

17 $\text{♩} = 30$ ($\text{♩} = \text{♩}$)

mp *p* Ped.

23 $\text{♩} = 40$ ($\text{♩} = \text{♩}$)

Here, one would think, is a whole leg-end, Not to be ad-ded to, caught and held

28

In the still hal-lu-ci - nat-ion of sum-mer That hon-ey-s to blue the breath-less wood.

33 $\text{♩} = 60$ ($\text{♩} = \text{♩}$) *mf*

But through the pine tops

37

slants _____ a mal - lard_ Down to its gush-ing ar-row-head;

colla voce

p

mf

40

It makes a whole mount-ain trem-ble It waves the ar - ras

$\text{♩} = 40$

p

43

of green shade. _____

ritenuto

You went away

from 'Three Songs of Norman MacCaig'

Joe St.Johanser

Allegro appassionato

Piano

The piano introduction is in 4/4 time with a tempo of 90. The right hand features a melodic line with triplets of eighth notes, starting on a G4 and moving up stepwise. The left hand provides a steady accompaniment of eighth notes, starting on a B3. Dynamics range from *f* in the right hand to *mf* in the left hand.

4 *passionately but still legato f*

Sud-den-ly, in my world of you,

The vocal line begins at measure 4 with a half rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The piano accompaniment continues with the triplet eighth-note pattern in the right hand and eighth-note accompaniment in the left hand. Dynamics include *p* and *mf*.

8

You cre - a - ted time. I walked a - bout in its bit - ter lanes

The vocal line starts at measure 8 with a half rest, followed by: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The piano accompaniment continues with the triplet eighth-note pattern in the right hand and eighth-note accompaniment in the left hand. Dynamics include *p*.

12

Look - ing for whom I'd lost, a - fraid to go home. You

The vocal line starts at measure 12 with a half rest, followed by: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The piano accompaniment continues with the triplet eighth-note pattern in the right hand and eighth-note accompaniment in the left hand. Dynamics include *f* and *p*.

16 *f*

stole your-self and gave me this Tort - u - rer for my friend

20 *much calmer mp*

Who shows me gar - dens rot ting in air— And

24 *mp doloroso*

tells me— what I no long-er un-der stand. The birds still sing in the

29 *mf*

ap-ple trees But not in mine. I hear On - ly the clock whose win try strokes

with icy purpose - but still dolce and legato

34 *f* *mp*

Say, 'Now is now', that foul truth, o-ver and o - ver. If I could kill this po-

poco rit.

39 *p* *pp*

em, stick -ing my thin pen through its throat, It would stand sil - ent by your

very freely

42 *mf* *ff* *p* **A tempo**

bed And haunt your cruel ty ev - ery emp - ty night.

colla voce *mf* *ff* *p*

Dreamworld

Norman MacCaig

from 'Three Songs of Norman MacCaig'

Joe St.Johanser

Andante $\text{♩} = 52$

Piano

The piano introduction consists of two staves. The right hand starts with a series of eighth notes, including a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment, also featuring triplets. Dynamics include *mf* and *mp*.

amoroso

5 *mf*

In your lov-ing arms there lie Ser - i-ous field and fick-le sky;

The vocal line begins with a melodic phrase in the right hand, marked *mf*. The piano accompaniment continues with eighth-note patterns and triplets in both hands.

9

Syl-la-bles of your breath com-pose Arc-tic wind and des-ert rose; and

The vocal line continues with a melodic phrase in the right hand. The piano accompaniment maintains the eighth-note accompaniment with triplets.

poco rit.

13 *f* *mp*

fid-get-ing_ At-lan - ties sigh To sleep be-neath your lul - la - by...

The vocal line concludes with a melodic phrase in the right hand, marked *f* and *mp*. The piano accompaniment features a final melodic line in the left hand and chords in the right hand.

Piu mosso $\text{♩} = 60$

17 *mf*

Let the pre-sag-ing pla_nets weep. No night mares from their mir_rors creep__To touch you

p
pp

21 $\text{♩} = 52$
poco a poco cresc.

with their breath and show The eyes of in - no cence how to know

p
risoluto
mf

25 *rit. molto - allargando*

The world you dan - dle in - to sleep Rocks

f

30 *a tempo* *rit. molto - allargando*

your cra_dle six feet deep.

mf
mp

Puffin

from 'Bird Parade'

Piano

mf mp

The piano introduction consists of two systems of four measures each. The right hand plays a rhythmic melody of eighth notes with accents, while the left hand provides a steady accompaniment of chords. The first system is marked *mf* and the second *mp*.

5 *mp* *mf*

Where _____ the small burn spreads in-to the sea loch I found the

Measures 5-8. The vocal line begins with a long note on 'Where' followed by the lyrics. The piano accompaniment continues with chords and some melodic fragments. Dynamics *mp* and *mf* are indicated.

9

mad_ cle-ver clown's___ beak of a puf fin___ How ma-ny times had it whirled in-to its

Measures 9-12. The vocal line continues with the lyrics. The piano accompaniment features a more active eighth-note melody in the right hand. Dynamics *mf* and *mp* are indicated.

13

bur - row with a six-fold whis - ker of ti - ny fish - es?

Measures 13-15. The vocal line continues with the lyrics. The piano accompaniment continues with eighth-note patterns. Dynamics *mf* and *mp* are indicated.

16

How ma-ny times had it grun - ted love to its par-rot faced lov - er

bebung

f

Measures 16-19. The vocal line continues with the lyrics. The piano accompaniment features a complex texture with triplets in the right hand and chords in the left hand. Dynamics *f* and *mp* are indicated.

19

I _____ clack my own beak by my own_

23

bur - row to feel how ma - ny lit - tle fish - es I've whis-kered home,

26

and I grunt and grunt be-fore whirl-ing off a - gain

29

in - to the huge sea spa -

31

ces

f *ff* *p* *mp*

Poplars on the Epte

Jane Wyatt

from 'The Year of the Green Parrots'

Joe St.Johanser

Piano

p *legato*

$\text{♩} = 70$

3

6

mf

9

11

13

f

Lux - u - - ri - ant gold - en leaves with

mp

15

ma - gent a veins Ent - wine

17

slight co - balt stems like skeins of

19

wild silk.

21

23

Rays of spec - tral sun - - shine

25

il - lu - min - ate The ri - ver bank and sky to

pp

27

re - cre - ate Their rad - i - ant re - flect - ions

30

p *f* $\text{♩} = 100$

34

mp

38

mf

But we sit on

42

awk - ward - or - ange plas - tic chairs in the base - ment. The black stick legs scrape on the

pp

46

floor. Peel - ing paint work. The sur - vi ving

pp

49

pag - es of tat tered mag - a - zines, in - de - ter - min ate in age

mp *p*

52

Are a - ban - doned by their read - ers.

mp

55

Meno mosso ♩ = 70

mf

59 *f*

On the wall the

61

framed print the Pop - - lars

63

on the Ep - - te Has

66

trees that shim - - mer like us

69

in thin ex-ag ger-a-ted el - e gance

72

f

We see that the im - press - ion - ist has

pp

75

paint - ed dom - i - nant

77

ver - ti - cal shapes that

79

shad - ow smal - ler less

81

dis - tinct ver - sions Ar - ti - fi -

83

cial - ly bright, splashed with bold

mf

85

pur - ples.

87

mp

91

We im - ag - ine sit - ting on that far - a - way bank,

p

94

Safe with-in a charmed cir-cle of friends,

97

de-bat-ing how life and sul-try sum-mer

100

nights are end - - less.

6 mins.0 secs. approx.

The Landscape under the Snow

19

Jane Wyatt

from 'The Year of the Green Parrots'

Joe St.Johanser

Andante ♩ = 70

Piano

mp

5

mf

8

12

mp

A win-ter's night,

17

When dis-tant stars in an eb-o-ny sky Throw tin-y pin points of light

22

on a thou - sand frost pearls

Ped. Ped. Ped.

26

Fes - too - ning the

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

30

tas - sels of the fir tree with del i - cate Fil i gree - brace lets

Ped. Ped. Ped.

33

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

Andante $\text{♩} = 70$

mf

36

My mir-ror re-flects a bril-liant mask. Made

41

for a cel-e-brat-ion A spark-ling chan-de-lier

44

re-fracts the light il-lu-mi-na-ting the

47

brit-tle Fac-ade of fresh ice crys-tals that with the im-pact of sound.

51 *allargando very freely* ♩ = 70 **A tempo**

Cas - ca - ded shat ter ing to the ground

colla voce

55

To re - veal the

59

land - scape und - er the snow

Ped.

62

Ped. *Ped.* *Ped.*

approx. 3 mins. 0 secs.

Old Wine

23

Jane Wyatt

Joe St.Johanser

from 'The Year of the Green Parrots'

Andante $\text{♩} = 80$
mf sost.

9 *f*

16

Slightly drunk and swaying
23 *mf*

I passed round the old wine In the cut glass from Bo - hick!

p *mp*

32

from Bo-he mi - a A full bodied rich ru by

40

red. The de-can ter was etched with ti-ny

49

birds in fil-i gree gol - den and bur nished On

57

its a bun-dant round ded curves. They nest led in an ex-o-tic tree While un der neath its

67

bran ches sat a vol up tuous con-cu bine a syb-a-ri tic sul - tan lay su pine

colla voce

78

at her paint-ed feet slow-ly sip ping from a gob let The sha-dow the shad - ow of a

88

shared smile _____ Oak aged wine re - tains a sour taste of

98

tan - nin I re - filled your glass No long - er ap - pre - ci - a - ting its qua - li - ties

108

Un - der - stand ing

115

accel. *Più mosso* *f* *Allegro* *ff*

und er stand ing your new your new thirst _____

123

130

approx. 3 mins. 15 secs.

The Queen of Hearts

Presto ♩ = 180

fast boogie - no pedal

5 *mf* amused bafflement.

How comes it Flo - ra, that, when - e ver we

10

Play cards to - ge ther, you in - va - ri - a - bly, How - e - ver the pack parts, Still

15

hold the Queen of Hearts. I've

20

scanned you with a scru-ti-ni-zingaze, Re-solved to

25

fa thom these your se - cret ways: But, sift them as I will, Your ways are se-

30

- cret still. I cut and shuf- fle; cut and

35

shuf- fle; shuf- fle, cut, a- gain But all my cut ting, shuf- fling,

40

proves in vain: Vain hope, vain fore- thought too; That Queen still falls to you

45 rit. Andante ♩ = 90

I dropped her once, pre pense; but,

51

ere the deal Was dealt, your in - stinct seemed the loss to feel "There should be one card

57 accel.

more", You said, and searched the floor

62 Presto ♩ = 180

It

f
decisively

67

baf-fles me to puz-zle out the clue, Which must be skill or craft, or

72

luck in you Un-less, in deed, it be Na-tu-ral

77

af-fi-ni-ty.

80

f

Farm Walk

Allegro ♩ = 118

Piano *f* *meccanico*

Ped. _____

5 *read the mood from the text
many vocal colours - go over the top* *mf* ♩ = 115

The year stood at its E - qui - nox and

9 ♩ = 110

bluff the North was blow - ing A bleat of

13

lambs came from the flocks, Green har - dy things were grow - ing;

16 *Poco Meno Mosso* ♩ = 100 *mp*

I met a maid with shin - ing locks Where mil - ky kine were low - ing. She

20

wore a ker-chief on her neck, Her bare arm showed its dim - - ple, Her a pron spread with

24

out a speck her air was frank and sim-ple. She milked in-

28

to a woo den pail and sang a coun try dit - - - ty,

32

An in-no - cent fond lo ver's tale That was not wise or wit - - - ty,

36

Pa the-ti-cal-ly rus - ti-cal Too point-less for the ci - ty

40

She kept in time with out a beat As true as church-bell ring

44

ers Un-less she tapped time with her

48

feet, Or squeezed it with her fin - gers Her clear un stu died notes were sweet As ma - ny

52

a prac ticed sing er's. I stoo da min ute out of sight, Stood si lent for a min -

56

ute To eye the pail, and crea - my white The froth - ing milk with - in it;

60 *mf*

To eye the come-ly milk-ing maid Her-self so fresh and

64

cream - my: "Good day to you,"at last I said;She turned her

68 **Meno mosso** ♩ = 85

head to see me: "Good day,"she said with lif-ted head; Her eyes looked

72 **A tempo** ♩ = 105

mp

soft and dream - y, and all the while she milked and milked Thegrave cow hea-vy la

76

den: I've seen grand la-dies plumed and silked, But not a swee - ter mai - den

81

But not a swee ter fresh er maid Than in this home-ly cot - - - ton

85 Andante ♩ = 75

Whose plea sant face and sil-ky braid I have not yet for - got - ten.

90

Se-ven springs have passed since then, as I Count with a so - ber sor - row

94

Se - ven springs have come and passed me by, And

spring sets in to-mor row I've half a mind to shake my-self Free just for once from

101

accel.

Lon - - - don To set my work u-pon the shelf And leave it done

105

mf

or un done To run down by the ear-ly train, Whirl down with

109

Presto ♩ = 120

f

shriek and whis - - - tle, And feel the

113

bluff North blow a gain And spy the scarce blown vio-let banks And watch the lambs leap at their pranks

116 Andante ♩ = 95

mf

mp

A-las one point in all my plan My ser-ious thoughts de mur to Se-ven

120

years have passed for maid and man sev-en years have passed for her too. Per haps my rose is

124

o - ver-blown, Not ro-sy or too ro - sy; Per haps in

128

meno mosso ♩ = 85

farm house of her own Some hus band keeps her co - - - - sy

131

largo ♩ = 50

♩ = 85

mp

Good - bye,

134

poco rall.

largo ♩ = 60

— my way - side po - sy.

pp

5:16 approx.

A Birthday

Christina Rossetti

39
Joe St.Johanser

Andante ♩ = 100 *f* *ecstatic*

Voice

My heart is like a sing-ing bird_ Whose nest is in a wa-tered shoot_____

Piano *mf*

8

My heart_____ is like an_ ap-ple tree_ Whose boughs are bent with thick-set fruit;

16 *mp* *calmer, dreamy*

My heart is

p

22

like a rain - bow shell that pad-dles in a hal - cy-on sea My heart is

pp *p*

26

glad - der than all these Be cause my

pp

29

love has come to me.

32

mf *ecstatic, decisive*

Raise me a dais of silk and down; Hang it with vair and purple dyes;

mp

37

Carve it in doves and pomegranates, And peacocks with a hundred eyes; Work it in gold and

42

sil - ver grapes, In leaves and sil - ver fleur - de - lys; Be -

mf

47

f

Molto meno mosso ♩ = 50

mp simply

cause the birth day of my life is come my

tr

ff *mf* *p*

52

love has come to me.

Adagio ♩ = 60

Piano *mp dolce legato*

60 *mp* She sat and sang al-way by the green mar-gin of a stream by— the *mf*

66 green mar-gin of a stream Watch - ing the fi-shes leap_ and play Be -

71 neath the glad sun-beam The glad sun - beam I sat and *mp*

78 wept al-ways by the moon's most sha-dow-ybeam Watch - ing the blos-soms of_ the

83

May weep leaves_ in-to the stream

89 *mp*

I wept for me-mo-ry; She_ sang for hope that is so fair She_ sang for hope that is so

pp

95

fair My tears were swal-owed by_ the sea My tears were

mp *pp* *p*

101

swal-owed by_ the sea Her_ songs_ died_

106

on the_ air_

When I am Dead My Dearest

Christina Rossetti

Joe St.Johanser

Andante ♩ = 80

Voice *mp*

When I am dead my dear-est

Piano *mf* *pp*

6

Sing no sad songs for me Plant thou no ro - ses

mf *pp*

12

at my head Nor sha-dy cy - - press tree:

16

mp

Be the green grass a-bove me With sho-wers and dew - drops wet;

p *pp* *mf*

22

And if thou wilt, re-mem - ber, And if thou

p

27

wilt, for - get I shall not see the sha -dows, I shall not feel the rain

mf

mp

32

I shall not hear the night-ing - ale sing on as if in

mf

37

pain: And dream-ing through the

mf

p

42

twi-light That doth not rise nor set,

mf

47

mp 3

Hap ly I may re - mem - ber

f

51

And hap - ly may for - get.

mp

55

hap - ly may for - get.

58

On a Sloped Sandy Beach

47

Christina Rossetti

Joe St.Johanser

from 'Raven' - a medieval tale of a princess
who travels from a far land to wed her prince. He and his retinue wait for her at the sea's edge
only to learn of a tragic shipwreck.

Andante ♩ = 60

Piano

p

LH dolce espress. RH piano

mf

5

9

mf

On a sloped san - dy beach, Which the spring - tide

mf

RH dolce espress LH piano.

8^b..... | *mp*

13

bil-lows reach, Stand a watch-ful throng Who have hoped and

17

wait - ed long: hoped and wait - ed long:

pp

Allegro $\text{♩} = 120$

20

f

Fie on this ship. Fie on this ship

mp *p*

25

— that tar - ries With the price-less freight — it car - ries The time — seems long —

31

The time — seems long. — O lan - guid wind, — wax strong

39

er;

mp *freely espress.*

47

tr *tr tr* *tr*

53

Moderato $\text{♩} = 100$

49 *f*

$\text{♩} = 100$

mp leggiero

p

A

57

day and a night they kept watch worn and

61

white; A night and a

64

day For the swift ship on its way:

68

For the

71

Bride and her mai - - - dens

73

For the Bride and her

75

mai - - - dens For the

77

Bride and her mai - dens Clear chimes the bri - dal ca -

82

- dence For the tall ship that ne - ver hove in sight for e - ver.

89 **Adagio** ♩ = 60

Musical score for measures 89-93. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (D major) and the time signature is 4/4. The tempo is Adagio with a metronome marking of ♩ = 60. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in the piano part.

94 *mp*

Oh who knows the truth, how she pe- rished

Musical score for measures 94-97. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (D major) and the time signature is 4/4. The tempo is Adagio. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *mp* and *pp* are present.

98 *mf*

in her youth, Oh who knows the truth,

Musical score for measures 98-100. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (D major) and the time signature is 4/4. The tempo is Adagio. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *mf* and *p* are present.

101

— And like a queen— went down Pale— in her roy- al

Musical score for measures 101-104. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (D major) and the time signature is 4/4. The tempo is Adagio. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *pp* is present.

105

crown: From the sea - foam_ chill and hoar - ry_ From the

mp

108

sea - depth_ black and ri - ven To the

mf

110

calm_ that is in Hea - - ven

f

112

mp

Sunset on Sirius

Jack Vance

Joe St. Johns 53

from 'Space Opera'. The opera cast and crew have arrived on Sirius Planet, where the strange sun is setting as the company have a drinks party alfresco. This pair of songs is to be sung one after the other, as two of the characters in the opera. The first as Madoc Roswyn, a beautiful stowaway - Madoc and Logan are canoodling. The second as female Commandant Dyrus Bolzen, who describes the alien Byzantours who inhabit the planet and who, it is hoped, will provide the audience for the opera.

Andante ♩ = 80

Dolce amoroso

Piano

The piano introduction is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a *mf* dynamic and features a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with some slurs and ties. The dynamics shift to *mp* in the final measure.

8

MADOC ROSWYN *mf*

The Cap - tain is a hard man my dar - ling...

The vocal line for Madoc Roswyn starts at measure 8. It is in the same key and time signature as the piano introduction. The lyrics are "The Cap - tain is a hard man my dar - ling...". The melody is written in a soprano clef. The dynamics are *mf* at the start and *p dolce* later in the phrase.

14

He's self cen tred and un prin - ci pled I know I've seen him in ac tion

The piano accompaniment for the second line of Madoc Roswyn's song starts at measure 14. It features several triplet figures in the right hand, marked with a '3' and an accent (>). The left hand provides a steady bass line. The dynamics are *p*.

20

Why is it so im - por tant Why is it

The piano accompaniment for the third line of Madoc Roswyn's song starts at measure 20. It continues with the same melodic and harmonic patterns as the previous section, including triplet figures in the right hand. The dynamics are *p*.

26

so im por tant I make the trip? I just want to I sup pose would you like me to get off? Now

mf

32

Lo - gan don't be so im - pul sive. Let's just watch the love-ly Si ri-us set. Is n't it mag - ni - fi cent? So

p

pp

37

strange and love - ly. It's so_ strange_ and love - ly.

44

f

51

p

58

mp *p* *pp*

65

mp *p*

Allegretto ♩ = 100

DIRUS BOLTZEN

71

Can I help you un der stand the By - zan taurs?

mf *mf*

77

I be-lieve I can— Let me see An ob-vi-ous mat ter is co - lour To

mf *mp*

83

which they are high - ly sen - si - tive Yel-low is the co lour

mf

89

the colour of rogues and out-casts — So the un-sympathetic characters

95

Adagio ♩ = 50

Should wear yellow

101

There is the matter of sex: sex, Love — romance

pp *p* *tr*

108

Whatever you want to call it. Love romance Whatever

mp

114

Allegretto ♩ = 100

The'zants have pe-cu-liar

121

re pro duc tive ha bits: Their sex play Their sex play Is a mat ter of spray - ing

127

of spray - ing spray - - - ing the in ten ded mate

133

With a vis cous flu id. spray - - - - ing the in-ten ded mate

138 *mf*

With a vis cous flu id. I doubt if you wish to car ry si - mi - li - tude to this ex

pp

144 **Andante** ♩ = 80

tent To a successful performance! *Postlude - tranquil and beautiful at sunset*
- eerie noises from the undergrowth as darkness falls.

mf

150

p *mp*

155

p

160

mf

166

Musical score for measures 166-171. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and includes some grace notes. The left hand provides a steady accompaniment of chords and eighth notes.

172

Musical score for measures 172-178. The right hand continues with a melodic line, featuring a dynamic marking of *f* (forte) in measure 175. The left hand maintains the accompaniment pattern of chords and eighth notes.

179

Musical score for measures 179-183. The right hand has a more active melodic line with eighth notes. The left hand continues with the accompaniment, featuring some chordal textures.

184

Musical score for measures 184-188. The right hand has a melodic line with dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano). The left hand continues with the accompaniment, including some chordal textures.

Space - that dark emptiness

from 'Space Opera' - Madoc Roswyn sings as the spaceship 'Phoebus' approaches Planet Zade

Andante $\text{♩} = 100$
 8^{va}-----1

Piano

mp *f* *p* *pp*

8 wistful wonder *p* *mf*

Space _____ Space _____ That dark_ emp - ti -

8^{va}-----1

16

ness Al - most pal - pa - ble Al most pal - pa - ble

(8)-----1

23

An o cean se pa ra ting sys tems of stars. _____ Space _____

mp *mf* *mp*

29

Space _____ That dark emp - ti - ness _____ That dark emp - ti - ness _____

pp

38

Al most pal - pa - ble An o - cean se pa ra ting sys tems of stars.

45

Space _____ Pas - ses a - stern emp - ti - ness Pas - ses a -

mf

mp

8^{vb}

52

stern if emp - ti - ness can be said to do a - ny thing what - e - ver Si - ri - us re - cedes

mf

58

Si - ri - us re - cedes Phi O - ri - o - nis ap - proach es Phi O - ri - o - nis

f

f *mf*

8^{vb}

64

ap - proach - es In or - der to a - chieve this ef - fect A

mf

p

8^{vb}

70

sig - ni - fi - cant pro - cess is e - vi - dent - ly un - der way un - der - way A - head Phi O - ri - o - nis grows

mp

mf

77

bright un - der - way un - der - way Pla - net

f

f

83

Musical score for measures 83-86. The vocal line (treble clef) contains the lyrics: "Zade can be seen Lan ding or - bit Lan ding clear - ance". The piano accompaniment (grand staff) features a dense texture of sixteenth-note chords in the right hand and a more sparse bass line in the left hand.

87

Musical score for measures 87-90. The vocal line (treble clef) contains the lyrics: "Down to Zade set - tles the Phoe - bus_". The piano accompaniment (grand staff) features a dense texture of sixteenth-note chords in the right hand and a more sparse bass line in the left hand. Dynamic markings include *mp* above the vocal line and *p* below the piano accompaniment.

91

Musical score for measures 91-94. The vocal line (treble clef) is mostly silent. The piano accompaniment (grand staff) features a dense texture of sixteenth-note chords in the right hand and a more sparse bass line in the left hand. Trills (tr) are marked above the right hand in measures 92 and 93. Dynamic markings include *mf* below the piano accompaniment.

95

Musical score for measures 95-98. The piano accompaniment (grand staff) features a dense texture of sixteenth-note chords in the right hand and a more sparse bass line in the left hand. Trills (tr) are marked above the right hand in measures 95 and 96. A triplet of eighth notes is marked with a '3' below the bass line in measure 97.

64
Jack Vance

Aria of the Amaranth

Joe St. Johanser

from 'Clarges' - the immortal Amaranth Jacynth Martin corners her murderer
and sings of her arduous climb to the ranks of the immortals.

Allegro ♩ = 66

Piano

5

Three times I drove up slope_____ Three times I drove up slope_

10

_____ Three times I drove up slope_____ from Brood_____ from

15

Brood_____ at the bot tom. Three times my life - line sagged my

21

life - line sagged and sprawled_ to the flat line_____ of fail ure

26

Three times my life - line sagged to the flat line of fail - ure

32

fail - ure I broad - ened my field to stu - dy bar - ba - ri - an

38

so - ci - e - ties Ma - ny as pects of their cul - ture I found re -

pp

44

pug - nant, The un - con cern to - wards hu man suf - fer - ing

49

I aman ex qui si - tly sen - si - tive wo man I fought

54

chro - nic nau - sea and ex treme re - vul - sion But I a chieved

59

Verge at the age of nine - ty two And A - ma ranth at the age of

64

one hun-dred and four... one hun-dred and four... Du ring my long climb up

Adagio ♩ = 66 *mp*

p *mp*

Red.

70

phyle my sex - u - al ex - pe - ri - ence was cur tailed and de - sul to - ry

p *mp* *p* *mp* *mf*

Red. *Red.*

77

When I e merged When I e merged like a but ter - fly As a

Andante ♩ = 80 *mf*

p

9

82

beau - ti - ful girl of nine - teen I ar rayed my - self

86

in skin - tight sil - ver And went to Car - ne -

91

- val - le. Prompt ed by the urge and pride And the psy - chic

96

Moderato ♩ = 100

thrust of my health - y bo - dy I must know how I was trans - i - ted

101

I must know and I will know

Alice, Gnat and Bread and Butter Fly

Lewis Carroll

Alice, passed through the looking glass, meets a Gnat,

Joe St. Johanser

who tells the sad tale of the bread and butter fly. The singer sings both characters.

Andante ♩ = 80

Piano

5

9

13

Gnat *mf*

What What sort_ of in - sects in - sects

16

_ where you come from?

19

What_ sort do you re-joyce in where you come from?

23

Alice *mf*
I don't re joyce in in sects at all be cause I'm

26

disturbed
ra - ther a fraid of them I'm ra - ther a fraid of them

31

calm and confident again
But I can tell you the names

34

Gnat **Alice**
_ of some of them Of course they ans - wer to_ their names? I

38 Gnat

ne- ver knew them do it What's the use of their hav - ingames if they won't ans - wer

42 Alice

to them? No use to them but it's use - ful to the peo - ple who_

45

name them I sup-pose if not why do things have names at all

48 Gnat *sad*

Fur - ther on In_ the wood down there they've got

52

no names no names

56

3 3 3 3 3 3 3 3

mf

3 3 3 3

59 *matter of fact*

Crawl - - ling at_ your feet you may ob serve a Bread and But ter

mp

3

63

fly a Bread and But ter fly Its

mf

3 3 3 3 3 3 3

3 3 3 3

67

wings are thin sli - ces_ of Bread and but - ter, its bo-dy is a crust and its head is a

p

3 3

3 3

71 *mf*

lump of su - gar a lump of su -

mp

3 3

74

gar And what does it live on? Weak tea with

Alice Gnat

3 3 3 3 3

3 3 3 3 3 3 3 3

77

cream in it Weak tea with cream in it Sup-po sing it could 'nt

Alice

3

80

find a ny? Then it would die of course That

Gnat Alice *sad*

p

84

must hap pen of ten

3

87 Gnat *mp* serious - freely

It al - ways

colla voce

89 GNAT sobs quietly but audibly

hap - pens al - ways

f

93

ff

97 *molto rall.*

p

molto rall.

Do you Hear the Snow

from St.Johanser's opera 'Through the Looking Glass'.
Alice is playing with her kitten and looking at the snow
outside the window.

Joe St.Johanser

Adagio $\text{♩} = 70$

Piano *p dolce espressivo*

mf

p

mp

11 Alice stands and goes to look out the window at the snow

mp wistful and ecstatic

Do you hear the snow _____ a gainst the

14

win - dow panes Kit ty? How nice and soft it sounds Just as if some one was

17

kis sing the win dow all o ver

20

mp I won der if the snow loves the trees and fields Loves the trees and

Largo ♩ = 50

24

fields that it kis-ses them so gent-ly, so gent - ly And

mf

27

then it cov ers them up snug, you know, with a white quilt and per haps it says

poco rall.

poco meno mosso ♩ = 45

30

"Go to sleep dar-lings, till the sum mer comes a-gain

33

mp

Song of a Software Wallah

from 'Spem'

Joe St.Johanser

Allegro $\text{♩} = 100$

Piano

mf

f

Musical notation for measures 1-3 of the piano introduction. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from mezzo-forte (mf) to forte (f).

4

mf

f

Musical notation for measures 4-6. Measure 4 continues the eighth-note accompaniment. Measure 5 shows a change in the right hand's melodic pattern. Measure 6 features a more active right hand with slurs and accents, and a dynamic shift to forte (f).

7

Musical notation for measures 7-9. The right hand continues with a complex melodic line, and the left hand maintains the eighth-note accompaniment. Measure 9 shows a dynamic shift to mezzo-forte (mf).

10

I spend my days in fix-ing soft ware bugs And when I fix

p

Musical notation for measures 10-12. The vocal line begins in measure 10. The piano accompaniment continues with the eighth-note pattern. Measure 12 features a dynamic shift to piano (p).

13

— them I feel quite smug

f

Musical notation for measures 13-15. The vocal line continues in measure 13. The piano accompaniment features a dynamic shift to forte (f) in measure 14.

16

Each time I fix a bug I find it's one more small step For man-kind

p *pp*

19

for man-kind it's one more small step For man-kind

mp

22

How smug of me How smug of me I like to see

25

neg-en tro-py. neg-en tro-py. is my cup of tea

mp *f*

29

32

We bring or__ der_ out of cha-os

35

Mouse in hand none can gain say us It takes a big bug to way lay us Big bug (clap)it takes a big bug(clap clap)

39

Time flies like an ar - row swift and on ly one way do genes drift On ly one way. and its the wrong way

43

we go the oth-er way I spend my days in fix-ing soft- ware bugs And when I__

46

fix them I feel quite smug How smug of me__ How smug of me__

49

I love my log - ic brain Let's sing our song a - gain neg - en-tro-py. is

52

my cup of tea neg - en tro-py. is my cup of tea neg - en-tro - py. is

56

my cup of tea neg - en - tro - py. is

58

my cup of tea

Here I Sit

Joe St.Johanser

from 'The Mandarin's Dilemma' - Helena Besty has finally gained her promotion to the top of the Civil Service (and also avoided a nuclear conflict) but sees further tough decisions ahead as her boyfriend Bernard wants babies and she is too busy with her career.

Here she sits at her desk watching the House of Commons on TV.

Moderato ♩ = 100

Piano

mf dolce *mp*

The piano introduction consists of two staves. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. It then features a triplet of eighth notes (D5, E5, F5) and continues with a series of eighth notes (G5, A5, B5, C6, B5, A5, G5). The left hand has a bass line of quarter notes (G3, F3, E3, D3, C3, B2, A2, G2).

7 *mf*

Here I sit

f *p*

Measures 7-13: The vocal line begins with a half note G4, followed by a quarter note A4 and a quarter rest. The piano accompaniment features a series of triplets of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *p*.

14

Here I sit where Sir Tris-tram so re-cent-ly sat. My mas-ter and men-tor has hung up his

Measures 14-18: The vocal line continues with the lyrics. The piano accompaniment maintains the triplet pattern in the right hand and the bass line in the left hand.

19

hat. Now here I sit pro-pelled by my charms some will

Measures 19-24: The vocal line continues with the lyrics. The piano accompaniment continues with the triplet pattern in the right hand and the bass line in the left hand.

25

say by my charms to the top of am-bit-ions' great-sy pole.

pp

31

mp

rit.

38 **Adagio** ♩ = 80

Yes here I sit and some of my juniors may hope I fall flat may hope I fall flat;

mp

43

My ministers mad dreams that I need to combat. Now here I

mp

48

sit propelled by my brains. If I may say by my brains which bade me a-

53

accel.

chieve my high goal

pp

59

Moderato ♩ = 100 accel.

Allegretto ♩ = 120

Now

63

here I sit With you in my life Dear Ber nard what do I

67

say? Will I ful - fil my role? Do you want to take

f

71

turns? Prime Mi-ni ster what can I say?

pp

76

Do you seek to con-trol? I've black crimes on my soul. Sir T. I

81

now un-der stand the Man-da-rin's di-lem-ma! Ambition is a powerful driver, Look at that animal behaviour Bernard Are humans different from animals?

88

Bernard goes to kiss her - she pushes him away gently but firmly
Is there any hope for us? Watch the TV Bernard. Her speech is not finished yet.

90

mf *ff*

Rumena Haaridan's Aria

85

from 'The Mandarin's Dilemma'. Rumena Haaridan sings
of her hard childhood and her climb to power in the House of Commons.

Joe St.Johanser

Andante $\text{♩} = 50$

Piano *P*

ped. *ped.* *sempre ped.*

5 *mf*

The o - ther place not Ha - des not

8

Ha - des of course but the House of Lords. To join the near - ly dead.

11

In truth for her

15 *f* *mf*

the pro mo - tion I tru-ly de - sire is in deed to the life af - ter this:

18

f

Trans plant-ed to the Realm of e - ter - ^{8^{va}}nal fire. To stand in my way no

mf

21

long - er. To that end I'll con - spire

24

Piu mosso ♩ = 60

With Gor - don. I've come far -

27

since mo - ther fled with me from the

30

Bal kan in-fer - no An ug - ly fat child in ug - ly dir - ty clothes — Eth

34 rit. ----- ♩ = 50 *espress. a piacere*

- ni-cally cleansed but un clean Eth - ni-cally cleansed but un-clean

37 **A tempo** ♩ = 60

To dwell in a Brad ford ghet - to

40

Do you sup pose she would re-cog-nise me now? Now cos - me- tic_ sur geons cos -

43

me- tic_ sur - geons Have chi selled my cheek- bones and breasts cheek bones and breasts_-

46

And shaped my ov-er-large nose and shaped my o-ver large nose

50 **Tempo primo** $\text{♩} = 50$

Ma-ny mid dle aged lo - vers paid for my

53

o - pe - ra tions And I've re-paid each one climb-ing

56

up on each lap climb - ing in - to each bed Up the par - ty

59

lad - der Put my self on the map. Now I've a do zen ex-lo - vers in thrall Se-ni-or

63

par - ty men Se - ni-or par - ty men In fear lest I tell their wives

67

all. They dance as my fin-gers my fin-gers may snap. my

71

fin-gers my fin-gers may snap. Oh yes I'll con-spire with Gor - don Oh yes I'll con

74

spire with Gor - don

76

f

The Oceans of the Mind

Joe St.Johanser

from 'Ode to Galileo'.

Andante ♩ = 80

Piano *pp*

The piano introduction begins in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The dynamic starts at *pp* (pianissimo) and moves to *mp* (mezzo-piano) by measure 5. A 6/8 time signature change occurs at measure 5.

6 *mf*

Great wrink-led rasp - ber-ry Stiff soft and hea - vy

The vocal line begins at measure 6 with the lyrics 'Great wrink-led rasp - ber-ry Stiff soft and hea - vy'. The piano accompaniment continues with a consistent rhythmic pattern. The dynamic is marked *mf* (mezzo-forte).

13

Two grey-pink preg nant pounds of vein - streaked weight in-

The vocal line continues with the lyrics 'Two grey-pink preg nant pounds of vein - streaked weight in-'. The piano accompaniment provides harmonic support. The dynamic is marked *mp* (mezzo-piano).

19

side Tar-dis like wild land_ scapes march ing The worlds with - in form our

The vocal line continues with the lyrics 'side Tar-dis like wild land_ scapes march ing The worlds with - in form our'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *mf* (mezzo-forte).

25 *mp* *p* *mp*

men - tal es tate our_ men - tal es tate Green_

The vocal line concludes with the lyrics 'men - tal es tate our_ men - tal es tate Green_'. The piano accompaniment includes a specific instruction: 'LH mf RH p' (Left Hand mezzo-forte, Right Hand piano). The dynamic for the vocal line is *mp* (mezzo-piano).

32

mf

hills Green hills rol - ling meadows rol - ling migh

39

mf

- ty migh - ty riv-ers flow - ing flow - ing e-

46

lec - tri-cally and neu- ron - al-ly def - ined Pro - mon-to - ries capes

52

mf

- sun soaked bea-ches de - cline Be - neath light blue wa - ters

59

mf

vast and spark - ling vast and spark - ling Be neath light blue wa - ters

Maestoso ♩ = 110

67 *f*

vast and spark - ling In full pe - la - gic

73 *f*

splen - dour In full pe - la - gic splen - dour

80

The o - ceans of the mind The o - ceans

87

of the mind

91 *mp*

8^{vb}

The Vagabond

Allegro ♩ = 90

Piano

mp *jaunty* *f* *mf*

8

13

tr *tr* *mf* *mp* *mp*

I know the pools _____ where the grey ling rise _____

20

p

I know the trees _____ where the fil-berts fall _____

26

30

know the woods where the red fox lies The twist - ted elms where the brown

mp *tr*

36

owls call And I've sel dom a

mp *sf*

43

shil ling to call my own, And there's ne-ver a girl Id mar - ry

mf

50

I thank the Lord I'm a rol ling stone_ with nev-er a care to car-

p

58 **Andante** ♩ = 70

- ry. I talk to the stars_ as they come and go on eve-ry night

p

66

from Ju-ly to June I'm free of the speech of the winds that blow and I

p

72

Adagio ♩ = 60

know what wea ther will sing what tune I sow no seed and I pay no rent And I

mf

78

Allegro ♩ = 90

thank no man for his boun ties but I've a trea sure that's ne - ver spent I'm lord

mp *p*

84

of a doz - en coun - ties I'm lord

mp *mf*

90

of a doz - en coun - ties

mp *f* *mp*

95

f *ff* *tr* *8vb*

Pierrot Alone

John Drinkwater

97
Joe St. Johanser

Andante appassionato $\text{♩} = 80$

Piano

mp
espress. - 'wreathed in pedals'

(8) - 1

mf *pp*

Detailed description: This block contains the piano introduction for the piece. It is written for piano in 2/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante appassionato' with a quarter note equal to 80 beats per minute. The music starts with a mezzo-piano (*mp*) dynamic and features expressive markings. The first five measures show a series of chords and single notes in both hands, with a crescendo leading to a mezzo-forte (*mf*) dynamic in the fourth measure and a decrescendo leading to a pianissimo (*pp*) dynamic in the fifth measure. A first ending bracket labeled '(8) - 1' spans the first two measures.

7 *mf*

Pier-rot a - lone And then Pier rette

mf *mp*

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line begins at measure 7 with a mezzo-forte (*mf*) dynamic. The lyrics are 'Pier-rot a - lone' followed by a rest, then 'And then Pier rette'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active eighth-note pattern in the left hand. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

11

And then a sto ry to for- get.

p *mf*

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line begins at measure 11 with the lyrics 'And then a sto ry to for- get.'. The piano accompaniment features a complex texture with a rapid sixteenth-note run in the right hand and a steady eighth-note pattern in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

16

Pier rette a mong the ap ple boughs come down

p *mf* *p*

Detailed description: This block contains the third vocal line and piano accompaniment. The vocal line begins at measure 16 with the lyrics 'Pier rette a mong the ap ple boughs come down'. The piano accompaniment continues with the sixteenth-note run in the right hand and eighth-note pattern in the left hand. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*).

21

and take a Pier - rot's kiss, The moon is white u pon your brows,

27

Pier rette a-mong the ap - ple boughs, Your lips are

33

cold, and I would set a rose u pon your lips, a rose u pon your lips, — Pier -

38

rette, A - ro - sy - kiss, Pier rette, Pier - rette.

Adagio doloroso ♩ = 80

43

mp

74

The clouds a-bove the white moon pass My tears are fal - ling on the grass; Pier rot,

p

80

Pier rot, I heard your vows And left my blos-somed ap - ple boughs, And sor-rows dark

8^{va}

85

Are on my brows.....

pp *tr* *ppp*

(8).....

Be Not Afear'd - the Isle is Full of Noises

from St.Johanser's opera 'The Tempest' - Caliban sings of his island paradise.

Wm. Shakespeare

Joe St.Johanser

Adagio ♩ = 70

wind chimes random irregular notes

Piano

pp

mf

gliss.

5

mf

Be not a fear'd the isle is full of

p

mp

9

noi - ses sounds and

pp

mp

gliss.

12

Adagio poco piu mosso ♩ = 80 ^{♭1}

sweet airs that give de-light de - light

mf

p

mf

17

that give de-light and hurt not some-times a thou sand twang - ling in stru ments will

21

hum a-bout mine ears a thou sand

24

twang - ling in stru ments will hum a bout mine ears and some time voi -

mf

27

ces

29

that if I then had wak'd af-ter long

p

This system contains measures 29, 30, and 31. The vocal line features a melodic phrase with two triplet markings. The piano accompaniment includes a dense sixteenth-note texture in the right hand and a bass line with triplet markings. A dynamic marking of *p* is present in measure 30.

32

sleep will make me sleep a-gain and then, in

This system contains measures 32, 33, 34, and 35. The vocal line has a long note for 'sleep' followed by a melodic line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with some rests.

36

dream - ing the clouds me- thought would o - pen

mp

This system contains measures 36, 37, 38, and 39. The vocal line includes a triplet in measure 37. The piano accompaniment has a more active bass line with triplet markings and a dynamic marking of *mp* in measure 37.

40

(BLACK NOTES GLISS)

p

This system contains measures 40, 41, 42, and 43. The piano accompaniment features a series of glissandos over black notes in the bass line, indicated by the instruction '(BLACK NOTES GLISS)'. A dynamic marking of *p* is present in measure 40.

43 rit.

and show_ rich - es rea-dy to drop_ on me that when I wak'd,

Largo ♩ = 45

46

I cried to dream a - gain

pp

niente

Venus and Adonis - The Seduction 105

from the opera 'Spem' - Venus descends from the skies in her silver chariot
drawn by white doves and roughly seduces the beautiful boy Adonis

Wm. Shakespeare

with her overwhelming power and beauty.

Joe St.Johanser

Moderato ♩ = 100 **accel.** **Allegro** ♩ = 120

Piano

5

8 **Allegretto** ♩ = 110

11 **mp** **mf**

I have been woo-ed, as I en - treat thee now, Ev-en

15

by the stern and dire - ful God of war

19

Whose sin e-wy neck in bat - tle ne'er did bow Who con quers where he comes in eve-ry

23

jar Yet hath he been my cap-tive and my slave. And begg'd and

28

begg'd for that which thou un ask'd shall have

31

Ov-er my al - tars hath he hung his

36

lance, His bat ter'd shield, his un-con-trol-led crest And for my sake hath learn'd to sport and

40

dance To toy, to wan - ton, dal - ly, smile and jest Scorn-ing his

44

poco rit. *A tempo*

churl - ish drum and en-sign red Mak-ing my arms his field, his tent my bed

48

f *Colla voce allargando*

Adagio ♩ = 80

mf

Thus he that ov-er rul'd I ov-er-sway-ed I ov-er sway-ed, Lead-ing him

53

mp

pri-son-er in a rose - red chain in a rose - red chain

59

Allegretto ♩ = 100

mp

Were beau-ty un der twen - ty locks kept fast Yet Love breaks

63 *mf* *p*

through and picks them all_ at last and picks them all_ at

67 **Allegro** ♩ = 120

last At last.

72 *ff*

76 *molto rit.* *Largo* ♩ = 60 *mf*

Venus and Adonis - The Lament

from the opera 'Spem' - Venus, descended from the skies in her silver chariot
drawn by white doves, laments the death of her lover,

Wm. Shakespeare

the beautiful boy Adonis, gored by a boar.

Joe St.Johanser

Maestoso ♩=100

Piano *ff*

8^{vb}

gliss.

Detailed description: This block contains the piano introduction. It is in 4/4 time with a tempo of Maestoso (♩=100). The key signature has one sharp (F#). The left hand features a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure. The right hand has a few notes in the first measure, followed by a glissando in the second measure. A dynamic marking of *ff* is present. An 8^{vb} (8va below) marking is shown with a dashed line.

5 rit. . . . Largo ♩=30

p *mf*

If he_ be dead O no, it can-not be!_

p dolce *Ped.*

Detailed description: This block contains measures 5-10. The tempo changes from Maestoso to Largo (♩=30) with a *rit.* (ritardando) marking. The key signature changes to two sharps (F# and C#). The time signature changes to 2/2. The vocal line starts in measure 5 with the lyrics 'If he_ be dead O no, it can-not be!_'. The piano accompaniment features a *p* (piano) dynamic and a *dolce* (sweet) marking. A *Ped.* (pedal) marking is present. The piano part includes a triplet of eighth notes in measure 10.

11

O no, it can-not be!_ Like as the snail

Detailed description: This block contains measures 11-15. The vocal line continues with the lyrics 'O no, it can-not be!_ Like as the snail'. The piano accompaniment features a triplet of eighth notes in measure 12 and another triplet of eighth notes in measure 14.

16

Whose ten-der horns be-ing hurt Shrinks back wards in his

Detailed description: This block contains measures 16-20. The vocal line continues with the lyrics 'Whose ten-der horns be-ing hurt Shrinks back wards in his'. The piano accompaniment features a triplet of eighth notes in measure 16 and another triplet of eighth notes in measure 17.

shel - ly_ cave with pain So at his blood-y view

mf *p*

_ mine eyes are fled_ in-to the deep dark cav - erns of my head_

mf

p *mp* **Andantino**

A - las poor world what trea - sure had's't thou lost! What

leggiero

face re-mains a - live that's worth the view - ing? Whose tongue is mus - ic now?

p

51

The flow - ers are sweet... Their col - ours fresh and trim But true

58

beau - ty liv'd and died with him

Ped.

62

liv'd and died... with him

Ped.

66

$\text{♩} = 90$

mf *f* *ff*

Ped.

71 *mf*

There shall not be one min - ute in an hour where-in I will not kiss

mf *pp*

76 *espress. con amore poco rit.* **A tempo** *f*

my sweet love's flower There shall not be one min - ute in an

colla voce *mp* *mf*

81 *mf* **A tempo** ♩ = 90

hour where-in I will not kiss my sweet love's flower

colla voce *allargando espressivo* *mf* *f*

86 *p* *p*

rit...

88 *f*