

Voices Under Milk Wood

1

Dylan Thomas (1914-1953)

First Voice

Gary Bachlund

$\text{♩} = 80$

1. *mp* *delicato, molto sostenuto*

It is spring, moon - less

5 *rit.*

night in the small town, star - less and

9 *simile*

bi - ble - black, the cob - ble streets si - lent and

13

hunched, cour - tiers' - and - rab - bits' wood limp - ing in -

17

vi - si - ble down to the sloe - back, slow, black, crow black,

21

fish - ing - boat - bob - bing sea.

25

From where you

poco rit. *come prima*

29

are, you can hear their dreams.

A Draper Mad With Love

♩ = 100

2. *f* *ad lib. col canto* *simile*

I am a dra - per mad with love, I love you more than

4

all the flan-nel-ette and ca - li - co, can-dle-wick, di - mi - ty, crash, and me - ri - no, tus - sore,

8

cre - tonne, cre - pon, mus - lin, pop - lin, tick - ing and twill in the whole cloth

11 *meno mosso a piacere*

hall off the world. I have come to take you a - way to my em - po - ri - um on the hill

mf

15

where the change hums on wires. Throw a - way your lit - tle bed - socks and your

19

Welsh wool knit - ted jack - et, I will warm the sheets

ten.

col canto

22

like an e - lec - tric toas - ter, I will lie by your side

ff *mp*

25

like the Sun - day roast.

Mrs Ogmore-Pritchard Widow

♩ = 120

3. *mp*

Now in her ice - berg white,

7

ho - li - ly laun - dered cri - no-line night - gown, un - der vir - tu - ous

12

po - lar sheets, in her spruced and scour - ed dust - de - fy - ing bed - room in

17

trim and trig Bay View, a house for pay - ing guests, at the top of the

22

town, Mis - sus Og - more - Prit - chard, wi - dow, twice, of Mis - ter

26

Og - more lin - o - le - um, re - tired, and Mis - ter Prit - chard, fail - ed

30

book - ma - ker, who mad - dened by be - som - ing, swab - bing and

34

scrub - bing, the voice of the va - cuum clean - er and the fume of

38 *ritard.*

po - lish, the fume of po - lish, i - ro - ni - cally swal - lowed dis - in -

43

fec - tant, fid - gets in her rinsed sleep, and

48

wakes in a dream, and nud - ges in the ribs dead Mis - ter Og - more,

53 *ritardando*

dead Mis - ter Prit - chard, ghost - ly on ei - ther side.

Bessie Bighead

♩ = 80 *ma con rubato*

4. *mf*

A - lone un - til she dies,

5

Bes - sie Big - head, hired help, born in the work - house,

10

smell - ing of the cow - shed, snores bass and gruff, on a couch of straw

14 *a piacere*

in a loft in Salt Lake farm and picks a po - sy of dai - sies in

col canto

18

meno mosso a piacere

Sun - day mea - dow to put on the grave of Go - mer O - wen who

Musical score for measures 18-22. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The music features various time signatures: 4/4, 3/4, and 5/4.

23

a tempo

kissed her once by the pig - sty when she was - n't

Musical score for measures 23-26. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff. The music features a 3/4 time signature.

27

look - ing and ne - ver kissed her a - gain al - though -

Musical score for measures 27-30. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff. The music features a 3/4 time signature.

31

meno mosso a piacere al fine

she was look - ing all the time.

mp

Musical score for measures 31-34. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff. The music features a 3/4 time signature. A dynamic marking of *mp* is present.

circa 1' 25"



Oh There's a Face!

5. *portamento molto*

Oh there's a face! Where you get that hair from?

4

Got it from an old tom cat. Give it back then love. Oh there's a perm! Where you

8

get that nose from, Li - ly? Got it from my fa - ther, sil - ly. You've

11

got it on up - side down! Oh there's a conk! Look at

14

your com - ple - xion! Oh no you look. Needs a bit of make - up.

17

Needs a veil. Oh there's gla - mour! Where you get that

20

smile, Lil? Ne - ver you mind, girl. No - bo - dy loves you. That's what

23

you think! Who is it loves you? Shan't tell!

circa 50"

Whispers on the Stairs

6. *mp*

Here's you ar - sen - ic,

4

dear. And your weed-kill - er bis - quit... I've thrott-led the pa-ra-keet. I've

8

spat in the va-ses. I've put cheese in the mouse-holes. Here's your...

12

...nice tea, dear.

f

circa 45"

Mary Ann Sailors

$\text{♩} = 66$ *simply*

7. *mp*

Ma - ry Ann Sai - lors, o - pen - ing her bed - room win - dow

6

a - bove the tap - room call - ing and call - ing out to the hea - vens, I'm

12

eight - y - five years three months and a day! I will say this for

17

her, she ne - ver makes a mis - take.

circa 45"

Remember Last Night?

$\text{♩} = 92$

Re - mem - ber last night? In you

mf

4
reeled, my boy, — as drunk as a dea - con — with a big wet buck - et —

7
and a fish - frail — full of stout and you looked at me —

10
and you said, — "God has

ff

13

come home!" _____ You said, and then

mf

red.

Detailed description: This block contains the first system of music, measures 13 to 15. It features a vocal line and a piano accompaniment. The vocal line starts with a dotted quarter note, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. The key signature has three sharps (F#, C#, G#).

16

o - ver the buck - et you went, sprawl - ing and bawl - ing, _____ and the

f

Detailed description: This block contains the second system of music, measures 16 to 17. The vocal line continues with a quarter note, followed by a dotted quarter note, and then a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the dotted quarter-note pattern in the left hand. The key signature remains three sharps.

18

molto ritardando

floor was all fla-gons and eels. "God has come home!" _____

ff

circa 1' 00"

Detailed description: This block contains the third system of music, measures 18 to 20. The vocal line features a dotted quarter note, followed by a half note, and then a quarter note. The piano accompaniment includes accents (v) over the notes. The key signature has three sharps. The tempo marking *molto ritardando* is present above the system.

The Children's Song

♩ = 130

9. *f*

The piano introduction consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes F#4, E4, D4, and C4. The bass line is in the left hand, starting with a quarter note G3, followed by eighth notes F#3, E3, D3, and C3. The piece is marked with a forte (*f*) dynamic and a tempo of 130 beats per minute.

5

John - nie Crack and Flos - sie Snail kept their ba - by in a

mf *simile*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The dynamic is marked mezzo-forte (*mf*) and the instruction *simile* is present.

8

milk - ing pail. Flos - sie Snail and John - nie Crack,

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The dynamic is marked mezzo-forte (*mf*).

11

one would pull it out and one would put it back. O it's my turn now said

The third line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The dynamic is marked mezzo-forte (*mf*).

14

Flos - sie Snail to take the ba - by from the milk - ing pail, and it's

17

my turn now said John - nie Crack to smack it on its head and

20

put it back. John - nie Crack and Flos - sie Snail

23

kept their ba - by in a milk - ing pail, one would put it back and

26

one would pull it out, and all it had to drink was ale and stout for

29

John - nie Crack and Flos - sie Snail al-ways used to say that

mp

32

stout and ale was good for a ba - by, good for a ba - by,

35

good for a ba - by in a milk - ing pail._____

fff

circa l' 10"

Polly Garter (singing)

♩. = 60

10. *mf*

I loved a man whose name was Tom, he was strong as a bear and two yards long.

5

I loved a man whose name was Dick, he was big as a bar-rel and three feet thick. And I

9

loved a man whose name was Har-ry,— six feet tall and sweet as a cher-ry, but the

13

one I loved best a-wake or a-sleep was— lit-tle Will-ie Wee and he's six feet deep. O

17 $\text{♩} = 60$

Tom, Dick and Har-ry were three fine men, and I'll ne-ver have such lov-ing a-gain, but

21 *poco ritardando*

lit-tle Will-ie Wee who took me on his knee, lit-tle Will-ie Wee was the man for me.

25 $\text{♩} = 60$

Now men from ev'-ry pa-rish a-round run af-ter me and roll me on the ground, but when

29

ev-er I love a-no-ther man back, John-nie from the hill or Sail-ing Jack, I

33

al - ways think as they do what they please of Tom, Dick and Har - ry who were tall_ as trees, and_

37

most_ I think when I'm by their side of_ lit - tle Will - ie Wee who down and died. O

41

♩ = 60

Tom, Dick and Har - ry were three fine men, and I'll ne - ver have such lov - ing a - gain, but

45

poco ritardando

lit - tle Will - ie Wee who took me on his knee, lit - tle Will - ie Wea - zel was the man for me.

circa 1' 40"

Knock Twice, Jack

♩ = 40

Knock

11.

pp

mp

5

3

twice, Jack, at the door of my grave and ask for Ro-sie. Ro-sie Pro-ber. Re-

9

mem-ber her. She is for-get-ting.

13

The earth which filled her mouth is

17

va - nish - ing from her. Re - mem - ber me. I have for -

Musical score for measures 17-20. The vocal line features a triplet of eighth notes in measure 18. The piano accompaniment consists of block chords in the right hand and moving bass lines in the left hand.

21

got-ten you. I am go-ing in - to the dark-ness_ of the dark-ness for -

Musical score for measures 21-24. The vocal line continues with a melodic line. The piano accompaniment features a steady harmonic accompaniment.

25

e - ver. I have for - got - ten that I was

Musical score for measures 25-28. The vocal line has a long note in measure 25. The piano accompaniment continues with block chords.

29

e - ver born.

pp

Musical score for measures 29-32. The vocal line has a long note in measure 29. The piano accompaniment features sustained chords in the right hand and moving bass lines in the left hand. A *pp* dynamic marking is present in measure 31.

circa 1' 40"

A Puffball

♩ = 110

12.

The af - ter-noon buzz - es like

7

la - zy bees round the flow - ers round Mae Rose Cot - tage.. Near - ly a -

13

sleep in the field of nan - ny - goats

19

...nan - ny-goats who hum and gent - ly butt the sun. (hmm

25

She blows love on a puff - ball._____

32

ritardando

♩ = 110

He loves me..._

38

He loves me not. He loves me. He loves me not.

43

ritardando al fine

He loves me! The dir - ty old fool.

circa 1' 30"

Sunset Hymn

♩ = 88 *organ-like, molto legato*

13. *mf*

The piano introduction consists of four measures in a 4/2 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The music is marked *mf* and *organ-like, molto legato*. The right hand features a melodic line with a long note in the first measure, followed by a series of eighth and quarter notes. The left hand provides a steady accompaniment of quarter notes.

5 VERSE ONE

Ev' - ry morn - ing when I wake, Dear Lord, a lit - tle prayer I make. O

"hymn tune"

Verse One begins at measure 5. The vocal line is in a 4/2 time signature with a key signature of three flats. The lyrics are: "Ev' - ry morn - ing when I wake, Dear Lord, a lit - tle prayer I make. O". The piano accompaniment is marked "hymn tune" and features a steady accompaniment of quarter notes in the left hand and chords in the right hand.

9

please to keep Thy love - ly eye on all poor crea - tures born to

The second line of Verse One continues from measure 9. The vocal line continues with the lyrics: "please to keep Thy love - ly eye on all poor crea - tures born to". The piano accompaniment continues with the same accompaniment pattern.

13 VERSE TWO

die. And ev' - ry ev' - ning at sun - down I ask a bless - ing

Verse Two begins at measure 13. The vocal line starts with the lyrics: "die. And ev' - ry ev' - ning at sun - down I ask a bless - ing". The piano accompaniment continues with the same accompaniment pattern.

17

on the town, for whe-ther we last the night or no I'm sure is al - ways

21

ritardando

VERSE THREE

touch and go. We

25

a tempo

are not whol - ly bad or good who live our lives un - der Milk Wood, and

very sustained / a congregational "sing"

29

Thou, I know, would be the first to see our best side, not our

ritardando VERSE FOUR

33

worst. O

organ-like / "swell to great"

37

a tempo

let us see a - no - ther day! Bless us all this night, I pray, and

like an a cappella chorus / molto legato

41

to the sun we all will bow and say, good- bye -- but

44

molto ritardando

just for now!

circa 2' 15"

In Pembroke City

♩ = 92

14. *mf*

In

5 *mp*

Pem-broke Ci-ty when I was young I lived by the cas-tle keep. Six pence a week was my

10

wa-ges for work-ing for the chim-bley sweep. Six cold pen-nies he

14

gave me, not a farth-ing more or less, and all the fare I could af-ford was

19

*rit. a piacere**a tempo*

par - snip gin_ and wa - ter - cress. I did not need_ a knife or fork_ or a

col canto

23

bib up_ to_ my chin, to dine on a dish_ of wa - ter - cress_ and a

27

jug of_ par - snip gin. Did you ev - er hear a grow - ing boy to live so cru - el

32

cheap on grub that has no flesh or bones and li - quor that makes you

36 *rit. a piacere* *a tempo*

weep? Sweep_ sweep_ chim - bley sweep, I_ wept through Pem - broke

col canto

40

Ci - ty, poor and bare - foot in the snow till a kind young wo-man took

44

pi - ty. Poor lit - tle chim-bley sweep, she said, black as the ace of

48

spade, O no - bo-dy's swept my chim - bley since my hus - band went_ his

52 *rit. a piacere* *a tempo*

ways. Come and sweep my chim - bley_ she_ sighed to me with_ a

col canto

56

blush. Come and sweep my chim - bley_ she_ sighed to me with_ a

60

blush. ring a - long your chim - bley brush!

64 *non ritardando*

poco accelerando a piacere

circa 1' 30"

First Voice Last

♩ = 80

15. *molto sostenuto* *mf*

The thin night dark - ens. A breeze from the creased wa - ters

4

sighs the street close un - der Milk wak - ing Wood, whose ev' - ry tree -

7

foot's clo - ven in the black glad sight of the hun - ter of lo - vers,

10 ♩ = 80

that is, a God - built gar - den to Ma - ry Ann

14

Sai - lors who knows there is a hea - ven on earth, and the cho - sen

simile

18

peo - ple of His kind — fire in Lla - re - gub's land, — that is the

22

fair - day farm - hands' wan - ton - ing ig - no - rant cha - pel of brides - beds, to the Rev' - rend

26

E - li Jen - kins, — a green - leaved ser - mon on the in - no - cence, the

30

in - no - cence, the in - no - cence of men.

33

The sud - den - ly wind - sha - ken wood

a tempo

rit. a piacere

3

37

springs a - wake for the se - cond dark time

40

this one spring day.

pp