

Three Ruth Dallas Songs

(1985)

for high voice and piano

from Collected Poems, Ruth Dallas, published by the
University of Otago Press and John McIndoe Ltd, Dunedin

music by

John Charles

(for Malcolm McNeill)

Spring Day, Near Arrowtown

Words: Ruth Dallas
Music: John Charles

Andante $\bullet = 86$

Voice

mp *flowing*

Sun from the snow-fields

Piano

mp

with half pedal

ped.

4

A - long the val - ley fol - lows, Swift - ly be - hind blown cloud,

7

Light - ing up the wil - lows And the pale - leaved pop - lars, The damp grey

p

full pedal

10

road; Moon - col-oured daff - o - dils Scattered on the grass,

mp

mp

14

A cher - ry tree, lean - ing a - lone, Where once there stood a house;

17 *p slower* *Tempo 1* *mp*

A tum - ble - down - chimney; An ol - d heart - stone. But

slower *p* *Tempo 1* *mp*

without pedal *(half pedal)*

21

whe - ther those who lived here Were_ fool - ish or dis - creet, Lived

24

slower *Tempo 1*

sad - ly, or mer - ri - ly, The daff - o - dils forget, Dancing,

full pedal *(half pedal)*

28

slower p

danc - ing, Un - der the cher - ry tree.

full pedal

Tombstone Song

Words: Ruth Dallas
Music: John Charles

Largo ♩ = 48

Voice

Piano

f legato pedal

mf

Though some were loath to

say good-bye And turned a-way in pain, Some were well con-

tent to die, Rath-er than re-main; Of those that und-er the

green earth lie Out of the wind and rain.

f

p

mf

mp

f

p

mf

f

The musical score is written for voice and piano in 2/4 time. The tempo is marked 'Largo' with a quarter note equal to 48 beats. The key signature is one sharp (F#). The score is divided into four systems. The first system (measures 1-6) features a piano introduction with a forte dynamic and a legato pedal effect, followed by the voice entry with a mezzo-forte dynamic. The second system (measures 7-12) continues the piano accompaniment and voice line. The third system (measures 13-17) includes piano triplets and dynamic markings. The fourth system (measures 18-22) concludes the piece with a piano triplet and a forte dynamic.

23 *mf*

Some stood firm up - on their feet,

p

28

E - nough to make it plain Though you and I this morn - ing meet We

f *p*

mp *f*

mf

33

may not meet a - gain; But none can say if death proved sweet, Or bet - ter the wind and

f *mp*

p *f* *p*

39

rain.

f *p*

The Gardener's Song

Words: Ruth Dallas
Music: John Charles

Allegretto ♩ = 126

Voice

Piano

mp *lightly*

mf

Chick-weed, sor-rel and fat-hen, Whoseback will you be break-ing then? Couch-grass in my car-rot rows,

slowing *a tempo* *mf* *smoothly*

When I am done with spades and hoes? Whose pat-i-ence, frost, will you be try-ing,

slowing *mf* *a tempo*

Moth and grub, when I am ly-ing Under a bough that all year bears Blossom

Quasi recitative, meno mosso

12 *mp* *p*

and am - bro - si - al pears? Whose the voice that will be-wail Your hav - oc, soft and sec-ret snail,

mp
Colla voce

14 *Tempo I* *mf*

When I am har-vest-ing peer-less mar-rows, Pump-kins big— as— straw-filled— bar-rows?

Tempo I
mf

17

Wax or lan - guish, I care not,

slowing *a tempo*

20 *slowing* *mp*

Thrip, and curantworm,black-spot, Not one of you will vex me then, Chick-weed, sor-rel or fat-hen.

slowing