

Stravinsky, In memoriam Dylan Thomas
(Song)

pc set 4-3 preserved in ⁱ order 131
throughout in voice and accomp.
(but not the exclusive
melodic component)

not 4-3, but 5-1

DIRGE - CANONS

(Prelude)

IGOR STRAWINSKY
1954

M.M. ♩ = 100-102

PIANO

p ma marcato

etc. sim.

A

B T

come sopra

C S

D T

come sopra

come sopra

r.h.

l.h.

attacca subito

SONG

Do not go gentle...

Poem by
(Dylan Thomas*)

M.M. ♩ = 60

TENORE *dolce*
Do not go gen - tle

PIANO *dolce*

1

in-to that good night, Old age should burn and rave at close of day; Rage, rage a -

f

2

- gainst the dy - - ing of the light.....

meno f

dolce

13

Though wise men at their end know dark is....

(b)

* From "Collected Poems of Dylan Thomas" Published by J.M. Dent & Sons, Ltd.

15

3

5

..... right, Be-cause their words had forked no light-ning they Do not go gen-tle

18

4

in - to that good night. Good men,

dolce

21

..... the last.....wave by, cry - ing how bright Their frail deeds might have

5

danced in a green bay, Rage, rage a - gainst the dy -

f *meno f*

ing of the light... Wild men who caught and sang the

sun in flight, And learn, too late, they grieved... it on its way,

Do not go gen-tle in-to that good night. Grave men, near death,

who see with blind-ing sight Blind eyes could blaze like me-te-ors and... be gay,

9

f *meno f* *un po'*

Rage, rage a - gainst the dy - ing of the light - And you, my fa - ther,

f *meno f* *dolce*

10

there on the sad height, Curse, bless, me now with your fierce tears, I pray. Do

marc.

11

not go gen - tle in - to that good night. Rage, rage a - gainst the

f *meno f*

dy - ing of the light.

p cant. *r.h.*

DIRGE - CANONS

(Postlude)

M.M. ♩ = 100-102

A

PIANO

p ma marc.

The first system of the piano part consists of two staves. The upper staff begins with a whole note chord of G#2, B2, and D3, followed by a series of notes in a descending line. The lower staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'M.M. ♩ = 100-102' and the dynamics are 'p ma marc.'. A box labeled 'A' is placed above the first measure of the upper staff.

The second system continues the musical development. The upper staff features a melodic line with various intervals and rests. The lower staff provides a steady accompaniment. A handwritten 'r.h.' is visible above the lower staff in the middle of the system.

The third system includes a section marked with a box labeled 'B' at the beginning. The musical notation continues with complex rhythmic patterns and chordal structures across both staves.

The fourth system shows intricate melodic and harmonic details. The upper staff has a prominent melodic line with many slurs and ties, while the lower staff provides a rich accompaniment with various chordal textures.

The fifth system concludes the piece with a section marked with a box labeled 'C'. The notation features a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff.