

A Packet for Susan

Five Love Songs

for Mezzo-Soprano and piano

Martin Boylan

1. It Often Comes Into My Head

It often comes into my head
That we may dream when we are dead,
But I am far from sure we do,
O that it were so! then my rest
Would be indeed among the blest;
I should for ever dream of you.

- Walter Savage Landor

2. The Good-Morrow

I WONDER by my troth, what thou, and I
Did, till we lov'd? were we not wean'd till then?
But suck'd on countrey pleasures, childishly?
Or snorted we in the seaven sleepers den?
T'was so; But this, all pleasures fancies bee.
If ever any beauty I did see,
Which I desir'd, and got, t'was but a dreame of thee.

And now good morrow to our waking soules,
Which watch not one another out of feare;
For love, all love of other sights controules,
And makes one little roome, an every where.
Let sea-discoverers to new worlds have gone,
Let Maps to other, worlds on worlds have showne,
Let us possesse one world, each hath one, and is one.

My face in thine eye, thine in mine appeares,
And true plaine hearts doe in the faces rest,
Where can we finde two better hemispheres
Without sharpe North, without declining West?
What ever dyes, was not mixt equally;
If our two loves be one, or, thou and I
Love so alike, that none doe slacken, none can die.

- John Donne

3. Bright Star

Bright Star, would I were steadfast as thou art—
Not in lone splendour hung aloft the night,
And watching, with eternal lids apart,
Like nature's patient, sleepless Æremitè,
The moving waters at their priestlike task
Of pure ablution round earth's human shores,
Or gazing on the new soft-fallen mask
Of snow upon the mountains and the moors—

No—yet still steadfast, still unchangeable,
Pillow'd upon my fair love's ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest;
Still, still to hear her tender-taken breath,
And so live ever,—or else swoon to death.

- John Keats

4. The Owl and The Pussy-Cat

I

The Owl and the Pussy-cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,
Wrapped up in a five-pound note.
The Owl looked up to the stars above,
And sang to a small guitar,
'O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy you are!'

II

Pussy said to the Owl, 'You elegant fowl!
How charmingly sweet you sing!
O let us be married! too long we have tarried:
But what shall we do for a ring?'
They sailed away, for a year and a day,
To the land where the Bong-tree grows
And there in a wood a Piggy-wig stood
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.

III

'Dear Pig, are you willing to sell for one shilling
Your ring?' Said the Piggy, 'I will.'
So they took it away, and were married next day
By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

- Edward Lear

5. Well I Remember

Well I remember how you smiled
To see me write our names upon
The soft sea-sand,--"O! what a child!
You think you're writing upon stone!
We have since fashioned what no tide
Shall ever wash away, what those
Unborn shall find o'er ocean wide
Entwining our two names again.

-after Walter Savage Landor

These songs are intended as a cycle and may not be sung separately.

Adagio ♩ = ca. 63

I

Walter Savage Landor

pp

It often comes in-to my head

The first system of the musical score. The vocal line is in treble clef, 4/4 time, with lyrics "It often comes in-to my head". The piano accompaniment is in bass clef, 4/4 time, with a piano (pp) dynamic marking. The key signature has one flat (B-flat).

4. That we may dream when we are dead,

The second system of the musical score. The vocal line continues with lyrics "That we may dream when we are dead,". The piano accompaniment continues with a piano (pp) dynamic marking. The key signature has one flat (B-flat).

6. But I am far from

The third system of the musical score. The vocal line continues with lyrics "But I am far from". The piano accompaniment continues with a piano (pp) dynamic marking. The key signature has one flat (B-flat).



No. M. 16

Poco animando

8. *p*
sure we do. *0* that
cadencing - - - - -

10. *mp* — *mf* *mp*
it were so! then my rest would be indeed among the blest;

12. *Poco rit.* *a tempo*
pp



pp
3
I should fore - - - ver dream of you.

14.
poco
pp
col ped.
pp possibile

17.
Poco rit.
ppp



leggieramente ♩ = ca. 88

II

John Donne

Piano introduction for the first system, measures 1-3. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

4. I wonder by my troth, what thou, and I
espr.

Vocal line and piano accompaniment for the second system, measures 4-5. The vocal line begins with a piano (*p*) dynamic and includes a triplet. The piano accompaniment continues with chords and moving lines. The system concludes with an *espr.* (espressivo) marking.

7. Did till we lov'd? were we not wean'd till

Vocal line and piano accompaniment for the third system, measures 6-7. The vocal line includes a triplet and continues the melody. The piano accompaniment features a long, sweeping line in the right hand and chords in the left hand. A piano (*p*) dynamic is indicated.



No. M. 16

10. then? But suck'd on countrey pleasures, childishly? Or

13. *f* *p* *Poco rit.* *a tempo*
 — snor(hor) — — ted we in the seaven sleep — — ers den? Twas so;

16. But this;



No. M. 16

19. *f*
 all plea - - sures fan-cies bee. —

(Ped) *f* Ped

22. *p*
 If ever a - - ny beau - ty I did see,

p Tr *sve*

25. Which I desir'd, and got, — t'was but a dreame

poco rit. *dim.* *sve*

a tempo

of thee.

28.

Musical score for measures 28-30. The vocal line has a whole note rest. The piano accompaniment starts with a trill (Tr) and a piano (p) dynamic marking. The key signature has one flat (B-flat).

p

And now

31.

Musical score for measures 31-34. The vocal line has a long note with a piano (p) dynamic marking. The piano accompaniment features a piano (p) dynamic marking and a pedal (Ped) instruction. The key signature has one flat (B-flat).

good mor - row

to our wa - king soules,

35.

Musical score for measures 35-38. The vocal line has a long note with a fortissimo (ff) dynamic marking. The piano accompaniment features a fortissimo (ff) dynamic marking and a pedal (Ped) instruction. The key signature has one flat (B-flat).

THE QUALITY OF MUSIC
LINDA BRAND
No. M. 16

38.

Which watch not one ————— a - no - ther out

40.

of seare; For love, ————— all love of o ————— ther sights controules, And

43.

makes ————— one lit - - tle roome, an ev - - ery where.



No. M. 16

46. *pp ma eccitato*

Let sea-discoverers to new

49. *mp*

worlds have gone, Let Maps to

52. *p* *mf*

other, worlds on worlds have showne.



54. *f* *più f*
 Let us possesse one world, each hath

56. *p*
 one, and is one.

58. *ff*
 My face in thine eye, thine in mine ap-

62. *peares,* And true plaine hearts — doe in the

sempre ff
Ped

65. *fa - - - ces rest,*

(Ped) RH

68.

(Ped)



No. 16

70.

dim.

72.

mf

Where can we finde two bet-ter

f mf

Ped

74.

P

3 3

he - mi - spheares With - out



76. *f* *p*

sharpe North, — without decli — — ning West?

mf *p* *mf*

f

Ped

79. *p*

what e - ver dyes, — was not mixt

p *pp*

83. *pp*

e - qually; If our two loves —

p *pp*

89. *p*
 — be one, or, thou — and I — love so a —

93. *mf* *p*
 like, that none doe slack — — en, none — can die. —

97. *mf*
mf *poco a poco* *dim.*
col ped. *senza ped.*

102.

p

pp

Ped

attacca



Molto adagio ♩ = ca. 60

III

John Keats

pp

Bright Star, would I were

mf sonoro

col ped

steadfast as thou art -

mp

p

pp

Not in lone splen — — — dour hung a -

Pochiss. rit.

p

Ped



No. m. 16

a tempo

mp

p

16. *Handwritten musical notation for the vocal line of measure 16. It features a treble clef with a key signature of one flat (B-flat). The melody includes a triplet of eighth notes. The lyrics are: "ters at their priestlike task of".*

Handwritten musical notation for the piano accompaniment of measure 16. It shows two staves (treble and bass clefs) with chords and melodic lines. Dynamics include mp and p. There are triplet markings in the right hand.

17. *Handwritten musical notation for the vocal line of measure 17. The melody continues with the lyrics: "Pure ab-lu-tion round".*

Handwritten musical notation for the piano accompaniment of measure 17. It includes a trill (Tr) in the right hand and a decrescendo (dim.) in the left hand. Dynamics include mp and p. A pedal point is indicated as (col ped).

18. *Handwritten musical notation for the vocal line of measure 18. The melody concludes with the lyrics: "earth's hu-man shores,".*

Handwritten musical notation for the piano accompaniment of measure 18. It features a mezzo-forte (mf) dynamic and a final piano (p) dynamic. A pedal point is indicated as Ped.



19.

Or gaz - - - ing on

pp

20.

the new soft-fallen mask of snow

ppchiss. rit. 7

p

Ped

21.

upon the moun-tains and the

mf

mf

mf

pp

mf



Poco rit.

a tempo

moors. No,

23.

mp

p

pp

yet still steadfast, still unchangeable, Pil -

26.

Poco a poco animando (♩ = ca. 66)

lowed upon my fair love's ripening breast

28.

dolcissimo

No. 16 (col ped.)

29. To feel — forever its soft — fall

30. and swell, — Awake forever in a

31. sweet un - rest — still, still to — feel the ten -



32.

der taken breath, —

pp

cresc.

33.

And so live e - - - ver,

mf

f

mf

f

mf

gveJ

34.

or else swoon

cresc.

f

ff

ff



35. *molto dim. p*
to death.
dolcissimo *mf*

36. *espr. e tranquillo*
mf sonoro *dim.* *p*

38. *poco a poco rit.*
dolce *col ped.* *Ped*

Handwritten musical score for piano and voice. The score is written on three staves. The top staff is a vocal line in treble clef, showing a whole rest with a fermata above it. The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The music is in a key with one flat (B-flat major or E minor). The tempo/mood is marked "(molto)". Dynamics include "pp" (pianissimo) at the beginning, "ten." (tenuto) above the final note of the right hand, and "ppp" (pianississimo) above the final notes of the left hand. The piece concludes with a double bar line.

Allegretto, quasi una barcarolle
♩. = ca. 72

IV

Edward Lear



No. 16

12. beau - tiful pea - green boat, They

16. took some honey, and plen - ty of money, Wrapped up in a five-pound

note.

19.



23. *p* *a*

The Owl looked up to the stars above, *And*

p *Ped*

Poco rit. *a tempo*

sang to a small guitar, "O lovely Pussy! O

27. *p* *senza ped.*

32. *mf*

Pussy, my love, What a beautiful Pus - - sy you are, - You are, You



35. are! What a beautiful Pussy you are!" Pussy

40. said to the Owl, "You elegant fowl! How charmingly sweet you sing! O

44. let us be married! too long



No. n. 16

47. *mf* we have tarried: But what shall we do for a ring?"

50. *p* They sailed away,

53. *f* for a year and a day, To the land where the Bong-



tree grows And there in a wood a Piggy-wig stood With a ring at the end of his

56.

ffz mp p

8ve-1
Ped

⊗ dampen the string with the l.h.

nose, His nose, His nose, With a ring at the end of his nose.

rit. tempo

60.

p pp

Parlando

"Dear Pig, are you willing to sell for one shilling Your ring?" Said the Piggy,

64.

8 8 8



68. *piena voce*

"I will." So they took it away, and were married next day—

sempre pp *espr.* *pp*

72. *Parlando* *p piena voce*

By the Turkey who lives on the hill. They dined on mince, — and

pp *mp*

76. *mf*

slices of quince, which they ate with a run-ci-ble spoon, —

mf



79. *p*
And

rit. *a tempo*
hand in hand, on the edge of the sand,

82. *teneramente* *cresc.*

ad lib.
(non presto)

f.
They danced

86.



89. *mf*

by the light of the moon,

mf

mp

90. *f*

The moon, The moon,

f

mp

(tempo di valse)

p

They danced _____ by the

p legato senza ped.

p

96. *tr*

(b)



light of the moon.

100.

105.

poco rit.

V

after Walter Savage Landor

Andante tranquillo ♩ = ca. 60

5.

mf

Well I re member how you smiled To see me

9.

mf

mp dim.

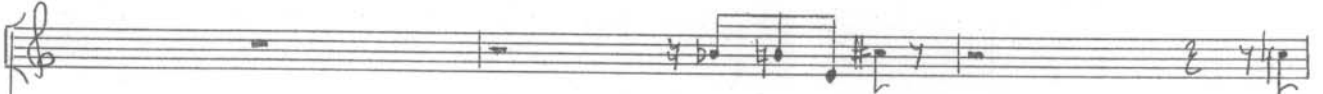
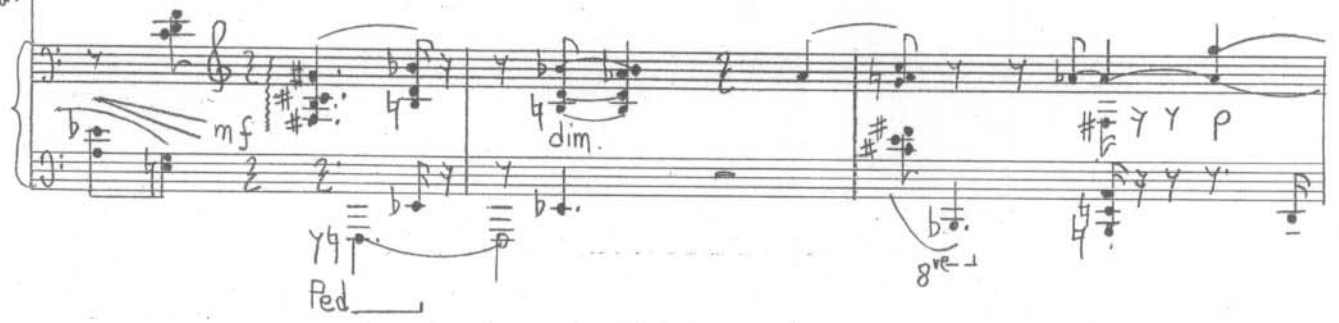


No. 16



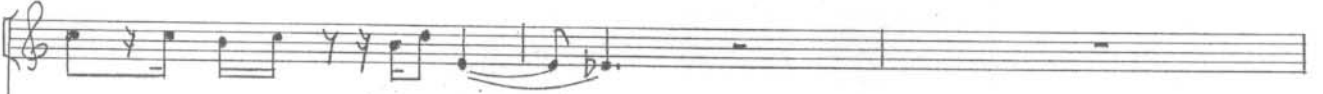
write our names v - pon the soft sea-sand,-

12.



"O! what a child! You

15.



think you're writing upon stone!"

18.



21.

p p mp pp p pp p

Ped

25.

rit. p (poco) a tempo cresc.

We have since fa- - shioned what no tide

(poco) pp p mf

29.

f mf

shall e - - ver wash away, what those

f mp p mf



32. *p* *f*
 un - born shall find o'er o - - cean wide

p *cresc.* *f* *p*
 Ped

35. *p teneramente*
 entwin - - ing our two

p *dolce*
 Ped

39. names again.

p
 Ped



43.

Musical score for measures 43-46. The system consists of a grand staff with two staves. The upper staff contains a melodic line with a long slur over measures 43-46. The lower staff contains a bass line with various notes and rests. Dynamics include *p* and *pp*. There are some handwritten annotations like *b4* and *b4*.

47.

Musical score for measures 47-50. The system consists of a grand staff with two staves. The upper staff contains a melodic line with a long slur over measures 47-50. The lower staff contains a bass line with various notes and rests. Dynamics include *p*, *pp*, and *pppp*. There are some handwritten annotations like *l.h.*, *l.h.*, and *pp*.

May 2, 2000

