

'IF MUSIC AND SWEET POETRY AGREE'

The marriage of two art-forms, with particular emphasis on speech rhythm & inflection, dramatic intensity & musical coherence.

Ralph Middenway, BA (Sydney), BA (aeg, Adelaide)

Submitted in partial fulfilment of the requirements for the degree of

Doctor of Philosophy (Music)

Tasmanian College of the Arts – Conservatorium of Music

University of Tasmania

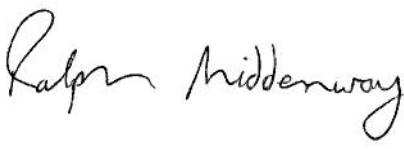
December, 2014

Declaration of Originality

I declare that this Folio contains no material that has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the Exegesis. I have read the University statement on Academic misconduct (Plagiarism) on the University website at www.utas.edu.au/plagiarism and to the best of my knowledge and belief the Folio contains no material previously published or written by another person except where due acknowledgement is made in the text, nor does the Folio contain any material that infringes copyright.

Name: Ralph Middenway

Signed:



Date: 8th December 2014

Statement of Authority of Access

This Folio may be made available for loan and limited copying in accordance with the *Copyright Act 1968*.

Name:

Signed:



Date: 8th December 2014

The Passionate Pilgrim (*Excerpt*)

3. *If Musick and Sweet Poetry agree ...*
(The last of three canzonets for novice choir and guitar)

Lyrics: Richard Barnfield (1574-1620)

Music: Ralph Middenway (b. 1932)

Lento ♩ = 52

Soprano

Alto 1

Alto 2
(quasi-tenor)

Tenor

Bass

Guitar

(Rehearsal)

Perhaps one or two might sing tenor part if it isn't too low ...

If mu-sic, if mu-sic, if

If mu-sic, if mu-sic, if

If mu-sic, if mu-sic, if

mf

mf

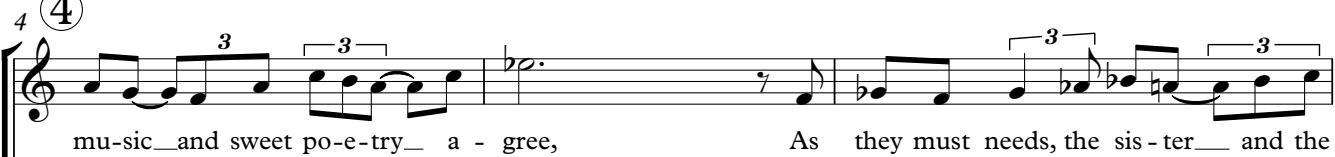
mf

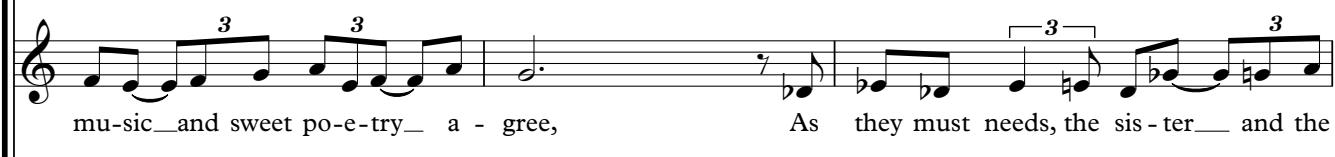
mf

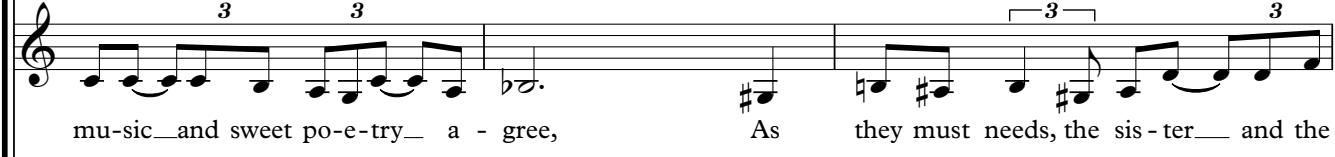
mp f mp mf

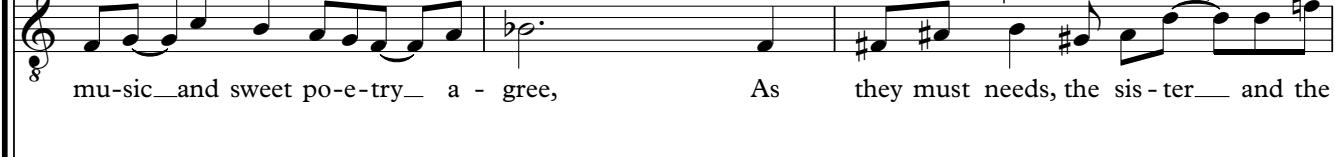
Rehearsal

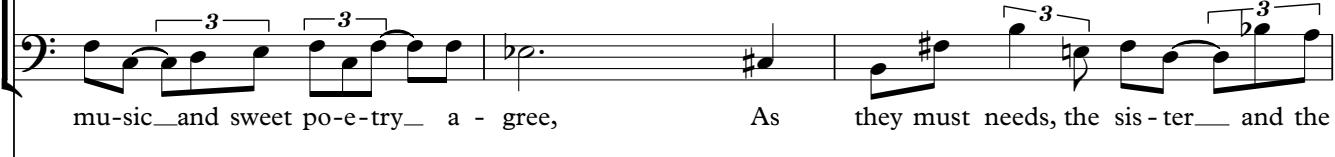
4 (4)

S. 

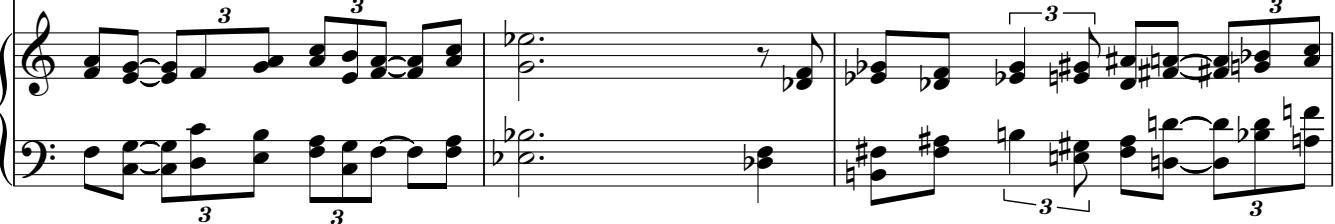
A 1. 

A 2. 

T. 

B. 

Gtr. 



S. 7

bro - ther, Then must the love be great 'twixt thee and me,
Be -

A 1.

bro - ther, Then must the love be great 'twixt thee and me,
Be -

A 2.

bro - ther, Then must the love be great 'twixt thee and me,
Be -

T. 8

bro - ther, Then must the love be great 'twixt thee and me,
Be -

B.

bro - ther, Then must the love be great 'twixt thee and me,
Be -

Gtr.

© Ralph Middenway, Hobart, 2013

10

S. cause thou lov'st the one and I the o - ther,_

A 1. cause thou lov'st the one and I the o - ther,_

A 2. cause thou lov'st the one and I the o - ther,_

T. 8 cause thou lov'st the one and I the o - ther,_

B. cause thou lov'st the one and I the o - ther,_

Gtr. *mp*
f

The musical score consists of six staves. The top four staves represent vocal parts: Soprano (S.), Alto 1 (A. 1.), Alto 2 (A. 2.), and Tenor (T.). The fifth staff represents the Bass (B.) part. The bottom staff represents the Guitar (Gtr.). The vocal parts sing a three-measure phrase starting at measure 10, followed by a repeat sign and another three-measure phrase. The bass part (B.) enters at measure 8. The guitar part provides harmonic support throughout, with dynamic markings and fingerings.

S. 13 -

(14) 3 Dow-land to thee is dear,

A 1. - 3 Dow-land to thee is dear,

A 2. - 3 Dow-land to thee is dear,

T. 8 - 3 Dow-land to thee is dear,

B. - 3 Dow-land to thee is dear,

Gtr. *f* *mp* 3 *mf*

3

15

S. — whose heav'n-ly touch U - pon the lute doth ra - vish hu-mansense;

A 1. — whose heav'n-ly touch U - pon the lute doth ra - vish hu-mansense;

A 2. — whose heav'n-ly touch U - pon the lute doth ra - vish hu-mansense;

T. 8 — whose heav'n-ly touch U - pon the lute doth ra - vish hu-mansense;

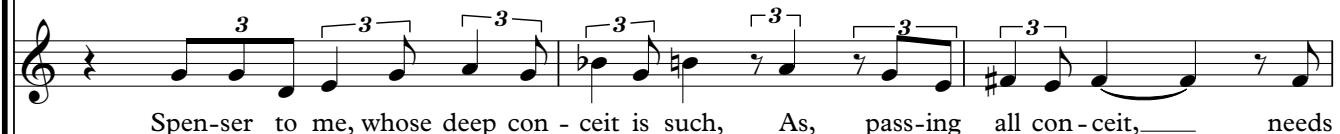
B. — whose heav'n-ly touch U - pon the lute doth ra - vish hu-mansense;

Gtr. 

18

S. 

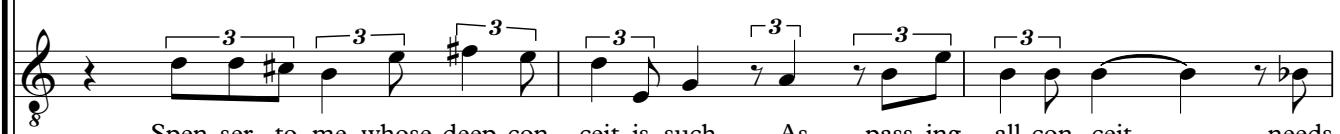
Spen-ser to me, whose deep con - ceit is such, As, pass-ing all con - ceit, needs

A 1. 

Spen-ser to me, whose deep con - ceit is such, As, pass-ing all con - ceit, needs

A 2. 

Spen-ser to me, whose deep con - ceit is such, As, pass-ing all con - ceit, needs

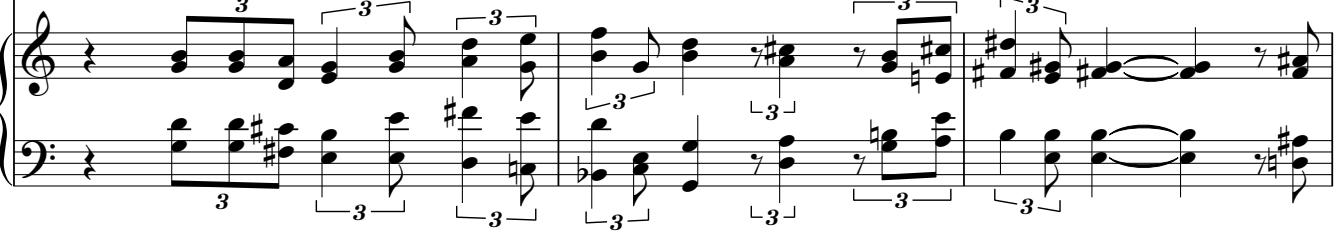
T. 

8 Spen-ser to me, whose deep con - ceit is such, As, pass-ing all con - ceit, needs

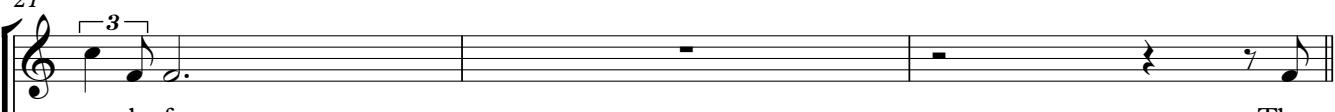
B. 

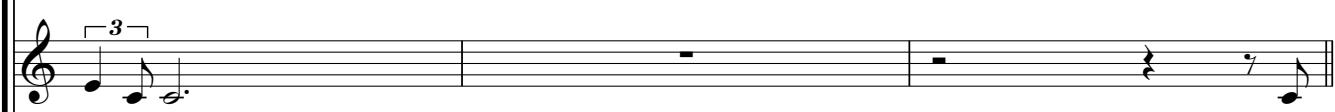
Spen-ser to me, whose deep con - ceit is such, As, pass-ing all con - ceit, needs

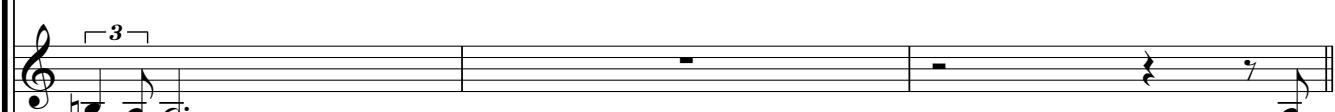
Gtr. 

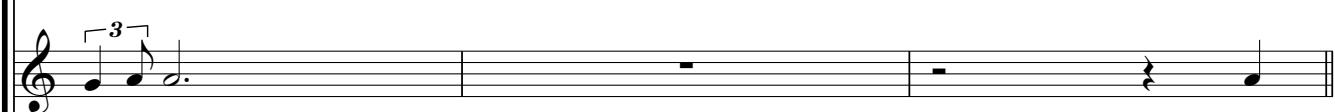


21

S. 
no de-fence. Thou

A 1. 
no de-fence. Thou

A 2. 
no de-fence. Thou

T. 
no de-fence. Thou

B. 
no de-fence. Thou

Gtr. 


3

(24)

S. 24 lov'st to hear the sweetme lo - di-oussound That Phœ bus- s lute, the queen of mu - sic,

A 1. lov'st to hear the sweetme lo - di-oussound That Phœ bus- s lute, the queen of mu - sic,

A 2. lov'st to hear the sweetme lo - di-oussound That Phœ bus- s lute, the queen of mu - sic,

T. 8 lov'st to hear the sweetme lo - di-oussound That Phœ bus- s lute, the queen of mu - sic,

B. lov'st to hear the sweetme lo - di-oussound That Phœ bus- s lute, the queen of mu - sic,

Gtr.

{ lov'st to hear the sweetme lo - di-oussound That Phœ bus- s lute, the queen of mu - sic,

27

S. makes; And I in deep de - light am chief - ly drowned When-as him - self

A 1. makes; And I in deep de - light am chief - ly drowned When-as him - self

A 2. makes; And I in deep de - light am chief - ly drowned When-as him - self

T. 8 makes; And I in deep de - light am chief - ly drowned When-as him - self

B. makes; And I in deep de - light am chief - ly drowned When-as him - self

Gtr.

S. 30

A 1.

A 2.

T.

B.

Gtr.

(32)

(32)

(32)

(32)

(32)

(32)

(32)

(32)

(32)

(32)

(32)

(32)

33

S. feign, One knight loves both,____ and

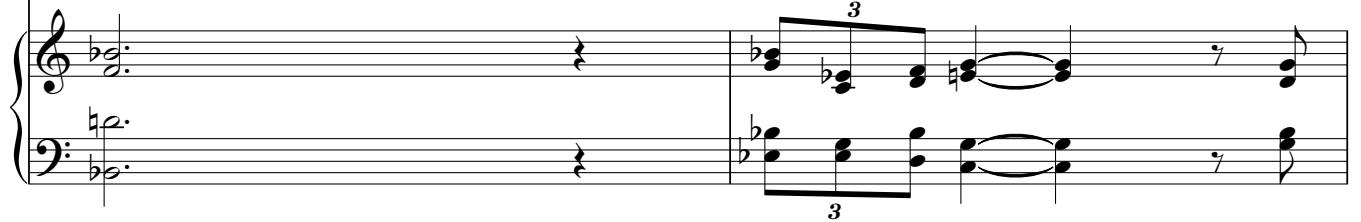
A 1. feign, One knight loves both,____ and

A 2. feign, One knight loves both,____ and

T. 8 feign, One knight loves both,____ and

B. feign, One knight loves both,____ and

Gtr. 



35

S. both in thee re - main.

A 1. both in thee re - main.

A 2. both in thee re - main.

T. 8 both in thee re - main.

B. both in thee re - main.

Gtr. 2'50"

The musical score page 15 features six staves. The first five staves represent vocal parts: Soprano (S.), Alto 1 (A. 1.), Alto 2 (A. 2.), Tenor (T.), and Bass (B.). Each vocal part has a melodic line with lyrics: "both in thee re - main." The lyrics are aligned with the vocal entries. The Alto 2 staff includes a time signature change to 8. The sixth staff represents the guitar (Gtr.) and shows rhythmic patterns with sixteenth-note figures. The page is numbered 15 at the top right. The vocal parts are positioned vertically from top to bottom: Soprano, Alto 1, Alto 2, Tenor, Bass, and Guitar.

What is our life?

(Song cycle for baritone, cor anglais and piano)

1. *The play of passion*

Lyrics: Walter Raleigh (1554-1618)

Music: Ralph Middenway (b. 1932)

Adagio $\text{♩} = 69$ **accelerando**

Cor Anglais (in C)

Sir Walter Raleigh

Piano

(5) **Andante** $\text{♩} = 84$ **rallentando**

(9) **Tempo primo**

(12)

What is our life? _____
The play of pass-ion. _____

(16)

Our mirth? _____
The mu-sic of di-

(20)

vi-sion:
Our

Ped.
Ped.

(23) Larghetto $\text{♩} = 63$

mo-ther's womb the ti-ring-hou-ses be,
Where we are dressed for this short

co-me-dy.

(26) accelerando

Tempo primo 2 poco rall.

co-me-dy.

The earth the stage;

(30) Larghetto comodo

Hea-ven_ the spec-ta-tor is

The earth the stage; Hea-ven_ the spec-ta-tor is Who sits and marks him who doth act a-

Who sits and marks him

20

(33)

miss. —

(36)

The graves that hide us from the scor-ching

(38)

4

sun Are like drawn cur-tains when the play is done. —

(42) **poco meno mosso**

Thus march we, play - ing, to our la - test

(45)

rest, On - ly we die in ear - nest,

R&d. *R&d.* *R&d.*

2'06"

(47) **tenuto a tempo poco rall.**

that's no jest.

f

2. Now what is love?

(51) **a piacere**

poco rit.

5

Now what is love? I pray thee, tell. It

(62) **poco meno mosso**

is that foun - tain and that well Where plea - sure and re - pen-tance dwell. It

< mp mp

(67) **a tempo**

is, per-haps, the saun-cing bell, That tolls all in - to heav'n or hell: And this is love, as

poco rit. **a tempo** **6**

(72) **mp**

I hear tell.

Yet what is love? I

mf

mp < sim. sim. sim. sim.

(78) **poco piu mosso**

mp **mf**

pray thee say.

It is a work on ho-ly-day; It is De-cem-ber

mp **pp**

24
84

a tempo

poco rit.

a tempo

matched with May; When lus-ty bloods, in fresh ar-ray, Hear ten months af- ter of the play: And

this is love, as I hear say.

89

poco rit.

a tempo

mp

mf

this is love, as I hear say.

Yet

7

poco meno mosso

mp

mf

mf

what is love? I pray thee sain.

It is a sun-shine mixed with rain; It

sim. sim.

mp

101

25

ff

poco rit.

106

a tempo

poco meno mosso

mf

111

a tempo

8

accelerando poco a poco

mp

26

116

It is a yea, it is a nay, A pretty kind of sporting fray; It is a thing will

122

a tempo

soon a-way; Then take the van - tage while you may: And this is love, as I hear say.

127

poco meno mosso

a tempo 9

mf mf

Yet what is love, I

mp sim. sim. sim. sim.

(132) **poco a poco rallentando al fine**

pray thee show. A thing that creeps, it can - not go;

A prize that pas - seth to and fro; A

thing for one, a thing for mo; And he that proves must

(145)

mp

mp

mp

find it so: And this is love, sweet friend, I trow.

3. *The Silent Lover*

29

(151) **Adagio** $\text{♩} = 52$

Wrong not, sweet em-press_ of my heart, The

me - rit ____ of true pas - sion,____ With thin - king_ that he feels no smart, That

sues for no com-pas - sion.____

meno mosso L. = 48

30

mf **10**

Silence in love be-wrays more woe Than words, though ne'er so wit-ty: A

This section consists of two staves. The top staff is for the piano, showing bass clef, a common time signature, and a key signature of one sharp. The bottom staff is for the voice, also in common time. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. The vocal line includes lyrics: "Silence in love be-wrays more woe Than words, though ne'er so wit-ty: A". The piano accompaniment features sustained notes and chords.

(160)

beg- gar _____ that is dumb, you know, May chal - lenge dou-ble pi - ty. _____

This section continues the piano and voice parts from the previous page. The piano accompaniment provides harmonic support with sustained notes and chords. The vocal line continues with the lyrics: "beg- gar _____ that is dumb, you know, May chal - lenge dou-ble pi - ty. _____". The piano dynamic is marked as piano (p).

poco accel.

tempo primo **11**

(162)

mf

mf

Then wrong not, dear- est to my heart, My

mp mp mf mf

This section begins with a piano dynamic (mp) followed by a forte dynamic (mf). The piano accompaniment consists of sustained notes and chords. The vocal line starts with the lyrics: "Then wrong not, dear- est to my heart, My". The piano dynamic changes back to piano (mp) for the remainder of the section.

164

mf

true, though se - cret pas - sion; He smar - teth most that hides his smart, And

7'13"

166

poco accel.**poco rall.**

sues for no com-pas - sion.

7'13"

4. Sir Walter Ralegh to His Son

(169) **Largo** ♩ = 44

(177) **12**

Three things there be that prosper all a - pace And flou - rish, while they

(182)

are a - sun - der far: But on a day, they

(187)

meet all in a place, And when they meet, they one a-no-ther mar.

And

[13] [14] [15]

they be these: the wood, the weed, the wag.

The wood is that which makes the gal-low

(200)

tree; The weed is that that strings the hang-man's bag; The wag, my pret-ty

34

(205)

16

f *mf* *p* *mf*

knaves, be-to-kens thee.

(212)

17

p *mp*

Now mark, dear boy, while these as-sem - ble

(217)

mf *f* *3* *mf*

not, Green springs the tree, hemp grows, the wag is

(221) ten.

mf *mp*

wild; But when they meet, it makes the tim - ber rot, It

(225) *mf**poco tenuto**a tempo*

frets the hal - ter, and it chokes the child.

10'18"

(228)

tenuto

p *mf* *p*

pp *mp* *pp*

3

5. *The Lie*

(233) Andante $\text{♩} = 80$

233

Andante $\text{♩} = 80$

mp *mf* *mp*

(235)

mf *mp* *mf* *mf*

mp *mf* *mp* *mf*

(237)

mf *mp* *mf* *mf*

mp *mf*

239

Go,

18

come recitativo

soul, the bo-dy's guest, U - pon a thank-less er-rand; Fear not to touch the best; The

245

poco rit.

truth shall be thy war-rant: Go, since I needs must die, And

poco accel.

a tempo

give the world _____ the lie.

poco accel.

19 molto confidenziale

Say to the court it glowsAnd shines _____ like rot-ten wood,

252

Say to the church it shows What's good, and doth no good:
If church and courte-ply, Then

255

20 confidenziale

give them both the lie.
Tell po - ten-tates, they live

259

Act-ing, by o -thers' ac -tion;
Not lov'd un-less they give;
Not strong, but by af -fec -tion. If

meno mosso

po-ten-tates re-ply, Give po - - ten-tates the lie.

21

eroico *mf*

Tell men of high con-di-tion, That man-age— the es-tate, Their

pur - pose— is am-bi-tion; Their prac-tice on - ly hate. And if they once re - ply,— Then

(272)

give them all the lie.

22

them that brave it most, They beg for more by spen-ding, Who in their grea-test cost Like

(278)

ritardando

no - thing_ but com-men-ding. And if they make re-ply, Then give them all the

the

42 accelerando

rabbioso $\text{♩} = 84$

23

280

lie. Tell zeal it wants de-votion; Tell love it is but lust; Tell

284

meno mosso

time it meets but motion; Tell flesh it is but dust: And wish them not re-ply, For thou must give the

287

24 crudele piu mosso

lie. Tell age it dai - ly wast- eth; Tell

288

290

meno mosso

ho - nour how it al - ters; Tell beau - ty how she blas - teth; Tell fa - vour how it fal - ters: And

293

piu mosso

poco rall.

25 sarcastico $\downarrow = 76$

as they shall re-ply, Give ev'-ry one the lie. Tell wit how much it wran-gles In

296

mp

fick - le points of nice - ness; Tell wis - dom she en - tan - gles Her -

44

298

self in o - ver-wise - ness: And when they do re-ply, Straight givethem both the

26

300

giocoso

lie. Tell arts they have no sound-ness, But

303

va - ry— by es - tee - ming; Tell schools they want pro-found-ness, And stand too much on see-ming. If

(306) **rallentando poco a poco**

arts and schools re-ply, Give arts and schools the lie.

(309)

[27] cinico

Tell phy-sic of her bold-ness; Tell skill it is pre-ven-tion; Tell

(312)

cha-ri-ty of cold-ness; Tell law it is con-ten-tion: And as they do re-ply, So give them still the

46 (315) 28

feroce piu mosso meno mosso piu mosso

lie. Tell fortune of her blind-ness; Tell na-ture of de-cay; Tell friend-ship of un-kind-ness; Tell

(319) meno mosso piu mosso

jus-tice_ of de-lay: And if they will re-ply, Then give them all_____ the lie.

(323)

accelerando poco a poco

325

326

327

accel. ritardando

So,

29 parlando

when thou hast, as I Com - man-ded thee, done blab - bing; Be - cause to give the lie De-

48

(335)

f eroico *poco ten.*

serves no less than stab - bing:- Stab at thee, he that will, No

(337) 15'56"

poco accelerando

stab thy soul can kill!

6. Farewell to the Court

49

(340) Lento $\text{♩} = 60$ accelerando molto $\text{♩} = 120$

ppp

una corda

tre corde

(347) **Tempo primo** $\text{♩} = 120$ [30]

f

p

pp

mp

mf

mp

Ped.

(353) [31]

mf

mp

Like truth - less dreams, so are my

pp

poco ten.

50 (356) 3 joys ex - pired, And past re - turn are all my

(359) 3 dan - dled days; My love mis - led, and fan - cy quite re-

poco ten.

mp 3
pp 3
Ped.

(364) a tempo

poco ten.

a tempo

tired Of all which pass'd the sor - row on - ly stays.

32

33

poco ten.

a tempo

mp

My lost de - lights, now clean from sight of land, Have left me all a-

377

34

poco ten.

mp

lone in un-known ways; My mind to woe, my life in for-tune's

52

(382) a tempo poco ten. a tempo [35]

hand Of all which pass'd the sor - row on-ly stays.

(387)

[36] poco ten.

As in a coun - try

(392) a tempo

strange, with - out com - pa - ni - on, I on - ly wail - the wrong of death's de -

37

397

mp

poco ten.

a tempo

<— 53

lays, Whose sweet spring spent, whose summer well-nigh done Of all which

poco ten.

a tempo

accelerando molto

38

402

pass'd the sorrow on - ly stays.

 $\text{♩} = 120$

doppio piu lento

406

$\text{♩} = 120$

doppio piu lento

mp

Faded...

54

poco meno mosso

411

39

Whom care fore-warns, ere age and winter cold, To

20'16"

416

rallentando

haste me hence to find my for - tune's fold.

7. Sir Walter Ralegh (*The Night before His Death*)

55

421 $\text{♩} = 56$

425 tenuto a tempo

p

mf

E-ven such is time, which takes in trust_____ Our youth, and all we

Ped._____ Ped._____ Ped._____ Ped._____

429

have, And pays us nought_ but age and dust; Which, in the dark and si - lent

56

433

grave, When we have wan - dered all our ways, Shuts up the sto - ry of our days!—

438

tenuto a tempo

And from which grave, and earth, and dust, The

22'13"

442

Lord shall raise me up, I trust.

Finis

446 Andante $\text{♩} = 84$ ralentando poco a poco $\text{♩} = 44$

I was a

450 Andante $\text{♩} = 88$

Po-et! But I did not know it, Nei-ther did my Mo-ther, Nor my Sis-ter nor my

453

Bro-ther. The Rich were nota-ware of it; The Poor took no care of it. The

Ped. Ped. Ped.

457

Re-ve-rend Mis-ter Dre-witt Ne-ver knew it. The High did not sus-pect it; The

Ped. Ped. Ped.

460

Low could not de-tect it. Aunt Sue Said it was ob-vious-ly un-

Ped. Ped. Ped.

463

3
3
mf

mf *mp* *f* *mp*

true. Un-cle Ned Said I was off my head: (This from a Co-

3
3
3
3
mp

p *mf* *mp* *ppp*

ff *f*

Ped. Ped. Ped.

469

J = 33

accel.

poco rit.

mp *mf* *f*

mp

think That ge- ni-us owes a good deal to drink.

So that is how I am not a po-et

472

poco accel. $\text{♩} = 42$

now, And why My inspi-ra-tion has run dry. It is no sort of use To culti-vate the

Ped.

476 **ritardando**

Muse If vul-gar peo-ple

 $\downarrow = 33$

Can't tell a vil-lage pump from a church

Ped. *Ped.* *Ped.* *Ped.*

479 **accelerando**

stee-ple. I am mere-ly a - po-lo-gi-zing

For the lack of the sur-pris-ing In what I write To-

Ped. *Ped.*

483 $\downarrow = 44$ **poco accel.**

night. I am quite well-me-a-ning,

But a lot of things are al-ways in-ter - ve-ning Be-tween What I

Ped. *Ped.* *Ped.*

62

(487)

$\text{♩} = 50$

ritardando

mean And what it is said I had in my head. It is all ve-ry

(490)

$\text{♩} = 36$

24'34"

poco accel.

puzz-ling. Uncle Ned Says Po-ets need muzz-ling. He

(492)

$\text{♩} = 44$

might Be right. Good-night!

$\text{♩} = 44$

f

for Jennifer O'Halloran

The Shepherd and the Nymph

A Postmodern Pastorale, for Young Woman, Young Man and Piano

Lyrics: Christopher Marlowe (1564-1593)
Walter Raleigh (1554-1618)

Music: Ralph Middenway (b. 1932)

Tempo comodo **poco a poco accel.**

The Nymph
(Soprano or Mezzo)

The Shepherd
(Light Baritone)

Piano

Tempi & dynamics notional

Always emphasize top line melody.

5

8

=

mf

mp

mf

mp

mf

=

8

Shepherd

(11)

mf

1. Come



1

Come live with me and be my love ...
(Marlowe)

Shepherd

(13)

f *mf* *f*

live with me, and be my love: And we will all the pleasures prove That



Shepherd

(17)

mf

hills and val - leys, dales and fields, Woods or stee - py moun - tain yields.

Always emphasize
figuration and bass line.

poco a poco rall.



Nymph

mp —
2. If



2

If all the world and love were young ...
(Ralegh)

Nymph

mf *mp*

all the world and love were young, And truth in e - ve - ry shep - herd's tongue, These

(31) *Nymph*

mf pret - ty plea - sures might me move To live with thee and be thy love.

mp *p*

=

(35)

poco a poco accel.

mp *p* *mp* *p*

=

(38) *Shepherd*

mf — — | :· ˘ ˘ ˘ | And

pp *mp*

Shepherd

41

f

we will sit u - pon the rocks, Watch - ing the shep - herds

mf



Shepherd

44

f

feed their flocks, By shal - low ri - vers to whose falls Me-

mf



Shepherd

47

poco a poco rall.

mf

lo - di - ous birds sing mad - ri - gals.

p

p

(50)

Nymph

mf <
But



4

*But time drags flocks from field and fold ...
(Ralegh)*

(53)

Nymph

time drives flocks from field and fold, When rivers rage and



(56)

Nymph

rocks grow cold; And Phi - lo - mel be - co - meth dumb; The

mf

Red.

Nymph

(59) *mf* poco a poco rall.

rest com - plain of cares to come.

==

(62) *mp*

==

Shepherd

(65) *mf*

And

pp

mp

And I will make thee beds of roses ...
(Marlowe)

Shepherd

67

I will make thee beds of ro - ses With a thou - sand thou - sand



Shepherd

70

fra - grant po - sies, A cap of flow - ers, and a kir - tle Em



Shepherd

73

broi - dered all with leaves of myr - tle.

76

poco rall.

J. = 42

Nymph

The



6

The flowers do fade, and wanton fields ...
(Ralegh)

79

ten.

Nymph

flow - ers do fade, and wan - ton fields To way - ward win - ter



82

f ten. ten.

Nymph

rec - ko - ning yields: A ho - ney tongue, a heart of gall, Is

(85) Nymph

fan - cy's spring, but sor - row's fall.

mf

mp



(87)

p

pp

mp

p



(89)



(91) **poco accel.**

Shepherd

mf

A

ppp

p

Shepherd

gown made of the fi - nest wool Which from our pret - ty lambs we pull;



Shepherd

Fair lined slip - pers for the cold, With



Shepherd

buck - les of the pu - rest gold.

101 *8va*



103 **rallentando**

Nymph **parlando** *mf*

Thy



8

They gowns, thy shoes, thy beds of roses ...
(Ralegh)

105

Nymph *f* *mf*

gowns, thy shoes, thy beds of ro - ses, Thy cap, thy kir - tle,

poco a poco accel.

77

(108)

Nymph

and thy po - sies Soon break, soon wi - ther,

mf



(110)

Nymph

soon for - got - ten - In fol - ly ripe, in rea - son rot - ten.

mp



(113)

p

115

Shepherd

A



9

*A belt of straw and ivy buds ...
(Marlowe)*

117 poco a poco accel.

Shepherd

belt of straw and i - vy buds, With co - ral clasps and am - ber studs: And,



121 poco a poco rall.

Shepherd

if these plea - sures may thee move, Come live with me and

124

Nymph

Shepherd

Thy
be my love.

10

Thy belt of straw and ivy buds ...
(Ralegh)

127

Nymph

belt of straw and i - vy buds Thy co - ral clasps and

130

Nymph

am - ber studs, All these in me no

(132)

Nymph

means can move To come to thee and be thy love.

=

(135)

=

(138)

Shepherd

poco accel.

The

141

Shepherd

shep - herd - swains shall dance and sing For thy de - light each May mor - ning: If



145

Shepherd

these de - lights thy mind may move, Then live with me, and



148

Shepherd

poco a poco rall. al fine

be my love.

151

Nymph

But

mp



12

But could youth last and love still breed ...
(Raleigh)



Nymph

could youth last and love still breed: Had joys no date nor age no need: Then



Nymph

those de - lights my mind might move

f

those de - lights my mind might move To

mf

159

Nymph

live with thee and be thy love. Then

Shepherd

f

If

The score consists of two staves. The top staff is for the Nymph, starting with a dotted half note followed by a dotted quarter note. The bottom staff is for the Shepherd, starting with a half note. The vocal parts are written in soprano clef, and the piano accompaniment is in basso continuo clef. Measure 159 concludes with a forte dynamic (f) and the word "If".

161

Nymph

those de - lights my mind might move To live with thee and

Shepherd

those de - lights thy mind might move Then live with me and

The score continues with the Nymph's melody in soprano clef and the Shepherd's piano accompaniment in basso continuo clef. The vocal parts begin with eighth-note patterns. Measure 161 ends with a forte dynamic (f).

164

Nymph

$\text{J.} = 30$

be thy love..

Shepherd

be my love..

ff

Led.

7'40"

The score concludes with the Nymph's melody in soprano clef and the Shepherd's piano accompaniment in basso continuo clef. The vocal parts end with a decrescendo (ff) and the instruction "Led.". The page number 7'40" is located at the bottom right.

This music has been removed as the copyright to the lyrics is held by a third party.

Dark river, (Song cycle for Soprano or Mezzo, Viola & Piano) Music: Ralph Middenway, Lyrics: Edna St Vincent Millay (1892-1950) Parts 1-3, 6, 8.

1. Night is my sister and how deep in love ... 2. Truce for a moment between Earth and Ether ... 3. Not with libations, but with shouts and laughter ... 6. I shall go back again to the bleak shore ... 8. And you as well must die, beloved dust ...

Parts 4, 5 and 7 have been retained.

Larghetto

15



Larghetto

15

=

240



=

244

16

accel.



16

accel.

248 **rallentando poco a poco**

tenuto

mf > *mp*

rallentando poco a poco

mf > *mp*

Ped.

rallentando poco a poco

f *mf*

rallentando poco a poco

f *mf*

17

255

18

mf **a tempo**

No rose that in a

ff

17

18 **a tempo**

mf

258

gar - den e - ver grew,
In Ho - mer's or in O - mar's or in
Ped.



262

mine, Though bu - ried un - der cen- tu - ries of fine Dead
Ped.



265

dust of ro - ses, shut from sun and dew For - e - ver, and for
Ped.

19

19

(268) **accel.****rallentando poco a poco**

♩ = 42

ever lost from view, But must a - gain in frag - rance rich as wine The
accel. **rallentando poco a poco**

272

rit.**rallentando poco a poco**

grey aisles of the air in - car - na - dine When the old sum - mers
rit. **rallentando poco a poco**

275

20

f —————— 4 —————— **=mf** **mf**
 surge in - to a new. Thus

ff **20**

278

a tempo

rit.

accel.

— when I swear, "I love with all my heart," —

21

a tempo

rit.

accel.



281

rit.

f

accel.

'Tis with the heart of Li - lith that I swear,

rit.

accel.

118

284

rallentando poco a poco

22

'Tis with the love of

rallentando poco a poco

22

Ped.



286

Les - bi - a and Lu - crece;

accel.

23

mp

accel.

23

288

rit.

24 a tempo rallentando

mp

And thus as well my

>

rit.

24
a tempo
rallentando

f

mp

Ped.



290

mf

accel.

love must lose some part Of what it is,

mp

>

mf

mp

accel.

mf

mp

120

292

rallentando poco a poco

had He - len been less fair, _____

rallentando poco a poco

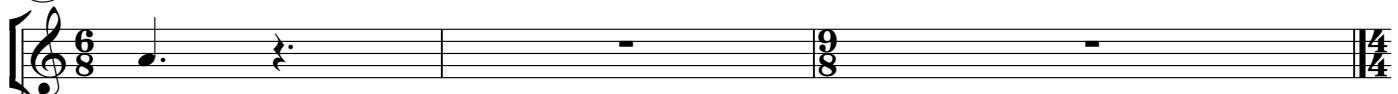
=

295

Or pe - rished young, _____ or stayed at home _____ in

25

298

a tempo rallentando poco a poco

Greece.

**25****a tempo rallentando poco a poco**

5. When we are old and these rejoicing veins ...

sempre libere rallentando
Largo $\text{♩} = 48$

When we are

sempre libere rallentando
Largo $\text{♩} = 48$

Lento

Lento



rallentando
304

a tempo

rallentando

a tempo

306

rallentando

fros - ty chan - nels to a mu - ted stream,
And out of all our

rallentando

p **piu mosso**

rallentando



308

a tempo

rallentando poco a poco

bur - ning there re - mains No feeb - lest spark to fire us,

mf

mf

mf

mf

a tempo

rallentando poco a poco

Lied.

311

meno mosso

e - ven in dream,

tenuto

**26**

313

rallentando

This be our so - lace: that it was not said When

a tempo

26

rallentando

a tempo

Ped. _____ Ped. _____

315

rallentando***f******mp***

125

we were young and warm and in our prime, U - pon our couch we lay as lie the

rallentando***pp******mp***

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.



318

rallentando**meno mosso tenuto**

dead, Slee - ping a-way the un - re - tur - ning time.

rallentando**meno mosso tenuto**

Ped.

(321)

27

poco rit.

A musical score for voice and piano. The vocal line starts with a melodic line in 3/2 time, marked 'mp'. The lyrics 'O sweet,' are followed by a piano dynamic instruction 'p' above the staff. The vocal line continues with 'O heavy-lidded,' and ends with 'O my' in 4/4 time. The piano accompaniment consists of sustained notes and chords.



323

tenuto

a tempo
mp

poco accelerando

When mor - ning strikes her spear_____ u - pon the

When mor - ning strikes her spear_____ u - pon the

3 4

mp *pp*

p *pp*
tenuto

a tempo

poco accelerando

mp

Ped. _____

325

poco rit.

land, And we must rise and arm us

mp

poco rit.

Ped. Ped. Ped.



327

and re - prove The in - so - lent day - light with a stea - dy

Ped.

128

329

rallentando

Hand, Be not dis - count-en-an-ced if the know-ing know— We rose from

mf **rallentando**



332

mp
meno mosso**tenuto**

rap - ture_ but an hour a - go.

p **meno mosso** *pp* *ppp*
ppp **tenuto**

mp

pp

Led.

Largo $\text{♩} = 44$ **sempre semplice** $\text{♩} = 36$ $\text{♩} = 44$ $\text{♩} = 36$ $\text{♩} = 44$ $\text{♩} = 36$

Largo **sempre semplice** $\text{♩} = 44$ $\text{♩} = 36$ $\text{♩} = 44$ $\text{♩} = 36$ $\text{♩} = 44$ $\text{♩} = 36$

The tempi of the four-bar patterns of the piano part are repeated, with slight increases from Rehearsal Marks 35, 38 and 45, and a decrease from 47, the variations simulating the not quite constant rhythm of an experienced boatman sculling with a single oar.



sim.

367 $\text{♩} = 44$ $\text{♩} = 36$ **31** *mp* Cha - ron, in-

sim.

$\text{♩} = 44$ $\text{♩} = 36$ **31** *mp*

370

32 sim.

deed,
your dread-ed oar,

32 sim.



373

With what a peace - ful

375

sound it dips In - to the stream; _____

5:3

33 sim.

33 sim.



377

how gent - ly,

mp

34

(380) sim. $\text{♩} = 40$

too, From the wet blade the wa-ter drips.

34

sim. $\text{♩} = 40$



poco rall. sim. $\text{♩} = 40$

(383) **35** *mf*

I knew a fer-ry-man be - fore. —

poco rall. **35** sim. $\text{♩} = 40$

sim.

386

36

sim.

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

36

391

37 sim.

He spoke from un - em - bit - tered lips,

37 sim.



394

poco accel.

38 sim.

With care - less eyes__ on the bright sea__ One day, such bit - ter words to me__ As

poco accel.

38 sim.

397

J. = 54

poco rit.*f**mf*

age and wis-dom ne-ver knew.

mp

J. = 54

poco rit.*mf**mp*


39

400

tempo primo poco rit.**tempo primo**

This was a man of mea-gre fame;

p

39

tempo primo poco rit.**tempo primo**

403

sim.

40

He fer - ried mer - chants from the shore To Mi - ty -

mp

sim.

40



405

mf

mp

mf

len - e____ (whence I came) On Les - bos;

mf

407 sim. *mp* 41 sim.

Pha-on is his name.

143 sim.

==

410 *mf* ————— *f*

I hope that he will ne-ver die, As I have done, and come to

mf ————— *mp*

ne-ver die, As

mf ————— *mp*

42 sim.

144

413

mf

dwell In this pale ci - ty we ap - proach.

 $\text{♩} = 44 \quad \text{♩} = 36$

=

43

416 sim. **tempo primo**

Not that, in deed, I wish him well (Though ne - ver_

43 sim.

tempo primo

418

sim.

have I wished him harm),

But rather that I hope to

44

145

sim.



421

♩ = 48 ♩ = 40

find In some un-e-cho-ing street of Hell

The peace. I long have had in

♩ = 48 ♩ = 40

45

424

♩ = 48

poco accel.

mind:
A peace where-on may not en-croach That

45

♩ = 48

poco accel.


426

♩ = 56

poco rall.

sup - ple back, the strong brown arm, That cur - ving mouth, the sun - burned curls;

♩ = 56

poco rall.

mf

46

428

come prima

But ra - ther _ that I would re - ly, Hav - ing come so far, at such ex - pense,

147

46**come prima**


431

47 sim.

U - pon some qui - et lodg - ing whence I need not hear his voice go

47 sim.

$$433) \quad \text{d} = 44$$

$$d = 36$$

by In scraps of talk with

$\text{♩.} = 44$

$\text{♩.} = 36$

Musical score for bassoon, measures 11-12. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 11 starts with a bassoon note at dynamic *p*. Measure 12 starts with a bassoon note at dynamic *mp*.

2

435

rall.

boys _____

and girls.—

girls. _____

rall.

Ped.-

Indra's Net

157

(Recollections, for Soprano, Cello & Piano)

Lyrics: Hollis G. Zelinsky (b. 1955)

Music: Ralph Middenway (b. 1932)

This music has been removed as
the copyright to the lyrics is held
by a third party.

Songs of Poverty

(Six Japanese songs, for Baritone and Piano)

1. Challenge

Lyrics: Original poem by Nakano Shigeharu (1902–1979)
 Adapted from translation by Geoffrey Bownas & Anthony Thwaites
 in *Penguin Book of Japanese Verse*

Music: Ralph Middenway

Larghetto $\text{♩} = 60$

Baritone

Piano

⑥ **recitativo**

Don't sing _____ of sun-kiss'd flow - ers____ or the

Don't sing _____ of sun - kiss'd flow - ers____ or the

f

Ped.

(11) commodo a tempo

wings of the but-ter-fly,
Of the whis-per-ing wind or the

wings of the but-ter-fly,
Of the whis-per-ing wind or the

commodo a tempo

mf mp
Ped. Ped.

arioso

scent of a wo-man's hair.
All that is mere-ly

arioso

scent of a young girl's hair.
All that is mere-ly

ritmico

ff f
mf f
Ped. Ped. Ped. Ped.

21

de - li - cate, All that is mere- ly charm-ing, All that is lan - guid, Out with it!

All that is mere- ly charm-ing,

All that is lan - guid,

Out with it!

p

mp

f

27

All that is mere- ly e - le-gant A-way with it!

All that is mere- ly e - le-gant A-way with it!

$\text{♩} = 72$

34

recitativo
Sing in-stead of

recitativo
Sing in - stead of

mf

3

41

veloce

a tempo

life as it is,

life as it is,

veloce

f ff

f

8va

a tempo

f

Ped.

(44)

And pluck cou - rage from the depths of shame.

And pluck cou - rage from the depths of shame.

Lento.

2. No Smoke Rises

Lyrics: Original poem by Yamanoue no Okura (b. 660)
Adapted from translation by Geoffrey Bownas & Anthony Thwaites
in *Penguin Book of Japanese Verse*

$\text{♩} = 72$

(47) **Pesante con malizia**

On

On

$\text{♩} = 72$

Pesante con malizia

mf *cresc.*

ff

p

pp *cresc.*

mp

(52)

cold nights, When the cold rain beats And the wind howls, On cold nights when the

cold nights, When the cold rain beats And the wind howls, On cold nights when the

cresc.

mp

p

cresc.

ppp *cresc.*

pp

ppp *cresc.*

(56)

cold snow falls and the sleet swirls, My on - ly de - fence A - gainst that cold is to

cold snow falls and the sleet swirls, My on - ly de - fence A - gainst that cold is to

mp *cresc.*

mf

pp *cresc.*

p

60

cresc.

sip cold dregs of sa-ke.

I fin-ger my chin,

cresc.

snif-fle and cough And

snif - fle and cough And

mf

Ped.

Ped.

ten. veloce

a tempo

64

f

say to my-self,

"I'm a good fel-low!"

f

say to my - self,

"I'm a good wo - man!"

ten. veloce

a tempo

cresc.

ff

Ped.

meno mosso*mp**cresc.***accel.**

(66)

But I freeze all the same: Swath-ing my-self in sheets made of sack-ing,

meno mosso*p***accel.**

(69)

Pil-ing on top my flim-sy clothes,

The cold still seeps

Pil - ing on top my flim - sy clothes,-

The cold still seeps

come prima*mf**p*
pp

73

piu mosso

through.

But there are some, Poor-er than I, Cold-er than

through.

But there are some, Poor - er than I, Cold - er than

piu mosso

mf

mp

76

meno mosso come prima

I, More hun-gry than I,

On cold nights,

How do they live? ____

I, More hun - gry than I,

On cold nights,

How do they live? ____

meno mosso come prima

pp

mp

Lied.

196

accel.

81

Andante ♩ =96
moderato

Hea-ven and earth are broad,

Hea - ven and earth are broad,

accel.

**Andante
moderato** ♩ =96

28

mf

Ped. _____ Ped. _____ Ped. _____ Ped. _____

86

come prima

a tempo

So they say.

For me they are nar-row.

Sun and

So they say.

For me they are par-
eou.

Sun and

m

2

1

P. 1

come prima

91

moon are bright, So they say. They don't shine for me.

come prima

They don't shine for me.

Ped.Ped.Ped.Ped.**Andante
moderato****poco rall.**

97

Is it the same for all men, This sadness?

**Andante
moderato****poco rall.**

Is it the same for all men, This sadness?

Ped.Ped.

104

Or is it on - ly the poor?

Or is it on - ly the poor?

♩ = 92 **poco a poco rall.**

pp

mf *cresc.*

mp

108

In my ric - ket - ty ho - vel

In my ric - ket - ty ho - vel

♩ = 72

ff

mp

f

p

(111) *cresc.*

The straw lies on bare earth... In the cor-ner squat my

cresc.

The straw lies on bare earth... In the cor-ner squat my

cresc.

(114)

pa - rents, By the hearth my wife_ and chil- dren;

pa - rents, By the hearth my hun - gry chil - dren;

117

From the hearth No smoke ris - es, In the cook-ing pot

From the hearth No smoke ris - es, In the cook-ing pot

120

poco a poco rall.

— a spi - der spins her web — How do you cook rice —

— a spi - der spins her web — How do you cook rice —

poco a poco rall.

mf

123) ♩. = 66 **a tempo**

when there is no rice left?

♩. = 66 **a tempo**

when there is no rice left?

126) **mezza voce** ♩. = 72

We talk, feeb - ly as birds,

mezza voce

We talk, feeb - ly as birds,

♩. = 72

mf **mp** **p**

una corda

Ped.

129

And then, to make mat-ters worse,

To snip the ends of a

And then, to make mat-ters worse,

To snip the ends of a

tre corde

132

thread al - rea - dy frayed and short,

thread al - rea - dy frayed and short,

pesante

Péd.

(135)

The vil-lage head-man comes,
The vil - lage head - man comes,—

furioso

$=f$

ff

mp

Ped.

Ped.

3

(137)

— Sha-king his whip, right in my face, shout-ing out for his tax.

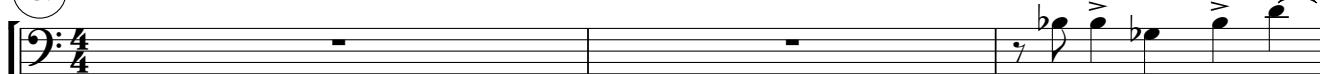
— Sha - king his whip, right in my face, shout - ing out for his tax.

ff

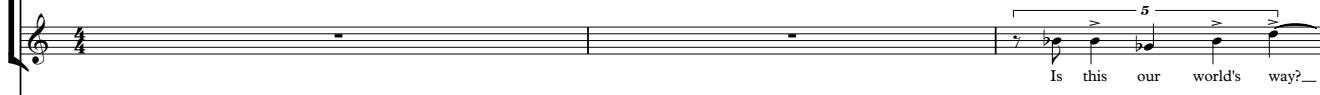
3

139

comodo

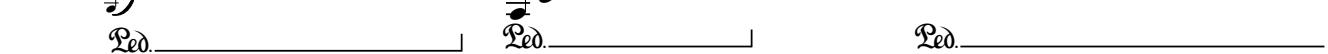
Bassoon: 

Is this our world's way?

Soprano: 

Is this our world's way?__

Violin: 

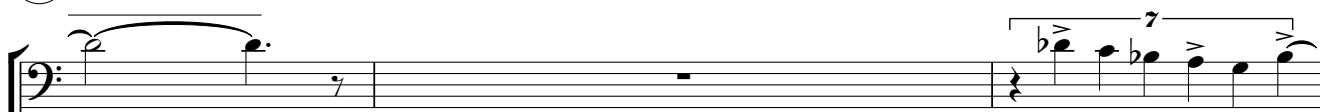
Bassoon: 

Ped. _____

Ped. _____

Ped. _____

142

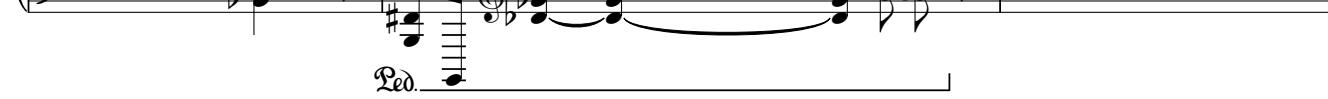
Bassoon: 

Must it go on and on?

Soprano: 

Must it go on and on?__

Violin: 

Bassoon: 

Ped. _____

come prima

(145) (146) (147)

Earth is des-pair and
Earth is des-pair and

come prima

una corda

(150)

shame, but I am no bird,
shame, but I am no bird,

mf
5

153

A musical score for voice and piano. The vocal line starts with a rest followed by a melodic line in bass clef. The piano accompaniment consists of a bass line in bass clef. The vocal part includes lyrics: "and find no____ es- cape." and "(ossie)" followed by "and find no_____ es - cape.". The piano part includes dynamic markings **p** and **mp**. The score is in common time (indicated by a '4' in a circle) and changes to 5/4 time at the end.

and find no____ es- cape.
(ossie)
and find no_____ es - cape.

p

mp

5

3. Thinking Stone

207

Lyrics: Original poem by Takenaka Iku (b. 1904)
 Adapted from translation by Geoffrey Bownas & Anthony Thwaites
 in *Penguin Book of Japanese Verse*

Veloce

157 *f*

Adagio ♩ = 66

mf cresc. *f*

162 **Veloce** **a tempo** ***mf* poco piu mosso**

There is a three-corn-er'd

There is a three - corn - er'd

Veloce **a tempo** **poco piu mosso**

ff *f* *mf* *mp* *p*

6

Ped. *Ped.* *Ped.*

166 **Veloce** *a tempo*

stone, White, e - ven in the dark, In the

stone, White, e - ven in the dark, In the

Veloce *a tempo*

mf *p*

Led.

168

mf

cen - tre of the pitch-black square,

Just like Ro - dins *Think - er*, of

f

cen - tre of the pitch - black square,

Just like Ro - dins *Think - er*, of

f

mp *p*

Ped. Ped.

(171) **poco rall.**

gra - nite,
Like a man with his chin on his fist.

gra - nite,
Like a man with his chin on his fist.

poco rall.**Veloce**

Like a man with his chin on his fist.

(174) $\text{♩} = 52$

(176)

You are think-ing of the day-time and the man who sat down on you;

You are think - ing of the day - time and the man who sat down on you;

 $\text{♩} = 52$
preciso

preciso

v

177

You are think-ing of the day - time and the child who tripped o - ver you;

You are think-ing of the day - time and the child who tripped o - ver you;

colla voce

v/

179

You are think-ing of the day-time and the blind man who knocked his stick on you.

You are think-ing of the day-time and the blind man who knocked his stick on you.

preciso

colla voce

cresc.

mf mp

v/

182

veloce

♩ = 52

211

The man who sat down on you

veloce

♩ = 52

preciso

colla voce

185

des-paired of liv - ing;—

The child who tripped o - ver you—

Ped.

188

— groaned with hun - ger; —
The blind man's stick was bro-ken in pie-ces.

— groaned with hun - ger; —
The blind man's stick was bro-ken in pie-ces.

preciso colla voce
mf *mp*

191

veloce

$\text{♩} = 72$

mp

In the star - light — I come near you.

mp

In the star - light — I come near you.

preciso

veloce

$\text{♩} = 72$

f — *ff*

p — *p*

una corda

195

libere

p < *mp* < *mf* < *f* *ppp*

tre corde

Ped. *Ped.* *Ped.*

201

mf

poco a poco rall.

3

Your quartz, your fel-spar, your mi-ca, glit-ter and blink

mf

poco a poco rall.

3

Your quartz, your fel-spar, your mi-ca, glit-ter and blink

pp

mp

ppp < *mf*

Ped.

204

A musical score for 'The Star-Spangled Banner' in 2/4 time. The key signature changes from G major (one sharp) to D major (no sharps or flats). The lyrics 'and seem to want to speak.' are written below the staff. The music consists of two measures of eighth-note patterns followed by a measure of sixteenth notes.

and seem to want to speak.

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The vocal line begins with a dotted half note followed by an eighth note, then a sixteenth-note pattern. The lyrics 'and seem to want to speak.' are written below the staff. The music continues with a eighth note, a sixteenth-note pattern, a quarter note, and a half note. The score concludes with a repeat sign and a section ending in 3/2 time.

and seem to want to speak.

preciso

• = 52

Musical score for piano, page 12, measures 5-6. The score consists of two staves. The top staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). Measure 5 starts with a dynamic *mp*. The first measure ends with a fermata over the bass note. Measure 6 begins with a dynamic *p*. The score includes several grace notes and sixteenth-note patterns. Measure 6 concludes with a tempo marking of $\text{♩} = 52$.

4. City Buildings

Lyrics: Original poem by Nakahara Chuya (b. 1907)

Adapted from translation by Geoffrey Bownas & Anthony Thwaites
in *Penguin Book of Japanese Verse*

Maestoso ♩ = 33

$\text{♩} = 66$

206

Musical score for piano, page 10, measures 100-101. The score consists of two staves. The top staff is in common time (indicated by a 'C') and 5/2 time (indicated by a '5' over a '2'). The bottom staff is in common time (indicated by a 'C') and 5/2 time (indicated by a '5' over a '2'). The key signature changes frequently, indicated by various sharps and flats. Measure 100 starts with a dynamic of *ff*. Measure 101 begins with a dynamic of *mf*.

209 *mf* ♩ = 72

Ah! Lunch-time! Out they stream, out they stream,

mf ♩ = 72

Ah! Lunch-time! Out they stream, out they stream,

leggiero ♩ = 72 *pp*

212

214

Clerks and typ - - - ists out

Clerks and typ - - - ists out

(215)

for lunch, Aim - less - ly scur - ry - ing a - bout.

for lunch, Aim - less - ly scur - ry - ing a - bout.

poco rall. **pomposo**

cresc.

Larghetto $\text{♩} = 60$

Huge shi - ny buil - ding, Coal-black, ti - ny, Ti-ny front door.

f

mp

Huge shi - ny buil - ding, Coal-black, ti - ny, Ti-ny front door.

Larghetto $\text{♩} = 60$

f

p

pp

misterioso

una corda

Thin cloud, haz-ing the sky, Thin cloud anddust blow-ing up.

accel.

Thin cloud, haz-ing the sky, Thin cloud anddust blow-ing up.

<mp

p

mp

pp

Thin cloud, haz-ing the sky, Thin cloud anddust blow-ing up.

224 **piu mosso**

rall.

Co - mi - cal clerks,

Co - mi - cal clerks,

piu mosso

rall.

tre corde

225

Maestoso

look - ing up, look - ing down. What an im - por-tant

look - ing up, look - ing down. What an im - por - tant

Maestoso

Led.

227

preciso

man I am! What a mo-dern young wo-man I am!

man I am! What a mo-dern young wo-man I am!___

preciso

p

pp

What a mo-dern young wo-man I am!___

230

Larghetto

Huge shi-ning buil-ding, Coal-black, ti-ny,

Huge shi-ning buil-ding, Coal-black, ti-ny,

pomposo

Larghetto

p

cresc.

f

Huge shi-ning buil-ding, Coal-black, ti-ny,

233

come prima

Ti-ny front door.

And out they stream,

Ti - ny front door.

And out they stream,

come prima

mp

pp

una corda

235

out they stream,

out they stream,

pp

237

Clerks and typ - - - ists out

Clerks and typ - - - ists out

(238)

for lunch, Aim - less - ly scur - ry - ing a - bout. The

for lunch, Aim - less - ly scur - ry - ing a - bout. The

dim.

cresc.

ppp

8vb

sound of their foot - steps

sound of their foot - steps

cresc.

241

mounts on the wind,

mounts on the wind,

242

mp *dim.*

e - choes, re - e - choes

mp *dim.*

e - choes, re - e - choes

dim

243

and blows a - way

and blows a - way

loco *dim*

244

5. Milky Way

Lyrics: Original poem by Takenaka Iku (b. 1904)
As translated by Geoffrey Bownas & Anthony Thwaites
in *Penguin Book of Japanese Verse*

*Comodo, rubato, speech rhythm, wayward, hesitant, changing;
poco a poco crescendo from bar 246 to bar 273.*

♩ = 36 recitativo *mp* accel. rit. a tempo

246

O-ver-head I can see stars:

1.Stars that stink like

recitativo *mp*

O - ver - head I can see stars:

1.Stars that stink like

♩ = 36

accel. rit. a tempo

pp

Ped.

249

accel.**rit.****a tempo****accel.**

pet-rol,
2.Stars that speak in strange tongues,
pet - rol,
2.Stars that speak in strange tongues,

accel.**rit.****a tempo****accel.**

Ped.

252

rit.**a tempo****accel.****rit.**

3.Stars that roar like a free-way,
3.Stars that roar like a free - way,

rit.**a tempo****accel.****rit.**

Ped.

a tempo**accel.****rit.****a tempo**

4. Stars the co-lour of Co-ca-co-la,

5. Stars that

4. Stars the co-lour of Co-ca-co-la,

5. Stars that

a tempo**accel.****rit.****a tempo**

Ped.

Ped.

accel.**rit.****a tempo****accel.**

hum like a frig,

6. Stars as sour as old milk,

hum like a frig,

6. Stars as sour as old milk,

p

Ped.

260

rit.**a tempo**

7.Stars sa - ni - tized, ste - ri - lized,

7.Stars sa - ni - tized, ste - ri - lized,

rit.**a tempo**

Ped.

262

accel.**rit.**

8.Stars glow_ ing with nu - cle - ar fires;

8.Stars glow_ ing with nu - cle - ar fires;

accel.**rit.**

Ped.

264

accel.**rit.**

9.A - mong them,

9.A - mong them,

accel.

rit.

Ped.

Ped.

266

accel.**rit.**

snoo-ping stars, in sta-tion-a-ry or-bits,

snoo - ping stars, in sta - tion - a - ry or - bits,

accel.

rit.

Ped.

Ped.

268

accel.

rit.

10. And dead-ly stars, may-be, too swift for the eye.

10. And dead - ly stars, may - be, too swift for the eye.

accel.

rit.

Pd.

270

a tempo

accel.

11. Deep they plunge, to the heart of the u - ni - verse.

11. Deep they plunge, to the heart of the u - ni - verse.

a tempo

accel.

$\text{♩} = 50$ **a tempo**

recitativo

mp

O - ver - head I can see stars:-

recitativo

mp

O - ver - head I can see stars:-

275

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

12.On clear nights ev-ery night

cresc.

12.On clear nights ev-ery night

rallentando.

229

(278)

they hang sul-len like a hea-vy chain.
they hang sul-len like a hea-vy chain.

rallentando.

6. Family

Lyrics: Original poem by Tanikawa Shuntaro (b. 1931)
As translated by Geoffrey Bownas & Anthony Thwaites
in *Penguin Book of Japanese Verse*

Larghetto

(282) $\text{♩} = 63$

1. El - der sis - ter, el - der sis - ter, who is co - ming, in the loft?
1. El - der sis - ter, el - der sis - ter, who is co - ming, in the loft?

Larghetto

$\text{♩} = 63$

una corda

230

 $\text{♩} = 66$

poco rall.

tempo primo

286

It is we, *we who are com-ing.—*

It is we, *we who are com-ing.—*

2.El - der sis- ter,

2.El - der sis- ter,

 $\text{♩} = 66$
legato**poco rall.****tempo primo**

tre corde

una corda

tempo secondo

290

el-der sis-ter, *What is ripe-ning, on the stairs?* *It is we,*

el - der sis - ter, *What is ripe - ning, on the stairs?* *It is we,*

tempo secondo
legato

tre corde

poco rall.

294

we who are ripe- ning, young bro-ther, You and I Fa-ther, and Mo-ther, Out-

we who are ripe- ning, youn - ger sis - ter, You and I Fa - ther, and Mo - ther, Out -

poco rall.

mp

side, in the drought we are work-ing.

tempo primo

298

3.El - der sis-ter

side, in the drought we are work - ing.

mp

3.El - der sis - ter

tempo primo

mp

p

pp

mp

p

pp

una corda tre corde una corda

232 poco rall.

(303)

tempo secondo
mf

who is eat-ing the bread on the ta - ble?

*It is we,**p*

who is eat - ing the bread on the ta - ble?

It is we,

poco rall.

tempo secondo

legato

tre corde

(306)

we who are eat-ing, Tear-ing at it with our nails.

*we who are eat - ing,**Tear - ing at it**with our nails.*

we who are eat - ing,

Tear - ing at it

with our nails.

una corda *tre corde*

(310) **tempo primo**

4. Then who is drink-ing your blood, el-der sis - ter?
It's a man,

p

4. Then who is drink - ing your blood, el - der sis - ter?
It's a man,

tempo primo

una tre
corda corde una
corda tre corde

tempo secondo
legato

(314) **rall. molto**

tempo primo

a man you don't know, A tall man, with a nice voice.
5. El - der sis - ter,

a man you don't know, A tall man, with a nice voice.
5. El - der sis - ter,

rall. molto

tempo primo

Ped. Ped. Ped. Ped. una corda

234

318

tempo secondo*mf*

el-der sis-ter, In the barn there, what did you do? *He and I,*el-der sis-ter, In the barn there, what did you do? *He and I,***tempo secondo***legato*
tre corde

322

tempo primo

he and I per-formed an in-can-ta-tion, Lest all of us might die.

he and I per-formed an in-can-ta-tion, Lest all of us might die.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

326 **tempo secondo** $\text{♩} = 69$

6. And so?
And so,
and so my breasts will grow
full for the

6. And so?
And so,
and so my breasts will grow
full for the

tempo secondo $\text{♩} = 69$

una corda
tre corde
Ped.
Ped.
Ped.
Ped.

330 **tempo secondo**

sake of one more of us.
7. Who is that?
It is you,

sake of one more of us.
7. Who is that?
It is you,

tempo secondo $\text{♩} = 69$

Ped.
Ped.
Ped.
una corda
tre corde

236 (333)

poco meno $\text{♩} = 63$
mosso

it is I, — It is Fa-ther, and Mo-ther, 8. Who will come then, at

it is I, — It is Fa-ther, and Mo-ther, 8. Who will come then, at

poco meno $\text{♩} = 63$
mosso

mp pp

Ped. Ped. una corda

(336) $\text{♩} = 69$ $\text{♩} = 60$

night, when we say our prayers? No- one. 9. A - bove the wea-ther-cock?

night, when we say our prayers? No - one. 9. A - bove the wea - ther - cock? —

legato $\text{♩} = 69$ $\text{♩} = 60$

mp pp

tre corde una corda

(339) $\text{♩} = 66$ $\text{♩} = 56$ $\text{♩} = 66$

No- one. 10. Be - yond the dust in the road? No- one.

No - one. 10. Be - yond the dust in the road? No - one.

legato $\text{♩} = 66$ legato $\text{♩} = 66$

mp pp

tre corde una corda tre corde

(342) $\text{♩} = 52$

11. In the eve-ning, by the well- side? We are all here.

rall. **tenuto**

11. In the eve-ning, by the well- side? We are all here.

$\text{♩} = 52$

rall. **tenuto**

pp

tre corde

20'43"

20'43"

石川 — Ishikawa

239

(Nine Japanese songs for Soprano or Mezzo and Piano)

1 – Stone River

Kakinomoto no Hitomaro
(trans. Geoffrey Bownas & Anthony Thwaite)

Ralph Middenway

Piano

Libere $\text{♩} = 60$

una corda

tre corde *una corda* *tre corde*

p

On the shores of Stone

una corda *tre corde*

poco accel.

Ri - ver the plo-vers are cry - ing.

poco accel.
tempo primo

My heart flies with them o-ver the waves of

tempo primo

sun - set, back to the days of my youth.

una corda tre corde

una corda

tre corde

ppp

2 – The Billowing Mist

Leggiero

$\text{♩} = 80$

rallentando

3 – Silkworms

Capriccioso

$\text{♩} = 132$

poco rit.

The silk-worms my mo-ther rears (mo - ther of the sag - ging

poco rit.

poco accel. tempo primo
breasts)

poco accel. tempo primo

poco rit. ♩. = 108
and I, cooped up in my home

poco rit. ♩. = 108
Ped.

poco accel.

Oh! for a way to meet him._

poco accel.

8va 1

Ped.

tempo primo $\text{♩.} = 116$

4 – The Spring Grass

Adorante

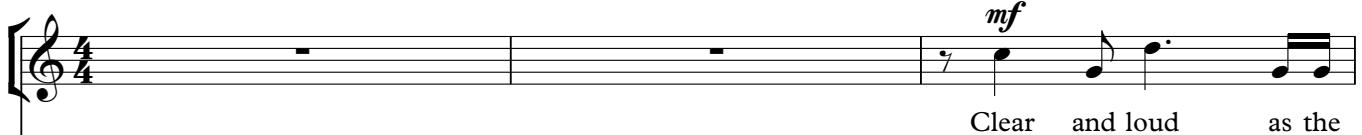
mf cresc.

f

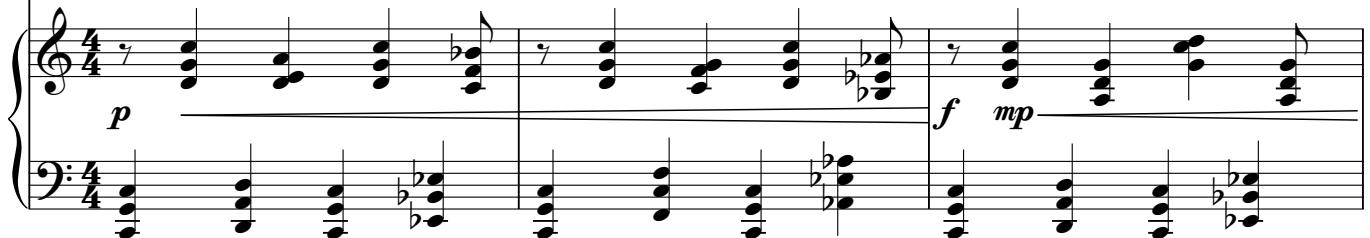
mf cresc.

Ped. — Ped. —

5 – Night Call

Pesante ♩ = 48**Luminoso***mf*

Clear and loud as the

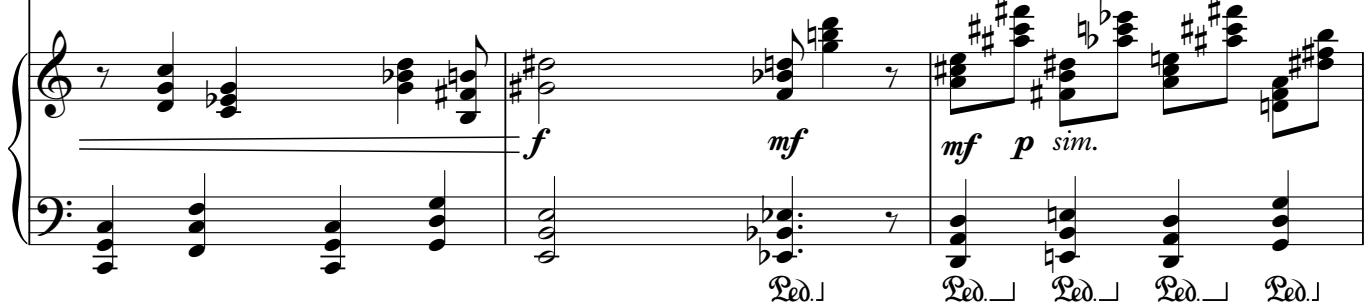
Pesante ♩ = 48

ten.

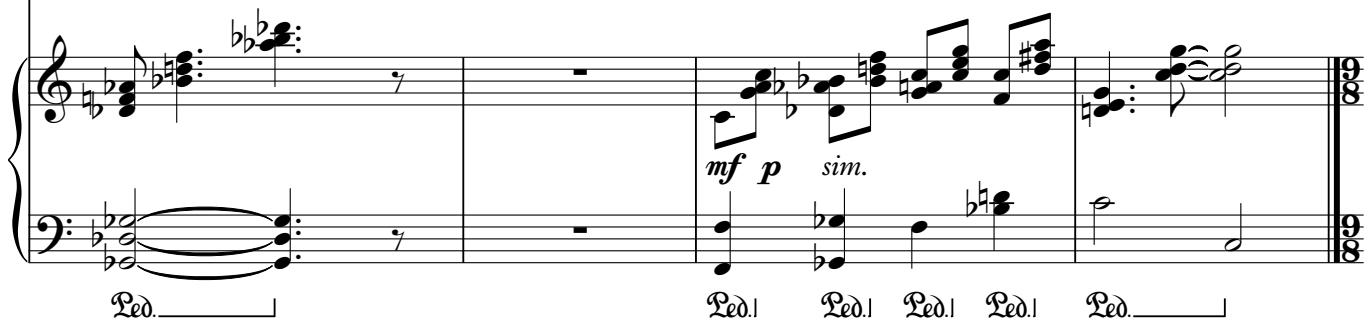


I told my name:

ten.



"Trust me as your wife."



Ped.

Ped. Ped. Ped. Ped. Ped.

6 – The Yellow Leaves

245

$\text{♩} = 48$

$\text{♩} = 48$

$\text{♩} = 56$

$\text{♩} = 56$

7 – Longing

Cantabile

$\text{♩} = 56$

p

cresc. mp

cresc. mf

Omit any inconvenient notes in right-hand triads

On the road to the pa-lace (peo-ple bas-king in the sun)

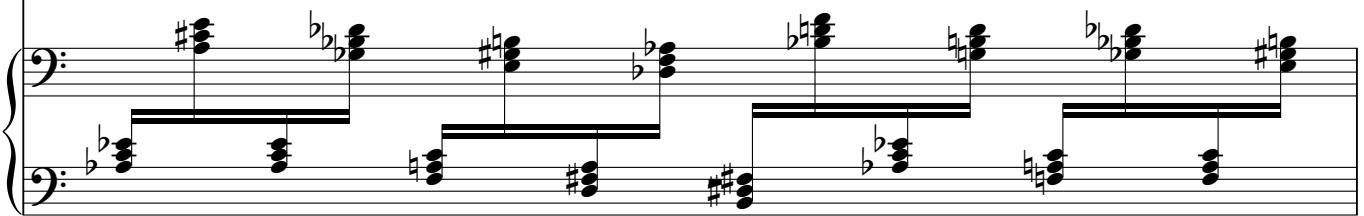
dim.

p

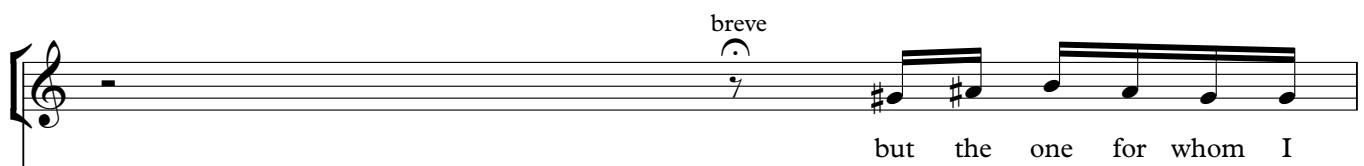
sun) peo-ple walk in their



crowds;

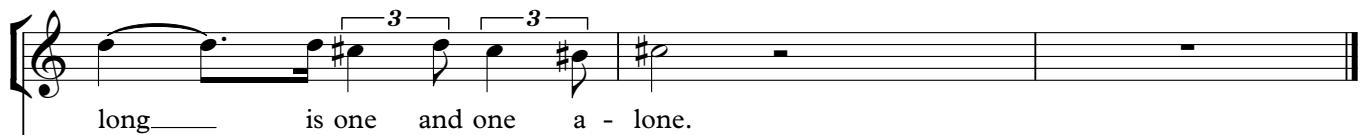


Libere

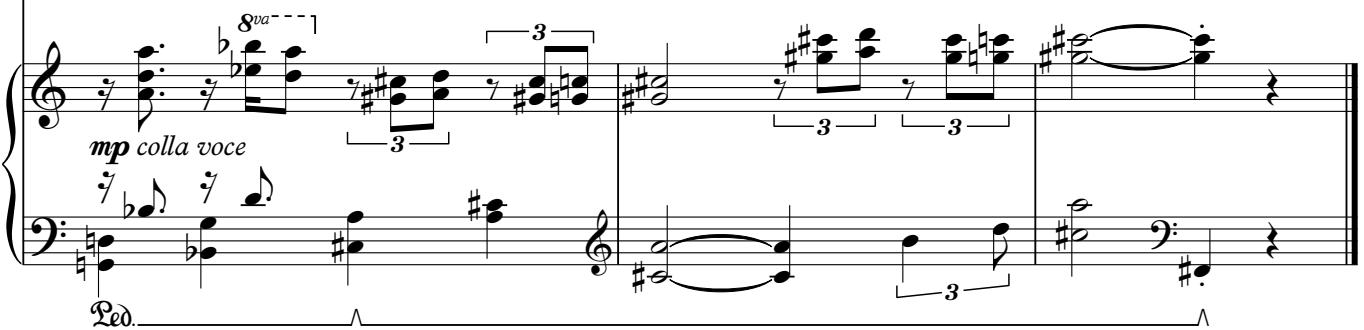


breve
but the one for whom I





long is one and one a - lone.



mp colla voce
Pied.

8 – The Morning Bird

Musical score for piano, page 5, measures 11-12. The key signature changes to A major (no sharps or flats). Measure 11 starts with a forte dynamic (f) followed by a half note. Measure 12 begins with a forte dynamic (f), followed by a half note, and then a measure ending with a half note. The score includes dynamic markings (mf, mp), performance instructions (3), and a tempo marking (♩ = 52).

9 – Smokeclouds

Yosami Koromoya-musumego (trans. Geoffrey Bownas & Anthony Thwaite)

Come prima

A musical score for voice and piano. The vocal line starts with a rest, followed by a quarter note, a half note, and a dotted half note. The lyrics "To-day, I wait for him, but" are written below the notes. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. Measure numbers 1 through 8 are indicated above the staff.

una corda

tre corde

A musical score for piano featuring a treble clef staff. The score consists of five measures. Measure 1: A sixteenth-note pattern followed by a eighth note. Measure 2: An eighth note followed by a sixteenth-note pattern. Measure 3: An eighth note followed by a sixteenth-note pattern. Measure 4: An eighth note followed by a sixteenth-note pattern. Measure 5: An eighth note followed by a sixteenth-note pattern. Measure 6: A sixteenth-note pattern followed by a eighth note. Measure 7: An eighth note followed by a sixteenth-note pattern. Measure 8: An eighth note followed by a sixteenth-note pattern. Measures 9 and 10: Rests. Below the staff, the lyrics are written in a cursive font: "do not men say he lies min- gled with the shells of Stone Ri- ver".

A musical score for two staves. The top staff is in treble clef and shows a descending eighth-note scale from B down to C, ending with a fermata over the last note. The bottom staff is in bass clef and consists of five empty horizontal lines.

colla voce

To meet him face to face.
I may not meet him thus.

colla voce

Ped. Ped. Ped.

come misure 19-21, n° 6

Stay, you smoke-clouds o-ver Stone

Ped.

Ri- ver, that, see-ing I may re mem- ber.



silent

7'08"

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Piano Sonata: I

1:1:1 (jo:jo:jo)

Ralph Middenway

$\text{♩} = 69$

accelerando poco a poco

ppp crescendo poco a poco

*Whatever the dynamic, maintain this strong *daiko* pattern wherever it occurs.

3

tenuto a tempo

accelerando poco a poco

1:3:3

166

mp

mf

crescendo

8va *tr* *tr*

169

f

mp *mp*

crescendo al fine

♩ = 100 **rallentando** ♩ = 84

172

8va trill
f
3
3
3
8vb
Ped.

2:1:1

II

cantabile

p

175 ♩ = 126 **libere**

5/8
5/8
5/8
5/8
5/8
5/8
5/8
5/8

181

5/8
5/8
5/8
5/8
5/8
5/8
5/8
5/8

crescendo poco a poco
dim.
(una corda ad lib.)

2:3:1

mf
a tempo
♩ = 138

diminuendo

274

5/8
5/8
5/8
5/8
5/8
5/8
5/8
5/8

mp
mf
mp
Ped.
Ped.

277

Ped.

p

280

crescendo

mp

Ped.

Ped.

Ped.

Ped.

283

poco rit.

286

f

a tempo

2:3:2

mf

f

289

254

292 *poco rit.*

295 *mf*

poco accel.

2:3:3

= 144

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

298 *rall.*

ff

mp

Ped.

Ped.

Ped.

Ped.

Ped.

III

3:1:1

301 *= 160*

mp leggiero — *mf* — *p comodo* — *mf*

p comodo

304

306

3:3:1

377

$\text{♩} = 120$

380

384

387

390

256

393

mp subito

cresc.

mf

3:3:2

$\text{♩} = 126$

397

f

mp ff

mp mf

$\text{♩} = 132$

401

mp ff

mp mf

$\text{♩} = 138$

405

ff

mf

ff

3:3:3

$\text{♩} = 144$

409

p

mf

$\text{♩} = 152$

mp ff

$\text{♩} = 160$

$\text{♩} =$

413

mf

fff

19'30"

