

**Collected Art  
Songs**

2009

**Musical settings by Phil Shaw**



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# AFTERNOON ON A HILL

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

1 WILL BE THE GLAD-DEST THING UN-DER THE SUN!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "1 WILL BE THE GLAD-DEST THING UN-DER THE SUN!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

5 I WILL TOUCH A HUN-DRED FLOW'RS AND NOT PICK ONE. I WILL LOOK AT

The second system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "5 I WILL TOUCH A HUN-DRED FLOW'RS AND NOT PICK ONE. I WILL LOOK AT". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The music continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

10 CLIFFS AND CLOUDS WITH QUI - ET EYES. WATCH THE WIND BOW DOWN THE GRASS.

The third system of music concludes the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "10 CLIFFS AND CLOUDS WITH QUI - ET EYES. WATCH THE WIND BOW DOWN THE GRASS.". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The music concludes with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

# AFTERNOON ON A HILL - PHIL SHAW

15

Musical score for measures 15-19. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "AND THE GRASS RISE. AND WHEN LIGHTS BE - GIN TO SHOW". The piano accompaniment features a steady bass line and chords in the right hand.

20

Musical score for measures 20-22. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "UP FROM THE TOWN. I WILL MARK WHICH". The piano accompaniment continues with a consistent rhythmic pattern.

23

Musical score for measures 23-25. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "MUST BE MINE. AND THEN START DOWN!". The piano accompaniment features a triplet in the right hand in measure 25.

# DAPHNE

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

WHY— DO YOU FOL-LOW ME? AN-Y MO-MENT I CAN BE NO-THING

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a 3/4 time signature. The lyrics are: "WHY— DO YOU FOL-LOW ME? AN-Y MO-MENT I CAN BE NO-THING". The piano accompaniment is written in grand staff (treble and bass clefs) with a 3/4 time signature. The music features a mix of eighth and quarter notes, with some rests.

7 BUT A LAU-REL TREE. AN-Y MO-MENT OF THE CHASE I CAN LEAVE YOU IN MY

The second system of the musical score starts at measure 7. The vocal line continues with the lyrics: "BUT A LAU-REL TREE. AN-Y MO-MENT OF THE CHASE I CAN LEAVE YOU IN MY". The piano accompaniment continues with a similar rhythmic pattern of eighth and quarter notes.

13 PLACE A PINK BOUGH— FOR YOUR EM - BRACE— YET—

The third system of the musical score starts at measure 13. The vocal line concludes with the lyrics: "PLACE A PINK BOUGH— FOR YOUR EM - BRACE— YET—". The piano accompaniment continues with a similar rhythmic pattern of eighth and quarter notes.

# DAPHNE - PHIL SHAW

20

IF OV-ER HILL AND HOL-LOW STILL IT IS YOUR WILL TO FOL LOW

This system contains measures 20 through 25. The vocal line starts with a treble clef and a 4/4 time signature. The lyrics are: "IF OV-ER HILL AND HOL-LOW STILL IT IS YOUR WILL TO FOL LOW". The piano accompaniment consists of two staves (treble and bass clefs) with chords and rhythmic patterns.

26

I AM OFF: TO HEEL,

This system contains measures 26 through 30. The vocal line starts with a treble clef. The lyrics are: "I AM OFF: TO HEEL,". The piano accompaniment continues with chords and rhythmic patterns.

31

A - POL - LO!

This system contains measures 31 through 35. The vocal line starts with a treble clef. The lyrics are: "A - POL - LO!". The piano accompaniment continues with chords and rhythmic patterns.

# FIRST FIG

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

$\text{♩} = 90$

D A D A A MIN

MY CAN-DLE BURNS AT BOTH ENDS. IT WILL NOT LAST THE NIGHT.

5 B E MIN B E MIN C7#11 B MIN

BUT AH, MY FOES, AND OH, MY FRIENDS, IT GIVES A LOVE - LY LIGHT!

PNO.



# SECOND FIG

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

♩ = 80

D<sup>MIN</sup>                      A<sup>MIN</sup>      D<sup>MIN</sup>                                      A<sup>DIM</sup>      B<sup>b7b5</sup>                      A<sup>MIN</sup>

SAFE UP - ON THE SOL - ID ROCK                      THE UG - LY HOU - SES STAND.

PIANO

5      G<sup>MIN</sup>                      D<sup>MIN</sup>                      G<sup>MIN</sup>                                      E<sup>7b9</sup>      A<sup>+</sup>                      D<sup>MIN</sup>

COME AND SEE MY SHIN - ING PAL - ACE.                      BUILT UP - ON THE SAND.

PNO.



# GOD'S WORLD

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

♩ = 90

0 WORLD, I CAN-NOT HOLD THEE CLOSE E-NOUGH! THY WINDS, THY WIDE GREY SKIES! THY

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat). The tempo is marked as quarter note = 90. The music is in 3/4 time and features a variety of time signatures: 3/4, 2/4, 3/4, 4/4, and 3/4. The lyrics are: "0 WORLD, I CAN-NOT HOLD THEE CLOSE E-NOUGH! THY WINDS, THY WIDE GREY SKIES! THY". The piano accompaniment is written in grand staff notation (treble and bass clefs) and provides a rhythmic and harmonic foundation for the vocal line.

7 MISTS THAT ROLL AND RISE! THY WOODS, THIS AU-TUMN DAY, THAT ACHES AND

The second system of the musical score continues the vocal line and piano accompaniment. It begins with a measure rest for the vocal line, indicated by a '7' above the staff. The lyrics are: "MISTS THAT ROLL AND RISE! THY WOODS, THIS AU-TUMN DAY, THAT ACHES AND". The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

12 SAG AND ALL BUT CRY WITH COL'OUR! THAT GAUNT CRAG TO CRUSH! TO

The third system of the musical score continues the vocal line and piano accompaniment. It begins with a measure rest for the vocal line, indicated by a '12' above the staff. The lyrics are: "SAG AND ALL BUT CRY WITH COL'OUR! THAT GAUNT CRAG TO CRUSH! TO". The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

# GOD'S WORLD - PHIL SHAW

2

18

Musical score for measures 18-22. The score is in 4/4 time and features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The lyrics are: "LIFT THE LEAN OF THAT BLACK BLUFF! WORLD".

23

Musical score for measures 23-28. The score is in 4/4 time and features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The lyrics are: "WORLD I CAN-NOT GET THEE CLOSE E - NOUGH!".

29

Musical score for measures 29-34. The score is in 4/4 time and features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The lyrics are: "LONG HAVE I KNOWN A GLOR-Y IN IT ALL, BUT NEV-ER KNEW! THIS: HERE SUCH A PAS-SION IS AS".

# GOD'S WORLD - PHIL SHAW

34

STRETCH-ETH ME A - PART LORD. I DO FEAR THOU'ST MADE THE WORLD TOO BEAU-TI-FUL THIS

39

YEAR: MY SOUL IS ALL BUT OUT OF ME. LET FALL NO BURN-ING

45

LEAF PRI - THEE. LET NO BIRD CALL.



# MARIPOSA

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

Musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: BUT - TER-FLIES ARE WHITE AND BLUE IN THIS FIELD WE

The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The left-hand part provides a steady accompaniment with quarter and eighth notes.

5

Musical score for the second system. The vocal line continues with the lyrics: WAN - DER THROUGH. SUF - FER ME TO TAKE YOUR HAND.

The piano accompaniment continues with the same rhythmic patterns as the first system, maintaining the piano (*p*) dynamic.

9

Musical score for the third system. The vocal line continues with the lyrics: DEATH COMES IN A DAY OR TWO. ALL THE THINGS WE EV - ER KNEW

The piano accompaniment continues, with a change in time signature from 4/4 to 2/4 at the beginning of the third measure of the system.

## MARIPOSA - PHIL SHAW

14

WILL BE ASH - ES IN THAT HOUR: MARK THE TRANS-IENT BUT-TER - FLY, HOW HE HANGS UP-ON THE

19

FLOW'R. SUF - FER ME TO TAKE YOUR HAND. SUF - FER ME TO

26

CHER - ISH YOU TILL THE DAWN IS IN THE SKY. WHETH - ER I BE FALSE OR

# MARIPOSA - PHIL SHAW

31

TRUE. DEATH COMES IN A DAY OR TWO.

The musical score consists of three systems. The first system is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: TRUE. DEATH COMES IN A DAY OR TWO. The second and third systems are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords and eighth-note patterns in the right hand.



# TAVERN

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

$\text{♩} = 90$

I'LL KEEP A LIT - TLE TAV - ERN BE - LOW THE HIGH HILL'S CREST. WHERE

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 12/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "I'LL KEEP A LIT - TLE TAV - ERN BE - LOW THE HIGH HILL'S CREST. WHERE".

3

IN ALL GREY EYED PEO - PLE MAY SET THEM DOWN AND REST. THERE SHALL BE PLATES A PLEN - TY AND

The second system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef with a 12/8 time signature. The piano accompaniment is in grand staff. The lyrics are: "IN ALL GREY EYED PEO - PLE MAY SET THEM DOWN AND REST. THERE SHALL BE PLATES A PLEN - TY AND".

6

MUGS TO MELT THE CHILL OF ALL THE GREY-EYED PEO - PLE WHO HAP - PEN UP THE HILL. THERE

The third system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef with a 12/8 time signature. The piano accompaniment is in grand staff. The lyrics are: "MUGS TO MELT THE CHILL OF ALL THE GREY-EYED PEO - PLE WHO HAP - PEN UP THE HILL. THERE".

# TAVERN - PHIL SHAW

2

9

Musical notation for measures 9-12, including vocal line and piano accompaniment.

SOUND WILL SLEEP THE TRAV' - LER AND DREAM HIS TOUR - NEY'S END, BUT

13

Musical notation for measures 13-15, including vocal line and piano accompaniment.

I WILL ROUSE AT MID - NIGHT THE FAL - LING FIRE TO TEND. AYE.

16

Musical notation for measures 16-17, including vocal line and piano accompaniment.

'TIS A CUR - IOUS FAN - CY BUT ALL THE GOOD I KNOW WAS

18

Musical notation for measures 18-19, including vocal line and piano accompaniment.

TAUGHT ME OUT OF TWO GREYEYES A LONG TIME A - GO.

# THURSDAY

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

PHIL SHAW

♩. = 66

1

AND IF I LOVED YOU WED-NE-SDAY WELL, WHAT IS THAT TO YOU? I

3

DO NOT LOVE YOU THURS- DAY— SO MUCH IS TRUE. AND WHY YOU COME COM-PLAIN- ING— IS

6

MORE THAT I CAN SEE. I LOV ED YOU

8

WED- NESDAY, YES. BUT WHAT IS THAT TO ME.



# TO THE NOT IMPOSSIBLE HIM

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

$\text{♩} = 90$

HOW \_\_\_\_\_ SHALL I KNOW, \_\_\_\_\_ UN - LESS I GO TO CAIRO \_\_\_\_\_ OR CATH - AY.

6

WHE THER OR NOT THIS BLES-SED SPOT IS BLES-SEDEV-'RY WAY? NOW IT MA BE, THE FLOW'ER FOR ME IS

10

THIS BE-NEATH MY NOSE; HOW SHALL I TELL, UN-LESS I SMELL THE CARTH-A-GIN-IAN ROSE? THE

# TO THE NOT IMPOSSIBLE HIM - PHIL SHAW

14

Musical score for measures 14-18. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 4/4, then to 2/4, and finally to 4/4. The lyrics are: FA-BRIC OF MY FAITH-FUL LOVE NO POW'R SHALL DIM OR RAV-EL WHILST I STAY

19

Musical score for measures 19-23. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature changes from 4/4 to 2/4, then to 3/4, and finally to 4/4. The lyrics are: HERE. BUT OH, MY DEAR, IF I SHOULD EV-ER TRAV EL!

# TRAVEL

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

MUSIC BY PHIL SHAW

♩ = 90

THE RAIL - ROAD TRACK IS MILES A - WAY, AND THE DAY IS LOUD WITH VOIC - ES SHRIEK - ING.

The first system of music consists of five measures. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "THE RAIL - ROAD TRACK IS MILES A - WAY, AND THE DAY IS LOUD WITH VOIC - ES SHRIEK - ING."

6  
YET THERE IS - N'T A TRAIN GOES BY ALL DAY - BUT I HEAR ITS WHIS - TLE SHRIEK ING...

The second system of music consists of five measures, starting at measure 6. The vocal line includes a triplet of eighth notes. The piano accompaniment continues. The lyrics are: "YET THERE IS - N'T A TRAIN GOES BY ALL DAY - BUT I HEAR ITS WHIS - TLE SHRIEK ING..."

11  
ALL NIGHT THERE IS - N'T A TRAIN GOES BY, THOUGH THE NIGHT IS STILL FOR

The third system of music consists of five measures, starting at measure 11. The vocal line includes a triplet of eighth notes. The piano accompaniment continues. The lyrics are: "ALL NIGHT THERE IS - N'T A TRAIN GOES BY, THOUGH THE NIGHT IS STILL FOR"

## TRAVEL - PHIL SHAW

15

SLEEP AND DREAM - ING, BUT I SEE ITS CIN-DERS RED ON THE SKY, AND HEAR ITS EN-GINE STEAM-ING.

21

MY HEART IS WARM WITH THE FRIENDS I MAKE, AND BET - TER FRIENDS I'LL NOT BE KNOW ING.

27

YET THERE IS - N'T A TRAIN I WOULD-N'T TAKE... NO

31

MAT - TER WHERE IT'S GO - ING.

# WITCH WIFE

A MUSICAL SETTING OF THE EDNA ST VINCENT MILLAY POEM

♩ = 100

MUSIC BY PHIL SHAW

Musical notation for the first system, measures 1-5. The vocal line features a melody with three triplet markings. The piano accompaniment consists of a steady eighth-note pattern in the right hand and rests in the left hand. The lyrics are: SHE \_\_\_\_\_ IS NEI-THER PINK NOR PALE, \_\_\_\_\_ AND SHE

Musical notation for the second system, measures 6-9. The vocal line continues with triplet markings. The piano accompaniment remains consistent. The lyrics are: NEV - ER WILL BE ALL MINE; SHE LEARNED HER HANDS IN A

Musical notation for the third system, measures 10-14. The vocal line continues with triplet markings. The piano accompaniment remains consistent. The lyrics are: FAIR - Y TALE AND HERMOUTH ON A VAL - EN - TINE. SHE HAS MORE HAIR THAN SHE NEEDS; IN THE

## WITCH WIFE - PHIL SHAW

15

SUN 'TIS A WOE TO ME! AND HER VOICE IS A STRING OF COL-OR'D BEADS OR STEPS LEAD-ING IN-TO THE

20

SEA. SHE LOVES ME ALL THAT SHE CAN. AND HER WAYS TO MY WAYS RE - SIGN; BUT

25

SHE WAS NOT MADE FOR AN - Y MAN, AND SHE

28

NEV - ER WILL BE ALL MINE.

# JABBERWOCKY

A MUSICAL SETTING OF THE LEWIS CARROLL POEM FROM "THROUGH THE LOOKING GLASS"

MUSIC BY PHIL SHAW

**A**

♩ = 60

LOW VOICE

'T WAS

PIANO

*p* *f* *p* *f*



V.

BIL - - - LIG, AND THE SLITH - - - - Y

GLISS

PNO.

*mp* *f*

4

# JABBERWOCKY

GLISS

V.   
TOVES DID GYRE AND GIM - BLE IN THE WASE ALL

PNO.

8

V.   
MIM-SY WERE THE BOR - O - GOVES AND THE MOME RATHS

PNO.

13

# JABBERWOCKY

♩ = 120

V.

PNO.

17

**8**

V.

PNO.

21

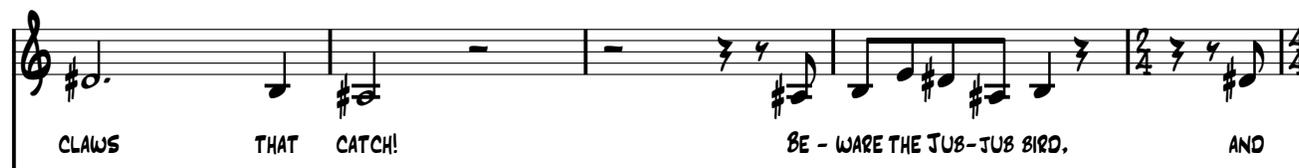
# JABBERWOCKY

V.   
THE JAWS THAT BITE. THE

PNO. 

24



V.   
CLAWS THAT CATCH! BE - WARE THE JUB-JUB BIRD. AND

PNO. 

28 *mp*

# JABBERWOCKY

C

V.  SHUN THE FRUM-IOUS BAND - ER - SNATCH!" HE TOOK HIS VOR - PAL

PNO.  *mp* *f* *mp*

33  *f*

V.  SWORD IN HAND: \_\_\_\_\_ LONG TIME THE MANX - OME FOE HE

PNO. 

38

# JABBERWOCKY

V.  SOUGHT. \_\_\_\_\_ SO REST - ED \_\_\_\_\_ HE BY THE TUM TUM \_\_\_\_\_

PNO.  8<sup>va</sup> \_\_\_\_\_

43

==

V.  TREE. \_\_\_\_\_ AND STOOD A - WHILE \_\_\_\_\_

PNO. 

48

# JABBERWOCKY

V. IN THOUGHT. AND.

PNO. *8M*

51

V. AS IN UF-FISH THOUGHT HE STOOD, THE JAB ER - WOCK!

PNO. *f* *mp* **GLISS**

55

JABBERWOCKY

GLISS

V. WITH EYES OF FLAME.

PNO.

8va-----|

Detailed description: This system contains the first system of music. The vocal line (V.) is on a treble clef staff with a key signature of one sharp (F#). It features a glissando over the words 'WITH EYES OF FLAME.' The piano accompaniment (PNO.) is on a grand staff (treble and bass clefs). The piano part includes chords and single notes in both hands, with some notes marked with a '3va' and a dashed line.

61



GLISS

V. CAM WHIF - - LING THROUGH THE TUL - GEY WOOD, AND

PNO.

Detailed description: This system contains the second system of music. The vocal line (V.) is on a treble clef staff with a key signature of one sharp (F#). It features a glissando over the words 'CAM WHIFLING THROUGH THE TULGEY WOOD, AND'. The piano accompaniment (PNO.) is on a grand staff (treble and bass clefs). The piano part includes chords and single notes in both hands, with some notes marked with a '3va' and a dashed line.

65

JABBERWOCKY

**E** **SPOKEN**

V. **SURB-LED AS IT CAME! ONE, TWO! ONE.**

PNO. *f*

71

**SUNG**

V. **TWO! AND THROUGH AND THROUGH THE VOR-PAL BLADE WENT SNICK-ER-SNACK! HE**

PNO. *f*

76

JABBERWOCKY

V. LEFT \_\_\_\_\_ IT DEAD, AND WITH \_\_\_\_\_ ITS

PNO. *mp* *f* *mp* *f* *mp* *f*

80

V. HEAD HE WENT GAL-UMPH-ING BACK. "AND

PNO. *f*

83

# JABBERWOCKY

**F**

V. 

PNO. 

87



V. 

PNO. 

92

JABBERWOCKY

♩ = 60

V. 

FRAB JOUSDAY! CAL-LOOH!CAL LAY! HE CHORTL - ED IN HIS JOY. 'T WAS

PNO. 

96

V. 

BRIL - - - LIQ, AND THE SLITH-Y TOVES \_\_\_\_\_ DID

PNO. 

101

# JABBERWOCKY

V. PNO.

105



V. PNO.

109

JABBERWOCKY

V. GLISS

MOME RATHS OUT - GRABE

PNO. *ff*

111

The musical score consists of two staves. The upper staff is for the voice (V.) and the lower staff is for the piano (PNO.). The key signature has two flats (B-flat and E-flat). The voice part begins with the lyrics 'MOME RATHS' followed by a long horizontal line, then 'OUT - GRABE' followed by another long horizontal line. A box labeled 'GLISS' is positioned above the voice staff, with a line extending from it to a glissando symbol on the staff. The piano part features chords in the right hand and bass notes in the left hand. A forte (*ff*) dynamic marking is present in the piano part. The page number '111' is located at the bottom left of the piano staff.

# MUSEE DES BEAUX ARTS

A MUSICAL SETTING OF THE W.H. AUDEN POEM

♩ = 90

MUSIC BY PHIL SHAW

A-BOU T SUFF- 'RING THEY WERE NE-VER WRONG, THE OLD MAS TERS. HOW

8

WELL THEY UN- DER- STOOD ITS HU- MAN PO - SI- TION; HOW IT TAKES PLACE WHILE SOME- ONE ELSE IS EAT- ING OR OP- NING A

12

WIN- DOW OR JUST WALK- ING DUL - LY A - LONG HOW. WHEN THE A- GED ARE REV- RENT- LY

## MUSEE DES BEAUX ARTS - PHIL SHAW

17

PAS-SION-ATE-LY WAIT-ING FOR THE MIR-A-CU-LOUS BIRTH, THERE AL-WAYS MUST BE

22

CHIL-DREN WHO DID NOT SPEC-'LY WANT IT TO HAP PEN\_ SKAT-ING ON A POND AT THE EDGE OF THE WOOD:

27

THEY NEV-ER FOR - GOT THAT E-VEN THE DREAD-FUL MAR-TYR-DOOM MUST RUN ITS COURSE A-NY HOW IN A CORNER, SOME

31

UN-TID-Y SPOT WHERE THE DOGS GO ON WITH THEIR DOG-GY LIFE AND THE TOR-TUR-ER'S HOR SCRATCH-ES ITS IN NO-CENT BE

MUSEE DES BEAUX ARTS - PHIL SHAW

36

HIND ON A TREE. IN BREU-GHEL'S I-CAR-US FOR IN-STANCE HOW EV-'RY-THING TURNS A-WAY QUITE

41

LEI-SURE LY FROM THE DIS - AST - ER; THE PLOUGH-MAN MAY HAVE HEARD THE SPLASH. THE FOR - SAK-EN CRY BUT FOR

45

HIM IT WAS NOT AN IM - PORT - ANT FAIL - URE; THE SUN SHONE AS IT HAD TO ON THE

50

WHITE LEGS DIS - AP - PEAR - ING IN - TO THE GREEN WA - TER AND THE EX - PEN - SIVE DEL - I - CATE - SHIP THAT

# MUSEE DES BEAUX ARTS - PHIL SHAW

53

MUST HAVE SEEN SOME-THING A - MAZ - ING, A BOY FALL - ING OUT OF THE

55

SKY, HAD SOME-WHERE TO GET TO AND SAILED CALM - LY ON.

# SALTIMBANQUES

A MUSICAL SETTING OF THE APOLLINAIRE POEM

MUSIC BY PHIL SHAW

♩ = 100

LOW VOICE

PIANO

*ff* *pp* *p* *ff*

THE

**A**

V.

STROL - LERS IN THE PLAIN WALK THE

PNO.

*mp*

7

# SALTIMBANQUES

V. PNO.   
13

V. PNO.   
18

8

V. PNO.   
25

# SALTIMBANQUES

V. GONE BE-FOR THE OTH-ERS FOL - LOW DREAM

PNO. *mp*

30

GLISS

V. ING EACH FRUIT TREE RE - SIGNS IT - SELF

PNO. *f*

34

GLISS

V. WHEN THEY SIG-NAL FROM A - FAR THEY HAVE

PNO. *f*

40

# SALTIMBANQUES

V.   
BUR - DENS ROUND OR SQUARE. DRUMS AND GOLD - EN

PNO.   
*p*

45

V.   
TA - MB - O - RINES APES AND BEARS, WISE AN - I -

PNO.   
*mp*

50

V.   
MALS GATH-ER COINS AS THEY PROG-RESS

PNO.   
*p* *ff*

56

# THE VOWELS

A MUSICAL SETTING OF THE ARTHUR RIMBAUD POEM

MUSIC BY PHIL SHAW

♩ = 100

LOW VOICE

PIANO

*mf*

*p* — *f*

||

**A** **GLISS**

V.

Vow - ELS

PNO.

8<sup>vs</sup>

*p*

*p* — *f*

5

# THE VOWELS

V.   
A BLACK E

PNO.   
*mp*

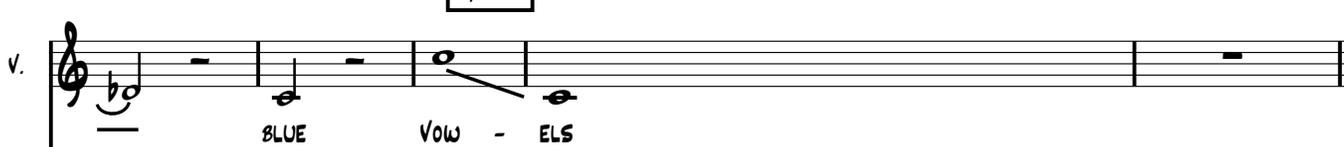
9

V.   
WHITE RED GREEN

PNO. 

15

**GLISS**

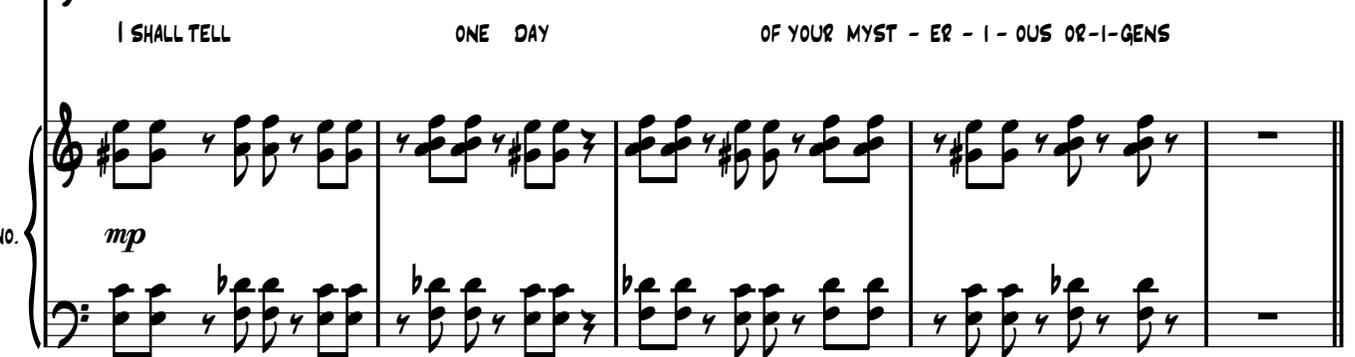
V.   
BLUE VOW - ELS

PNO.   
*p* *f* *p*

THE VOWELS

8

V.  I SHALL TELL ONE DAY OF YOUR MYST - ER - I - OUS OR-I-GENS

PNO. *mp* 

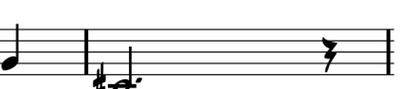
25

C

V.  A BLACK. VEL-VET - Y JACK-ET OF BRIL - LIANT

PNO. *mp* 

30

V.  FLIES WHICH BUZZ A ROUND CRUEL SMELLS

PNO. 

35

# THE VOWELS

V. *GULFS* *OF SHAD-OW*

PNO. *p* *f*

39

==

V. *E* *WHITE-NESS OF VAP-OURS AND OF*

PNO. *mp*

42

==

V. *TENTS* *LANC-ES OF PROUD GLAC-ERS*

PNO.

45

# THE VOWELS

V. WHITE KINGS. SHIV - ERS OF COW

PNO.

48

V. PARS - LEY

PNO.

51

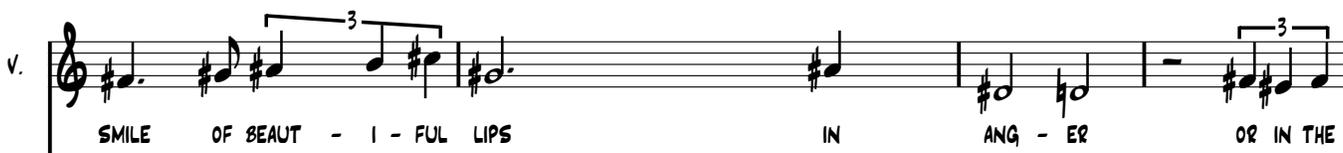
**E**

V. I PUR PLES SPAT BLOOD

PNO.

54 mp

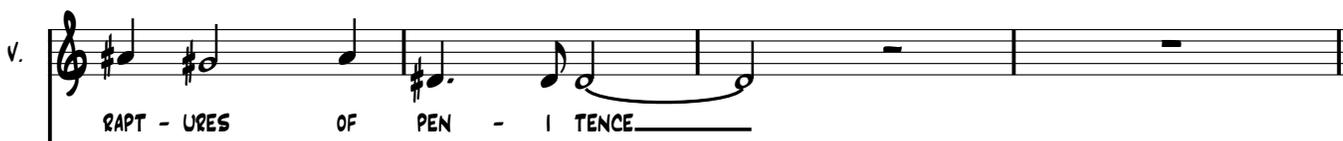
# THE VOWELS

V.   
SMILE OF BEAUT - I - FUL LIPS IN ANG - ER OR IN THE

PNO. 

58



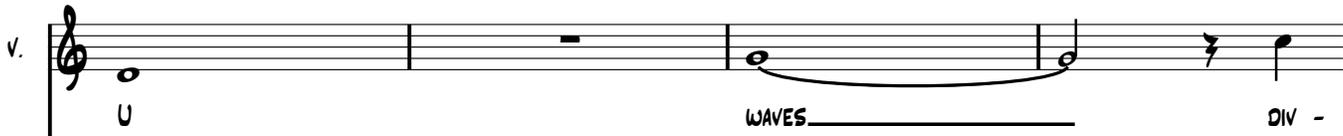
V.   
RAPT - URES OF PEN - I TENCE

PNO. 

62



**F**

V.   
U WAVES DIV -

PNO. 

66

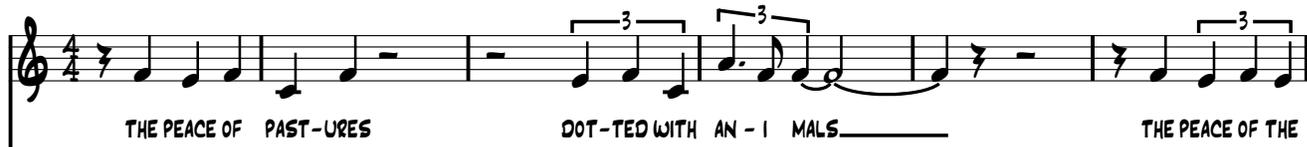
# THE VOWELS

V.   
INE SHUD- DER - INGS OF VIR - I - DI - AN SEAS \_\_\_\_\_

PNO. 

70

==

V.   
THE PEACE OF PAST - URES DOT - TED WITH AN - I MALS \_\_\_\_\_ THE PEACE OF THE

PNO.   
*mp*

74

==

V.   
FUR - ROWS WHICH AL CHEM Y PRINTS ON BROAD STUD - I - OUS FORE - HEADS

PNO.   
*mf*

80

THE VOWELS

G

V. 0 \_\_\_\_\_ SUB-LIME TRUMP - ET \_\_\_\_\_ FULL OF

PNO. *ff* *mp* 85

85

V. STRANGE PIRCE-ING SOUNDS SIL-ENC-ES CROSSED BY WORLDS \_\_\_\_\_ AND BY ANG - ELS

PNO. *f* 90

90

H

GLISS

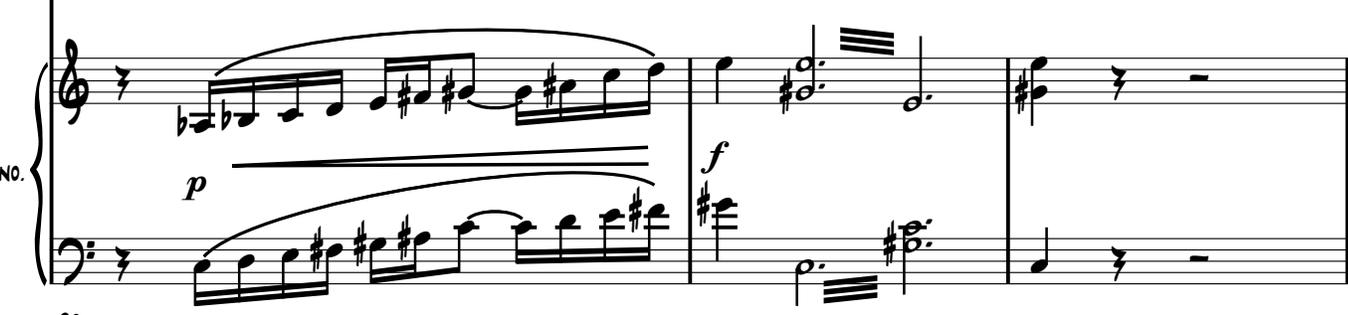
V. 0 \_\_\_\_\_ THE OM -

PNO. *p* 94

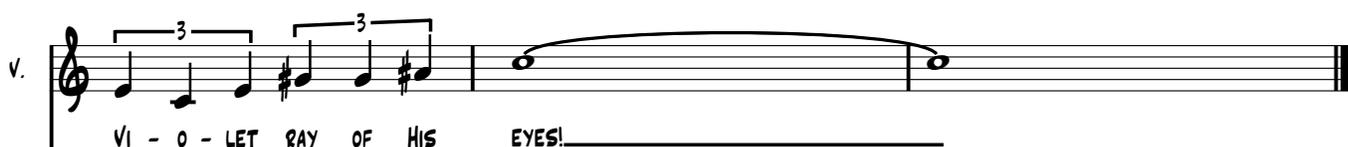
94

# THE VOWELS

V.   
E - - - - GA THE

PNO. 

98

V.   
VI - O - LET RAY OF HIS EYES! \_\_\_\_\_

PNO. 

101

