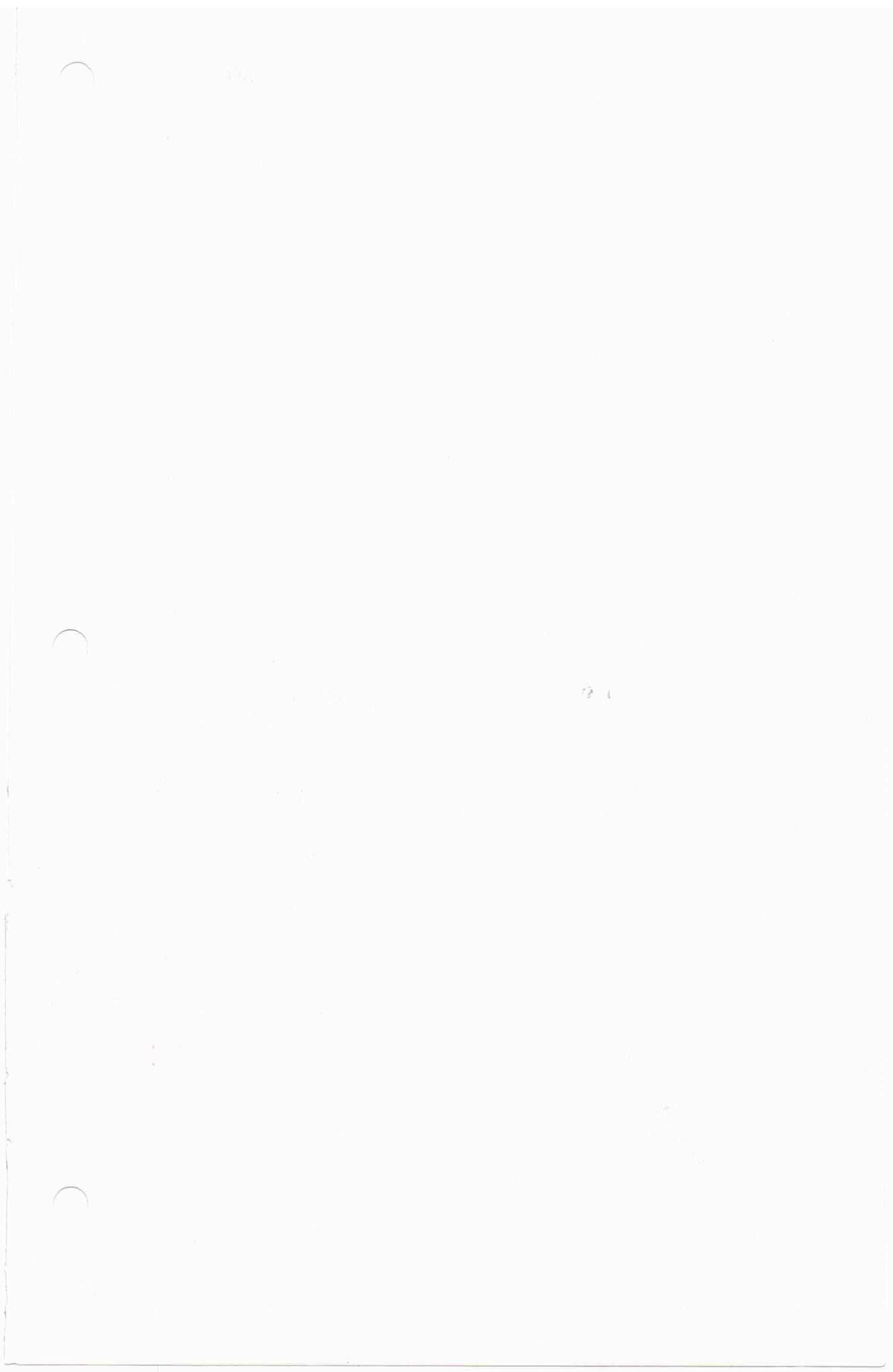
S  
A  
T  
B  
Bassoon  
Cello/Bassoon

lo.  
lo.  
lo.  
Lo  
Lo  
lo-dle,  
lo-dle,  
lo-dle,  
lo-dle,  
lo-dle,  
lo-dle,  
lo-dle,

135                    136                    137 (pp)                    138 (rall.)                    139

S  
A  
T  
B  
Bassoon  
Cello/Bassoon

lo.  
lo.  
lo.  
Lo  
Lo  
lo-dle,  
lo.





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