

for Sarah Walker

Songs from Spoon River

Opus 39

by

Andrew Downes

Five settings of poems by

Edgar Lee Masters

for mezzo-soprano and piano

LYNWOOD MUSIC

2 Church Street, West Hagley, Stourbridge, West Midlands DY9 0NA England
telephone & fax: +44 (0)1562 886625 email: downlyn@globalnet.co.uk
website: www.users.globalnet.co.uk/~downlyn

ANDREW DOWNES: SONGS FROM SPOON RIVER Opus 39 (1986) Duration 22'

Andrew Downes' setting of 5 poems from Edgar Lee Masters' *Spoon River Anthology* for mezzo soprano and piano was recorded for broadcast on BBC Radio 3 by Sarah Walker with Roger Vignoles (piano) in December 1988. This first performance was broadcast on 22nd July 1990 in a programme entitled 'Early Life and After Life'. The programme was produced by Jillian White

The cycle was performed by New York Metropolitan Opera Soloist, Patricia Blythe, at the Tanglewood Festival, USA, in August 1994, and by Carin Logue with Joe McCanna at the University of New Mexico Composers' Symposium in March 1995.

In 2000 Paula Downes performed the songs in the Chapel of Trinity College, Cambridge, with accompanist David Trippett, and in the Fitzwilliam Museum, Cambridge, accompanied by Ian Palmer. She sang the songs at the Conservatoire National de Region of Aubervilliers, Paris, accompanied by Laura Temim, in April 2001; and has recorded them on CD accompanied by David Trippett. The CD, entitled '*Old Love's Domain*' (LYNWCD001) also includes two other song cycles by Andrew Downes: '*Old Love's Domain*' and '*Lost Love*', both settings of poems by Thomas Hardy.

Preview File Only

Copyright (c) 1986 Andrew Downes

Published by:-

LYNWOOD MUSIC

2 Church Street, West Hagley, Stourbridge, W.Mids. DY9 0NA England
telephone & fax: +44 (0)1562 886625 email: downlyn@globalnet.co.uk
website: www.users.globalnet.co.uk/~downlyn

ISMN: (M) 57019 071 3

SONGS FROM SPOON RIVER - Opus 39 ANDREW DOWNES

This Cycle is a setting of five of the poems from EDGAR LEE MASTERS' Spoon River Anthology, which is a collection of monologues in verse given by former inhabitants (real and imaginary) of Spoon River, an area near Lewistown, Illinois. The characters are all dead, and tell of their former lives as if reciting their own epitaphs from their graves. The five monologues chosen for the Cycle are given by five very different women. The singer is required to become these five contrasting characters. Different hats or other props are suggested at the beginning of each song to help bring each character to 'life'.

Song 1 OLLIE McGEE..... Page 1

Ollic, treated badly by her cruel husband throughout their marriage is avenged in the grave as she watches her husband live on his life racked with guilt.

Text: Have you seen walking through the village
A man with downcast eyes and haggard face?
That is my husband who, by secret cruelty
Never to be told, robbed me of my youth and my beauty,
Till at last, wrinkled and with yellow teeth,
And with broken pride and shameful humility,
I sank into the grave.
But what think you gnaws at my husband's heart?
The face of what I was, the face of what he made me!
These are driving him to the place where I lie.
In death, therefore, I am avenged.

Song 2 RUSSIAN SONIA..... Page 8

A dancer, cheerful even in the grave, tells of her travels and love affairs with dukes, counts, artists, poets and businessmen.

Text: I, born in Weimar
Of a mother who was French
And a German father, a most learned professor,
Orphaned at fourteen years,
Became a dancer, known as Russian Sonia,
All up and down the boulevards of Paris,
Mistress betimes of sundry dukes and counts,
And later of poor artists and of poets.
At forty years, *passee*, I sought New York
And met old Patrick Hummer on the boat,
Red-faced and hale, though turned his sixtieth year,
Returning after having sold a ship-load
Of cattle in the German city, Hamburg.
He brought me to Spoon River and we lived here
For twenty years - they thought that we were married!
This oak tree near me is the favourite haunt
Of blue jays chattering, chattering all the day.
And why not? for my very dust is laughing
For thinking of the humorous thing called life.

Song 3 REBECCA WASSON..... Page 22

.. lived to an age of over 100 years and lay bed-ridden for many years, languishing with her memories of her John and their life together.

Text: Spring and Summer, Fall and Winter and Spring
After each other drifting, past my window drifting!
And I lay so many years watching them drift and counting
The years till a terror came in my heart at times,
With the feeling that I had become eternal; at last
My hundredth year was reached! And still I lay
Hearing the tick of the clock, and the low of cattle
And the scream of a jay flying through falling leaves!

Day after day alone in a room of the house
 Of a daughter-in-law stricken with age and gray.
 And by night, or looking out of the window by day
 My thought ran back, it seemed, through infinite time
 To North Carolina and all my girlhood days,
 And John, my John, away to the war with the British,
 And all the children, the deaths, and all the sorrows.
 And that stretch of years like a prairie in Illinois
 Through which great figures passed like hurrying horsemen,
 Washington, Jefferson, Jackson, Webster, Clay.
 O beautiful young republic for whom my John and I
 Gave all of our strength and love!
 And O my John!
 Why, when I lay helpless in bed for years,
 Praying for you to come, was your coming delayed?
 Seeing that with a cry of rapture, like that I uttered
 When you found me in old Virginia after the war,
 I cried when I beheld you there by the bed,
 As the sun stood low in the West growing smaller and fainter
 In the light of your face!

SONG 4 DORA WILLIAMS..... Page 43

.. collected husbands and fortunes throughout her dubious life and was finally poisoned by an Italian Count.

Text: When Reuben Pantier ran away and threw me
 I went to Springfield. There I met a lush,
 Whose father just deceased left him a fortune.
 He married me when drunk. My life was wretched.
 A year passed and one day they found him dead.
 That made me rich. I moved on to Chicago.
 After a time met Tyler Rountree, villain.
 I moved on to New York. A gray-haired magnate
 Went mad about me - so another fortune
 He died one night right in my arms, you know.
 (I saw his purple face for years thereafter)
 There was almost a scandal. I moved on,
 This time to Paris. I was now a woman,
 Insidious, subtle, versed in the world and rich.
 My sweet apartment near the Champs Elysees
 Became a center for all sorts of people,
 Musicians, poets, dandies, artists, nobles,
 Where we spoke French and German, Italian, English.
 I wed Count Navigato, native of Genoa.
 We went to Rome. He poisoned me, I think.
 Now in the Campo Santo overlooking
 The sea where young Columbus dreamed new worlds,
 See what they chiselled: "Contessa Navigato
 Implora eterna quiete."

SONG 5 SARAH BROWN..... Page 61

.. sings to her former lover and tells him not to weep because she is in Paradise. She, he and her husband will be reconciled in Heaven.

The Cycle ends on a note of hope - all Earth's problems will be replaced by love in Heaven...

Text: Maurice, weep not, I am not here under this pine tree.
 The balmy air of spring whispers through the sweet grass
 The stars sparkle, the whippoorwill calls,
 But thou grieveest, while my soul lies rapturous
 In the blest Nirvana of eternal light!
 Go to the good heart that is my husband,
 Who broods upon what he calls our guilty love:-
 Tell him that my love for you, no less than my love for him
 Wrought out my destiny - that through the flesh
 I won spirit, and through spirit, peace.
 There is no marriage in heaven,
 But there is love.

(Suggested prop.
Dowdy old hat!)

1. Ollie McGee

Andantino (♩ = 69 approx)
Gently

mp

VOICE

HAVE -

PIANO

mp

mp

3b, b

3b, b

3b, b

3b, b

— You SEEN — WALKING THROUGH THE VILL-AGE A

Copyright (c) 1986 Andrew Downes

(mf)

VOICE

MAN WITH DOWN-CAST EYES AND HA - GGARD FACE?

PIANO

(mp)

(mp)

f (sneering)

THAT IS MY HUS-BAND WHO, BY SE-CRET CRUEL-TY

f

f

subito mp

($\text{♩} = \text{♩}$) mp

NE - VER TO BE TOLD ROBBED HE OF MY

subito P

Cantabile

subito P

PP

PED

(mp)

($\text{♩} = \text{♩}$) mp

YOUTH AND MY BEAU - TY; TILL AT LAST,

(PP)

P

* PED

*

PED *

(mp)

WRIN - KLED ANONITH YE'LLONTEETH, AND WITH BRO - KEN PRIDE AND SHANE - FUL HU -

Poco meno mosso

mp

MI - LI - TY, I SANK IN - TO THE

A tempo

Handwritten musical score for the first system. The vocal line is on a single staff with a treble clef, starting in 3/2 time and changing to 4/4. The lyrics are "GRAVE" and "BUT". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The piano part starts in 3/2 time and changes to 4/4. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are various musical notations such as slurs, ties, and accidentals.

(mf)

Handwritten musical score for the second system. The vocal line is on a single staff with a treble clef, continuing in 4/4 time. The lyrics are "WHAT THINK YOU GNAWS — AT MY HUS BANDS HEART ?" and "THE". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. Dynamics include *mp* (mezzo-piano). There are various musical notations such as slurs, ties, and accidentals.

(mf) (f: f) f

FACE OF WHAT I WAS, THE FACE OF WHAT HE MADE ME! THESE ARE

f Poco rall mp

DRI - YING HIM TO THE PLACE WHERE I LIE

A tempo

mp

IN — DEATH, THERE-FORE, I AM — A — VENGED —

The vocal line is written in treble clef with a 5/4 time signature. It features a melodic line with various intervals and rests, corresponding to the lyrics. The dynamics are marked as mezzo-piano (mp).

Cantabile

pp mp

The piano accompaniment consists of two staves. The right hand plays a melodic line with a 5/4 time signature, while the left hand provides a harmonic accompaniment. Dynamics range from pianissimo (pp) to mezzo-piano (mp). There are some performance markings like '3 b b' and '7 7 b' above the right hand.

PED

*PED

*

P PP PPP

The piano accompaniment continues with two staves. It includes a triplet of notes in the right hand and various dynamic markings (P, PP, PPP). There are also performance markings like '3 b b' and '7 7 b' above the right hand.

(Suggested prop. long ostrich feather with scarf or stoll)

2. Russian Sonia

Allegro moderato (♩ = 112 approx)

VOICE

PIANO

mp

mf

I —, BORN IN WEI — MAR — OF A HO-TIER WHO WAS

mp

Copyright (c) 1986 Andrew Downes

(Proudly)

mf

FRENCH — AND A GER - MAN FA - THER, A MOST

Detailed description: This system shows the vocal line for the first system. It starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. This is followed by a quarter rest, then a quarter note F, a quarter note E, and a quarter note D. The phrase continues with a quarter note C, a quarter note B-flat, and a quarter note A. The system concludes with a 4/4 time signature change, a quarter rest, a quarter note G, and a quarter note F. The dynamic marking 'mf' is placed above the final notes.

mp

mp

Detailed description: This system shows the piano accompaniment for the first system. The right hand starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords and moving lines, including a quarter rest, a quarter note B-flat, a quarter note A, and a quarter note G. The left hand starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords and moving lines, including a quarter rest, a quarter note B-flat, a quarter note A, and a quarter note G. The dynamic marking 'mp' is placed above the right hand and below the left hand.

(mf)

P

LEAR - NED PRO - FESS - OR, OR - PHANED

Detailed description: This system shows the vocal line for the second system. It starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody begins with a quarter note B-flat, a quarter note A, and a quarter note G. This is followed by a quarter rest, then a quarter note F, a quarter note E, and a quarter note D. The phrase continues with a quarter note C, a quarter note B-flat, and a quarter note A. The system concludes with a 4/4 time signature change, a quarter rest, a quarter note G, and a quarter note F. The dynamic marking '(mf)' is placed above the first notes, and 'P' is placed above the final notes.

(mp)

pp

pp

Detailed description: This system shows the piano accompaniment for the second system. The right hand starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords and moving lines, including a quarter rest, a quarter note B-flat, a quarter note A, and a quarter note G. The left hand starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords and moving lines, including a quarter rest, a quarter note B-flat, a quarter note A, and a quarter note G. The dynamic marking '(mp)' is placed above the right hand and below the left hand. The dynamic marking 'pp' is placed above the right hand and below the left hand.

mp

AT FOUR-TEEN YEARS, BE - CAME A

p

erase

mp

DAN CER, KNOWN AS

mf

mf

Poco rit A TEMPO

f

Russ ——— Ian ——— Son ——— IA ———,

CHORD

ff

ALL ——— UP AND DOWN ——— THE BOUL ——— E-YARDS OF

(WHIRLING)

ff

Proudly
f

PA - RIS, MIS TRESS BE -

Cantabile

(ff) f mf (mf)

(f)

TIMES OF SUN - DRY DUKES AND

(mf)

With tenderness

mf

Handwritten musical notation for the first system, featuring a vocal line in treble clef. The time signature is 4/4, which changes to 3/2. The lyrics are "COUNTS AND LA TER OF POOR".

Handwritten musical notation for the piano accompaniment of the first system, including both treble and bass clefs. The piece features arpeggiated chords and sixteenth-note patterns. A dynamic marking of *mp* is present.

Handwritten musical notation for the second system, featuring a vocal line in treble clef. The time signature is 4/4. The lyrics are "ARTISTS AND OF POETS". A *rit.* (ritardando) marking is indicated above the staff.

Handwritten musical notation for the piano accompaniment of the second system, including both treble and bass clefs. The piece features arpeggiated chords and sixteenth-note patterns. A *rit.* (ritardando) marking is indicated above the staff.

A tempo

(rit) -----

Musical staff with treble clef, showing a whole note chord and a half note chord.

(rit) -----

Musical staff with treble and bass clefs, showing piano accompaniment with chords and dynamics like pp, mp, and mpb.

mp

mf

Musical staff with treble clef and lyrics: AT FOR-TY YEARS, PA... SSEE, I SOUGHT NEW

Musical staff with treble and bass clefs, showing piano accompaniment with chords and dynamics like p.

f Poco rit.....

YORK AND MET OLD PAT-RICK

f

(poco rit) A little slower, but not sentimental

mp

HU-MMER ON THE BOAT

mp legato

3 3

3 3

p

PED

mp

RED FACED AND PALE, THOUGH TURNED HIS

(PED)

(mp)

SIX-TIETH YEAR, RE-TURNING

(PED)

* PED

Preview File Only

(mp)

AF - TER HA - YING SOLD A SHIP - LOAD OF CA - TLE IN THE

(mp)

(PED)

(mp) P mf

GER - MAN CI - TY HAM BURG HE

(mp) P mf

(PED)

*PED

(mf)

BROUGHT ME TO SPOON RI - VER AND WE LIVED HERE FOR

The vocal line consists of three measures. The first measure contains the notes G4, A4, Bb4, and A4. The second measure contains G4, F4, E4, and D4. The third measure contains C4, B3, A3, and G3. The notes are written on a treble clef staff with a key signature of one flat.

The piano accompaniment consists of three measures. The right hand plays chords with a triplet of eighth notes in the bass. The left hand plays a triplet of eighth notes. The notes are: G3, F3, E3, D3, C3, B2, A2, G2.

(PED)

(mf)

TWEN - TY YEARS ——— THEY THOUGHT THAT WE WERE

The vocal line consists of three measures. The first measure contains the notes G4, A4, Bb4, and A4. The second measure contains G4, F4, E4, and D4. The third measure contains C4, B3, A3, and G3. The notes are written on a treble clef staff with a key signature of one flat.

The piano accompaniment consists of three measures. The right hand plays chords with a triplet of eighth notes in the bass. The left hand plays a triplet of eighth notes. The notes are: G3, F3, E3, D3, C3, B2, A2, G2.

* PED

MA - RRIED!

R.H.

L.H.

(PED)

* PED (HOLD DOWN CONSTANTLY TO END)

THIS OAK TREE NEAR ME IS THE FAV-ORITE HAUNT OF BLUE JAYS

R.H.

L.H.

ALLOW ALL NOTES TO RESONATE FREELY.

(PED)

P

CHA - TTER-ING, CHAT-TER-ING ALL THE DAY _____! AND WHY NOT

R.H. *PPP* *pp*

L.H. *PPP*

(PED)

poco accel. *cresc* *poco rit* *a tempo*

FOR MY VE - RY DUST IS LAUGH - ING FOR THIN - KING

R.H. *P* *mp*

L.H. *P* *mp*

(PED)

1 2 3
 (x x x)
 PP

OF THE HU·NOR·OUS THING CALLED LIFE

R.H.

L.H.

(PED)

PPP

PPP

R.H.

L.H.

(PED)

PPP

PPP

(Suggested prop.
Old lady's shawl)

3. Rebecca Wasson

Adagio (♩ = 56 approx)

MOLTO LEG

p

The first system of the musical score consists of three staves. The top staff is a vocal line in 2/4 time, starting with a whole note rest followed by two half notes: B-flat and B-flat. The middle and bottom staves are piano accompaniment. The middle staff begins with a piano (*pp*) dynamic and contains four chords: B-flat major, B-flat major, B-flat major, and B-flat major. The bottom staff contains a melodic line with eighth and sixteenth notes, starting with a piano (*pp*) dynamic. The word "SPRING AND" is written below the vocal staff.

(SENZA PED)

The second system of the musical score consists of three staves. The top staff is a vocal line in 2/4 time, starting with a piano (*p*) dynamic. The lyrics are: "SU - MMER, FALL AND WIN - TER AND SPRING". The middle and bottom staves are piano accompaniment. The middle staff contains four chords: B-flat major, B-flat major, B-flat major, and B-flat major. The bottom staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The word "SPRING" is written below the vocal staff.

Copyright (c) 1986 Andrew Downes

(mp)

LAY SO MA-NY YEARS WATCHING THEM DRIFT- AND COUNTING THE YEARS TILL A

f mf (d.d) mp

TE RROR, A TE RROR CAME IN MY HEART AT

(SENZA PED)

(♩:♩) *p* (MOLTO LEG.)

Musical score for the first system. The vocal line is in treble clef, 3/4 time, with a key signature of one flat. It features a melody with two triplet markings. The lyrics are: "TIMES ___, WITH THE FEE _ LING THAT I HAD BE -". The piano accompaniment is in grand staff (treble and bass clefs), 3/4 time, with a key signature of one flat. It includes chords and a bass line with a triplet. The dynamic marking *pp* is present.

Musical score for the second system. The vocal line is in treble clef, 3/4 time, with a key signature of one flat. It features a melody with a triplet and a fermata. The lyrics are: "- COME E _ TER _ NAT _ ; AT LAST _ MY". The piano accompaniment is in grand staff (treble and bass clefs), 3/4 time, with a key signature of one flat. It includes chords and a bass line with a triplet. The dynamic marking *(p)* is present.

(mf)

LOW OF CA - TLE AND THE SCREAM OF A JAY

(CROSS HANDS)

PP (p) (P)

ff mp

FLY ING THROUGH SA - LLING LEAVES

ff PP

(p) PP

mp

DAY AF - TER DAY A

pp

PED (HOLD DOWN CONSTANTLY)

(mp)

- LONE IN A ROOM OF THE HOUSE OF A

(pp)

(PED)

(mp)

DAUGH - TER - IN - LAW STRI - CKEN WITH

(PP)

(PED)

AGE AND GRAY

(PP)

(PED)

*

ad lib.

p

$\overbrace{3}$

Musical notation for the first system, vocal line. The lyrics are: AND BY NIGHT OR LOOKING OUT OF THE

Musical notation for the first system, piano accompaniment. The dynamic marking *pp* is present at the beginning.

Meno mosso

p

mp

$\overbrace{3}$

Musical notation for the second system, vocal line. The lyrics are: WINDOW BY DAY MY THOUGHT RAN BACK, IT

Musical notation for the second system, piano accompaniment. The dynamic marking *p* is present at the end of the system.

SEEMED, THROUGH IN - FI - NITE TIME

(flimsy: dream-like)

(P) P PP PPP

PED (HOLD DOWN CONSTANTLY *)

To NORTH CA - RO - LI - NA AND ALL MY GIRL - HOOD

(PPP)

(PED)

(P) mp

DAYS _____, AND JOHN _____, MY JOHN _____

(PPP)

(PED)

P PP

A - WAY TO THE WAR WITH THE BRI - TISH _____,

(PPP)

(PED)

PP

*

(Smoothly)

P

AND ALL THE CHILDREN, THE

(PPP)

P

PED (HOLD DOWN CONSTANTLY TO *)

(P)

DEATHS AND ALL THE SORROWS. AND THAT

(PPP)

P

(PED)

*

(P)

STRETCH OF YEARS LIKE A

(PPP)

PED (HOLD DOWN CONSTANTLY TO *)

(P)

PRAI RIE IN ILL IN OIS

(PPP)

(PED)

THROUGH WHICH GREAT FIGURES PASSED LIKE HURRYING HORSE-MEN,

p.

p

(allow all notes to resonate freely)

(PED)

mp *mf*

WASH-ING-TON, JEFF-ER-SON, JACK-SON, WEB-STER

p *mp* *mf*

p. *p.* *p.*

PED * PED * PED *

VERY EXPANSIVE

f _____ *ff*

CLAY . . . O . . . BEAU-TI-FUL YOUNG RE

f *ff*

PED *

(*ff*)

Pu - Blic FOR WHOM MY JOHN AND I GAVE ALL OUR

(*ff*)

PED *

(Senza dim)

Musical score for the first system. The vocal line is in treble clef with a 2/4 time signature. The lyrics are "STRENGTH AND LOVE". The piano accompaniment is in grand staff (treble and bass clefs). The piano part starts with a forte (ff) dynamic and includes a "PED" (pedal) marking. A "Subito PP" marking appears in the second measure of the piano part. A handwritten asterisk and "(Senza ped)" are written below the piano part.

MOLTO LEG.

P

Musical score for the second system. The vocal line is in treble clef with a 4/4 time signature. The lyrics are "AND O MY JOHN (!) WHY WHEN I LAY SO HELP-LESS IN BED FOR". The piano accompaniment is in grand staff (treble and bass clefs). The piano part starts with a pianissimo (pp) dynamic. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

MOLTO LEG.

(P)

(P)

YEARS _____, PRAYING FOR

pp

(P)

3

YOU TO COME, WAS YOUR COMING DE- LAYED _____?

pp

P

SEE - ING THAT WITH A CRY OF

(pp)

f

RAP TURE LIKE THAT I UTTERED WHEN YOU

PED *PED * PED *PED

Poco rall.

Poco meno mosso

(mezzo voce)

P

FOUND ME IN OLD VIR-GIN-IA AF-TER THE WAR _____, PP I

(PED)

CRIED WHEN I BE-HELD YOU THERE BY THE BED _____, AS THE

(TEMPO GIUSTO)

MOLTO LEG.

(CROSS HANDS)

PP

PED (ALLOW ALL NOTES FREE RESONANCE)

(pp)

SUN STOOD LOW IN THE WEST GROWING SMALLER AND FAINT ER

R.H.

L.H.

(PED)

PPP

IN THE LIGHT OF YOUR

R.H.

L.H.

PPP

(CROSS HANDS)

PPP

PED

(ppp)

FACE ————— (!)

(CROSS BACK)

(CROSS HANDS)

R.H.

L.H.

pppp

PED

The image shows a handwritten musical score for piano. It consists of five staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a whole note chord (F#4, C5) with the annotation "(ppp)" above it and "FACE" written below the staff with a long horizontal line extending to the right, ending in an exclamation mark (!). The second staff is empty. The third and fourth staves are grouped together with a brace on the left and labeled "R.H." (Right Hand). They contain a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note chord (F#4, C5). The fifth staff is grouped with a brace on the left and labeled "L.H." (Left Hand). It contains a bass line starting with a quarter note F#3, followed by quarter notes G3, A3, and B3, then a half note chord (F#3, C4). A large curved line connects the end of the R.H. melodic line to the end of the L.H. bass line, with the annotation "(CROSS HANDS)" written above it. Below the L.H. staff, there is a "pppp" dynamic marking and a "PED" (pedal) marking with a long horizontal line. A small circle is drawn at the end of the top staff. A large blue watermark "Preview File Only" is oriented diagonally across the page.

(Suggested prop.
Black hat with net)

4. Dora Williams

Tempo moderato (♩=72 approx)

(WITH FALSE INNOCENCE)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 4/4 time signature. It begins with a whole rest for three measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "WHEN REUBEN" are written below the notes. The dynamic marking *mf* is placed above the notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various dynamic markings such as *mp*, *mf*, *pp*, and *f*.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature. It begins with a half note G4, a quarter note A4, and a quarter note B4. The lyrics "PAN-TIER RAN A-WAY AND THREW ME I WENT TO" are written below the notes. The dynamic marking *(mf)* is placed above the notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 3/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various dynamic markings such as *mp*, *mf*, *pp*, and *f*.

Copyright (c) 1986 Andrew Downes

(mf) mf

SPRING-FIELD _____

THERE I MET A LUSH, WHOSE

(mf)

FA-THER JUST DE-CEASED _____

LEFT HIM A FOR-TUNE _____

HE MARRIED ME - WHEN - DRUNK

MY LIFE WAS WRETCHED

(P)

molto cresc.

YEAR PASSED — AND ONE DAY THEY FOUND HIM

The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note Bb4, a quarter note D5, and a quarter note E5. A measure rest follows. The second measure starts with a 5/4 time signature change, followed by a half note G4, a quarter note Bb4, a quarter note D5, and a quarter note E5. The lyrics are written below the notes.

pp

The piano accompaniment is written on two staves. The right hand starts with a half note G4, followed by a quarter note Bb4, a quarter note D5, and a quarter note E5. The left hand starts with a half note G3, followed by a quarter note Bb3, a quarter note D4, and a quarter note E4. A piano dynamic marking 'pp' is placed below the first measure.

ff

mp

DEAD — THAT MADE ME

The vocal line continues on a single staff. It begins with a half note G4, followed by a quarter note Bb4, a quarter note D5, and a quarter note E5. A measure rest follows. The second measure starts with a half note G4, followed by a quarter note Bb4, a quarter note D5, and a quarter note E5. The lyrics are written below the notes.

f ff

The piano accompaniment continues on two staves. The right hand starts with a half note G4, followed by a quarter note Bb4, a quarter note D5, and a quarter note E5. The left hand starts with a half note G3, followed by a quarter note Bb3, a quarter note D4, and a quarter note E4. A piano dynamic marking 'f' is placed below the first measure, and 'ff' is placed below the second measure.

(mp) mp

ROUND - TREE, VILL - AIN. I

(P)

(PED)

* PED

MOVED ON TO NEW YORK. A GRAY-HAIRED MAG - NATE

(P)

mf

mp

(PED)

mp P

WENT MAD A - BOUT - ME - SO A - NO - THER FOR - TUNE .

(PED) *

SMOOTHLY: WITH MENACE

P

HE DIED ONE NIGHT RIGHT IN MY

PP

PED

(P)

P

ARMS, YOU KNOW. (I SAW HIS PUR - PLE

(PP)

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in 4/4 time, with a key signature of one flat (Bb). It features a melodic line with lyrics: "ARMS, YOU KNOW. (I SAW HIS PUR - PLE". The piano accompaniment consists of two staves. The right hand plays a series of chords with eighth-note patterns, while the left hand plays a similar rhythmic pattern. The dynamic marking (PP) is placed below the piano part.

(PED)

mf

FACE FOR YEARS THERE AF TER

mf

mp

Detailed description: This system continues the musical score. The vocal line has lyrics: "FACE FOR YEARS THERE AF TER". The piano accompaniment continues with similar chordal and rhythmic patterns. Dynamic markings include 'mf' above the vocal line and 'mp' above the piano part. A large blue watermark "Preview File Only" is oriented vertically across the center of the page.

(PED)

*PED

mp cresc.

THERE _____ WAS AL _____ MOST A

p Crescendo

(PED) *

f

SCAN _____ DAL _____

LONG PAUSE

mf p pp PPP

PED *

Poco rall.

mp

I MOVED ON THIS TIME TO PAR-IS.

P

PED *

A tempo

f

I WAS NOW A WO-MAN, IN SID-I-ous, SUB-TLE,

mp

R.H.

L.H.

f

f

P

PED * PED

P

pp

VERSE IN THE WORLD — AND RICH

R.H.

L.H.

(PED)

Detailed description: This system contains the vocal line and the first two staves of piano accompaniment. The vocal line is in treble clef, 5/4 time, with lyrics 'VERSE IN THE WORLD — AND RICH'. The piano accompaniment consists of a Right Hand (R.H.) and Left Hand (L.H.) part. The R.H. part has a treble clef and 5/4 time signature. The L.H. part has a bass clef and 5/4 time signature. Both piano parts feature a melodic line with a slur and a fermata over the first two measures, followed by a rest in the third measure. Dynamic markings 'P' and 'pp' are present. A '(PED)' marking is located below the L.H. staff.

SMOOTHLY

P

MY SWEET A - PART - MENT

[CROSS HANDS]

pp

(Release immediately)

Detailed description: This system contains the vocal line and the piano accompaniment for the second system. The vocal line is in treble clef, 5/4 time, with lyrics 'MY SWEET A - PART - MENT'. The piano accompaniment consists of two staves. The top staff is in treble clef and contains a melodic line with a slur and a fermata over the first two measures, followed by a rest in the third measure. The bottom staff is in bass clef and contains a melodic line with a slur and a fermata over the first two measures, followed by a rest in the third measure. Dynamic markings 'P' and 'pp' are present. A '(Release immediately)' marking is located below the bottom staff. The text '[CROSS HANDS]' is written above the piano accompaniment staves.

PED (ALLOW ALL NOTES TO RESONATE FREELY)

(P)

NEAR THE CHANPS EL - YS - ÉES BE - CAME A CEN - TRE

[CROSS BACK]

(PP)

(Release immediately)

♯G:

(PED)

FOR ALL SORTS OF PEO - PLE, MUS - I - CIANS,

[CROSS HANDS] [CROSS BACK]

(PP)

(Release immediately)

(Release immediately)

mp

♯G:

(mp) (mp)

Po - ETS, DAN ——— DIES ———,

[CROSS HANDS] (pp) [CROSS BACK] (pp)

(Release immediately) (Release immediately)

mf (PED) mf

(mp)

AR ——— TISTS, NO ——— BLES,

[CROSS HANDS] (pp)

(Release immediately)

mf (PED)

P

WHERE WE SPOKE FRENCH AND GER-MAN, I-TAL-IAN, ENG-LISH.

(PED)

PP (Release immediately)

(fast trill)

PP

PED

(PED)

Preview File Only

SMOOTH BUT TENSE

[♩:♩]

mp

I WEDCOUNT MAY-1 - GA-TO, NA-TIVE OF GEN-O-A.

mp

(PED) *

[♩:♩]

mp

WE WENT TO ROME

pp PED

[♩ = ♩]

ff

HE POIS - ONED ME I THINK _____

Handwritten musical notation for piano accompaniment, including dynamic markings like *ff* and *f*, and performance instructions such as *y* and *>*.

PED (ALLOW ALL NOTES TO RESONATE FREELY)

mp

NOW — IN THE CAM-PO SAN-TO O - VER LOC-KING THE SEA — WHERE

Handwritten musical notation for piano accompaniment, including dynamic markings like *pp* and wavy lines indicating sustained notes.

(PED)

(mp)

YOUNG COL-UM - BUS DREAMED - NEW - WORLDS - SEE - WHAT THEY

P

(PED)

(P)

CHIS - ELED : " CON - TESS - A

P

(P)

NA - VI - GA - TO IM - PLO - RA E - TER - NA QUI - E - TE

(PP)

PED

P

Poco rall.

CON - TESS - A NA - VI - GA - TO IM - PLO - RA E - TER - NA QUI - E - TE

ppp

PED *

(No props.)

5. Sarah Brown

Andante (♩ = 60 approx)

The musical score is written for piano and voice. It begins with a treble clef staff showing a whole rest for three measures. The piano accompaniment starts in the second measure with a *Molto leg.* marking. The right hand plays a series of eighth notes, while the left hand provides a simple harmonic accompaniment. Dynamic markings include *pp* and *p*. A *PED* marking is present under the first two measures of the piano part. The vocal line enters in the third measure with the lyrics "MAU-RICE, WEEP-". The tempo and mood change to *Con amore* and *mp*. The piano part continues with a similar rhythmic pattern, featuring a *(P)* marking and a *(PED)* marking at the end of the section.

Copyright (c) 1986 Andrew Downes

(mp)

NOT, I AM NOT HERE UN- DER THIS

pp

(PED)

*

WARMLY
mf

PINE TREE THE BALMY AIR OF

pp

p

mp

SENZA SORD

mp mf

SPRING — WHIS — PERS THROUGH THE SWEET — GRASS — , THE

p

[]

STARS — STAR — KLE, THE WHIP — POORWILL CALLS —

CROSS HANDS

f *mp*

mp *f* *mp*

PED

With intensity

Musical score for the first system. The vocal line is in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a melodic phrase and then has the lyrics "BUT THOU GRIEV — EST,". The piano accompaniment is in grand staff (treble and bass clefs), 4/4 time, with a key signature of one sharp. It includes a piano (p) dynamic marking and a "PP" (pianissimo) marking. A "(PED)" instruction is written below the piano part.

Musical score for the second system. The vocal line is in treble clef, 5/4 time, with a key signature of one sharp. It has the lyrics "WHILE MY SOUL LIES RAP". The piano accompaniment is in grand staff, 5/4 time, with a key signature of one sharp. It includes a piano (p) dynamic marking, a "CON MOTO" instruction, and a forte (f) dynamic marking. A "PED (ALLOW ALL NOTES TO RESONATE FREELY)" instruction is written below the piano part. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

9

R.H.

L.H.

9

P

4

4

4

4

(PED) * PED

With great intimacy

mp

GO TO THE GOOD HEART THAT IS MY HUSBAND,

R.H.

L.H.

mp

P

(PED)

(mp)

P

mf f

WHO BROODS UP ON WHAT HE CALLS OUR

cresc. mp cresc. mf cresc.

(Release immed.) (Release immed.)

mp mf f

(PED)

ff mp p

GUI LTY LOVE TELL HIM THAT MY

(CROSS HANDS)

ppp

f p ppp

(Release immed.)

(PED)

*PED (ALLOW FULL RESONANCE)

p (Sempre *p*)

LOVE FOR YOU NO LESS THAN MY LOVE

ppp

(PED)

*PED

(*p*)

Subito *mp*

FOR HIM WROUGHT OUT MY

(*ppp*) Subito *p* *cresc.*

(*ppp*)

Subito *p*

cresc.

(PED)

*PED

Handwritten musical score for voice and piano. The score is divided into two systems, each with a vocal line and a piano accompaniment.

System 1:

- Vocal Line:** Starts with a dynamic marking of *f*. The lyrics are "DES TIN-Y". The second measure is a whole rest. The third measure starts with a dynamic marking of *ff* and the lyrics "THAT THROUGH THE".
- Piano Accompaniment:** Starts with a dynamic marking of *mf*. The first four measures use a chordal pattern with a bass line of sixths (6). The last four measures use a chordal pattern with a bass line of fifths (5). A dynamic marking of *f* is placed above the fifth measure. Pedal markings "(PED)" and "*PED" are written below the piano part.

System 2:

- Vocal Line:** Starts with a dynamic marking of *(ff)*. The lyrics are "FLESH I WON SPIRIT".
- Piano Accompaniment:** Starts with a dynamic marking of *(f)*. The accompaniment continues with the same chordal patterns as in System 1. A dynamic marking of *(f)* is placed above the fifth measure. A pedal marking "(PED)" is written below the piano part.

A diagonal watermark "Preview File Only" is visible across the center of the page.

mf

AND THROUGH SPIRIT

Detailed description: A single musical staff in treble clef. The first measure contains a whole rest. The second measure contains a half note G4 with a flat. The third measure contains a half note A4 with a flat. The fourth measure contains a half note B4 with a flat. The fifth measure contains a whole rest. The sixth measure contains a whole rest. The dynamic marking 'mf' is written above the staff.

mf

mf
PED

Detailed description: Piano accompaniment for the first system. The right hand has a series of arpeggiated chords, each with a slur and a fermata. The left hand has a steady eighth-note bass line with a '6' fingering. The dynamic marking 'mf' is written above the first measure. Below the first measure, the instruction 'PED' is written.

p

PEACE

Detailed description: A single musical staff in treble clef. The first measure contains a whole rest. The second measure contains a half note G4 with a flat. The third measure contains a half note A4 with a flat. The fourth measure contains a whole rest. The dynamic marking 'p' is written above the staff.

p pp (pp)

(PED)* PED

Detailed description: Piano accompaniment for the second system. The right hand has a series of chords with a slur and a fermata. The left hand has a steady eighth-note bass line. The dynamic markings 'p', 'pp', and '(pp)' are written above the first, second, and third measures respectively. Below the first measure, the instruction '(PED)* PED' is written.

Senza vibrato

P

Musical staff with lyrics: THERE IS NO MARRIAGE IN HEAVEN,

Accompanying musical staves for the first line. The upper staff (treble clef) contains chords and melodic lines, with dynamics (PP) and (PP) and a slur. The lower staff (treble clef) contains bass lines with dynamics (P), (P), (P), PP, and P, and includes markings (PED) and (Senza vib).

Musical staff with lyrics: BUT THERE IS LOVE

Accompanying musical staves for the second line. The upper staff (treble clef) contains chords and melodic lines, with dynamics (PP), (PP), and PPP. The lower staff (treble clef) contains bass lines with dynamics (P) and (PED), and includes markings (Release unmed.) and (Release immed.).

*

(Senza vibrato)

PP

Handwritten musical notation on a single staff, showing a treble clef and a few notes with lyrics "THERE — IS —" below.

Handwritten musical notation for a piano accompaniment, consisting of two staves. The upper staff has a treble clef and contains a series of chords with stems. The lower staff has a bass clef and contains a few notes with lyrics "THERE — IS —" below. Handwritten annotations include "(ppp)", "(Release immed.)", and "PP".

PED

Poco rit.....

Handwritten musical notation on a single staff, showing a treble clef and notes with lyrics "LOVE" below. Handwritten annotation "(pp)" is present.

Handwritten musical notation for a piano accompaniment, consisting of two staves. The upper staff has a treble clef and contains a series of chords with stems. The lower staff has a bass clef and contains a few notes with lyrics "LOVE" below. Handwritten annotations include "(ppp)", "(Release immed.)", and "(pp)".

COMPLETED
HAGLEY
12th OCTOBER
1986

(PED)

*