

Three Songs

voice, horn and piano

duration c.15'

Preview File Only

Timothy Salter

Usk Edition, London 1969/1975

Three Songs

John Donne

I A lecture upon the shadow

Timothy Salter

Sustained; \downarrow 60

F Horn (actual sounds)

Piano

Pedal at discretion except where specified

4

7

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Voice

Hn.

11

pp.

p Stand still, — and I will

16

read to thee — A Lecture, love, in Love's philosophy. —

p

21

p These three hours that

23

we have spent, Walking here, - Two shadowes - went Along with us, which

This system contains measures 23, 24, and 25. It features a vocal line with lyrics and a piano accompaniment. Measure 23 has a triplet of eighth notes. Measure 24 has a triplet of eighth notes and a dynamic marking of *f*. Measure 25 has a dynamic marking of *p*. The piano part includes chords and a melodic line with triplets.

26

we ourselves produc'd;

This system contains measures 26, 27, and 28. Measure 26 has a dynamic marking of *mf*. Measure 27 has a dynamic marking of *f*. Measure 28 has a dynamic marking of *p*. The piano part includes chords and a melodic line with triplets.

This system contains measures 29 and 30. Measure 29 has a dynamic marking of *f*. Measure 30 has a dynamic marking of *p*. The piano part includes chords and a melodic line with triplets.

30

Bra. *b* *e* *b* *e*

This system contains measures 31, 32, and 33. Measure 31 has a dynamic marking of *f*. Measure 32 has a dynamic marking of *p*. Measure 33 has a dynamic marking of *f*. The piano part includes chords and a melodic line with triplets.

But - now the Sunne is just above our head,

32

36

We doe those cha-dowes tread; - And to brave

hold back

clearne - sse - all things are reduc'd. So whilst our

39

43

8 infant loves did grow, Disguises did, and shadows, flow, From

46

8 us, and our cares; but now, 'tis not so.

Slower tempo; $\text{♩} = 40$

50

8 That love - hath not attain'd the $\frac{7}{8}$ high'st degree, which is still

tempo ♩ 60

53

dili-gent lest others 3 see.

ff

2/8 7/8

3/4

57

ff

dim

7/8 3/4

ffp sfp

60

hold back

slightly slower; ♩ 50

mf

Ex - cept our loves - at this noone stay,

mp

mp

move on

We shall new shadows make the other way. As the first

64

- were made to blinde Others; these which come be- hinde Will worke upon our

Preview File Only

[68] *8va.*

pp selves, and blinde our eyes. *tempo. 1/50*

70

10 *8va b*

Slower tempo; ♩ 40

our loves faint, and westwardly de- cline; To me thou, $\frac{2}{4}$ falsely, thine, And

73

I to thee mine actions shall dis- guise. The morning shadowes -

77

P sub.

slowly - in spoken word rhythm

tempo ♩ 60

wear a-way, - But X these grow longer all the day, $\frac{3}{4}$ But oh,

80

84

- loves day is short, - if love de- cay.

87

Love - is a grow - ing or - full con - stant light;

Slower; ♩ 80

PP

still slower; ♩ 60 c.

And his first minute, af-ternoone, is night.

91

Andante

II Come, heavy sleep.

Timothy Satter

Steady throughout; ♩ 80

5
4 *f* Come, heavy sleep, the 4 image of true 3 2 death, — And 4 close up these my

mf
weary weeping eyes, Whose spring of tears doth stop my vital breath And tears my

5
mf

10
heart with sorrow's 3 2 sigh-swoll'n cries. Come, 4 and passess my ti-red thought-worn

14

soul. That living dies, till thou on me be stole.

20

P Come, shadow of my end and shape of rest

AL- 4/4

molto sf

psis

25

4/4 lied to death, child to his black-faced night; Come thou, and charm these rebels in my

PP

3
2 breast, whose 4 waking fancies do my mind af-fright. O come, sweet sleep, come

30

3
2 4 4

pp
8 or I die for e-ver; - Come, or my last sleep comes, or come ne-ver.

pp

35

pp

III The Sympres curten of the night

Thomas Campion

Timothy Salter

tempo $\text{♩} = 66$

3/4 p The Sy - pres cur - ten of the night is spread, —

6

10

14

The weak - er

18

cares by sleepe are con - quer - ed; But I a - lone, with hi -

23

dious grieffe, a - gha - st,