

Nurse's Song

Poems by William Blake

Heather Gilligan

♩ = 108
Playfully

Trumpet in C *mf*

Soprano *mf*
A serious voice, amidst playfulness

Piano *f*

5

C Tpt. *p*

S.
voi - ces of chil - dren are heard on the green

Pno. *p*

9

C Tpt. *p*

S.
and whis - per - ings are in the dale The

Pno. *mf* *p*

2

14

C Tpt. *mp*

S. days of my youth rise fresh in my

Pno. *mf*

18

C Tpt. *mp*

S. mind, My face turns green

Pno. *mp*

22

C Tpt. *f* *p* *mf*

S. and pale.

Pno. *sf* *f*

27

C Tpt. *p*

S. *mf*
Then_ come home my chil - dren, the

Pno. *mp*

31

C Tpt. *mp*

S. sun is gone down And the dew's of

Pno. *mf mp mf*

35

C Tpt. *f*

S. night a - rise;

Pno. *mp f*

FOR PERUSAL ONLY

4

39

C Tpt.

S.

Pno.

mp

With greater intensity

Your spring and



43

C Tpt.

S.

Pno.

your day are was -



46

C Tpt.

S.

Pno.

ted in play,



49

C Tpt. *mf* *mp* *p*

S. Loud enough to be heard, but with more resign.

Pno. *mf* *p*

and your

52

C Tpt.

S. win - - - ter and

Pno.

55

C Tpt.

S. night in

Pno.

FOR REHEARSAL ONLY

6

58

C Tpt.

S.

Pno.

dis - - - - - guise.

61

C Tpt.

S.

Pno.

FOR PERUSAL ONLY

The Garden of Love

Poems by William Blake

7
Heather Gilligan

$\text{♩} = 48$
Gently, but with expression

Trumpet in C *mp*

Soprano *mp* **Gently, but with expression**

I went to the Gar - den of Love And saw what I

Piano

7

C Tpt.

S.

ne - ver_ had seen. A Cha - pel was built in the midst

Pno.

13 **più mosso**

C Tpt.

S.

where I used to play on the green.

Pno. **più mosso** *mp*

8

18

C Tpt.

Musical notation for C Tpt. from measure 18 to 21. The staff begins with a *mp* dynamic marking. The melody is characterized by long, sweeping lines with many slurs and ties, indicating a continuous, flowing line.

S.

Musical notation for the Soprano (S.) part from measure 18 to 21. The staff is mostly empty, with rests in measures 18, 19, and 20. In measure 21, there is a short melodic phrase starting with a *mf* dynamic marking and a triplet of eighth notes.

And the

Pno.

Piano accompaniment for measures 18-21. The right hand features a complex, flowing melody with many slurs and ties. The left hand provides a steady accompaniment with eighth notes and some triplet figures. A *mf* dynamic marking is present in measure 21.

22

C Tpt.

Musical notation for C Tpt. from measure 22 to 24. The staff shows a change in dynamics from *mp* to *mf* and back to *mp*. The melody continues with slurs and ties.

S.

Musical notation for the Soprano (S.) part from measure 22 to 24. The staff contains triplet figures in measures 22 and 23, followed by a short melodic phrase in measure 24.

gates of this Cha - pel were shut, And "Thou Shalt Not" _____ wrote

Pno.

Piano accompaniment for measures 22-24. The right hand features a complex, flowing melody with many slurs and ties. The left hand provides a steady accompaniment with eighth notes and some triplet figures. A *mf* dynamic marking is present in measure 22.

25

C Tpt.

Musical notation for C Tpt. from measure 25 to 27. The staff includes a **Tempo I** marking and a *p* dynamic marking. The melody is more rhythmic and includes slurs and ties.

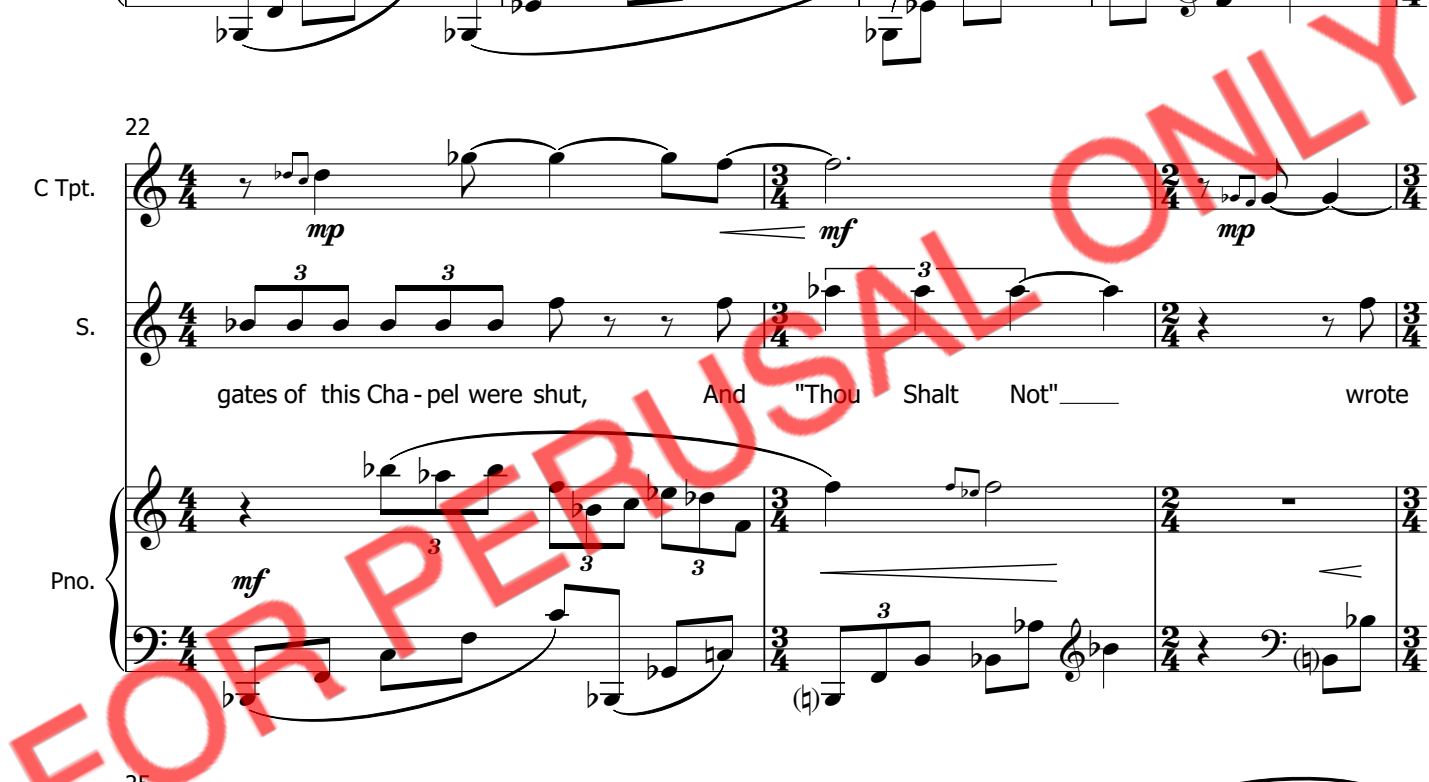
S.

Musical notation for the Soprano (S.) part from measure 25 to 27. The staff includes a triplet figure in measure 25 and a *p* dynamic marking. The melody is more rhythmic and includes slurs and ties.

o - ver the door; _____ I went to the Gar - den _____ of _____

Pno.

Piano accompaniment for measures 25-27. The right hand features a complex, flowing melody with many slurs and ties. The left hand provides a steady accompaniment with eighth notes and some triplet figures. A *p* dynamic marking is present in measure 25. A **Tempo I** marking is also present above the staff.



29 **più mosso**

C Tpt. *mp* *mf*

S. Love, That so ma - ny_ sweet_ flow - ers_ bore. And I

Pno. **più mosso**

33

C Tpt.

S. **with more intensity** *n.*
saw_ it was filled with graves, And tomb - stones_

Pno. *mp* *mf* *f*

38 **Tempo I**

C Tpt. *p* *pp*

S. *mp* gently *pp*
where flow - ers_ should_ be;_ And

Pno. **Tempo I** *mp*

10

43

C Tpt.

S.

Pno.

Priests in black gowns _____ were wal- king_ their_ rounds, _____ And

mp *p*

48

C Tpt.

S.

Pno.

bin - ding_ with_ bri - ars_ my joys _____ and_ de -

mf

51

C Tpt.

S.

Pno.

si - - res. _____

mf

My Pretty Rose Tree

11

Poems by William Blake

Heather Gilligan

Trumpet in C $\text{♩} = 120$
mp *mp* *mp*

Soprano
mf With spunk
A flo wer — was of fered to me, —

Piano $\text{♩} = 120$
f *mp* *mf*

6
C Tpt. *fp* *mf* *mp* *p*
S. *mf*
Such a flo - wer as May ne - ver

Pno. *f* *mp*

11 **molto meno mosso**
C Tpt. *mp*
S. bore, — But I **molto meno mosso**
Pno. *f*

15

C Tpt. *pp* *< mp*

S. *mp* *mf*

said, "I've a pret tyrose tree, And I passed the sweet flower o'er.

Pno. *mp* *p* *pp* *mp*

22 **Tempo I**

C Tpt. *mp* *mp*

S. *mf*

Then I went to my pret - ty Rose tree

Pno. **Tempo I** *f* *mp* *mf*

26

C Tpt. *mp* *p*

S.

To tend her by day and by night,

Pno. *f*

31

C Tpt.

S.

Pno.

But my Rose turnd a - way with

ff *mf*

35

C Tpt.

S.

Pno.

jea - lou - sy And her thorns were my

f *mp*

39

C Tpt.

S.

Pno.

on - ly_ de light.

f