William Butler Yeats
(1865–1939)

Irish poet and playwright
1923 Nobel Prize for Literature
Yeats’s Themes

- Civilization as weary, beginning to collapse
- But nature abhors a vacuum
- Something will move into its space: what?
- Nostalgia for earlier era
The Second Coming
(1920)

- TURNING and turning in the widening gyre
- The falcon cannot hear the falconer;
- Things fall apart; the centre cannot hold;
- Mere anarchy is loosed upon the world,
- The blood-dimmed tide is loosed, and everywhere
- The ceremony of innocence is drowned;
- The best lack all conviction, while the worst
- Are full of passionate intensity.
The Widening Gyre

- 2000-year historical cycles
4000-2000 BC

- The Bronze Age (from 3300 BC)
- Civilization
- The advent of writing
- Sumeria
- Persia
- Early Egypt
2000 to -1

- The Iron Age (1300 BC)
- Egypt
- China
- India (Rg Veda, Upanishads)
- Homer, Iliad, Odyssey
- Axial Period
- Confucius
- Laozi
- Buddha
- Hebrew Scriptures
- Greek philosophy, theater, history
0-2000

• The Nation-State
• The Roman Empire
• Christianity
• Continuous written culture
• Development of advanced technologies
The Second Coming
(1920)

- Surely some revelation is at hand;
- Surely the Second Coming is at hand.
- The Second Coming! Hardly are those words out
- When a vast image out of Spiritus Mundi
- Troubles my sight: somewhere in the sands of the desert
- A shape with lion body and the head of a man,
- A gaze blank and pitiless as the sun,
- Is moving its slow thighs, while all about it
- Reel shadows of the indignant desert birds.
The Second Coming
(1920)

• The darkness drops again; but now I know
• That twenty centuries of stony sleep
• Were vexed to nightmare by a rocking cradle,
• And what rough beast, its hour come round at last,
• Slouches towards Bethlehem to be born?
Sailing to Byzantium
(1928)

- That is no country for old men. The young
- In one another’s arms, birds in the trees
- —Those dying generations—at their song,
- The salmon-falls, the mackerel-crowded seas,
- Fish, flesh, or fowl, commend all summer long
- Whatever is begotten, born, and dies.
- Caught in that sensual music all neglect
- Monuments of unageing intellect.
Vue de Fendekli et de l'Ambassade d'Allemagne
Sailing to Byzantium

• An aged man is but a paltry thing,
• A tattered coat upon a stick, unless
• Soul clap its hands and sing, and louder sing
• For every tatter in its mortal dress,
• Nor is there singing school but studying
• Monuments of its own magnificence;
• And therefore I have sailed the seas and come
• To the holy city of Byzantium.
Sailing to Byzantium

- O sages standing in God’s holy fire
- As in the gold mosaic of a wall,
- Come from the holy fire, perne* in a gyre,
- And be the singing-masters of my soul.

* reel, spindle, spool
THE GAMUT, OR RUDIMENTS OF MUSIC.

PART FIRST.
OF MUSIC.

What is Music?
Music is a succession of pleasing sounds.

In music written:
A parallel lines including the spaces between them, which is called a tone-line, and the spaces are represented by the first seven letters in the alphabet, A, B, C, D, E, F, and G. These letters also represent the seven sounds or each key-note in music; when eight letters are used, the first is a part used in vocal music:

only four; viz. Bass, Tenor, Counter, and Treble; and the letters in the staves for the several parts in the following order, commencing at the first line in each stave.

BASS STAVE NATURAL.

You may observe that the letters are named or called by the names of the five notes used in music. You see in the above staves that F is named law, C sol, E law, B me, G faw, D sol, E law, and F faw again; every eighth letter being the same as the first.

P. How many notes are there used in music, what are their names, and how are they made?
a tone, from the second to the third, a tone; from the third to the fourth, a semitone; from the fourth to the fifth, a tone; from the fifth to the sixth, a tone; from the sixth to the seventh, a tone, and from the seventh to the eighth, a semitone. But when reckoning from the key note of the minor mode, the semitones lie between the second, and third, and fifth, and sixth, instead of between the third and fourth, and seventh and eighth of the major mode; wherefore this order of tones and semitones is called the **natural scale of music**—as follows.

### The Manual; or, General Scale.

<table>
<thead>
<tr>
<th>Alt.</th>
<th>G space above.</th>
<th>sol</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F—5th—line—</td>
<td>fau</td>
</tr>
<tr>
<td>E*</td>
<td>4th—line—</td>
<td>lau</td>
</tr>
<tr>
<td>D</td>
<td>4th—line—</td>
<td>sol</td>
</tr>
<tr>
<td>C</td>
<td>3d—line—</td>
<td>mi</td>
</tr>
<tr>
<td></td>
<td>2d—line—</td>
<td>mi</td>
</tr>
<tr>
<td></td>
<td>1st—line—</td>
<td>lau</td>
</tr>
<tr>
<td></td>
<td>1st—line—</td>
<td>lau</td>
</tr>
</tbody>
</table>

* Gaddi, an Italian monk, is said, invented this scale, about the year A.D. 1022. It has been improved since his time.
ON THE DIFFERENT PLANS OF NOTATION.

Seven plans of notation used now in various parts of the world, which extend national. The English, saw, sole, law, saw, sole, law, me, me, saw, sole, law, see. French, ut, rae, me, saw, sole, law, and Danish, Doe, rae, rae, saw, sole, law, see. In Germany, (among) and in some parts of the United States, the numerical 1, 2, 3, 4, 5, 6, 7. Spanish, perhaps, saw, sole, law, bae, doe, saw, me. All repeating the first name, to make the eighth or octave sound. A very respectable number of my patrons being rather partial to the Italian, and also to the numerical system of seven syllables, I introduce a few examples, to make them plain to those who may wish to use them in learning to sing.

EXAMPLES.

If F, C, and G be sharp, the place for doe or I is on.

If F, C, G, and D be sharp, the place for doe or I is on.

In singing the seven syllables in our patent-note books, no regard is had to the shape of the notes, but name them as laid down in the rule and examples; and in singing numerals, call the major key doe, or saw, I, and the other notes by the numerical distance they are from the major key; and if you wish to use the other plans, sing as herein directed.

Some contend that no one can learn to sing correctly without using the seven syllables. Although I have no objections to the seven syllable plan, I differ a little with such in opinion, for I have taught the four syllables patent notes, the Italian seven syllables, and the numerals also; and in twenty-five years' experience, have always found my patent note pupils to learn as fast, and sing as correct as any. Consequently I think that the main thing is to get good teachers, who understand the science of music well, and teach it faithfully, and who always keep good order in their schools; and that the various plans of notation or solisation may be considered more a matter of taste than necessity.

THE AUTHOR.

July, 1854.
RESIGNATION. C. M.

My Shepherd will supply my need; Jehovah is his name;
In pastures fresh he makes me feed, Beside the living stream;
He brings my wand'ring spirit back, When I forsake his ways, And leads me, for his mercy's sake, In paths of truth and grace.

2. When I walk thro' the shades of life
Thy presence is my stay;
One word of thy supporting breath
Drives all my fears away.
Thy hand, in sight of all my foes,
Doth still my table spread;
My cup with blessings overflow,
Thine oil anoints my head.

3. The sure provisions of my God
Attend me all my days;
O may thy house be mine abode,
And all my work be praise.
There would I find a settled rest
(While others go and come).
No more a stranger, nor a guest,
But like a child at home.
BEACH SPRING. 8.7.
"He freely gives us all things." -- Rom. 8:32.

A Major Joseph Hart, 1759.

1. Come, ye sinners, poor and needy, Weak and wounded, sick and sore,
   He is a - ble, He is a - ble, He is will - ing, doubt no more; He is a - ble, He is a - ble, He is will -
   Je-sus read - y stands to save you, Full of pit - y, love and pow'r.

2. Let not con-science make you lin - ger, Nor of fit-ness fondly dream, This He gives you,
   'Tis the Spirit's ris - ing beam; This He gives you,
   All the fit - ness He re - quir - eth Is to feel your need of Him. This He gives you,
   This He gives you, 'Tis the Spir -

3. Ag - on - iz - ing in the gar - den, Lo! your Master prostrate lies;
   It is finished; it is finished! Sinners, will not this suffice? "It is finished; it is finished!" Sinners, will
   Oh the blood - y tree be - hold Him, Hear Him cry before He dies:
   None but Jesus, none but Jesus Can do helpless sinners good; None but Jesus, none but Jesus Can do help-

4. Lo! th' in-car - nate God as - cend - ed, Pleases the mer - it of His blood;
   None but Jesus, none but Jesus Can do helpless sinners good; None but Jesus, none but Jesus Can do help-
   Ven - ture to Him, ven - ture whol - ly, Let no oth - er trust in - trude.

COOKHAM. 7s.
"Christ Jesus came into the world to save sinners." -- 1 Tim. 1:15.

G Major Charles Wesley, 1735.

1. Hark! the her - ald an - gels sing, "Glo - ry to the new - born King: Peace on earth, and mercy mild, God and sinners rec - on - ciled."
2. See, He lays His glo - ry by; Born that man no more may die; Born to raise the sons of earth; Born to give them second birth.
NEW BRITAIN. C.M.
"And David the king came and sat before the Lord, and said, Who am I, O Lord?" -- 1 Chron. 17:16.

C Major John Newton, 1779.

1. Amazing grace! How sweet the sound, That saved a wretch like me! I once was lost, but now I'm found, Was blind, but now I see.

2. 'Twas grace that taught my heart to fear, And grace my fears relieved; How precious did that grace appear The hour I first believed!

3. Thro' many dangers, toils and snares, I have already come; 'Tis grace has brought me safe thus far, And grace will lead me home.

4. The Lord has promised good to me, His word my hope secures; He will my shield and portion be As long as life endures.

5. The earth shall soon dissolve like snow, The sun forbear to shine; But God, who called me here below, Will be forever mine.

IMANDRA NEW. 11s.
"He that loveth not his brother abideth in death." -- 1 John 3:14.

F Major Thomas Cleland, 1807.

Columbian Harmony, 1829.

Southern Harmony, 1835.
Amazing Grace (My Chains Are Gone)

Words and Music by
John Newton, John P. Rees, Edwin Othello Excell,
Chris Tomlin and Louie Giglio

\[ \text{Music notation and lyrics} \]

Thursday, September 27, 18
Sailing to Byzantium

• Consume my heart away; sick with desire
• And fastened to a dying animal
• It knows not what it is; and gather me
• Into the artifice of eternity.
Sailing to Byzantium

- Once out of nature I shall never take
- My bodily form from any natural thing,
- But such a form as Grecian goldsmiths make
- Of hammered gold and gold enamelling
- To keep a drowsy Emperor awake;
- Or set upon a golden bough to sing
- To lords and ladies of Byzantium
- Of what is past, or passing, or to come.
The Golden Bough