

**Like Barley Bending**  
**for SATB Chorus and Piano**

**Roger Przytulski**

## **Like Barley Bending**

Like barley bending  
In low fields by the sea,  
Singing in hard wind  
Ceaselessly;

Like barley bending  
And rising again,  
So would I, unbroken  
Rise from pain;

So would I softly,  
Day long, night long,  
Change my sorrow  
Into song.

Sara Teasdale

## **Duration: 5 minutes**

Roger Przytulski Music  
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# Like Barley Bending

## for SATB Chorus and Piano

Text by Sara Teasdale

Roger Przytulski

**Delicately** ♩ = 104

Soprano Alto Tenor Bass

Piano

**Delicately** ♩ = 104

S. A. T. B.

Pno.

8 9

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**17** **Flowing**  $\text{♩} = 112$

**21**

S.

A.

T.

B.

Pno.

**17** **Flowing**  $\text{♩} = 112$

**21**

**p**

Like

S.

A.

T.

B.

Pno.

**22**

bend - ing by the

bar - ley bend - ing by the

In low fields

In low fields

**p**

**p**

27

S. sea, Oh

A. sea, Oh

T.

B.

Pno.

32

33

S. Oh

A.

T. Sing - ing in hard wind

B. Sing - ing in hard wind

Pno.

36

S. *cresc.* Cease less - ly, cease-less - ly, in hard wind,

A. *cresc.* Cease-less-ly, cease-less - ly, cease-less - ly, in hard wind,

T. *cresc.* Cease less-ly, cease-less-ly, in hard wind,

B. Cease less-ly, cease-less-ly, in hard wind,

Pno.

40

S. *p*

A. *p* Oh

T. *p* Oh

B. *p* bend

Pno. *f* 6 *mf*

45

S. - - - - | 4 - - - - | **p** Like bar - ley bend - ing And

A. **pp** - - - - | 4 - - - - | **p** Like bar - ley bend - ing And

T. **pp** - - - - | 4 - - - - | **p** Like bar - ley bend - ing And

B. - - - - | 4 - - - - | **p** Like bar - ley bend - ing And

Pno. { 8va - - - - | 4 8va - - - - | 3 8va - - - - | 4 8va - - - - | 3 8va - - - - | 4 cresc.

47

49

S. ris - ing, ris - ing, ris - ing a - gain,

A. ris - ing, ris - ing, ris - ing a - gain,

T. ris - ing, ris - ing, ris - ing a - gain,

B. ris - ing, ris - ing, ris - ing a - gain,

Pno. { 8va - - - - | 4 8va - - - - | 3 8va - - - - | 4 8va - - - - | 3 8va - - - - | 4 f

53

S. — *ris - ing,*

A. — *ris - ing,*

T. — *ris - ing,*

B. — *ris ing,*

Pno. { *f*      *g:*      *g:*      *g:*

57

S. *pp* So \_\_\_\_\_ would

A. *pp* So \_\_\_\_\_ would

T. *pp* So \_\_\_\_\_ would

B. *pp* So \_\_\_\_\_ would

Pno. *mp*

## 62 | Meno mosso ♩ = 100

broadly

S. **broadly**

A. **broadly**

T. **broadly**

B. **broadly**

I, un - brok - en Rise, \_\_\_\_\_ un - brok - en Rise \_\_\_\_\_ from

I, un - brok - en Rise, \_\_\_\_\_ un - brok - en Rise \_\_\_\_\_ from

I, un - brok - en Rise, \_\_\_\_\_ un - brok - en Rise \_\_\_\_\_ from

I, un - brok - en Rise, \_\_\_\_\_ un - brok - en Rise \_\_\_\_\_ from

**62** Meno mosso ♩ = 100

1

Pno. { *mp broadly*

2:4

The musical score shows two measures for the piano. Measure 1 starts with a forte dynamic (f) followed by a measure of rests. Measure 2 begins with a dynamic of *mp broadly*. The first half of the measure consists of eighth-note chords: B4-D5-G5-B4, A4-C5-E5-A4, G4-B4-D5-G4, and F4-A4-C5-F4. The second half of the measure continues with eighth-note chords: E4-G4-B4-E4, D4-F4-A4-D4, C4-E4-G4-C4, and B3-D4-F4-B3.

69 A tempo

67

Soprano vocal line starting on G4, sustained through measure 1. The vocal part ends with a fermata over the first note. The accompaniment consists of a sustained bass note on C3 and a sustained piano note on C3.

pain;—

A musical staff labeled 'A.' at the beginning. It features a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by '4'). The first measure contains a half note on the C line. The second measure begins with a fermata over a whole note on the E line, followed by three blank measures.

pain:-

A musical staff in treble clef. The first measure contains a single whole note. The second measure is a measure rest. The key signature is indicated by three sharps (F#-C#-G#) positioned before the first measure.

ain;

A musical staff labeled 'B.' at the beginning. It features a bass clef, a dotted half note with a fermata above it, a vertical bar line, a 3/4 time signature, and three measures of rests.

pain;—

69 A tempo

1

A musical score for piano (Pno) in G major (indicated by a circle with a 'G') and common time (indicated by a 'C'). The score consists of four measures. Measure 1: The left hand plays eighth-note chords in the bass clef staff, while the right hand plays eighth-note chords in the treble clef staff. Measure 2: The left hand rests, and the right hand plays eighth-note chords in the treble clef staff. Measure 3: The key signature changes to A major (indicated by a circle with an 'A'). The left hand plays eighth-note chords in the bass clef staff, and the right hand plays eighth-note chords in the treble clef staff. Measure 4: The left hand rests, and the right hand plays eighth-note chords in the treble clef staff. Measure 5: The key signature changes to E major (indicated by a circle with an 'E'). The left hand plays eighth-note chords in the bass clef staff, and the right hand plays eighth-note chords in the treble clef staff.

73

72

S.

A.

T. *mf*  
Like bar - ley bend - ing In fields

B. *mf*  
Like bar - ley bend - ing In fields

Pno.

76

S.

A.

T. *mf*  
bend - ing In low fields by the sea,

B. *mf*  
bend - ing In low fields by the sea,

Pno.

80 **81** *mp* *cresc. poco a poco* *mf*

S. bar-ley bend - ing And ris - ing a - gain, So

A. bar-ley bend- ing And ris - ing a - gain, So

T.

B.

Pno. **81** *cresc. poco a poco*

85 *cresc. poco a poco*

S. would I, un - brok - en Rise from pain;

A. would I, un - brok - en Rise from pain;

T.

B.

Pno. *mf* *cresc. poco a poco*

91

S. *f*  
 So would I soft - ly, day - long,

A. *f*  
 So would I soft - ly, day - long,

T. *f*  
 8 So would I soft - ly, day - long, night - long,

B. *f*  
 So would I soft - ly, day - long, night - long,

Pno.

S. *p*  
 Change my sor - row In - to song.

A. *p*  
 Change my sor - row In - to song.

T. *p*  
 8 Change my sor - row In - to song.

B. *p*  
 Change my sor - row In - to song.

Pno.

100

S.

A.

T.

B.

Pno.

f

Oh

f

Oh

f

Oh

f

100

104

S.

A.

T.

B.

Pno.

Oh

Oh

Oh

mp

108

S.

A.

T. 8

B.

Pno.

**108**

**112**

So

**108**

**112**

So

113

S.

A.

T. 8

B.

Pno.

bend - ing And

bend - ing And

would I softly, bend - ing And

would I softly, bend - ing And

**113**

mp

mp

would I softly, bend - ing And

would I softly, bend - ing And

mp

122

118

S. ris - ing a - - gain, So would

A. ris - ing a - - gain, So would

T. 8 ris - ing a - - gain, So would

B. ris - ing a - - gain, So would

Pno.

122

123 *cresc. poco a poco*

S. I, un - brok - en Rise from pain; So would I

A. *cresc. poco a poco*  
I, un - brok - en Rise from pain; So would I

T. *cresc. poco a poco*  
T. 8 I, un - brok - en Rise from pain; So would I

B. *cresc. poco a poco*  
B. I, un - brok - en Rise from pain; So would I

Pno.

*cresc. poco a poco*

129

S. soft - ly, \_\_\_\_\_ Change my sor - row In - to song.

A. soft - ly, \_\_\_\_\_ Change my sor - row In - to song.

T. soft - ly, \_\_\_\_\_ Change my sor - row In - to song.

B. soft - ly, \_\_\_\_\_ Change my sor - row In - to song.

Pno.

136

135

S. molto ff Oh Oh

A. molto ff Oh Oh

T. molto ff Oh Oh

B. molto ff Oh Oh

Pno.

136

ff molto