

The Dying of the Light

Dylan Thomas**

Wallingford Riegger
Opus 59

Stormily *lunga* **Slowly and with expression**

Piano *ff* *lunga* *p*

The piano introduction consists of two staves. The right hand begins with a series of eighth notes, some beamed together, and includes a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from fortissimo (ff) to piano (p). The tempo and mood are indicated as 'Stormily' and 'Slowly and with expression'.

This section continues the piano accompaniment. It features more complex rhythmic patterns, including triplets and sixteenth notes, in both hands. The music is written in a key with three sharps (F#, C#, G#).

Voice *p* *3* *3*

Do not go gentle in-to that good night, Old age should burn and rave at close of

The voice part begins with a piano (p) dynamic and includes two triplet markings. The piano accompaniment continues with chords and moving lines. The lyrics are: "Do not go gentle in-to that good night, Old age should burn and rave at close of".

f *meno f*

day, Rage, rage a-against the dy - ing of the

The voice part continues with a forte (f) dynamic, followed by a mezzo-forte (meno f) dynamic. The piano accompaniment features dense chordal textures and moving lines. The lyrics are: "day, Rage, rage a-against the dy - ing of the".

* Mr. Riegger was a member of the first graduating class of the Institute of Musical Art (1907), parent institution of the present school.
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Pick up the tempo a bit

p
light. _____
Though wise men at their end know dark is

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half rest, followed by a quarter note G4, a quarter rest, and a half note A4. The piano accompaniment starts with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a triplet of eighth notes (G3, A3, B3) followed by a half note G3. The key signature has two sharps (F# and C#), and the time signature is 2/4.

right, _____
Be-cause their words have forked no light-ning they Do not go

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half rest. The piano accompaniment continues with similar harmonic support. The key signature remains two sharps, and the time signature is 2/4.

gen-tle in-to that_ good night.

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note. The piano accompaniment features a change in time signature to 2/4. The key signature remains two sharps.

affret.
Good men, the last wave by, cry - ing how bright Their

The fourth system continues with the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note. The piano accompaniment includes a triplet of eighth notes in the left hand. The key signature remains two sharps, and the time signature is 2/4.

Faster

frail deeds might have danced in a green bay, Rage, rage

More slowly **Fast**

— against the dy-ing of the light.

f **slackening** **p** **Tempo I**

Wild men who caught and sang the sun in flight, And learn, too late, they

accel. **Fast**

grieved it on its way, Do not go gen-tle in-to

Tempo I *p*

that good night. Grave

rall.

men, near death, who see with blind-ing sight Blind

Fast

f

eyes could blaze like me-teors and be gay, Rage, rage

f *mf*

against the dy-ing of the light. And you, my father, there on the sad height, Curse,

holding back *Spoken (slowly):*

colla voce *p*

that good night. *rall.* **Tempo I** *p* Grave

men, near death, who see with blind-ing sight **Fast** Blind

eyes could blaze like me-teors and be gay, **Rage, rage**

against the *holding back* dy-ing of the light. **Spoken (slowly):** And you, my father, there on the sad height, Curse,

colla voce *p*