

RICHARD MILES JACKMAN

Nine Poems

for Voice and Guitar

1. Spring Goeth All in White
2. Fountains
3. Pity Me Not
4. Song for Lorry
5. The Moon
6. To the Night
7. Music when Soft Voices Die
8. Golden Slumbers
9. Sleep

Nine Poems

(1969 - 1974)

1. Spring Goeth All in White

Poem by Robert Bridges

Richard Miles Jackman

(1974)

Spring go-eth all in white, Crown - ed with milk-white may: In flee-cy
flocks of light O'er heaven the white clouds stray: White but-ter-flies — in the air:
White daisies prank the ground: The cherry and the hoary pear Scat-ter their snow a-round.

The musical score is written on a single treble clef staff in 2/4 time. It begins with a tempo marking of quarter note = 60 and a dynamic of *mp*. The melody is simple and lyrical, with some phrasing slurs and accents. There are two fermatas over the final notes of the piece.

2. Fountains

Poem by James Elroy Flecker

Richard Miles Jackman

(1969)

Soft is the col-lyed night, and cool The wind a-bout the gar-den pool.
Here will I dip my bur - ning hand And move an inch of drow-sy sand, And
pray the dark re-flec-ted skies — To fas-ten with their seal mine eyes.
A mil-lion mil-lion leagues — a-way — A - mong the stars the — gold-fish play, — And
high a-bove the sha-dowed stars — Wave and float the ne - nu - phars. —

The musical score is written on a single treble clef staff in 3/4 time. It begins with a tempo marking of quarter note = 56 and a dynamic of *mp*. The melody is more complex than the first piece, with many slurs, accents, and dynamic markings including *mf*, *mp*, *f*, and *p*. There are several fermatas and a final fermata over the last note. The tempo changes to quarter note = 72 and then quarter note = 80.

3. Pity Me Not

Poem by Edna St. Vincent Millay

Richard Miles Jackman
(1971)

$\text{♩} = 104$ **5** *mp*

Pi - ty me not be - cause the light of day At

mf *mp*

close of day no lon - ger walks the sky; Pi - ty me not for

beau - ties passed a - way From field and thick - et as the year goes by.

mf

Pi - ty me not the wan - ing of the moon, Or

that the eb - bing tide goes out to sea, Or that a man's de -

mf *mp*

sire is hushed so soon, And you no lon - ger look with love on

$\text{♩} = 80$

p *f* *mf* *mf* 3 3

me. This have I al - ways known: Love is no more Than the

3 3 3 3 *f*

wide blos - som which the wind as - sails, Than the great

ff *mf* *mf* *mp* ♩ = 104
 tide that treads the shift-ing shore, Strew-ing fresh wreck-age gath-ered in the gales.
f a tempo
 Pi - ty me that the heart is slow to learn What the swift mind be -
mf 6
 holds at eve - ry turn.

4. Song for Lorry

Richard Miles Jackman
(21, March, 1972)

♩ = 88
mf
 Salt and the sands, The wind and the wood, Love in your hands,
p
 Find me you could. Sighs of the sea, The crying of the sea - gulls,
mp
 Cal-ling for thee, Cal - ling for me. Late in this day, We shall
 But 'till that hour, We shall
mf *mp*
 meet a - gain And walk through our mem - or - ies 'Till time doth end.
 go our ways And dance by the ri - ver While mu - sic plays.

5. The Moon

Poem by P. B. Shelley

Richard Miles Jackman

(March 1974)

$\text{♩} = 56$

mp *mp*

And, like a dy - ing la - dy — lean and pale, —

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

Who — tot - ters forth, — wrapp'd — in a gauz - y veil, Out of her cham - ber,

f *mf* *p*

led by the in - sane — And feeb - le wan - der - ings of her fad - ing brain,

mf *f* *mf* *mp*

The moon a - rose up in the mur - ky east A white and shape - less

f *mp*

mass. Are you pale — for wear - i - ness — Of

f *mp*

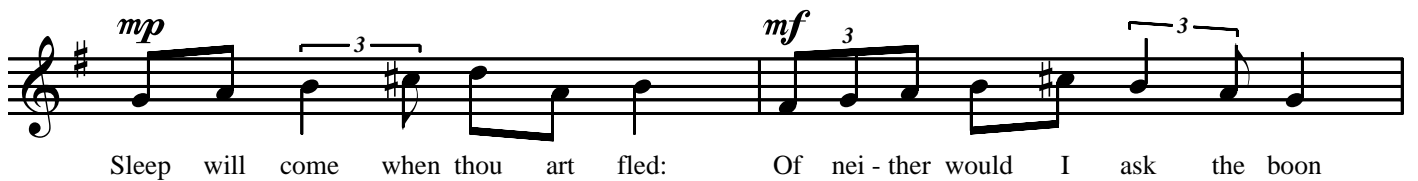
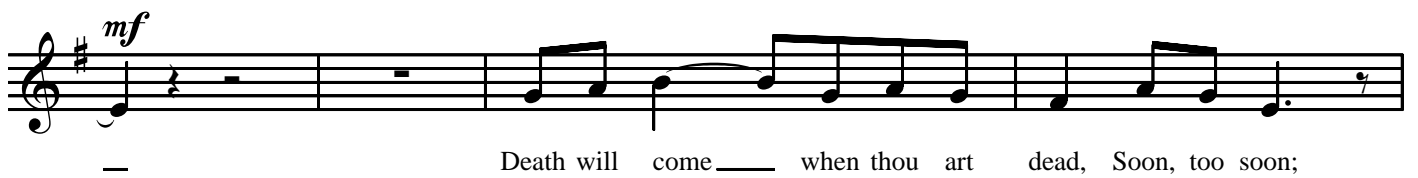
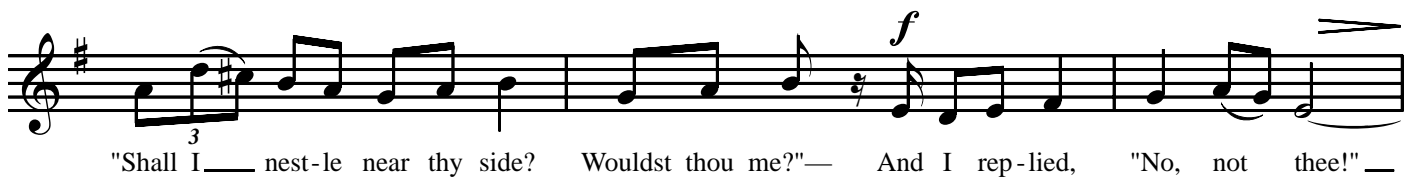
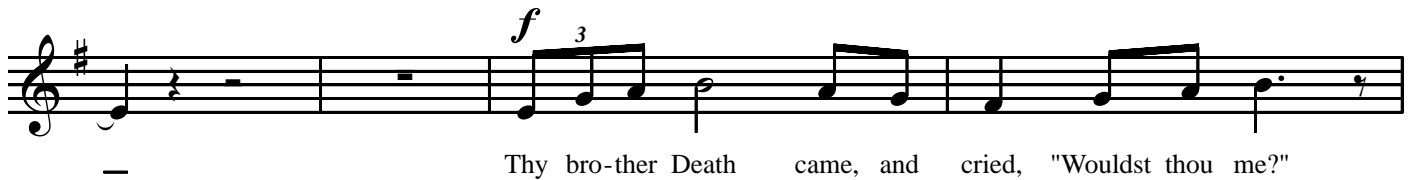
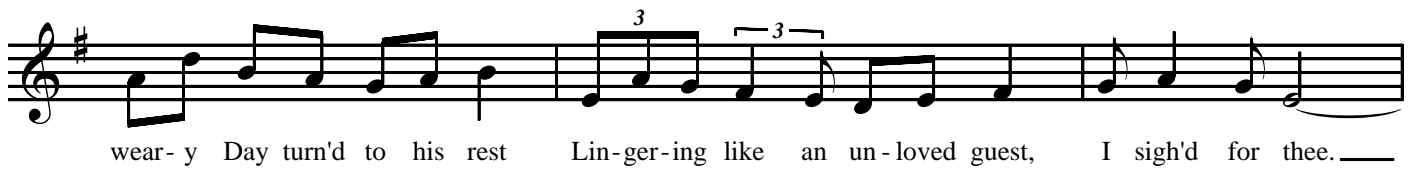
clim - bing heaven and gaz - ing on the earth, Wan - der - ing — com - pan - ion - less A -

mf *mp* *mf* *mp*

mong the stars that have a differ - ent birth, And e - ver chang - ing, like a joy - less eye That

3

finds no ob - ject worth its con - stan - cy?



7. Music when Soft Voices Die

Poem by P. B. Shelley

Richard Miles Jackman

(1974)

MU - SIC, _____ when soft voi - ces _____ die, _____

Vi-brates in the me-mor-y; _____ O-dours, when sweet vio-lets _____ sick-en, _____

Live with - in the sense they quick - en. _____

Rose leaves, _____ when the rose is _____ dead, _____ Are

heap'd for the be - lo-vèd's bed; _____ And so thy thoughts, when thou art _____

_____ gone, _____ Love it-self shall slum - - - ber on. _____

8. Golden Slumbers

Poem by by Thomas Dekker (1603)

Richard Miles Jackman

$\text{♩} = 80$ *mp*

Go-len slum - bers kiss your eyes, Smiles a - wake you
 when you rise; Sleep, pret - ty wan - tons, do not cry, And I will sing a
 lul - la - by, Rock them, rock them, lul - la - by. Care is hea - vy,
 there - fore sleep you, You are care, and care must keep you;
 Sleep, pret - ty wan - tons, do not cry, And I will sing a lul - la - by, Rock them, rock them,
 lul - la - by.

The musical score for "Golden Slumbers" is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a tempo marking of quarter note = 80 and a dynamic marking of mezzo-piano (mp). The piece features several measures with a fermata and a double bar line. The lyrics are printed below the notes, with some words hyphenated across lines. The score concludes with a triple bar line and a fermata over the final note.

9. Sleep

Richard Miles Jackman

$\text{♩} = 56$ *mp*

On the man - tle of the Earth, To the mu - sic of the stream, We shall sleep here 'till the
 day breaks, Swaying soft - ly in a dream. And the wind sighs through the night, Tel - ling tales of far a -
 way, Whisp - ring words that will pro - tect us, 'Till the break - ing of the day.

The musical score for "Sleep" is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking of quarter note = 56 and a dynamic marking of mezzo-piano (mp). The piece features several measures with a fermata and a double bar line. The lyrics are printed below the notes, with some words hyphenated across lines. The score concludes with a double bar line and a dynamic marking of piano (p).