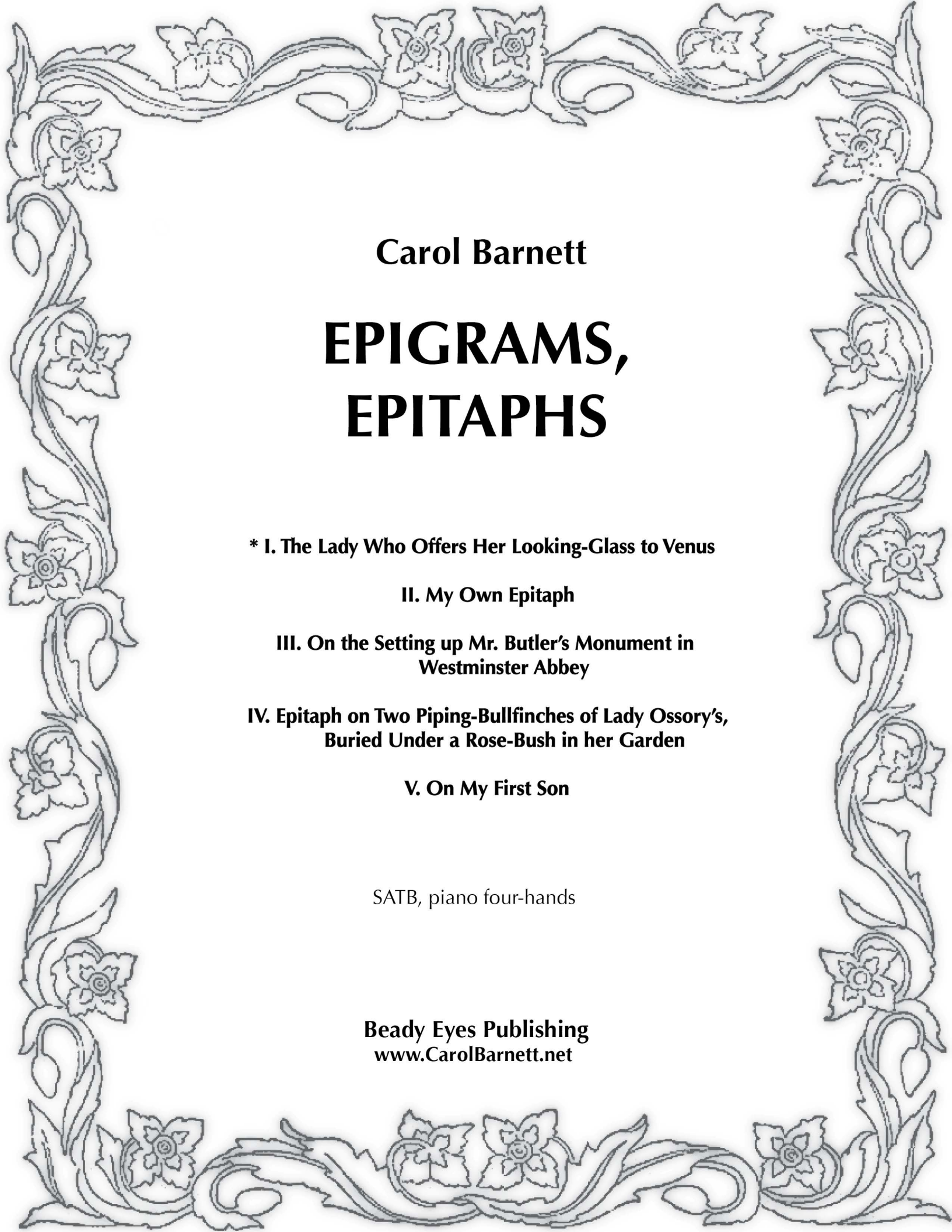

Carol Barnett

EPIGRAMS, EPITAPHS

*** I. The Lady Who Offers Her Looking-Glass to Venus**

II. My Own Epitaph

III. On the Setting up Mr. Butler's Monument in Westminster Abbey

IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried Under a Rose-Bush in her Garden

V. On My First Son

SATB, piano four-hands

Beady Eyes Publishing
www.CarolBarnett.net

Epigrams, Epitaphs was written for the Grand Rapids Area Community Chorus. Director James Clarke wanted a companion piece to Brahms *Liebeslieder Waltzes*, hence the piano four-hand accompaniment. *The Lady who Offers her Looking-Glass to Venus* is filled with the quiet despair of lost beauty. The frequent grace-notes in the piano evoke the last wavering images in the glass; the repeated high notes represent time ticking away the remaining minutes, hours, days.

The Lady who Offers her Looking-Glass to Venus

Venus, take my votive glass;
Since I am not what I was,
What from this day I shall be,
Venus, let me never see.

Duration: c. 1:45

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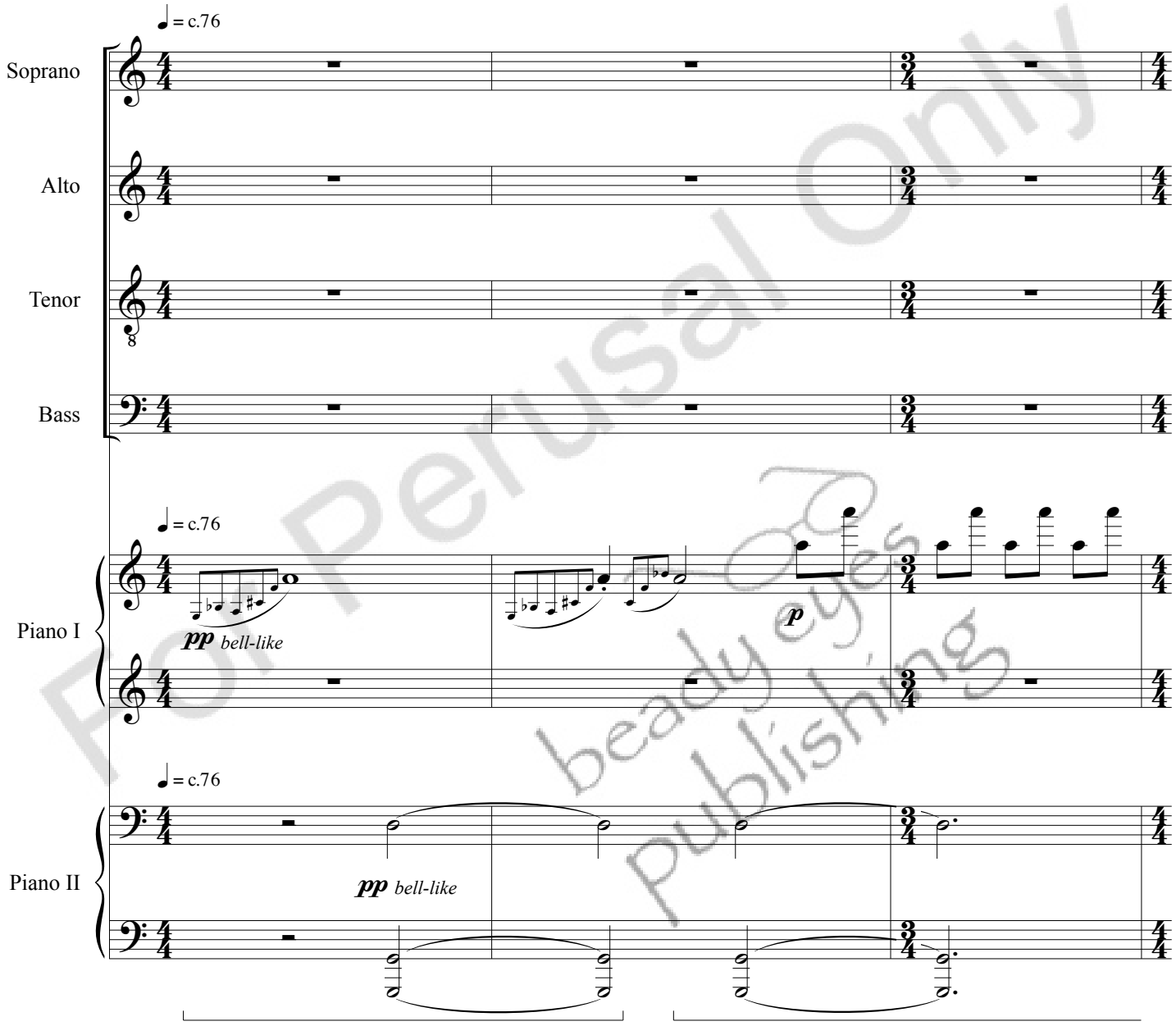
Commissioned by the Grand Rapids Area Community Chorus, James Clarke, Director.

I. The Lady Who Offers Her Looking-Glass to Venus

Matthew Prior (1664-1721)

Carol Barnett



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S
Ve - nus, take my vo - tive glass; Ve - nus,

A
Ve - nus, take my vo - tive glass; Ve - nus,

T
Ve - nus, take my vo - tive glass; Ve - nus,

B
Ve - nus, take my vo - tive glass; Ve - nus,

Pno. I

Pno. II

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S
Ve - nus, Ve - nus, take my vo - tive glass;

A
Ve - nus, Ve - nus, take my vo - tive glass;

T
Ve - nus, Ve - nus, take my vo - tive glass;

B
Ve - nus, Ve - nus, take my vo - tive glass;

Pno. I

Pno. II

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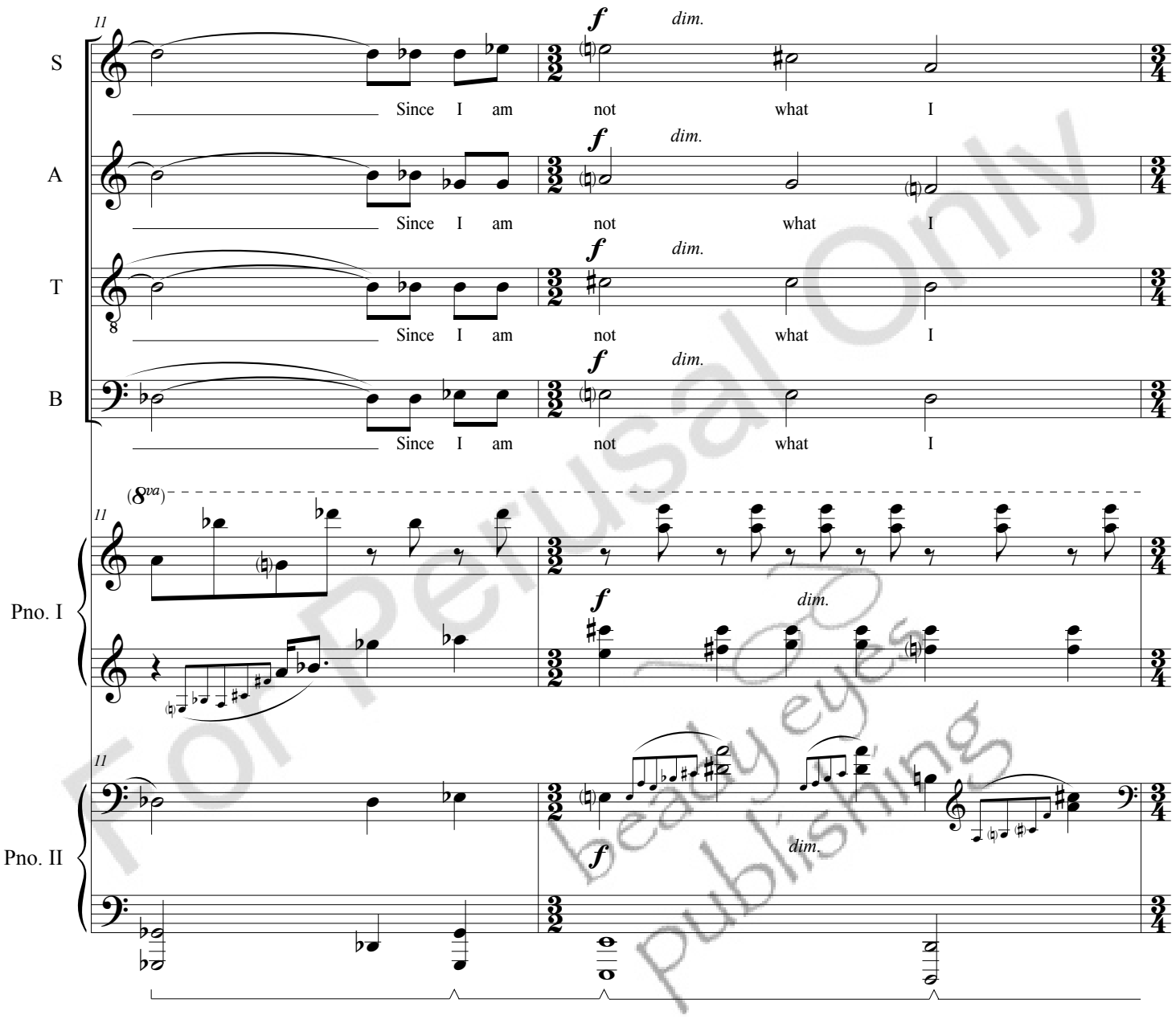

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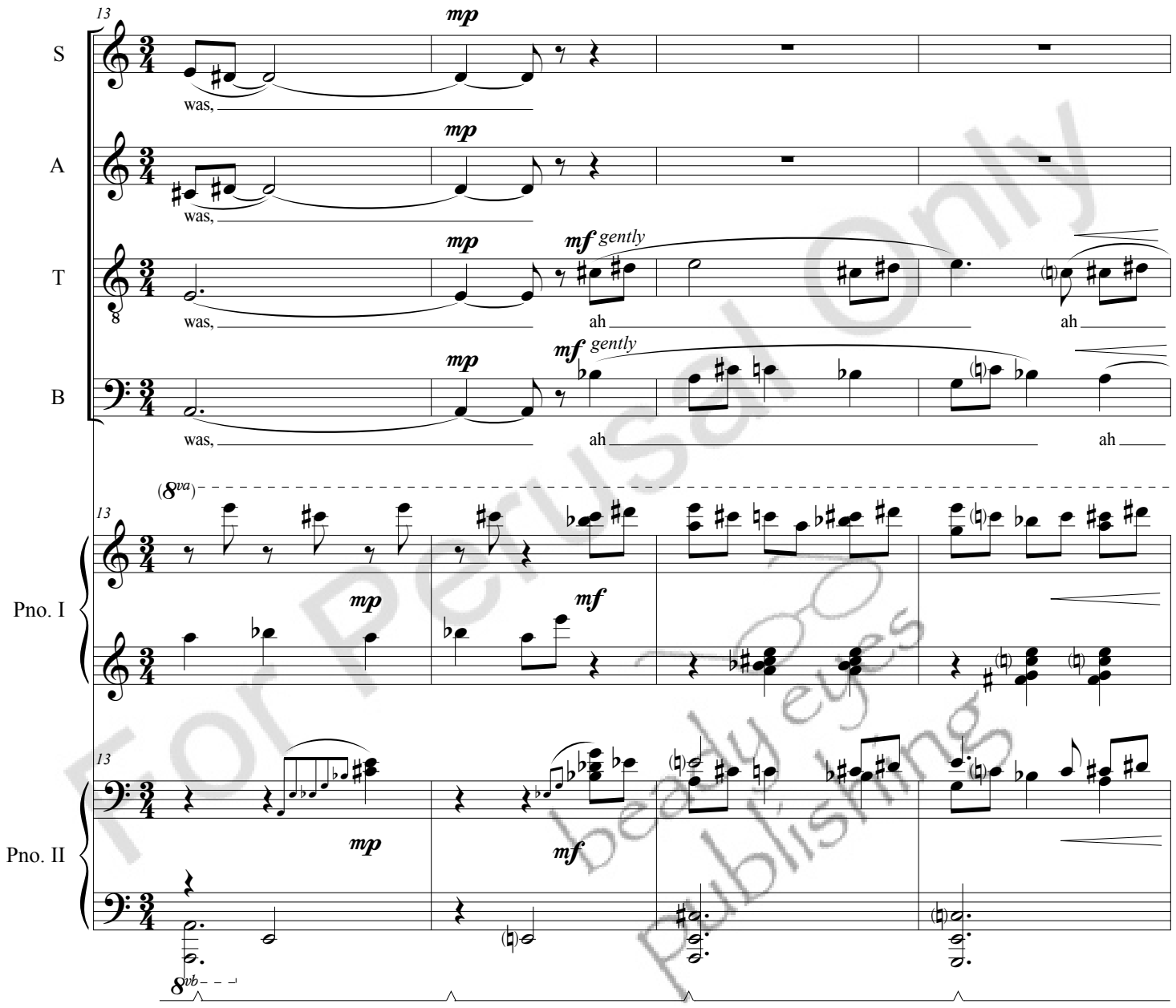

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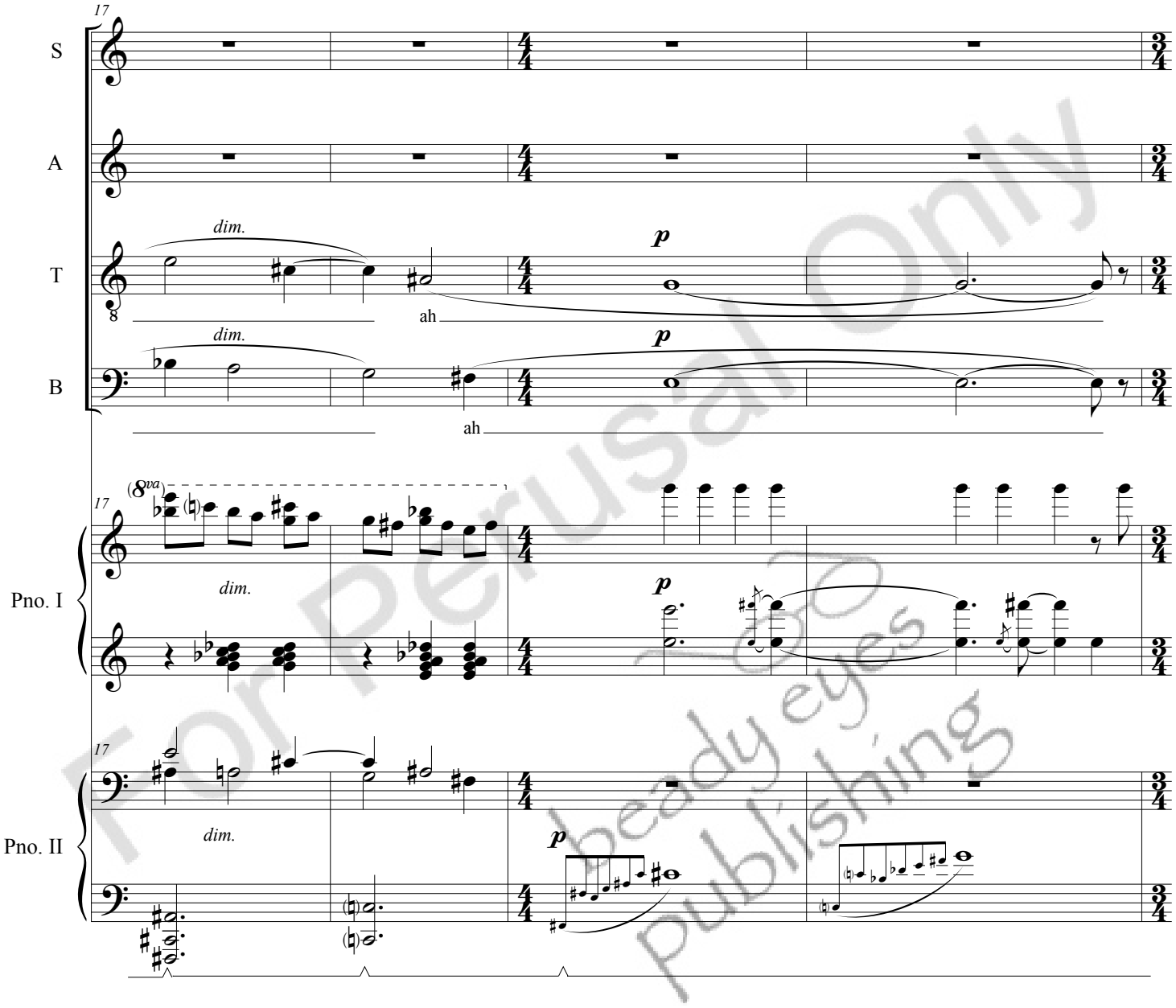

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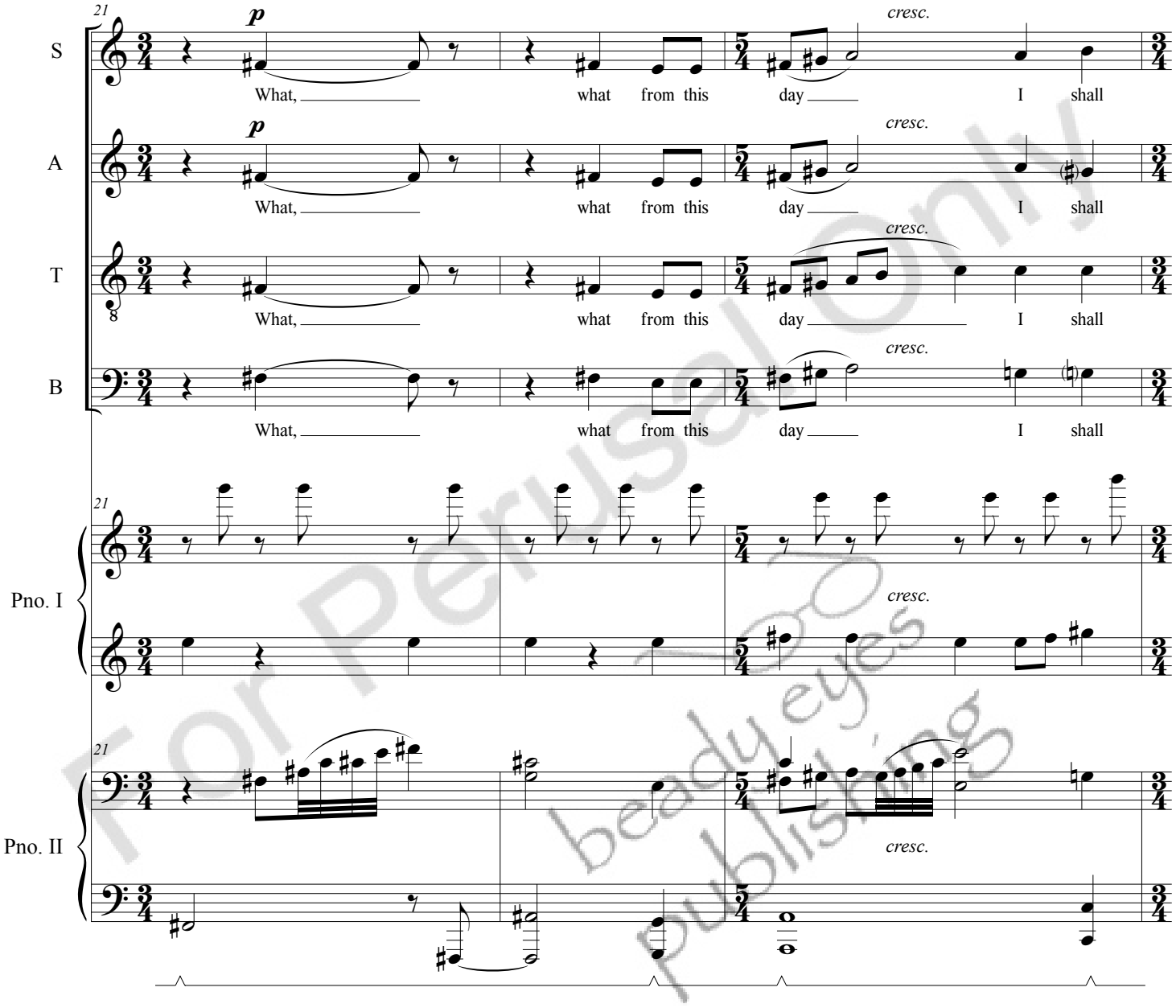

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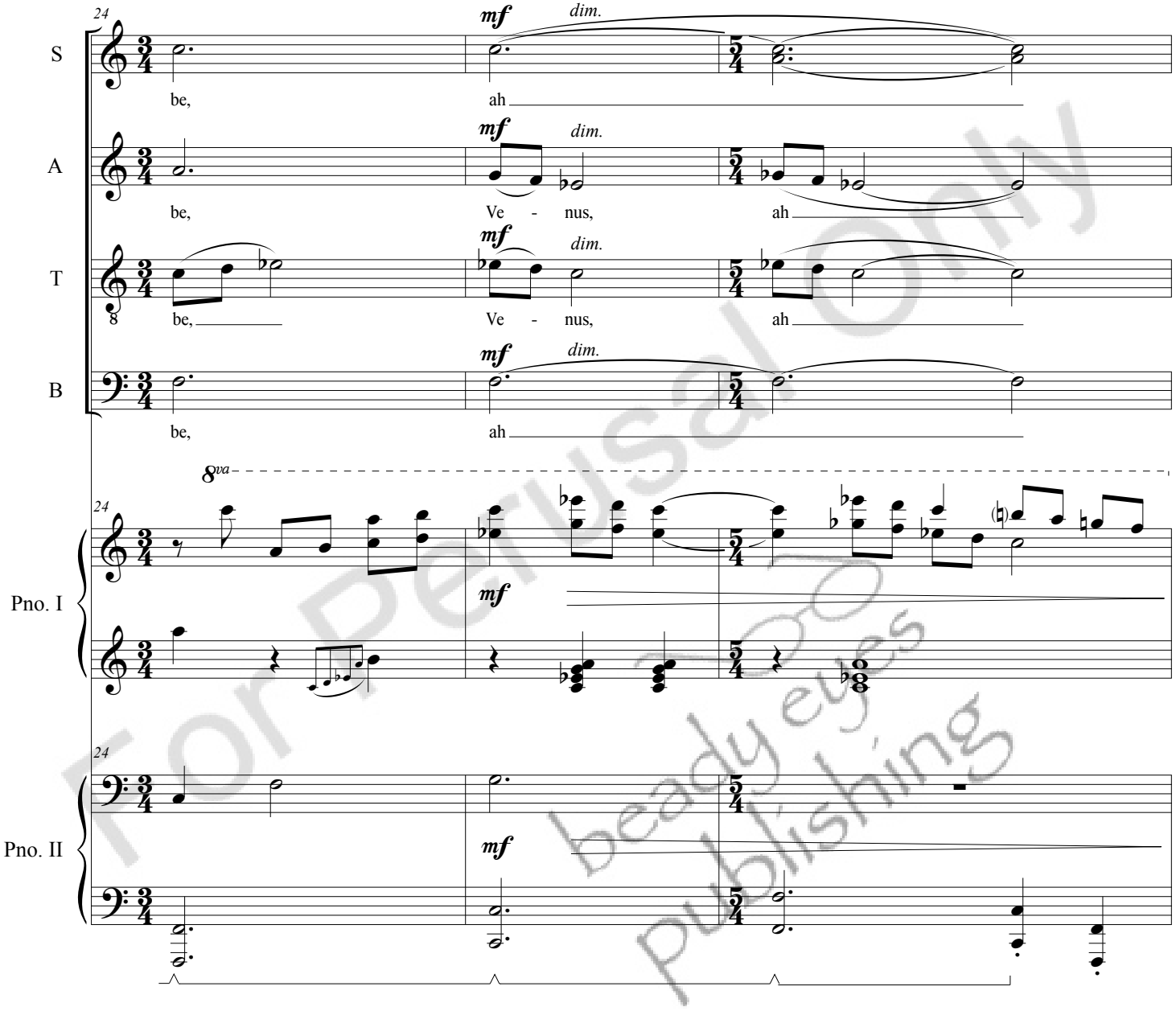

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27

S: *mp* Ve - nus, let me nev - er see. *p*

A: *mp* Ve - nus, let me nev - er see. *p*

T: *mp* Ve - nus, let me nev - er see. *p*

B: *mp* Ve - nus, let me nev - er see. *p*

Pno. I: *mp* *p*

Pno. II: *mp* *p*

31 *poco rit.*

Pno. I: *pp*

Pno. II: *pp*

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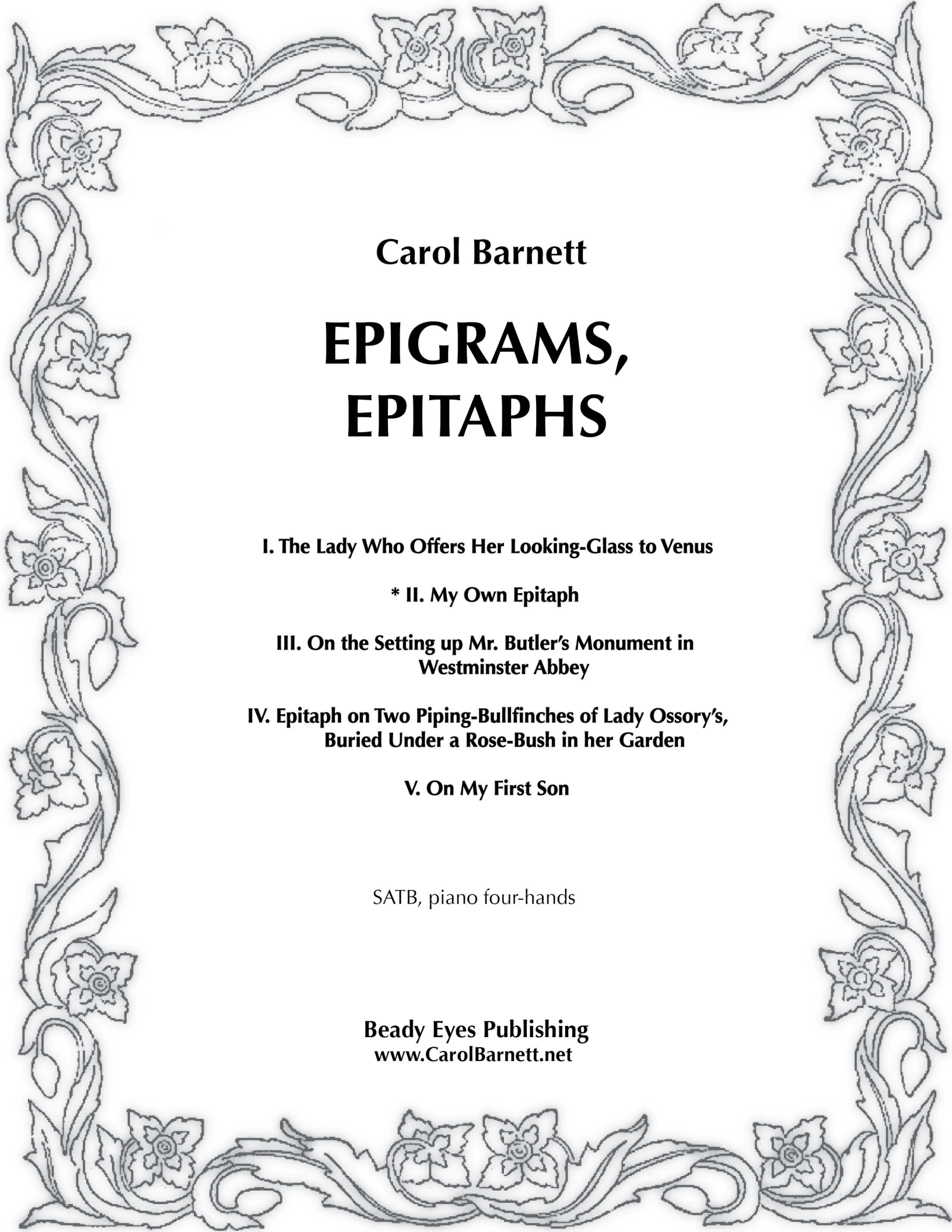

Carol Barnett

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SATB, piano four-hands

Beady Eyes Publishing
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Epigrams, Epitaphs was written for the Grand Rapids Area Community Chorus. Director James Clarke wanted a companion piece to Brahms *Liebeslieder Waltzes*, hence the piano four-hand accompaniment. John Gay's *My Own Epitaph* is a rollicking commentary on the comedy of life, complete with giggles and guffaws.

My Own Epitaph

Life is a jest, and all things show it;
I thought so once, but now I know it.

Duration: 2:45

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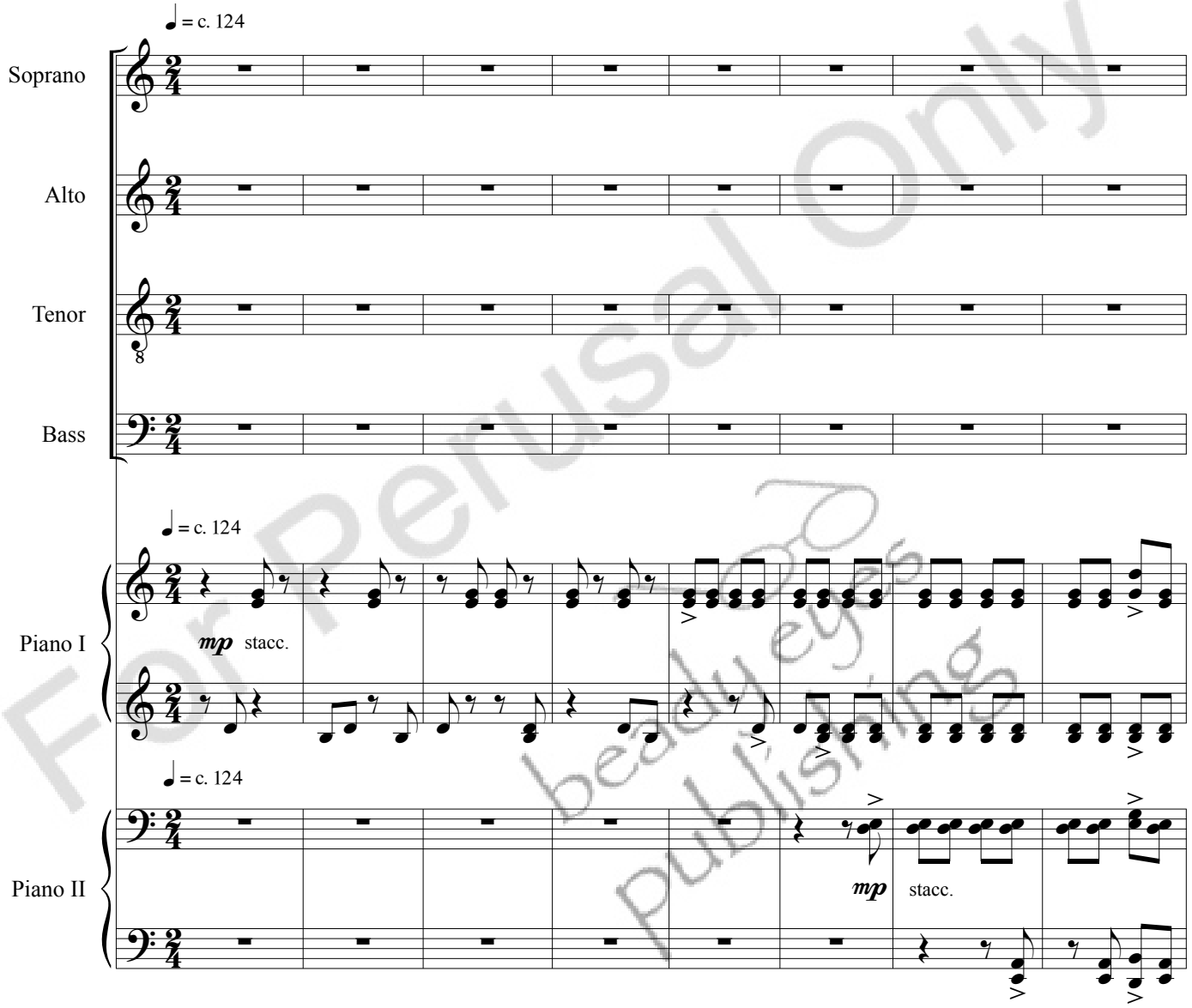
Commissioned by the Grand Rapids Area Community Chorus, James Clarke, Director.

II. My Own Epitaph

John Gay (1685-1732)

Carol Barnett



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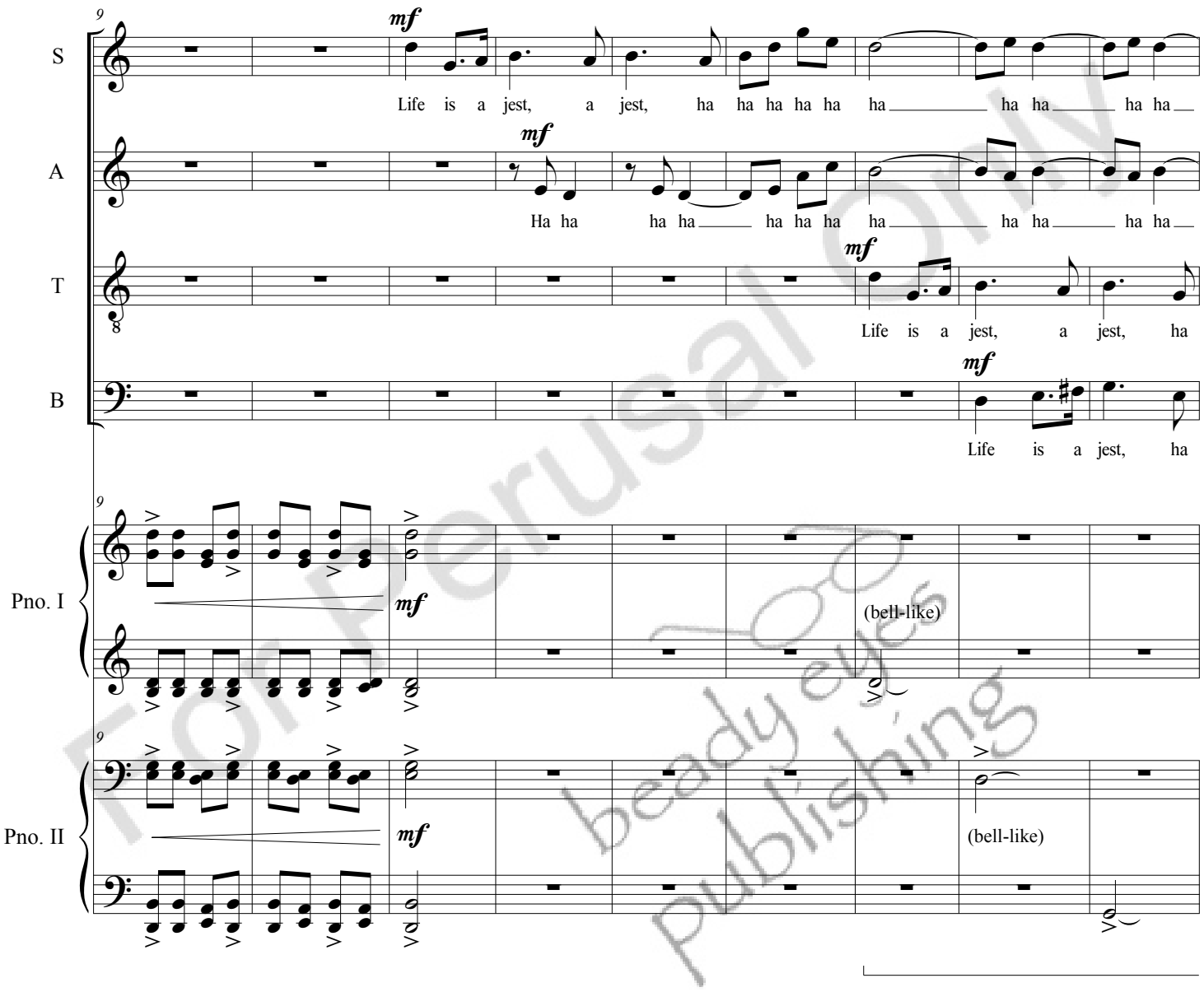

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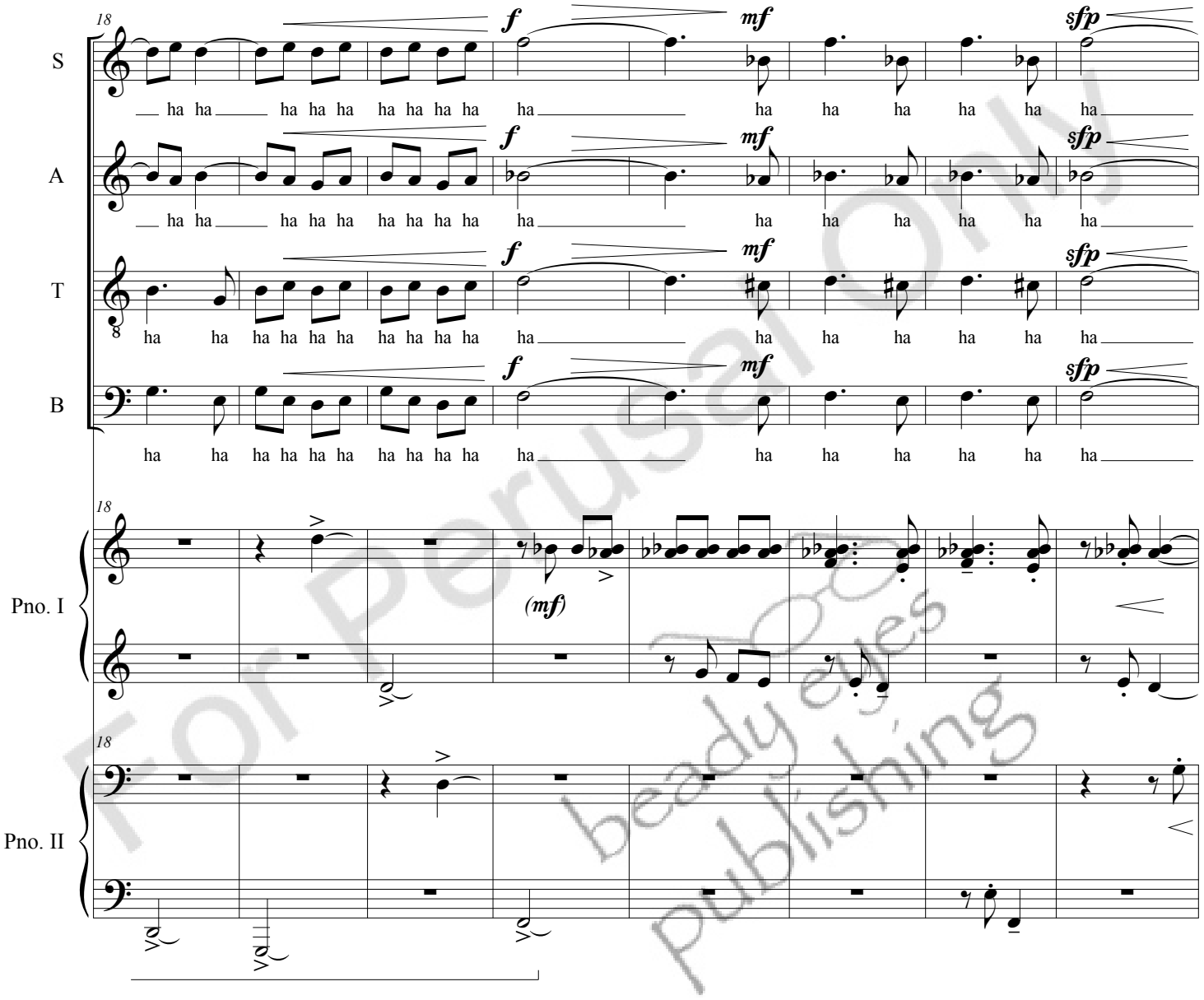

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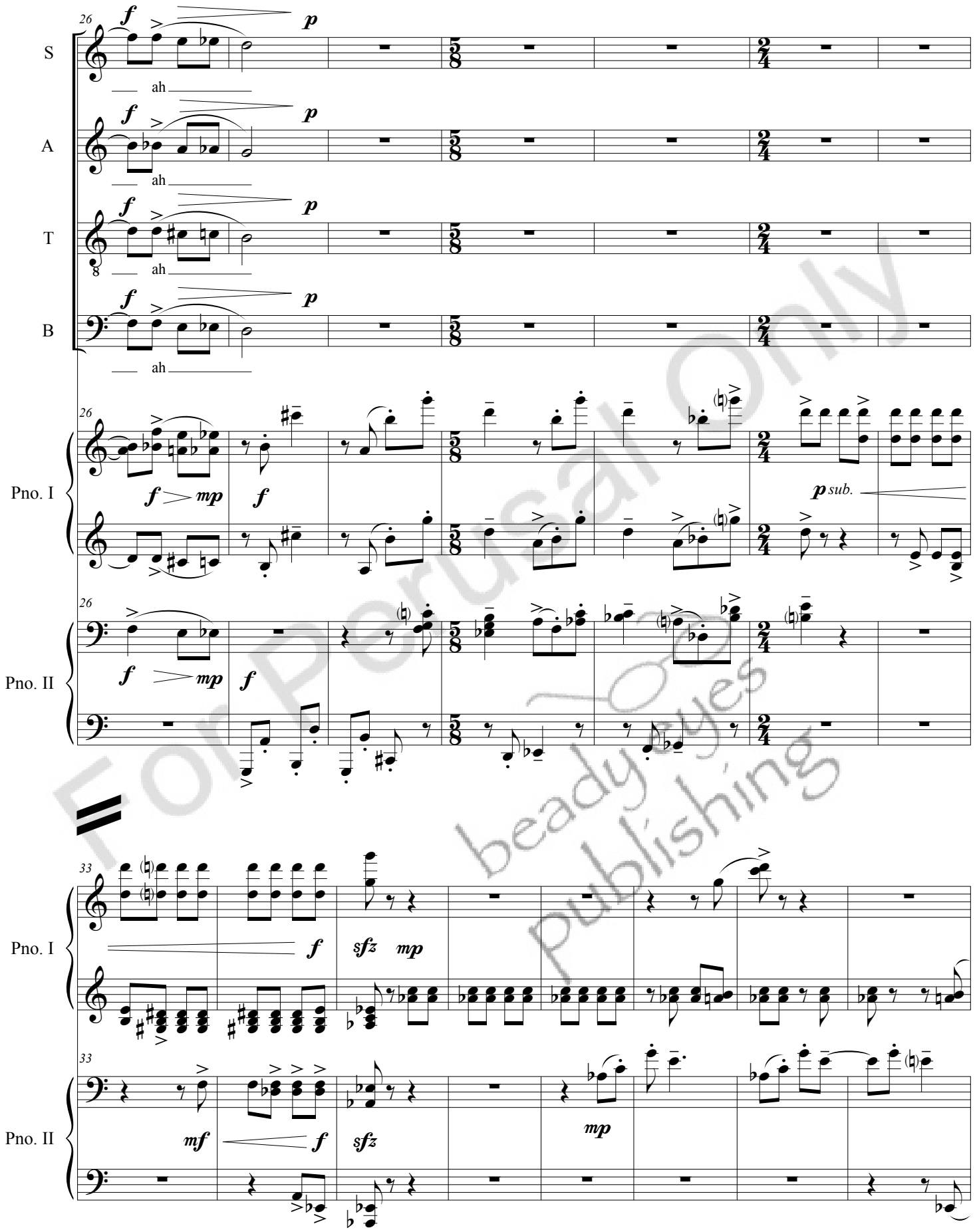

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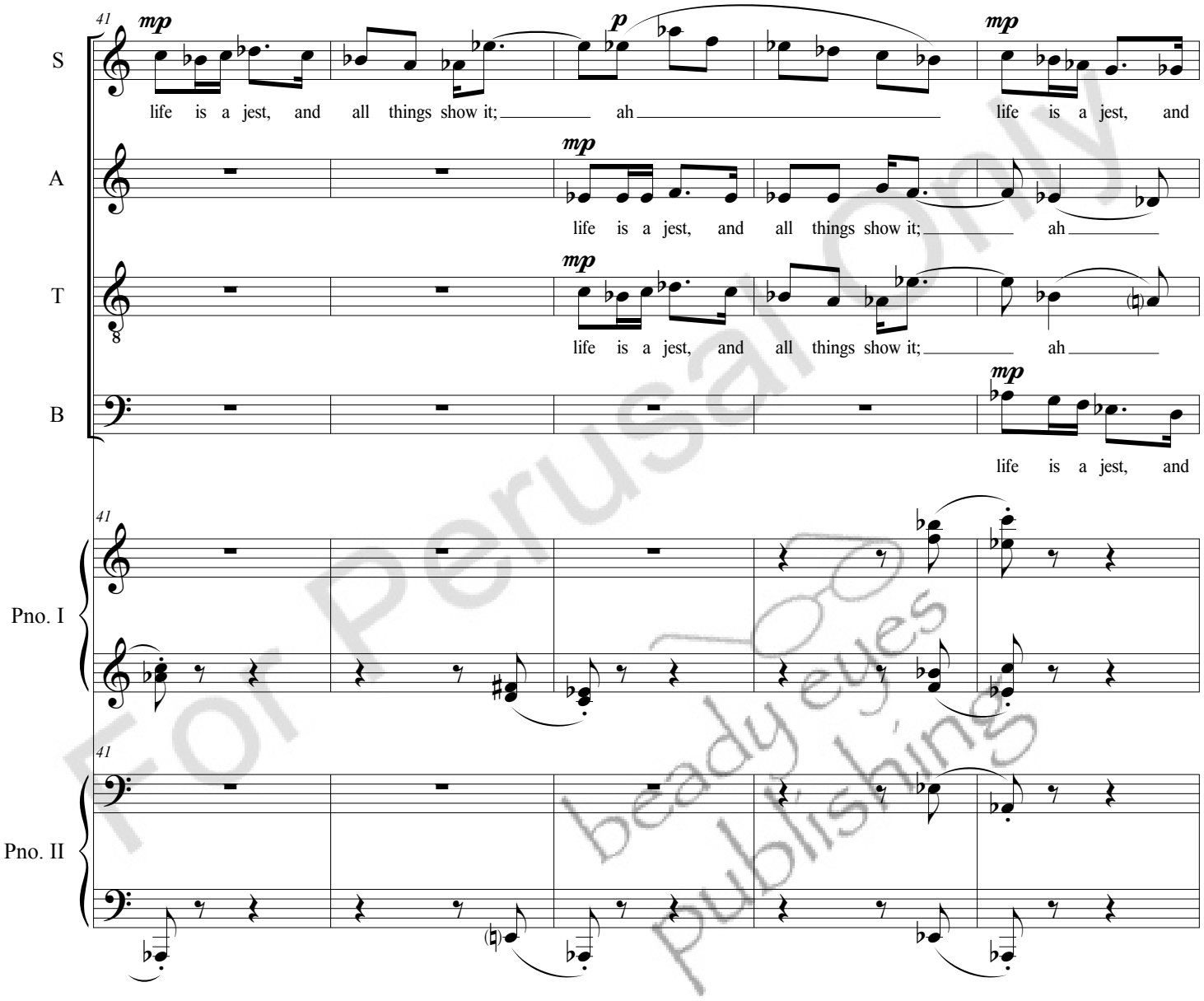

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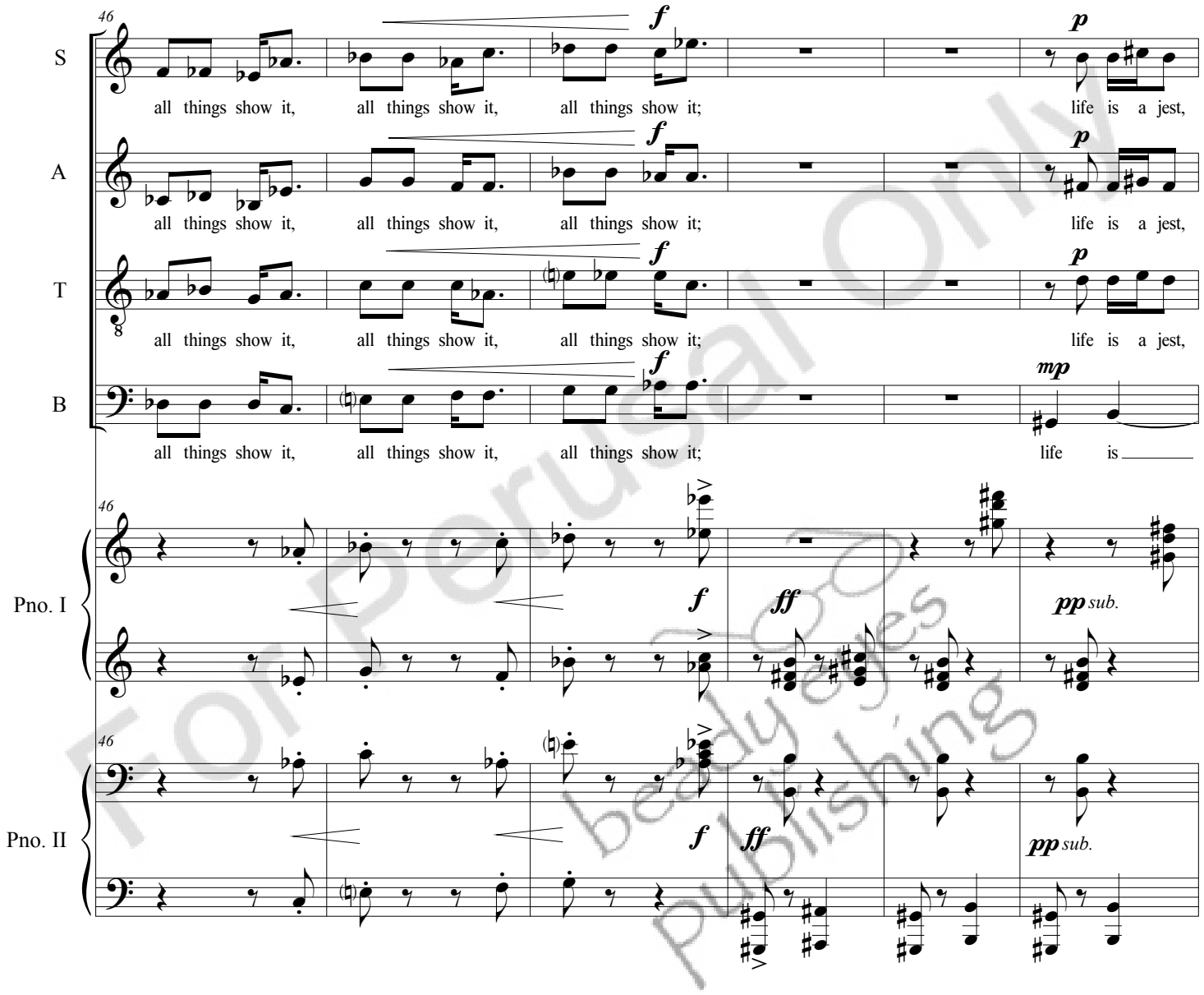

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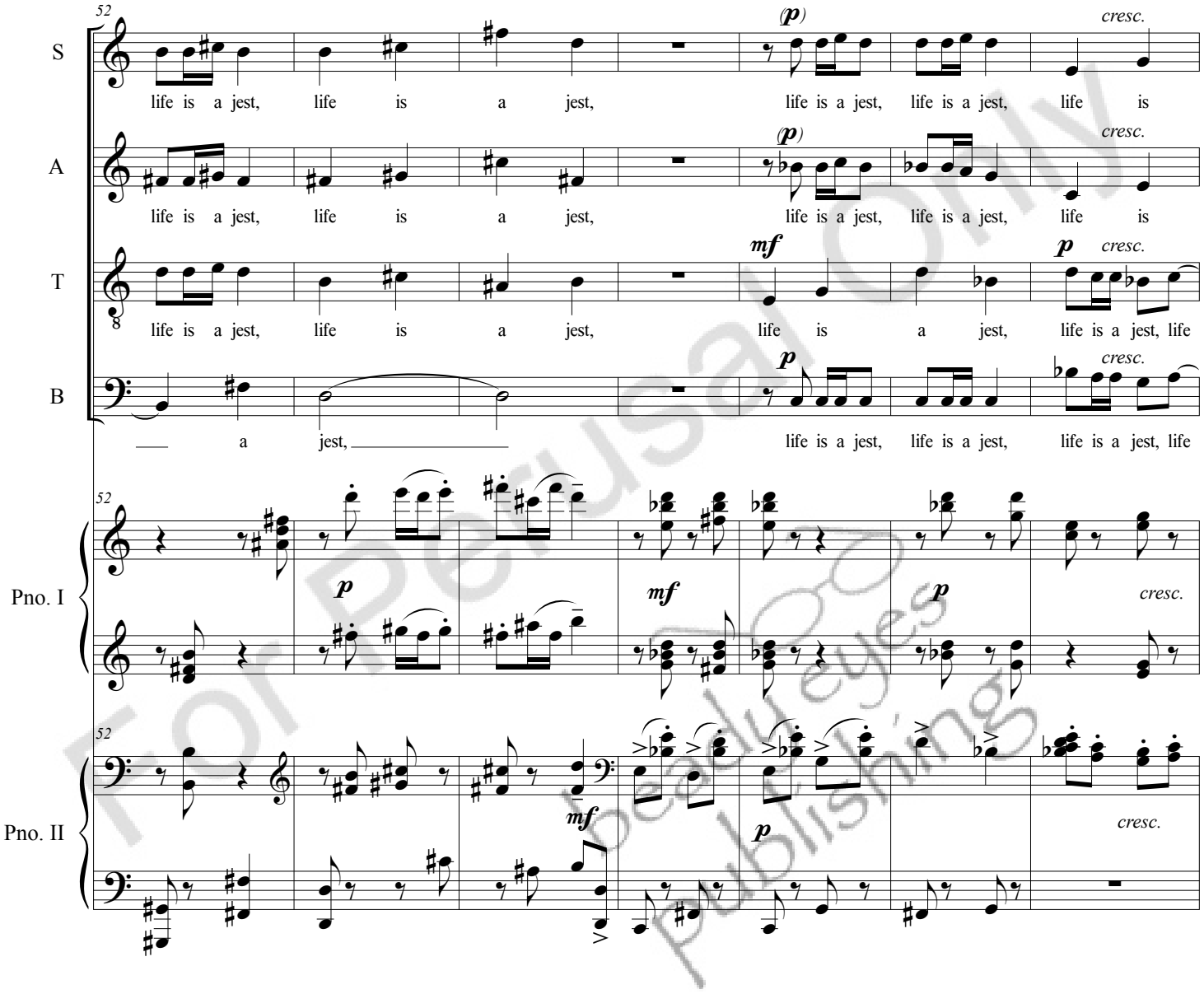

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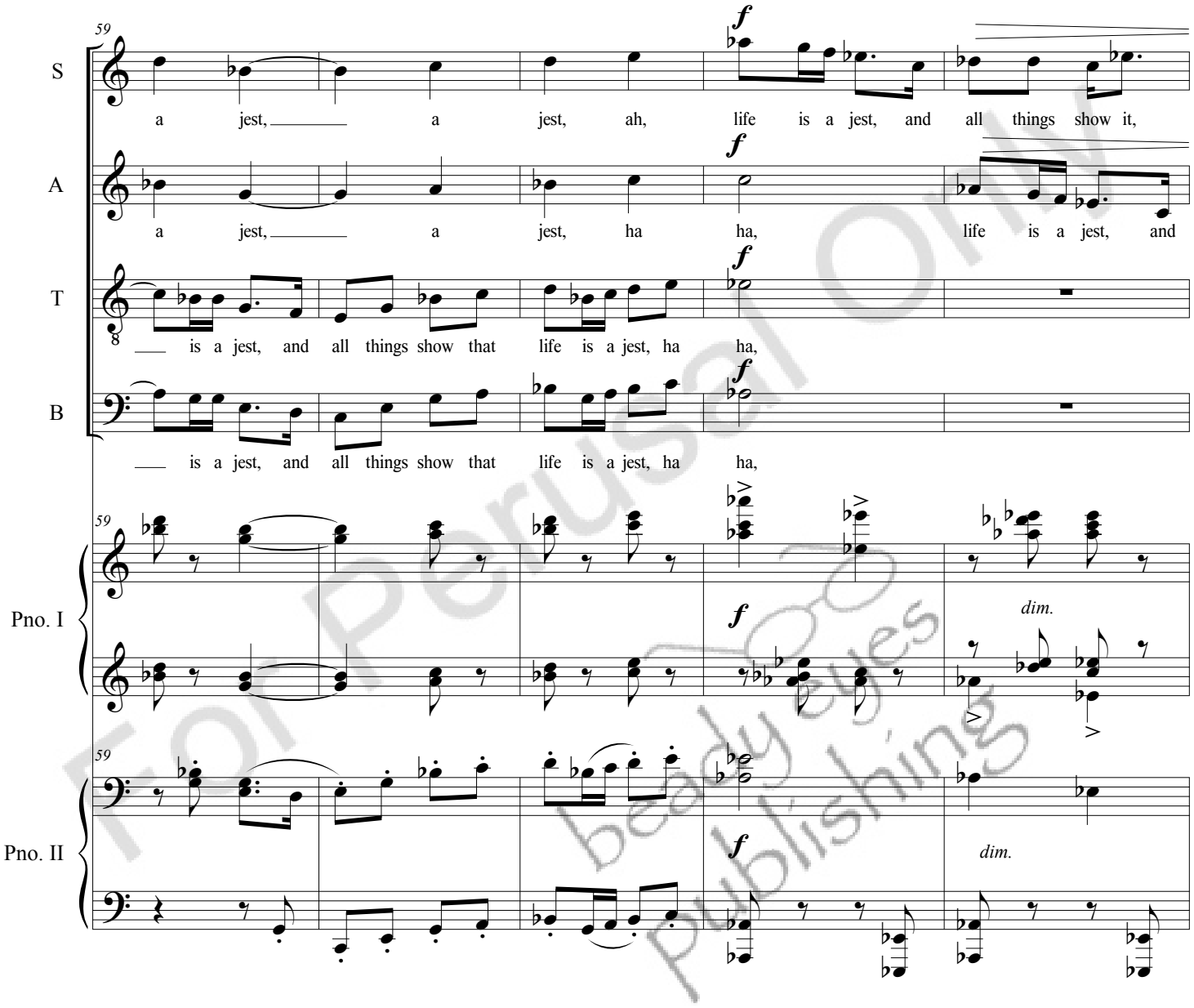

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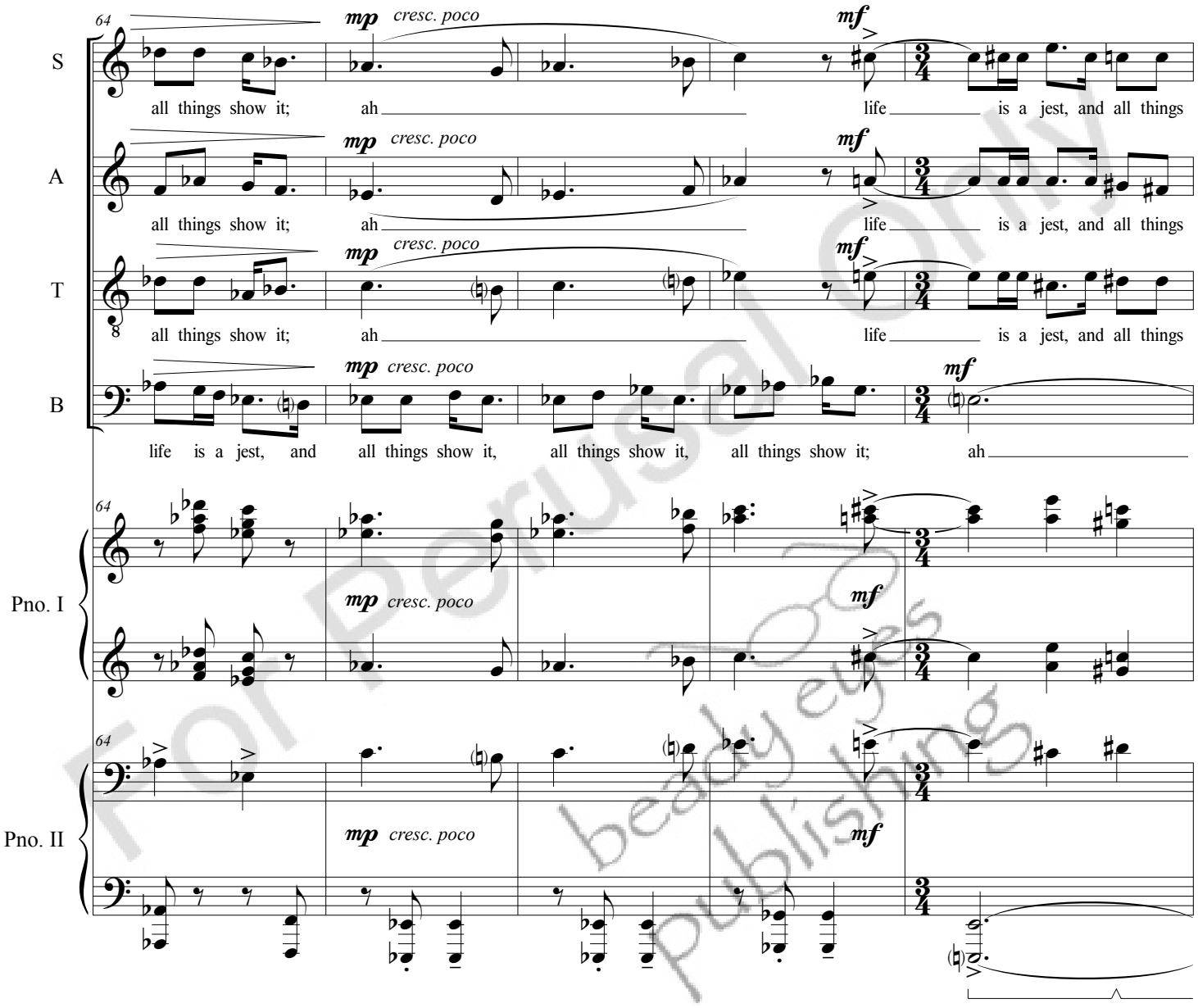

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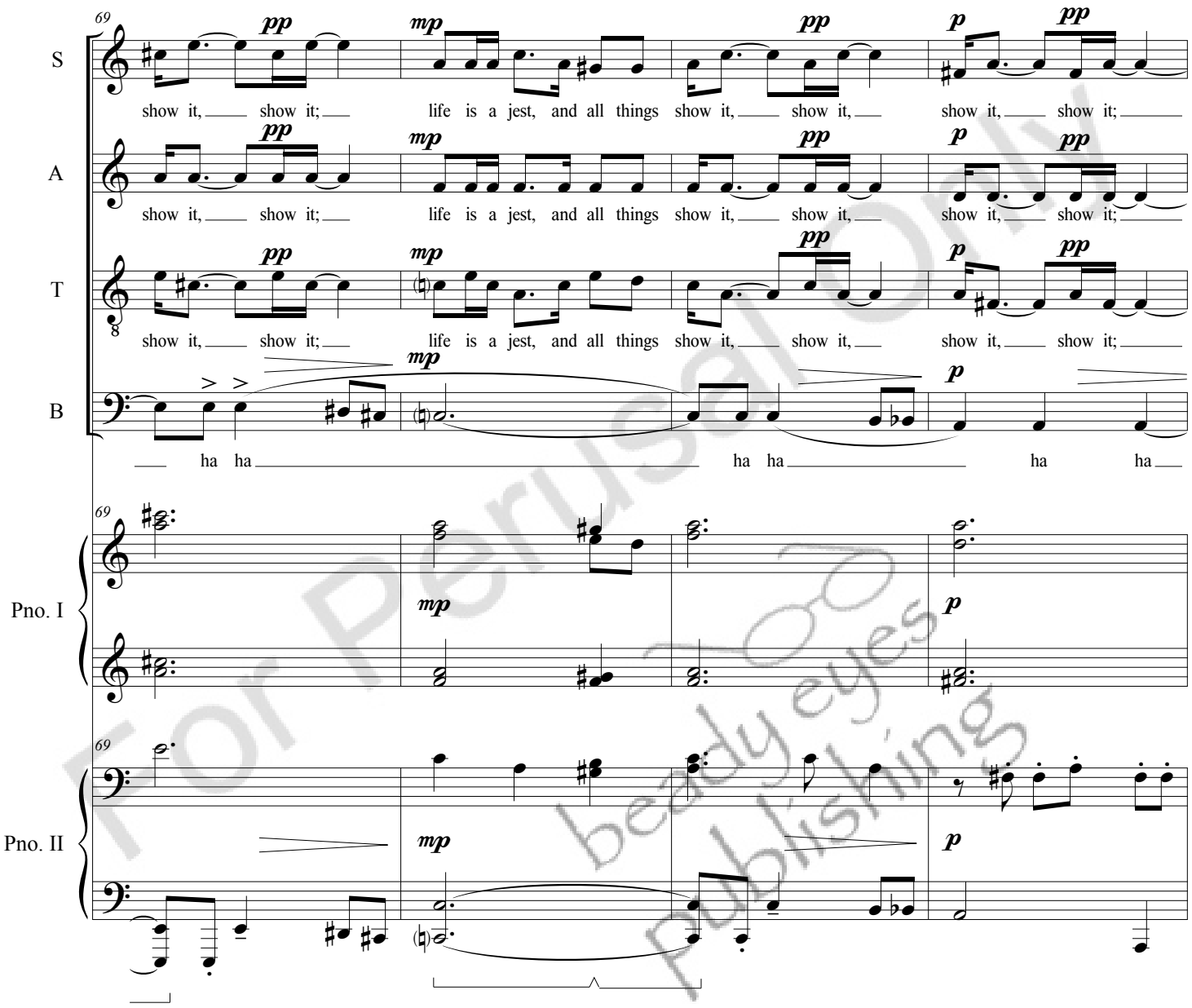

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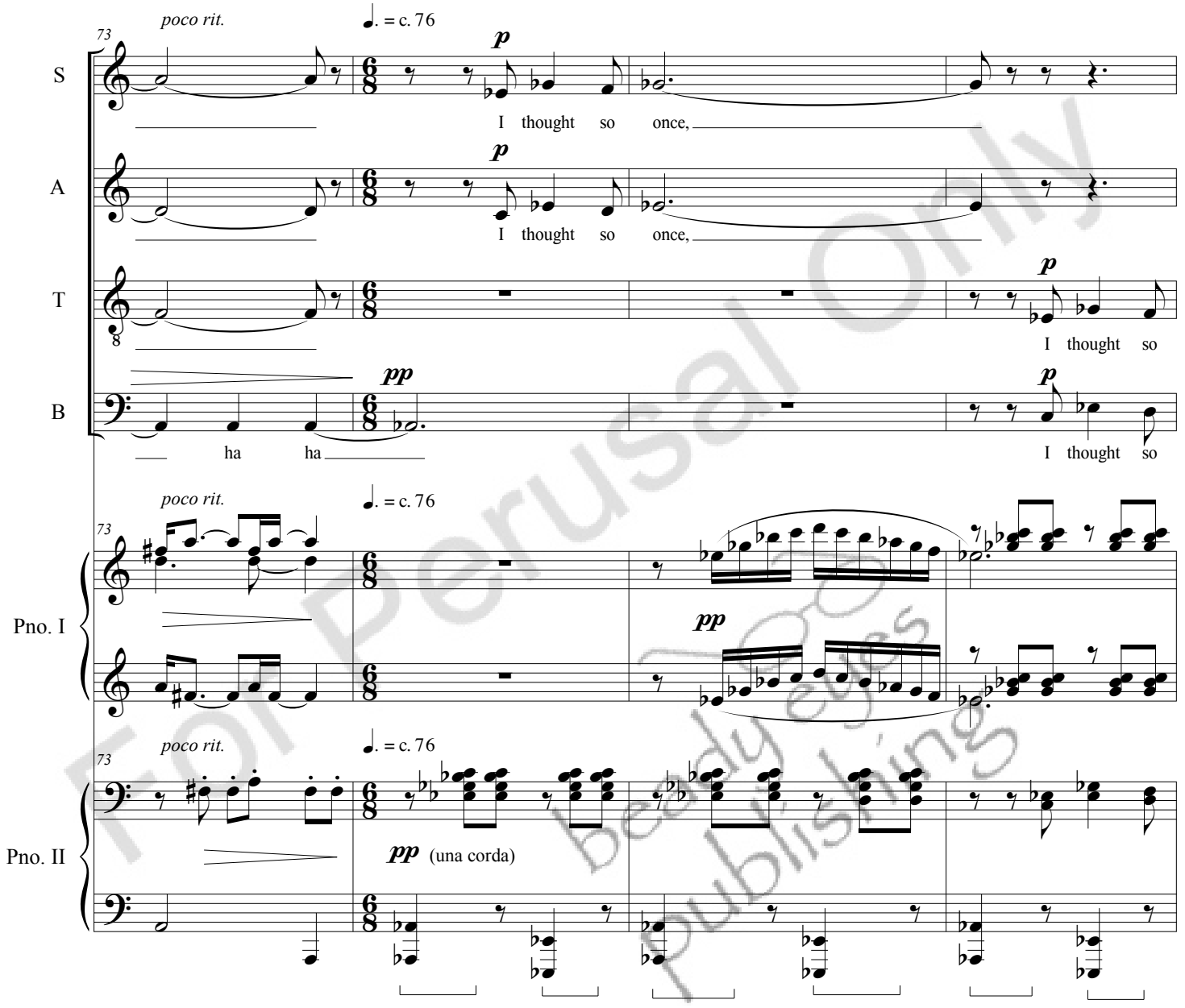

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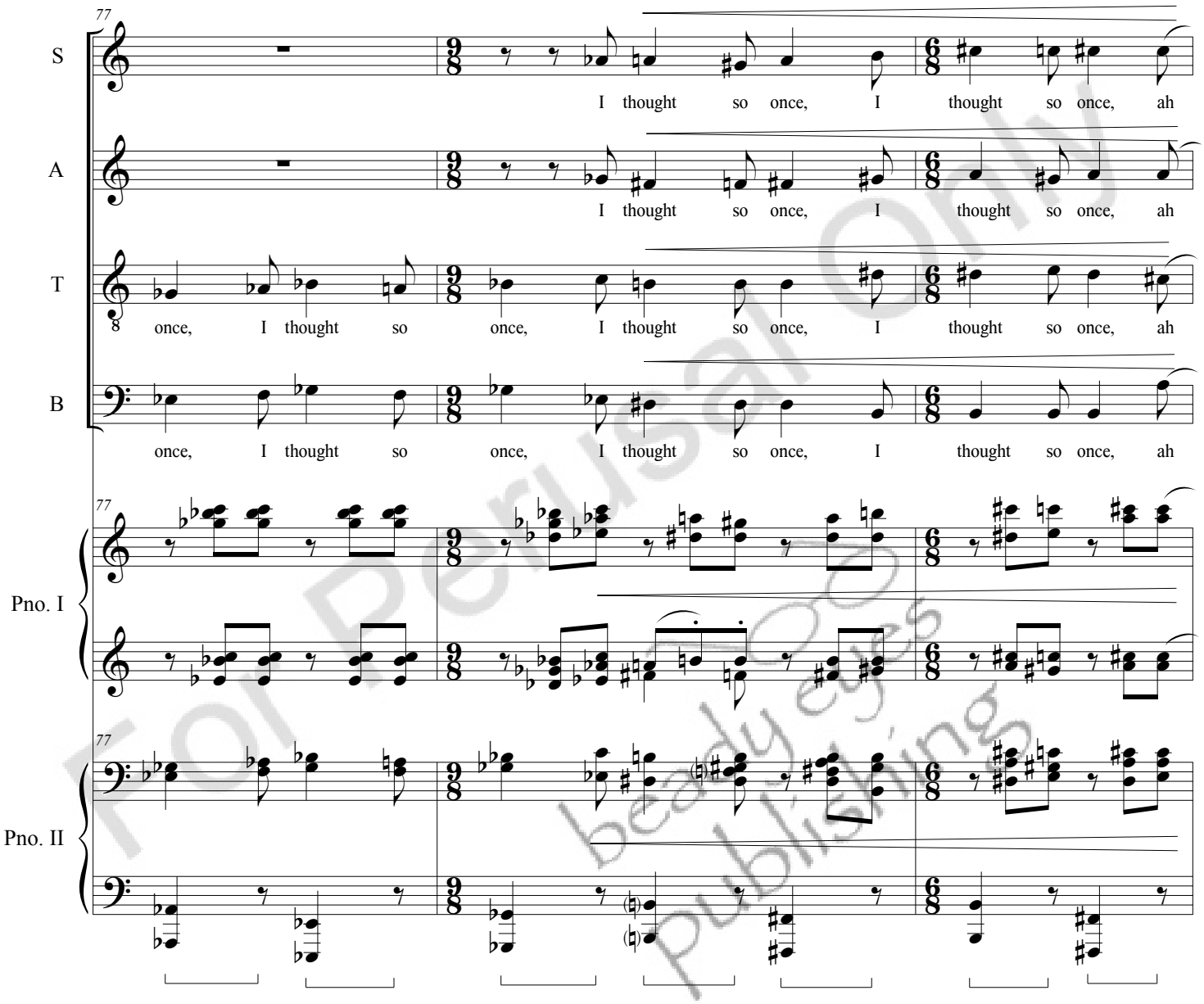

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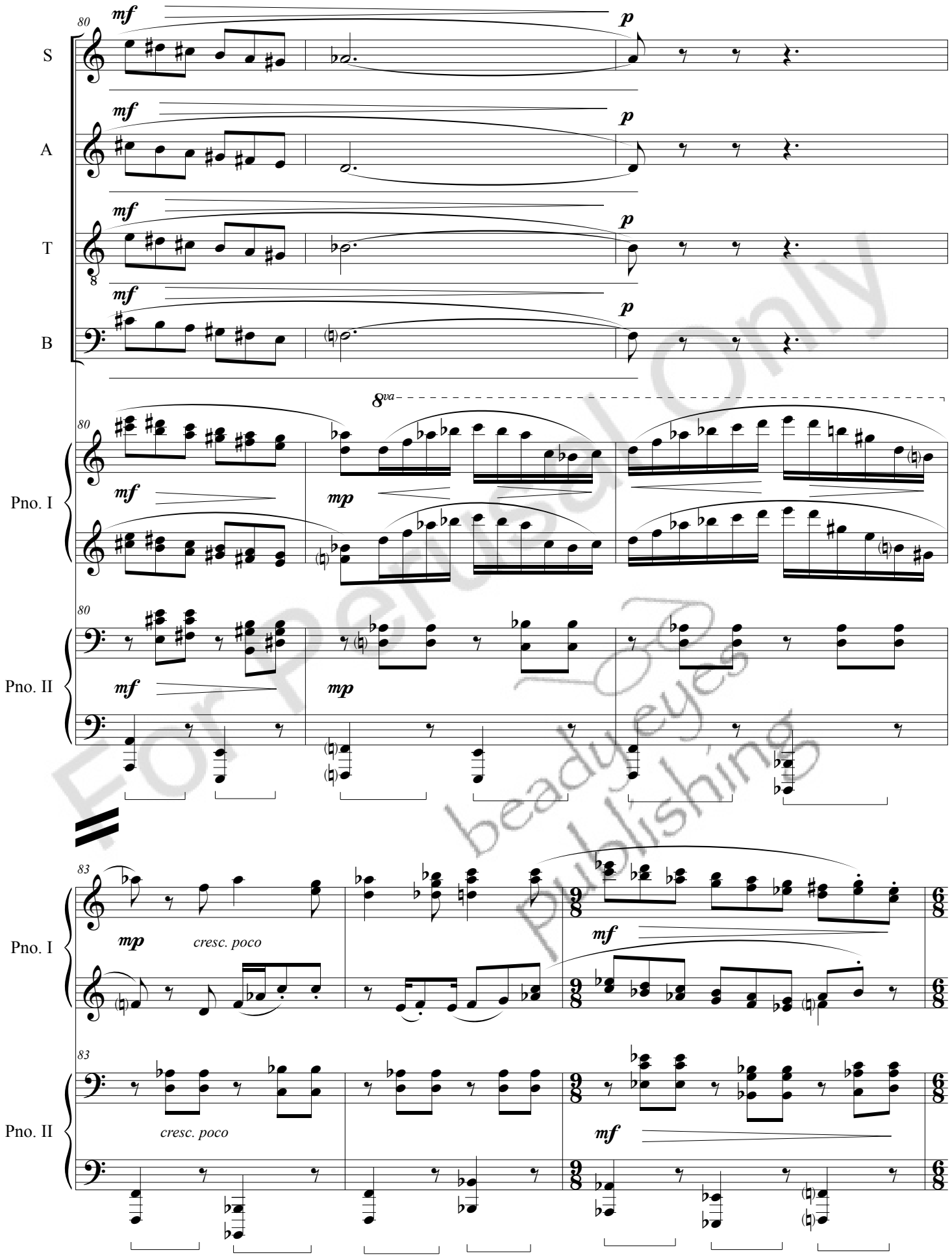

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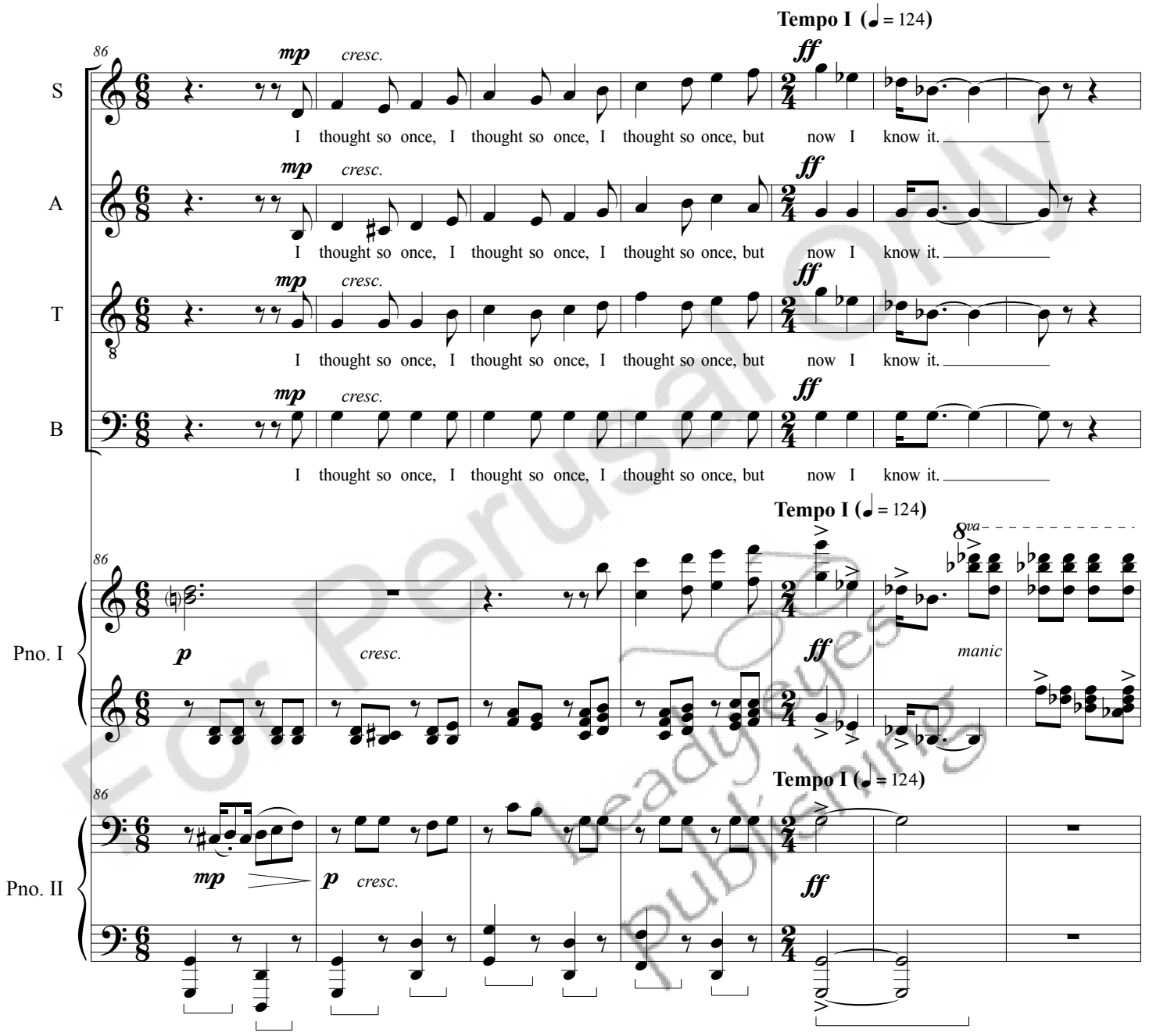

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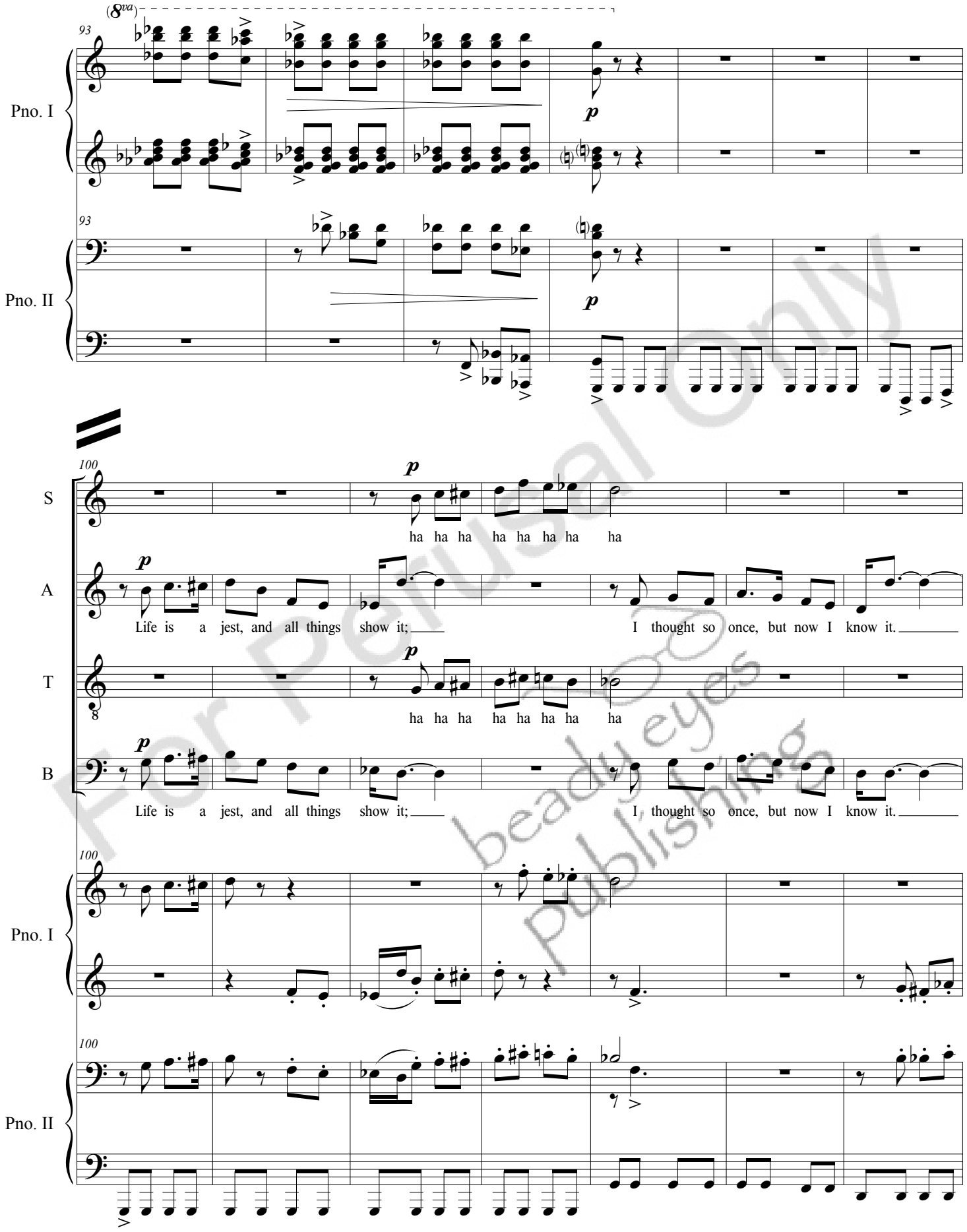

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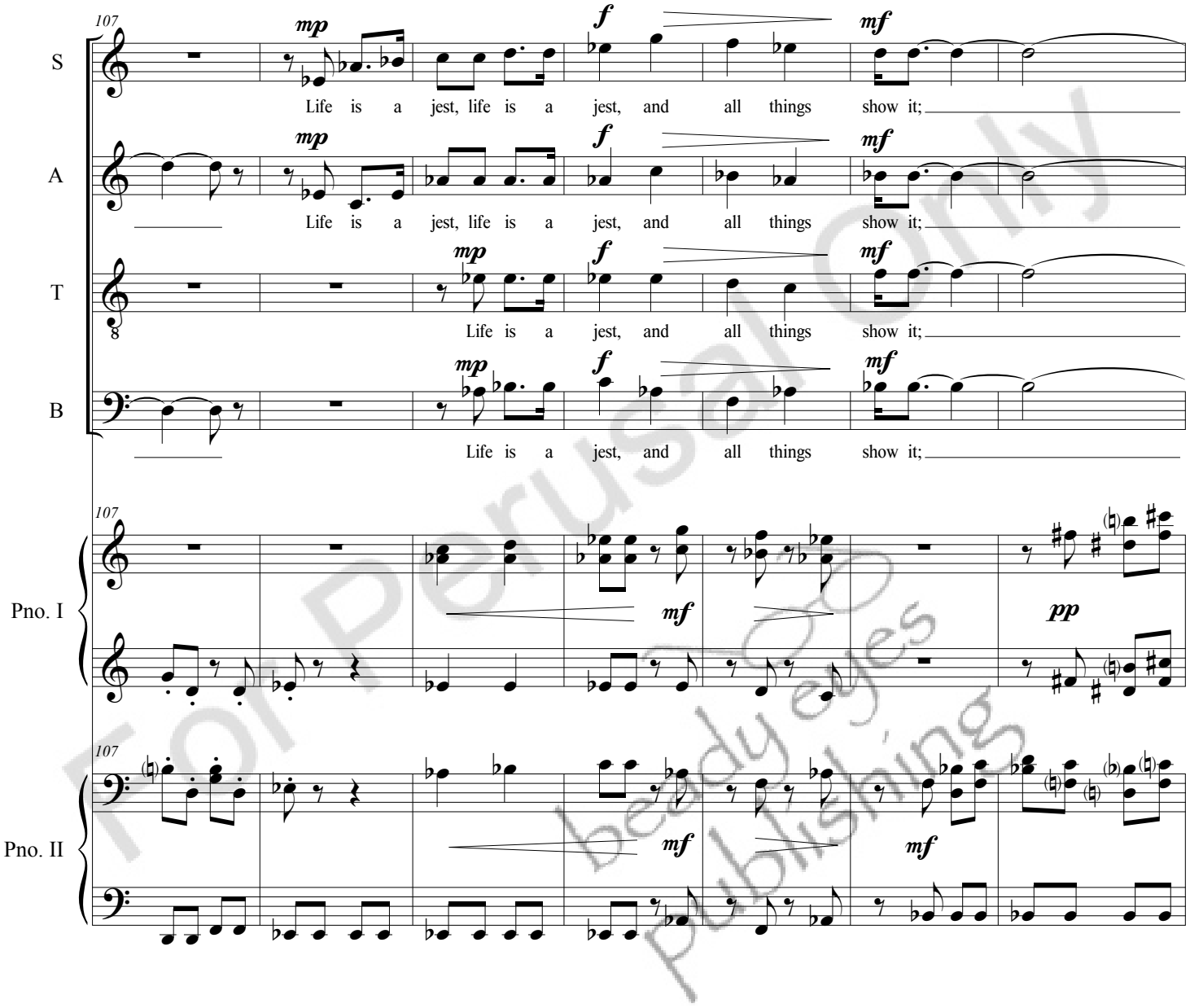

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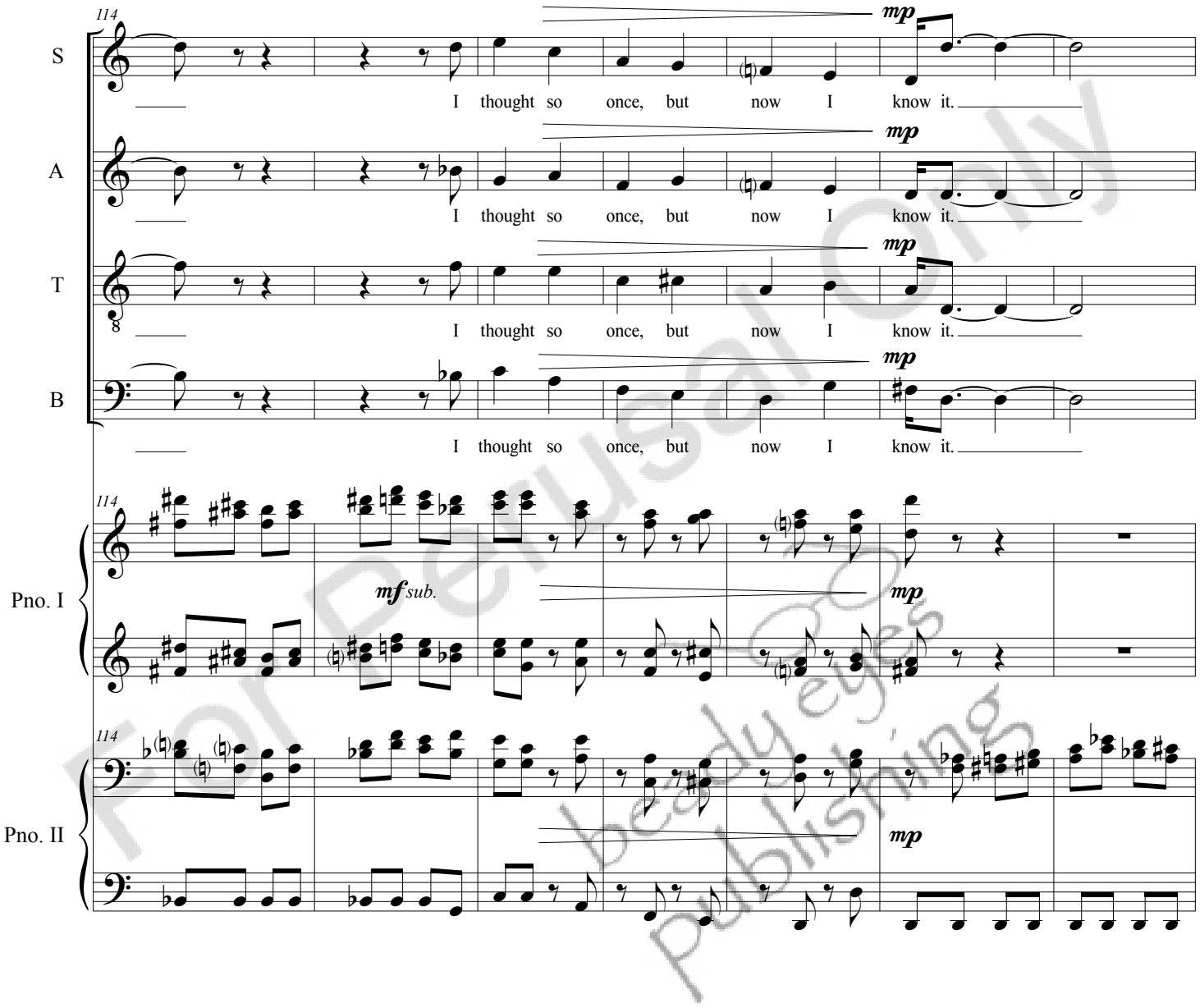

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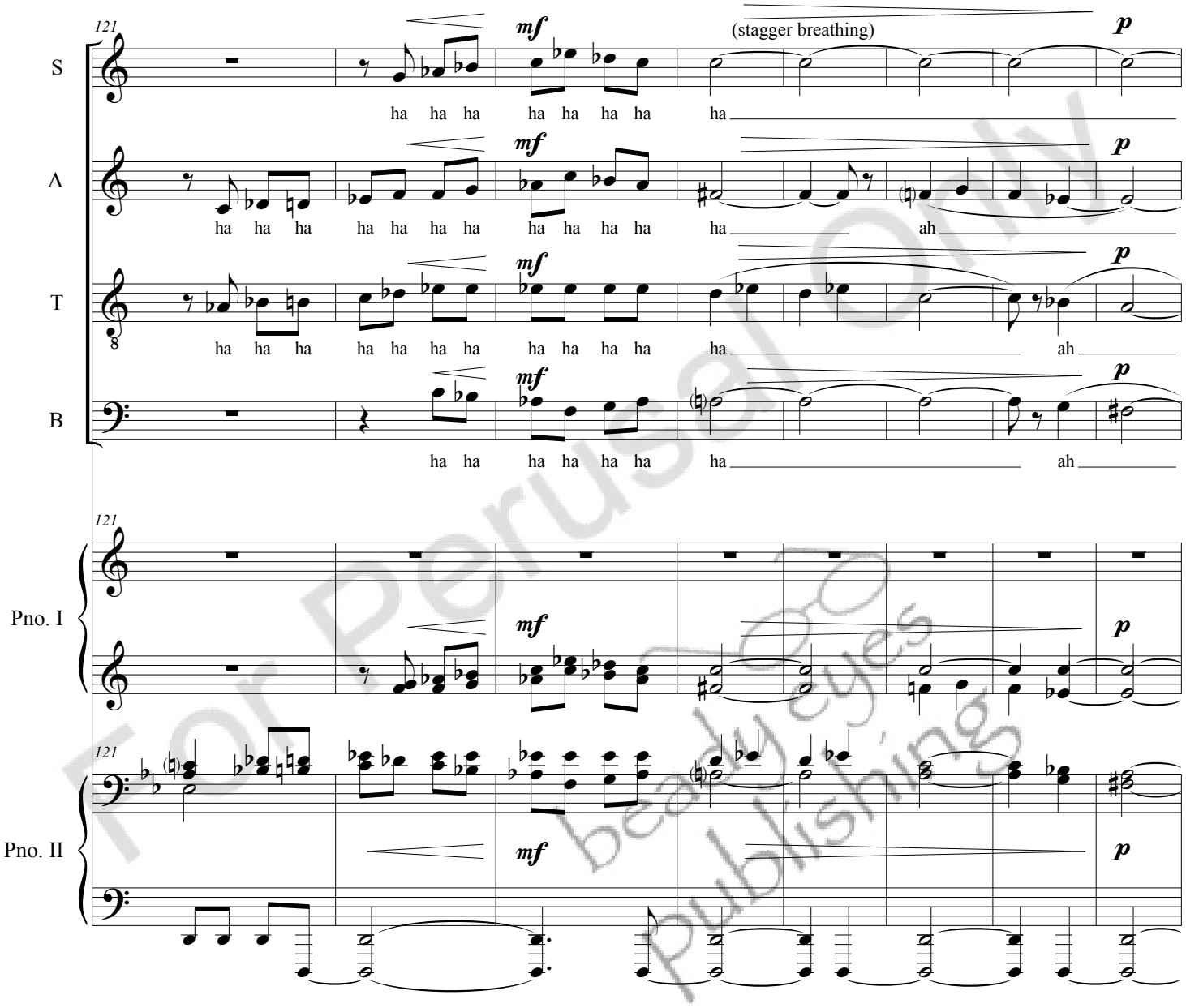

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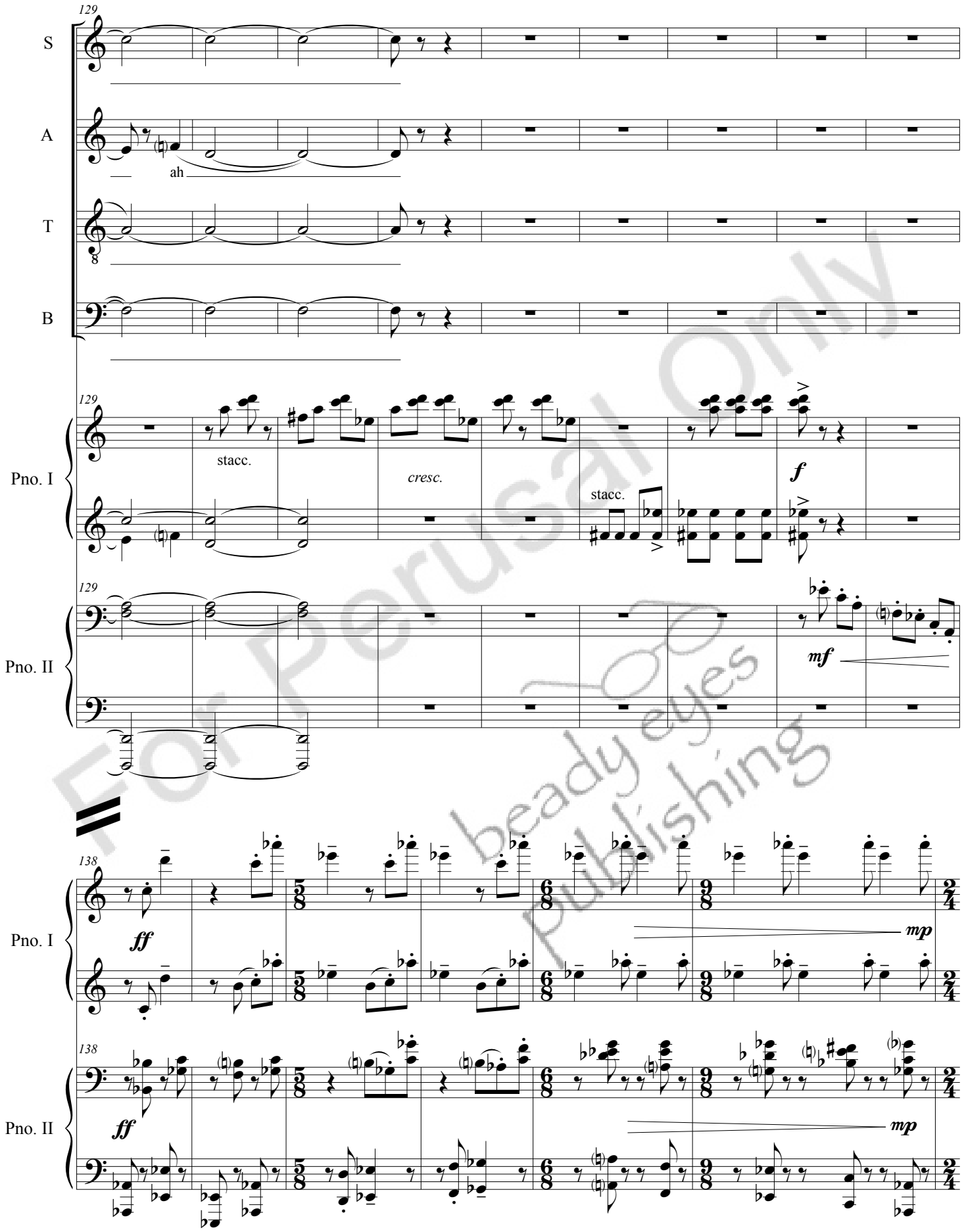

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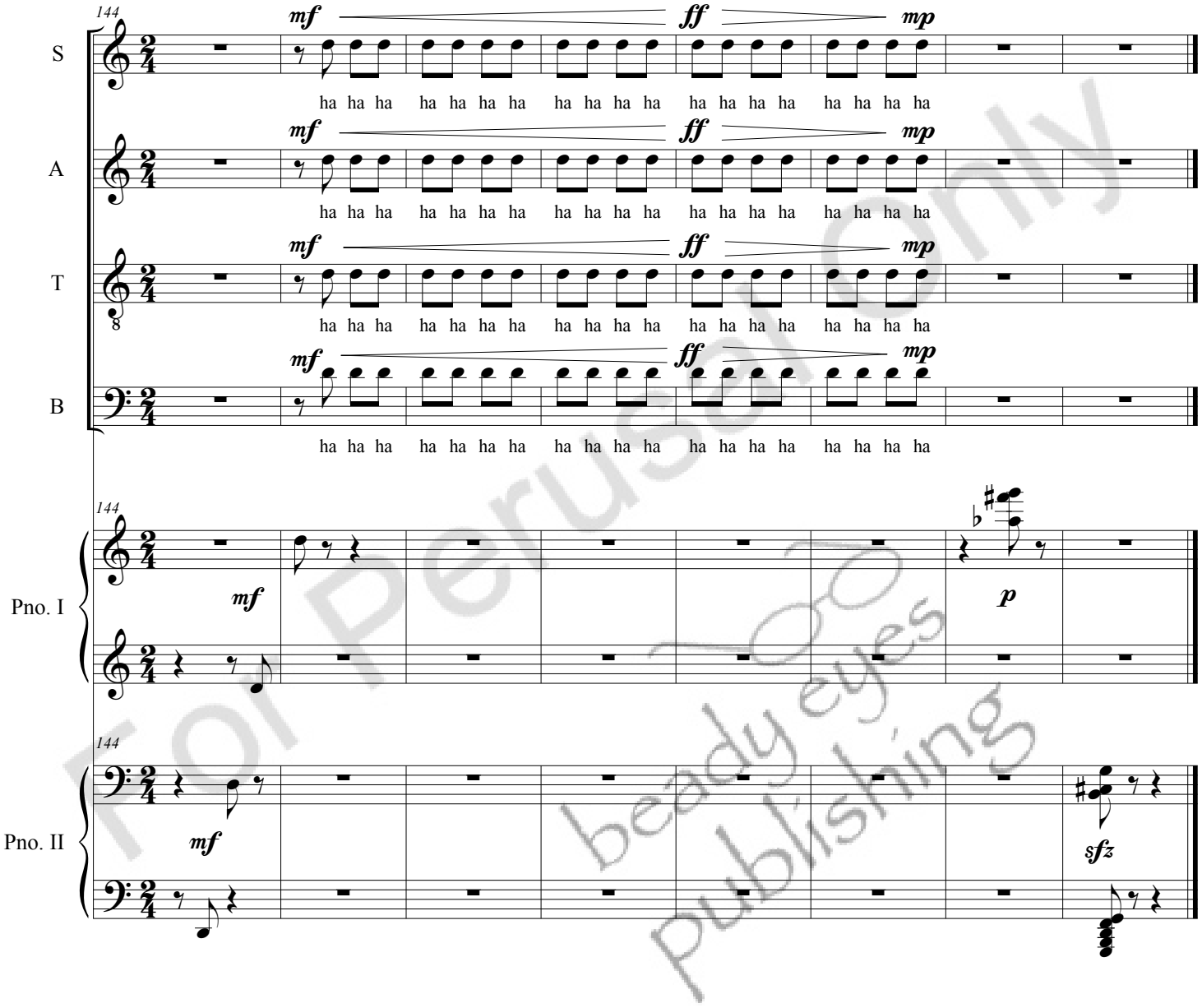

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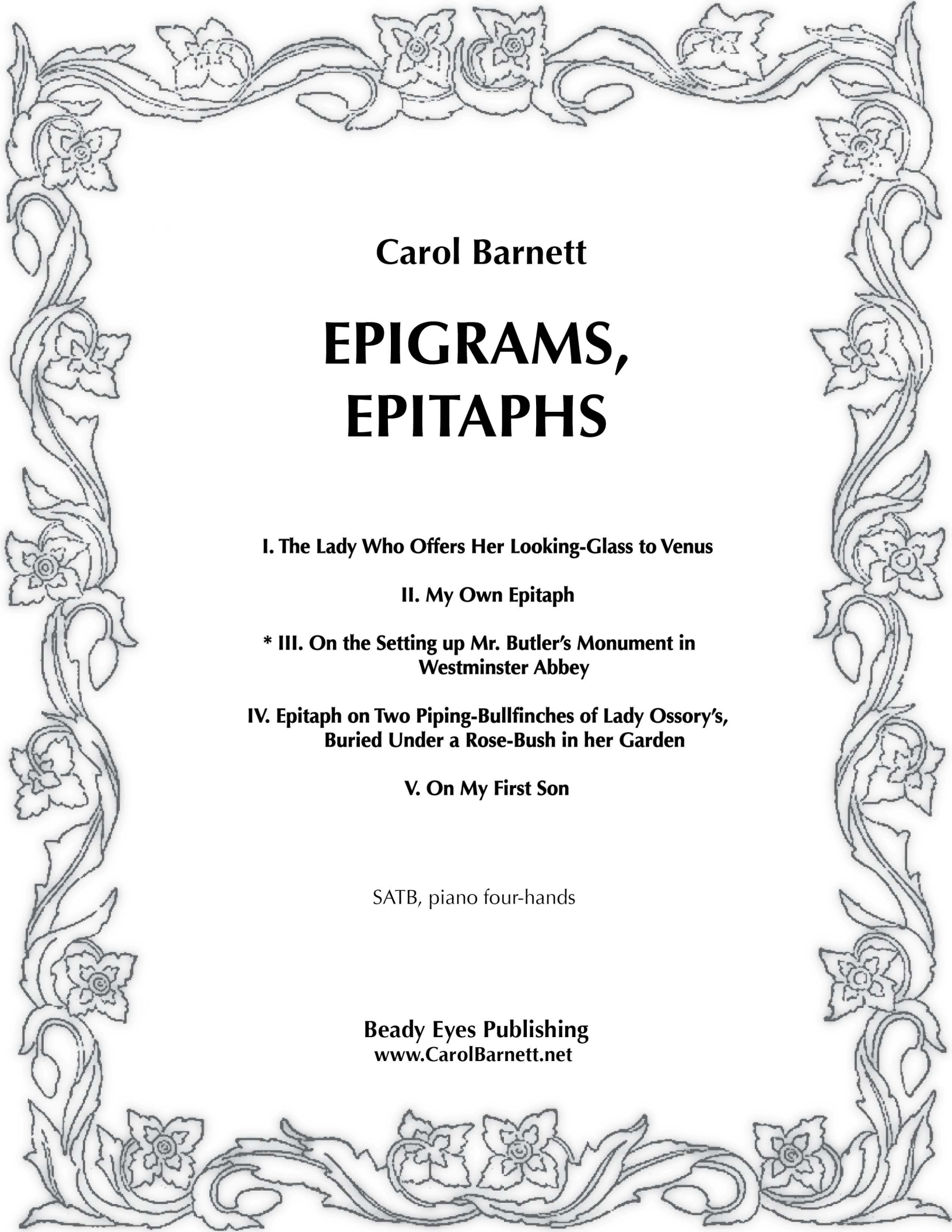

Carol Barnett

EPIGRAMS, EPITAPHS

I. The Lady Who Offers Her Looking-Glass to Venus

II. My Own Epitaph

*** III. On the Setting up Mr. Butler's Monument in Westminster Abbey**

IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried Under a Rose-Bush in her Garden

V. On My First Son

SATB, piano four-hands

Beady Eyes Publishing
www.CarolBarnett.net

Epigrams, Epitaphs was written for the Grand Rapids Area Community Chorus. Director James Clarke wanted a companion piece to Brahms *Liebeslieder Waltzes*, hence the piano four-hand accompaniment. Samuel Wesley's *On the Setting up Mr. Butler's Monument in Westminster Abbey* comments ironically on the proposed placement of a monument to poet Samuel Butler (1613-1680) in Westminster Abbey, noting that despite being the author of a lengthy poem much celebrated during his lifetime, he died a pauper and servant; his burial and the monument were paid for by others. Great bells in the accompaniment and mournfully solemn melodic lines memorialize a poet who never quite achieved financial security and independence while alive.

On the Setting up Mr. Butler's Monument in
Westminster Abbey

While Butler, needy wretch! Was yet alive,
No gen'rous patron would a dinner give:
See him, when starved to death and turned to dust,
Presented with a monumental bust!
The poet's fate is here in emblem shown:
He asked for bread, and he received a stone.

Duration: c. 2:00

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Commissioned by the Grand Rapids Area Community Chorus, James Clarke, Director.

III. On the Setting up Mr. Butler's Monument in Westminster Abbey

Samuel Wesley (1691-1739)

Carol Barnett

♩ = c. 88

(2+2+2+3)

Soprano

While But - ler, need - y wretch! was yet a - live,

Alto

While But - ler, need - y wretch! was yet a - live,

Tenor

While But - ler, need - y wretch! was yet a - live,

Bass

While But - ler, need - y wretch! was yet a - live,

Piano I

Piano II

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solo S

a - live, a - live,

S

No gen-'rous pa-tron would a din-ner give:

solo A

a - live, a - live,

A

No gen-'rous pa-tron would a din-ner give:

solo T

a - live, a - live,

T

No gen-'rous pa-tron would a din-ner give:

solo B

a - live, a - live,

B

No gen-'rous pa-tron would a din-ner give:

Pno. I

dim.

Pno. II

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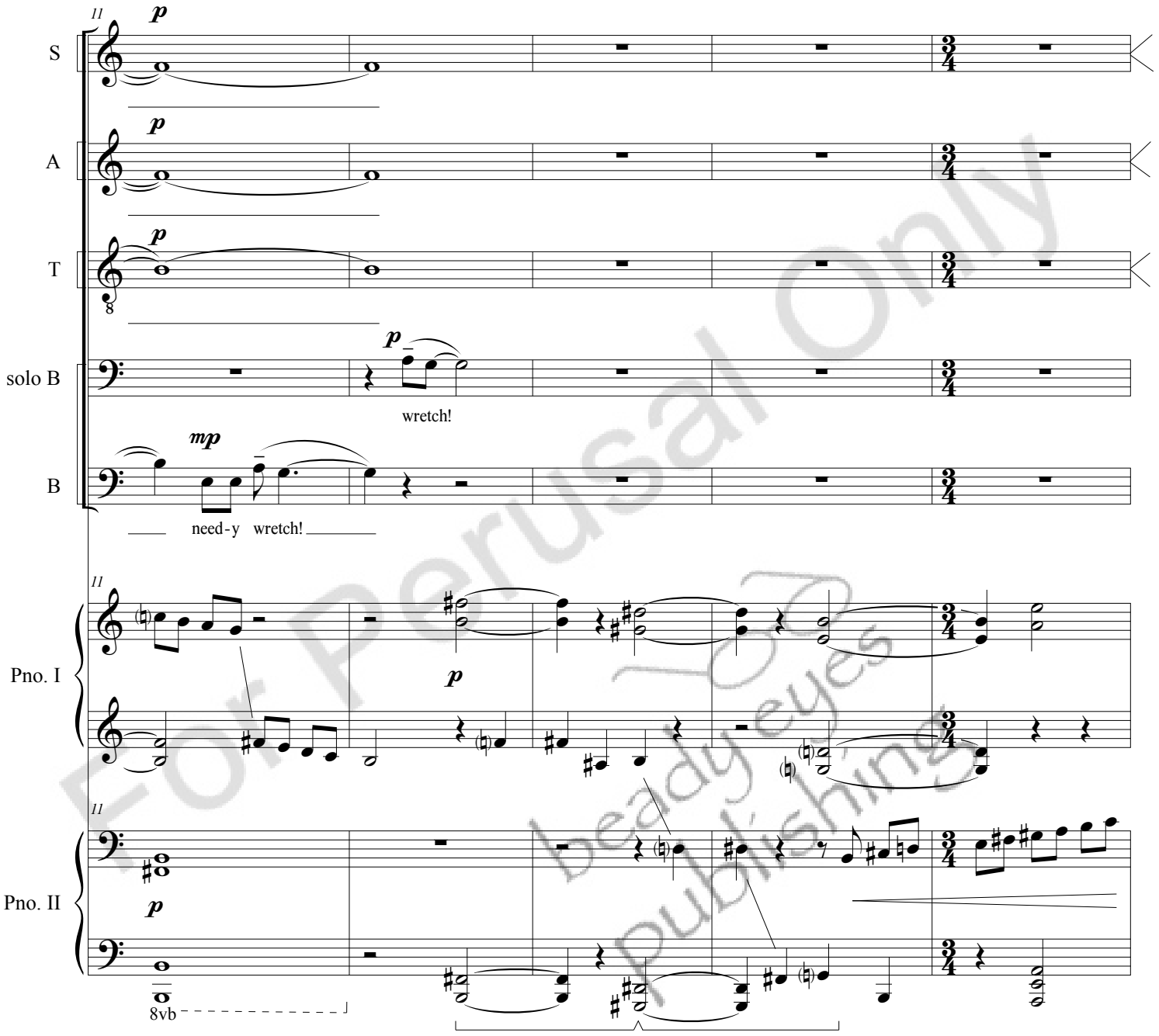

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solo S

S

solo A

A

solo T

T

solo B

B

Pno. I

Pno. II

16

mf

see, see

mp

See, see him, when starved to death and turned to dust,

p

8va

cresc.

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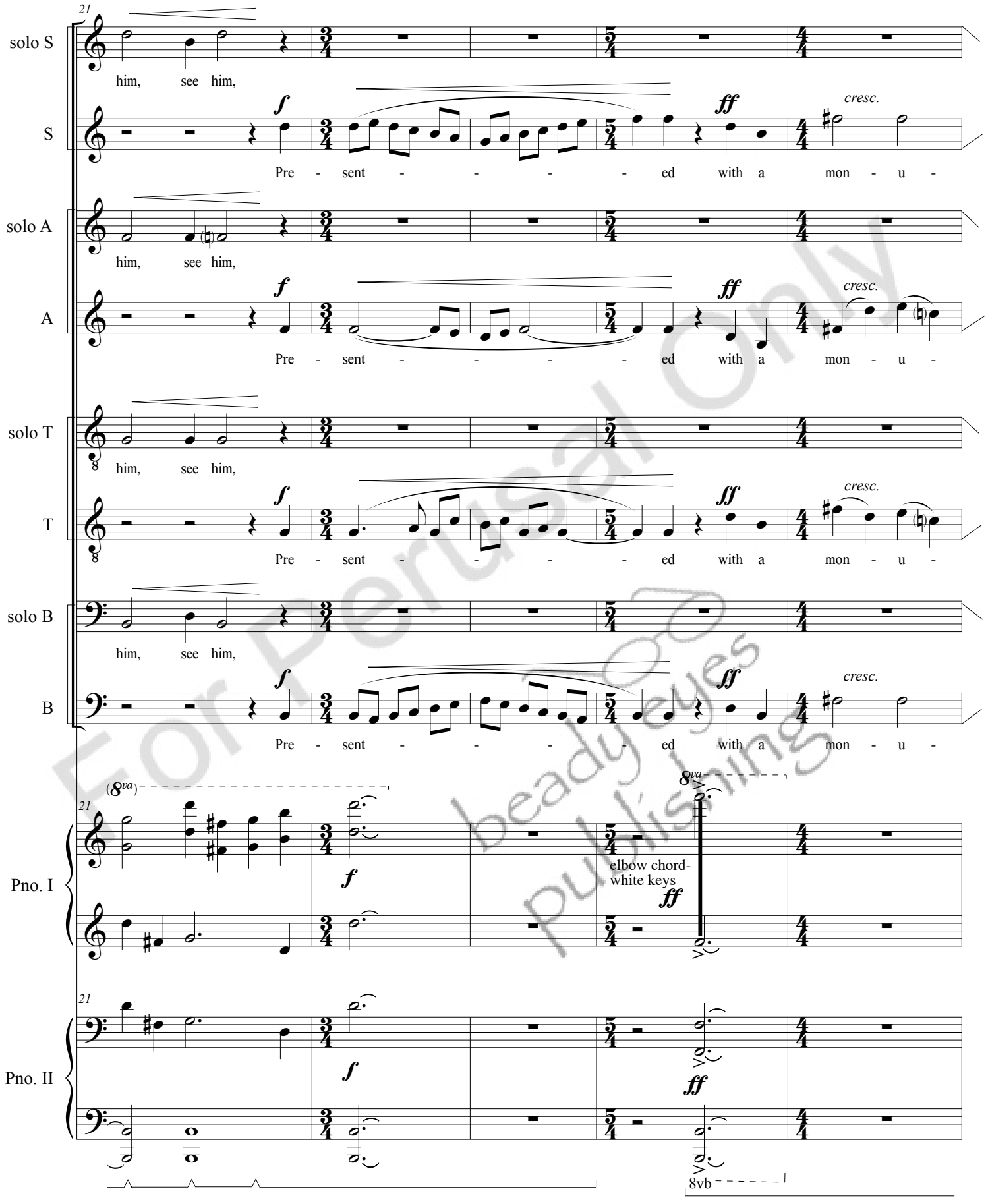

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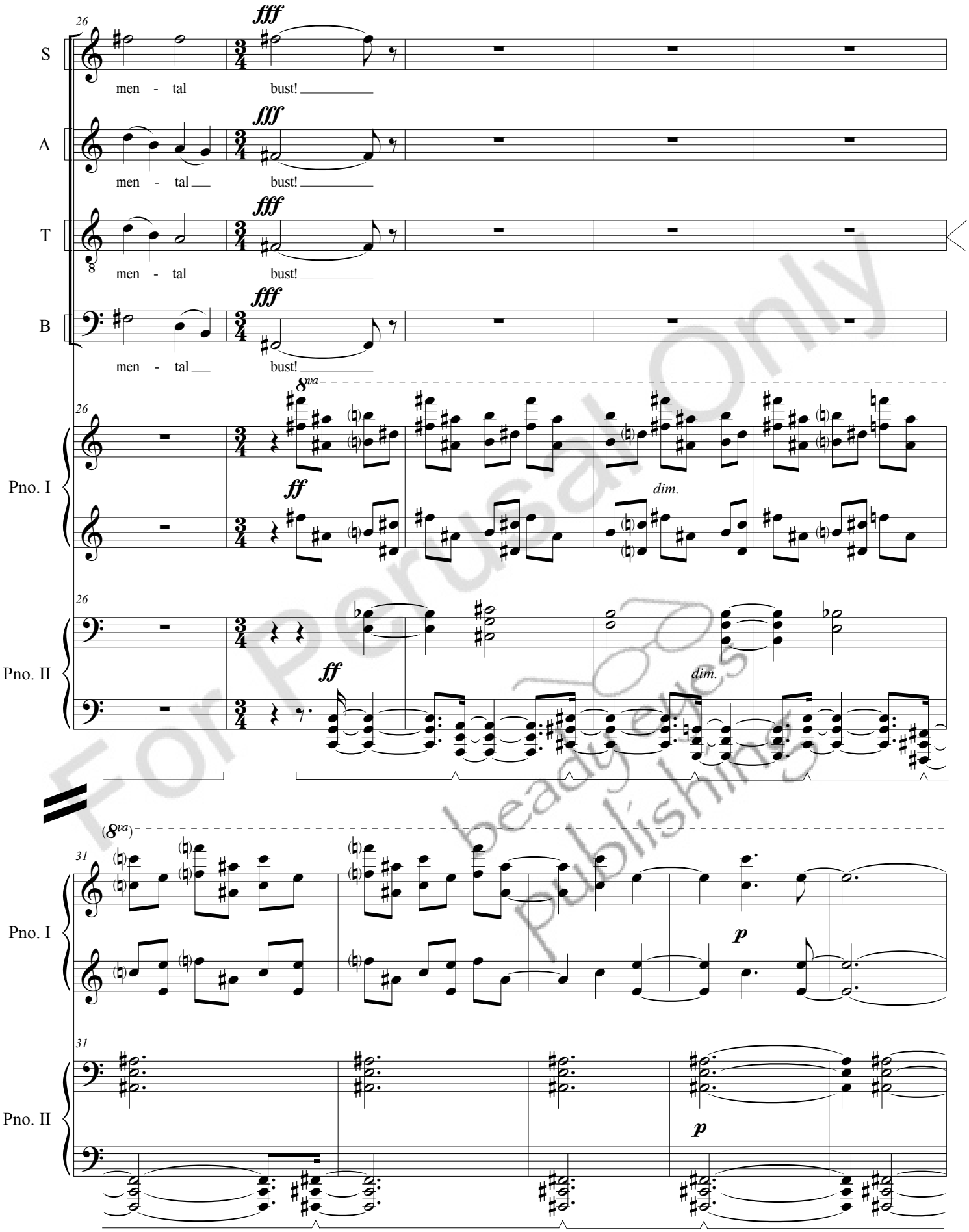

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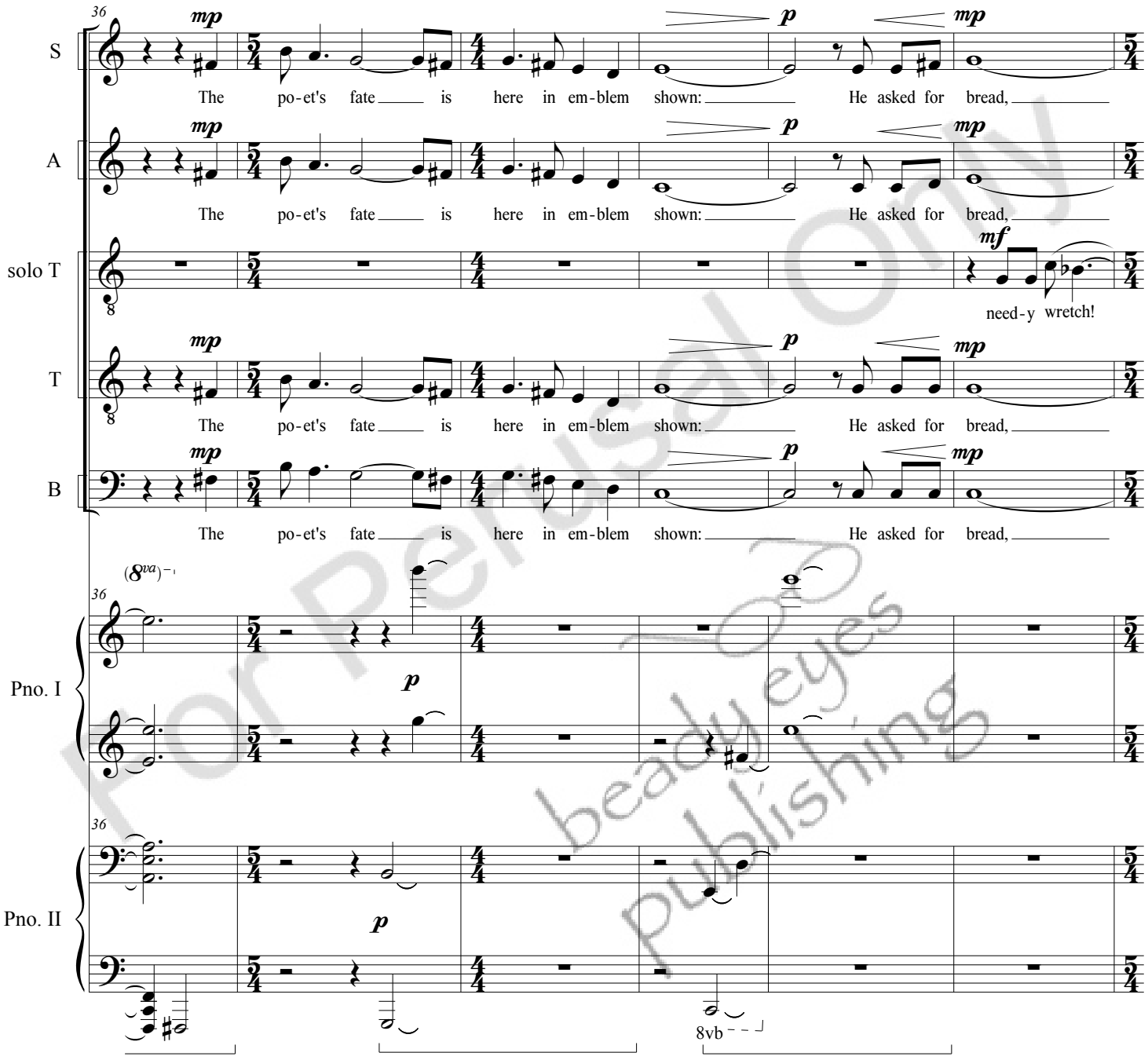

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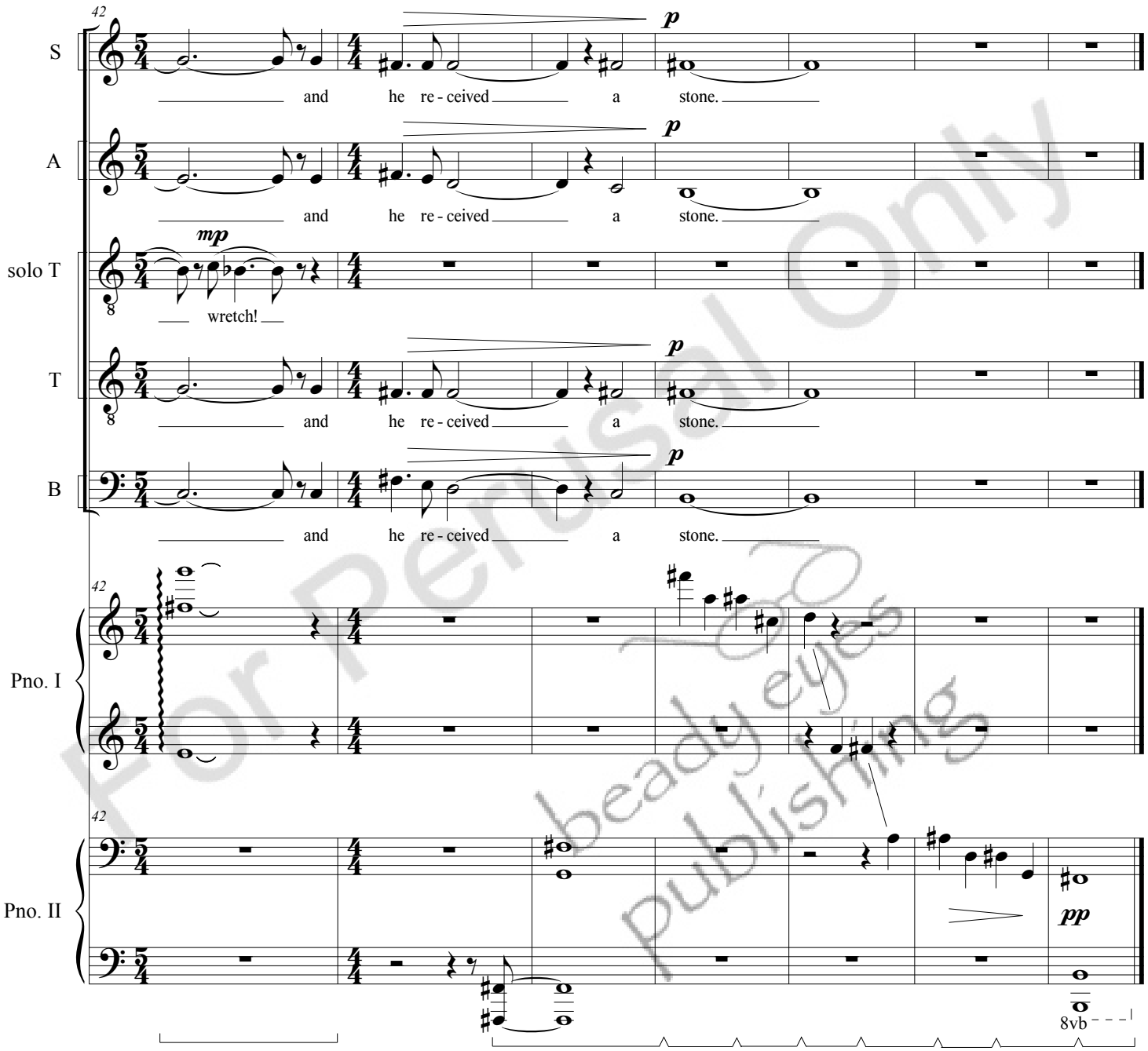

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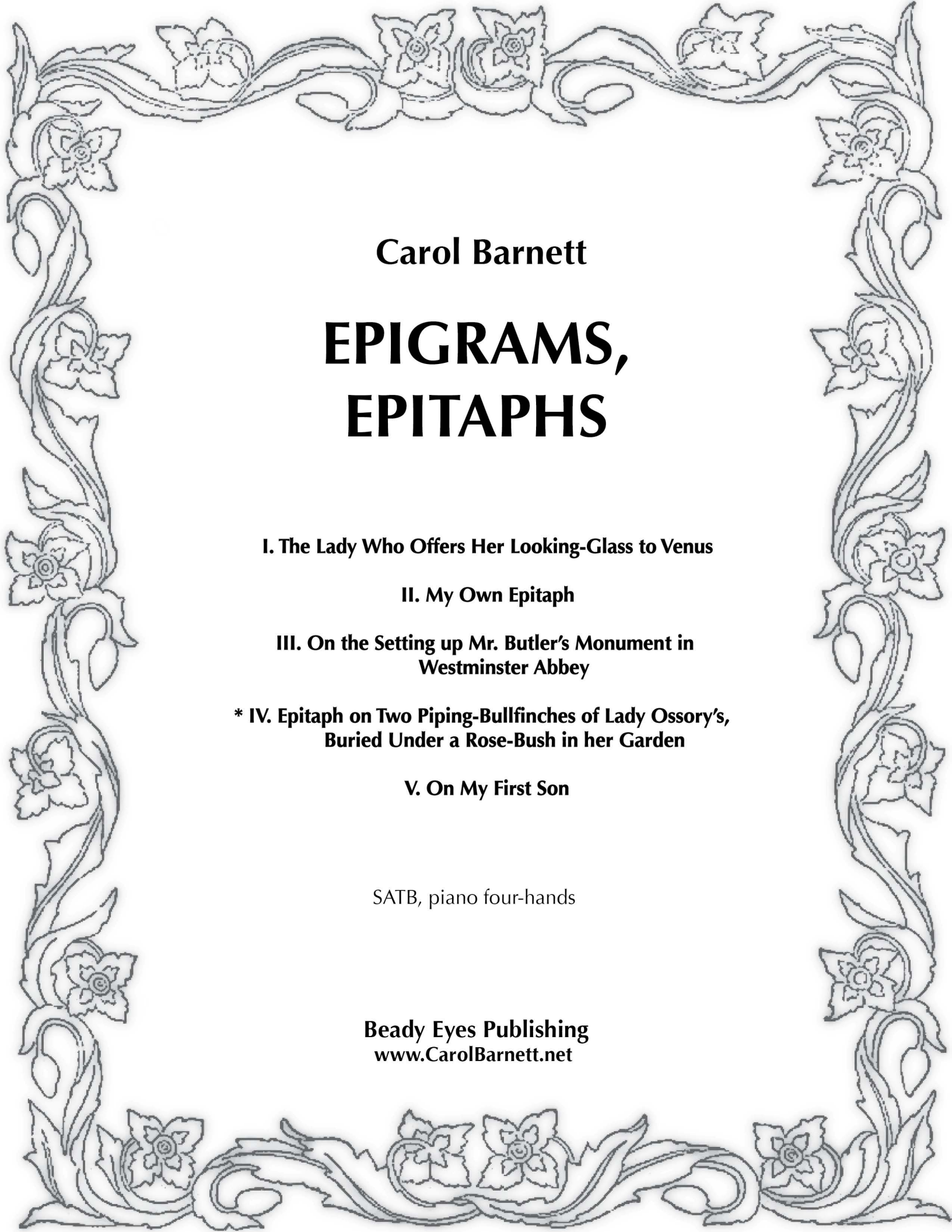

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SATB, piano four-hands

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Epigrams, Epitaphs was written for the Grand Rapids Area Community Chorus. Director James Clarke wanted a companion piece to Brahms *Liebeslieder Waltzes*, hence the piano four-hand accompaniment. Of the five movements, *Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden* is the most obvious parody of the Brahmsian style, in keeping with the mock solemnity of the epitaph itself.

Epitaph on Two Piping-Bullfinches of
Lady Ossory's, Buried under a Rose-Bush
in her Garden

All flesh is grass, and so are feathers too:
Finches must die, as well as I and you.
Beneath a damask rose, in good old age,
Here lies the tenant of a noble cage.
For forty moons he charmed his lady's ear,
And piped obedient oft as she drew near,
Though now stretched out upon a clay-cold bier.
But when the last shrill flageolet shall sound,
And raise all dickybirds from holy ground,
His little corpse again its wings shall plume,
And sing eternally the self-same tune,
From everlasting night to everlasting noon.

On the Other Bull-finch, Buried in the Same Place

Beneath the same bush rests his brother--
What serves for one will serve for t'other.

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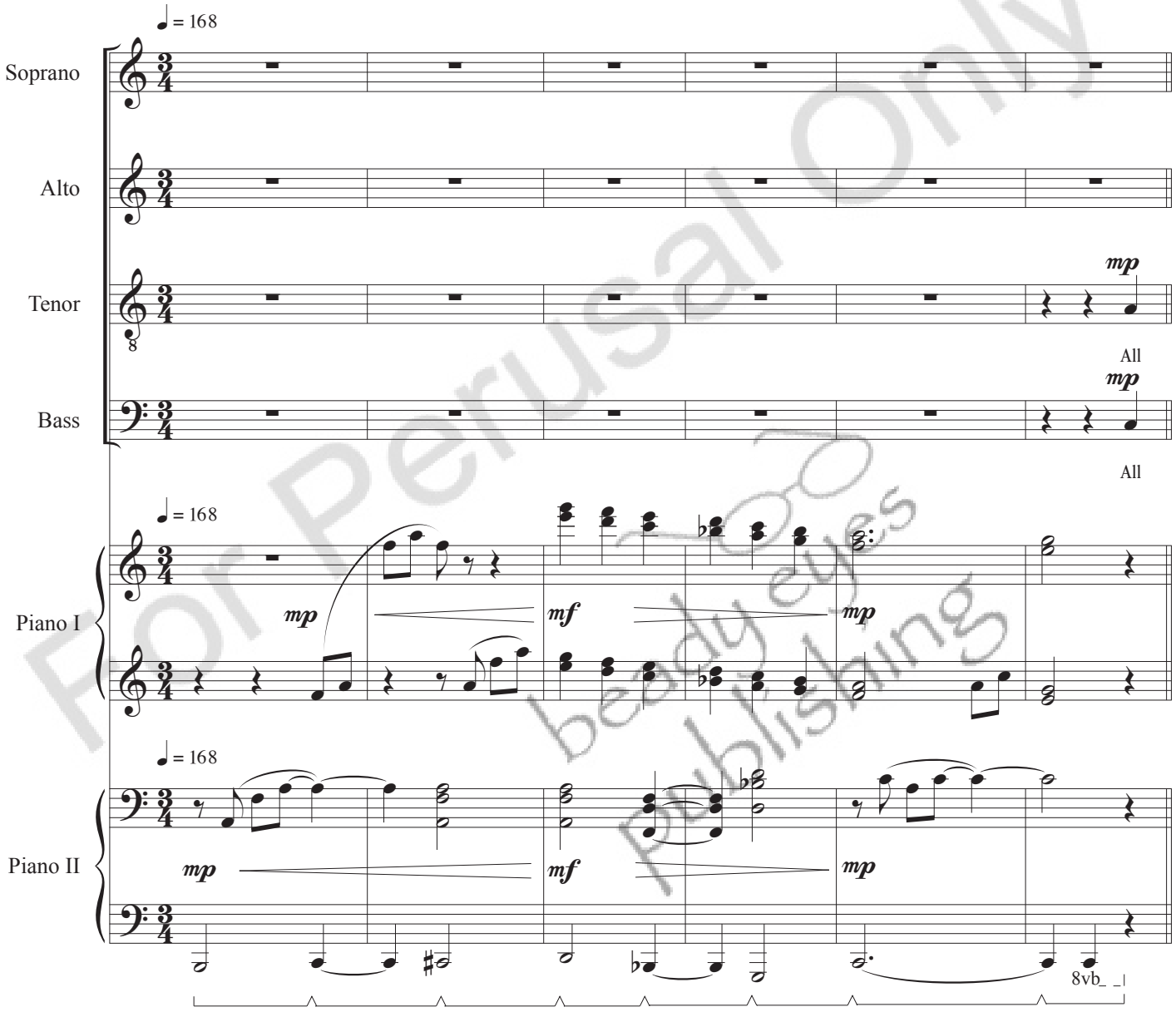
Duration: c. 3:15

Commissioned by the Grand Rapids Area Community Chorus, James Clarke, Director.

IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden

Horace Walpole, Earl of Orford (1717-1797)

Carol Barnett



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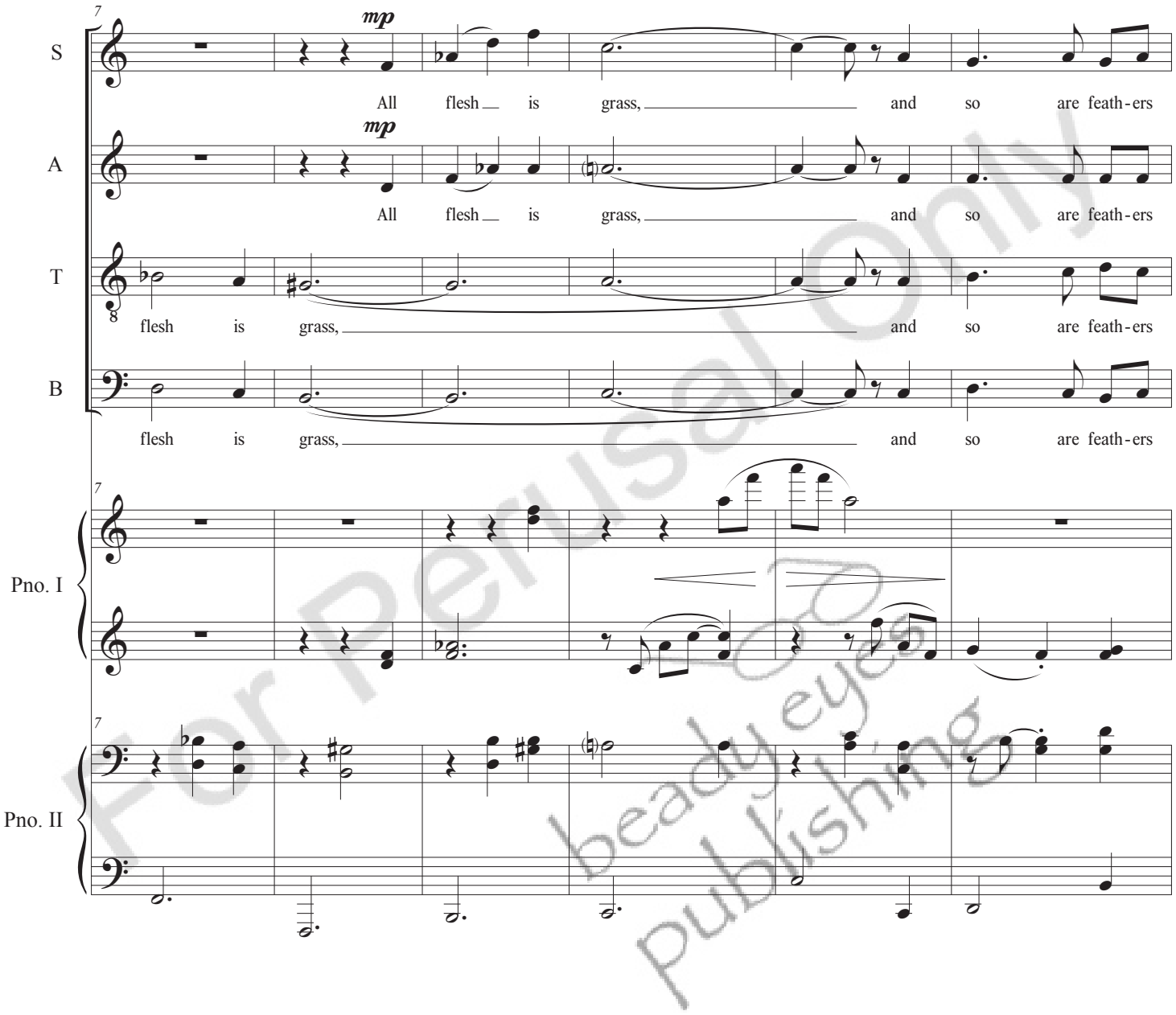
IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden



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13

S: too, and so are feath-ers too:

A: too, and so are feath-ers too:

T: too, and so are feath-ers too:

B: too, and so are feath-ers too:

Pno. I

Pno. II

f sub.

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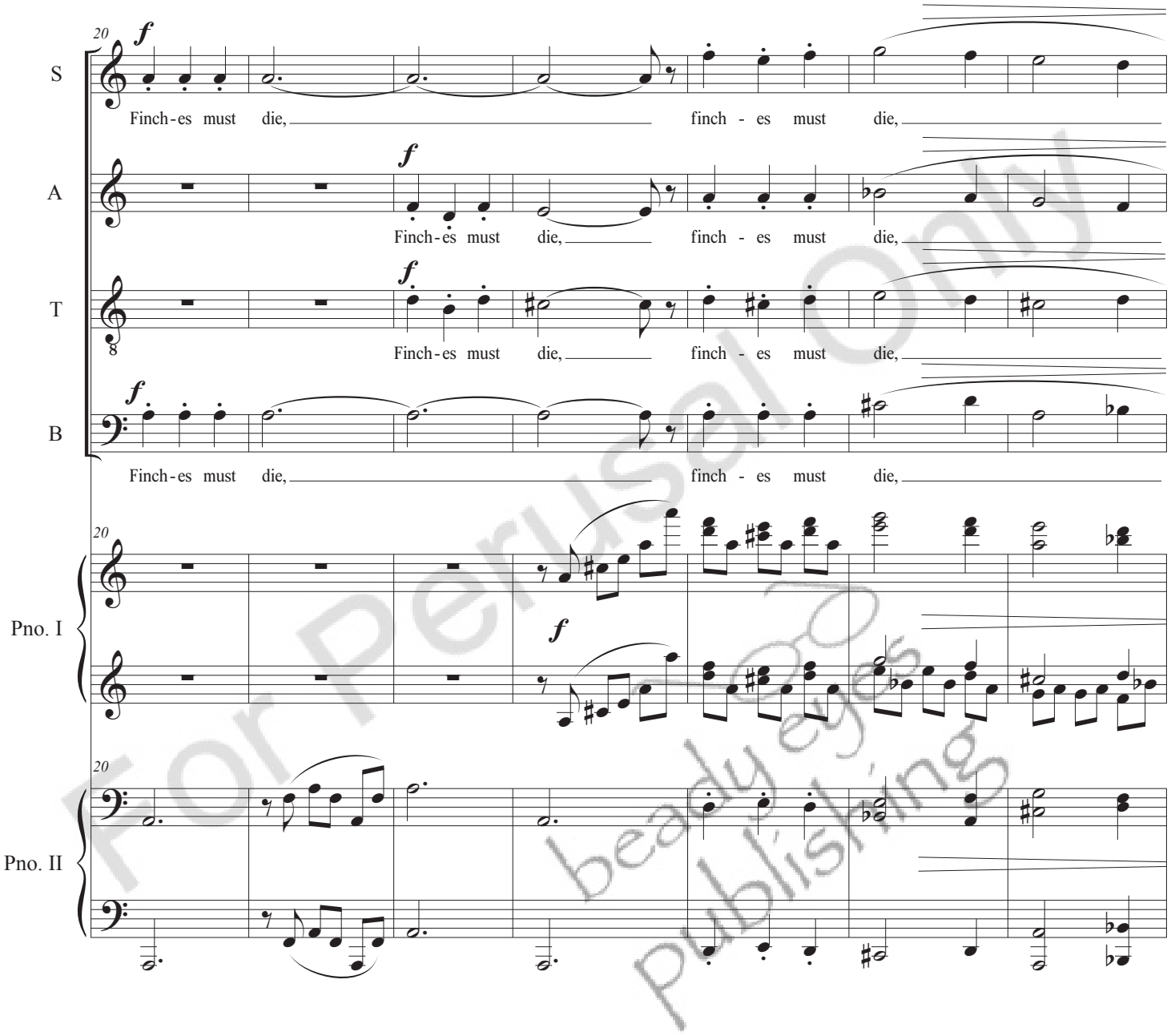

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27

S — as well as I and you.

A — as well as I and you.

T — as well as I and you.

B — as well as I and you.

Pno. I

Pno. II

33

Pno. I

Pno. II

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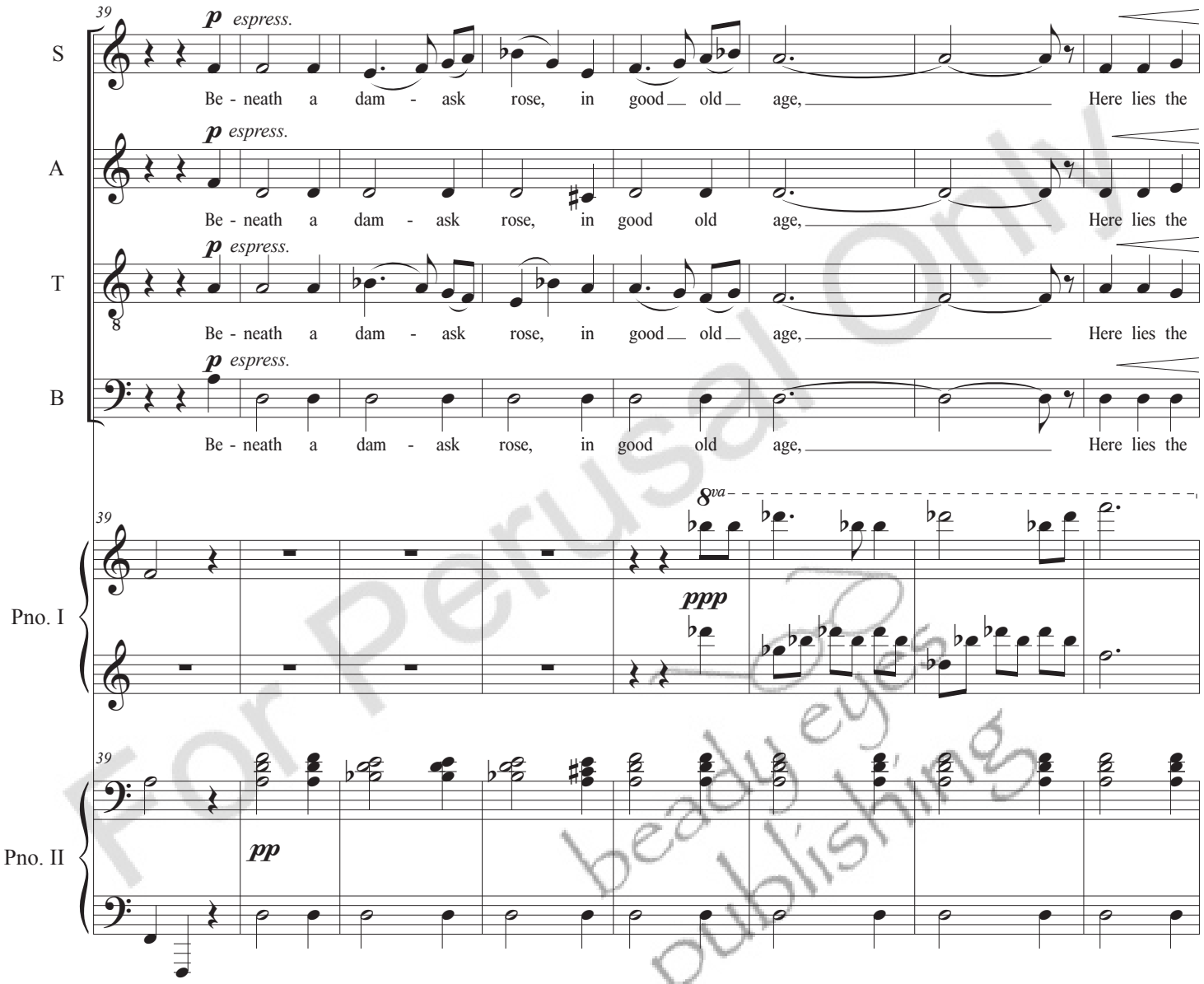

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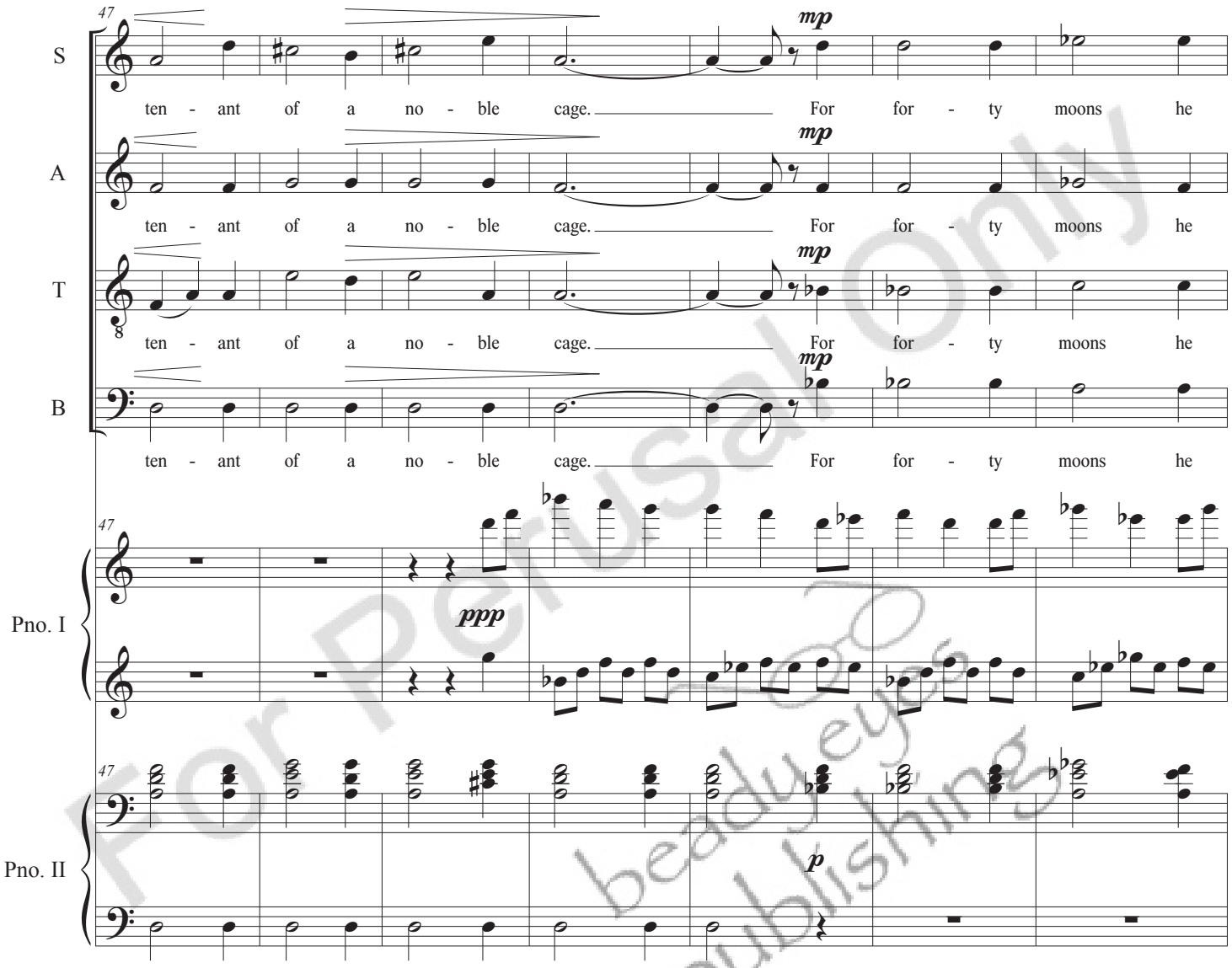

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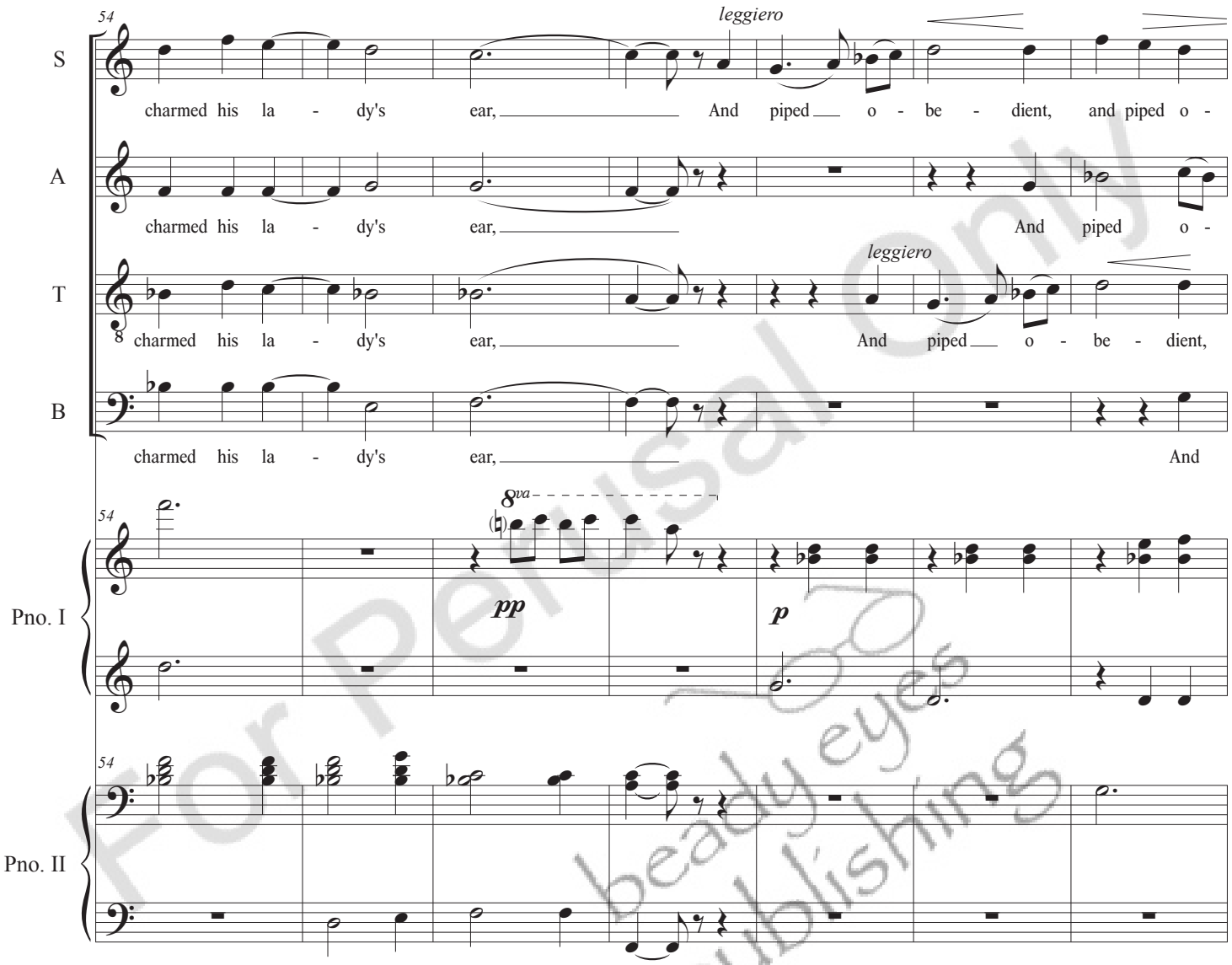

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61

S: be - dient, ah, oft, oft, oft as she drew near,

A: be - dient, ah, oft, oft, oft as she drew near,

T: and piped o - be - dient oft, oft, oft as she drew near,

B: piped o - be - dient oft, oft, oft as she drew near,

Pno. I

Pno. II

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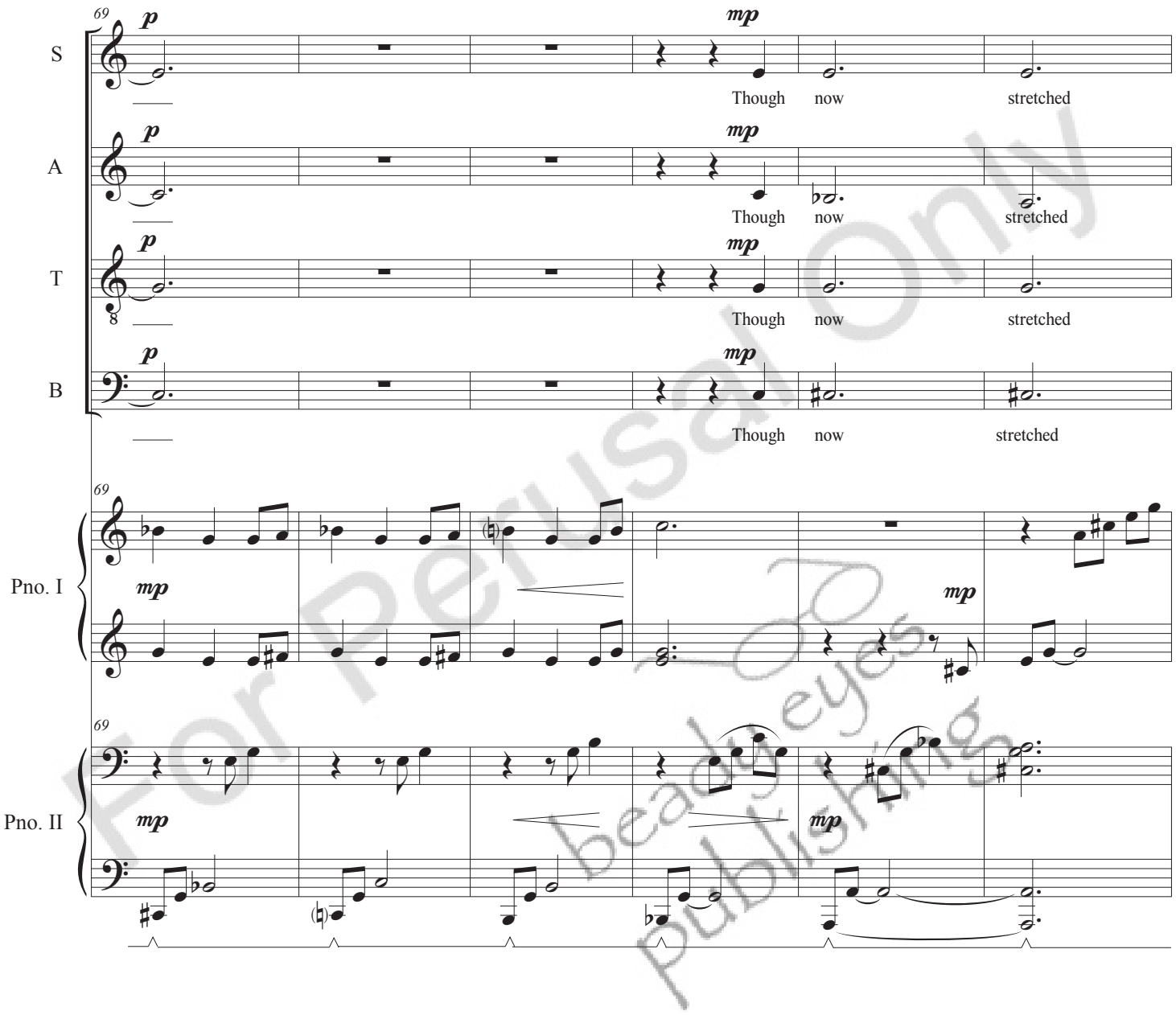
Buried under a Rose-Bush in her Garden



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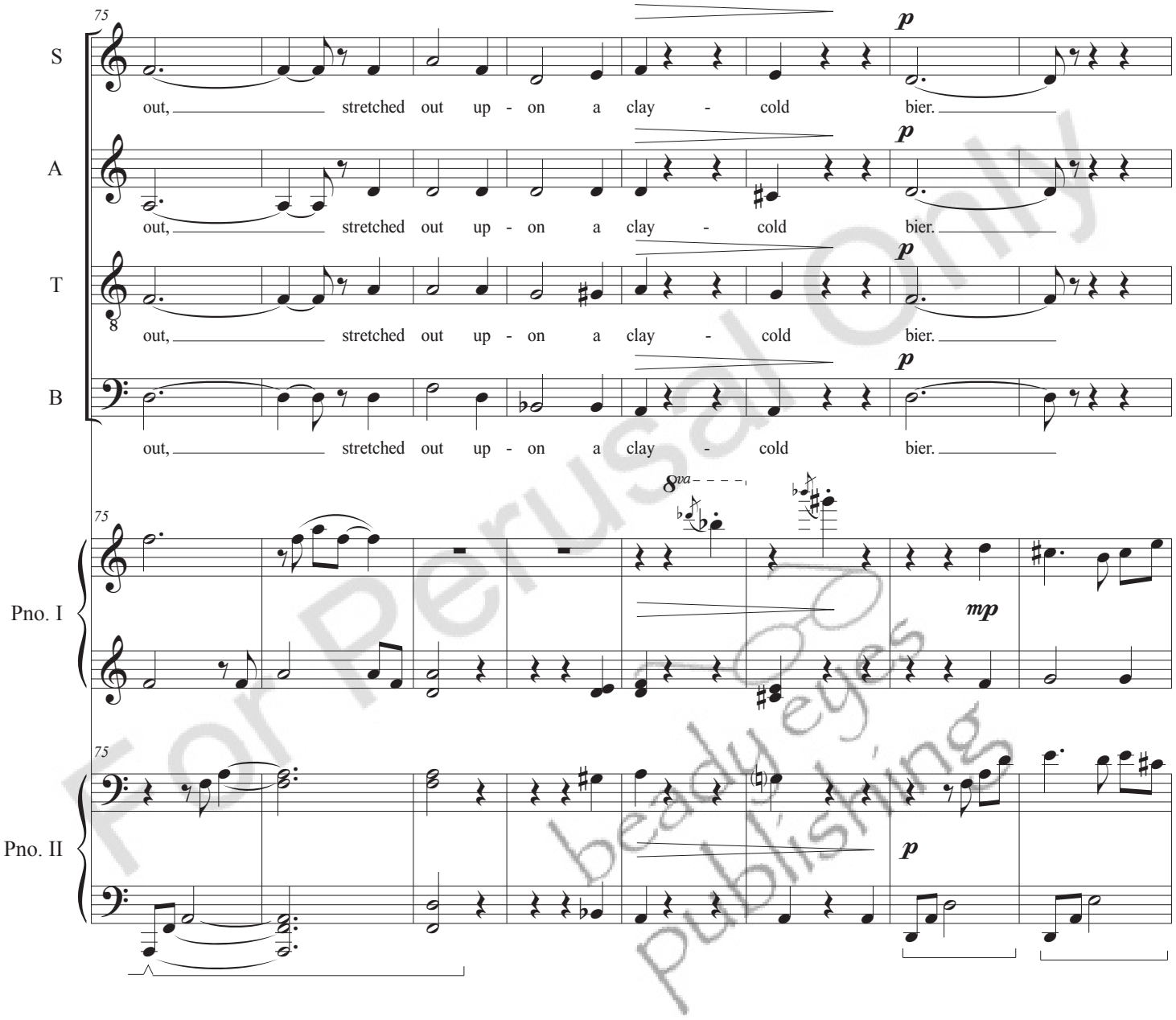

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IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden

83

S

f

But when the last shrill fla-geo-let shall

A

f

But when the last shrill fla-geo-let shall

T

f

But when the last shrill fla-geo-let shall

B

f

But when the last shrill fla-geo-let shall

83

Pno. I

f sub.

83

Pno. II

f sub.

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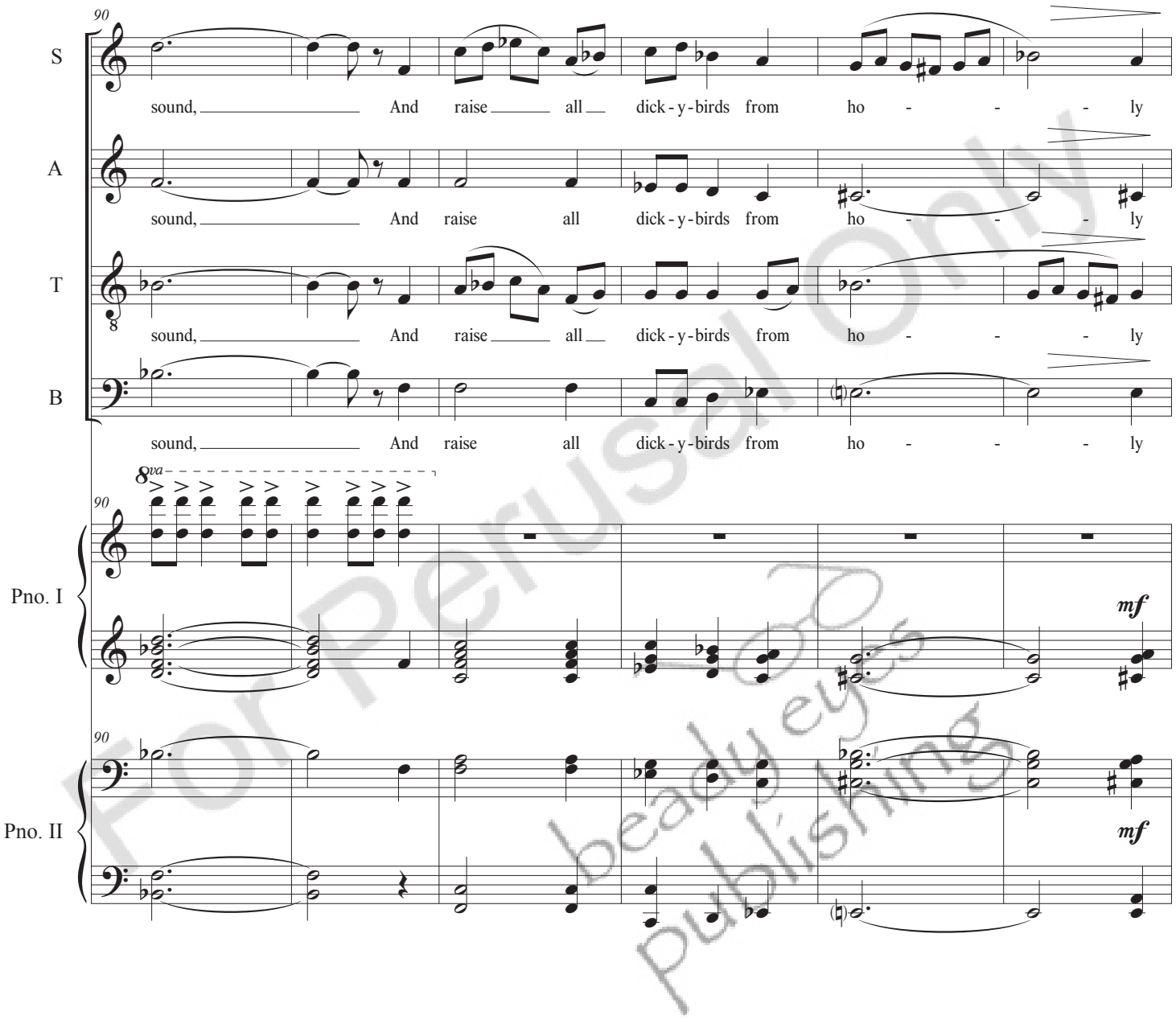

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IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's,
Buried under a Rose-Bush in her Garden

96

S: *mf* ground, — *mp* His lit - tle

A: *mf* ground, — *mp* His lit - tle

T: *mf* ground, — *mp* His lit - tle

B: *mf* ground, — *mp* His lit - tle

Pno. I: 8va *f* *mp sub.* *p*

Pno. II: *mp* *p*

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103

S: corpse a - gain its wings shall plume, shall plume, shall plume, And sing e - ter-nal-ly the

A: corpse a - gain its wings shall plume, shall plume, shall plume, the

T: corpse a - gain its wings shall plume, shall plume, shall plume,

B: corpse a - gain its wings shall plume, shall plume, shall plume,

Pno. I

Pno. II

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IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's,
Buried under a Rose-Bush in her Garden

110

S: self - same tune, the self - - - same

A: self - same tune, the self - - - same

T: *mp* the self - - - same tune, the self -

B: *mp* the self - - - same tune, the self -

Pno. I: 8va *pp* (*p*)

Pno. II: (*p*)

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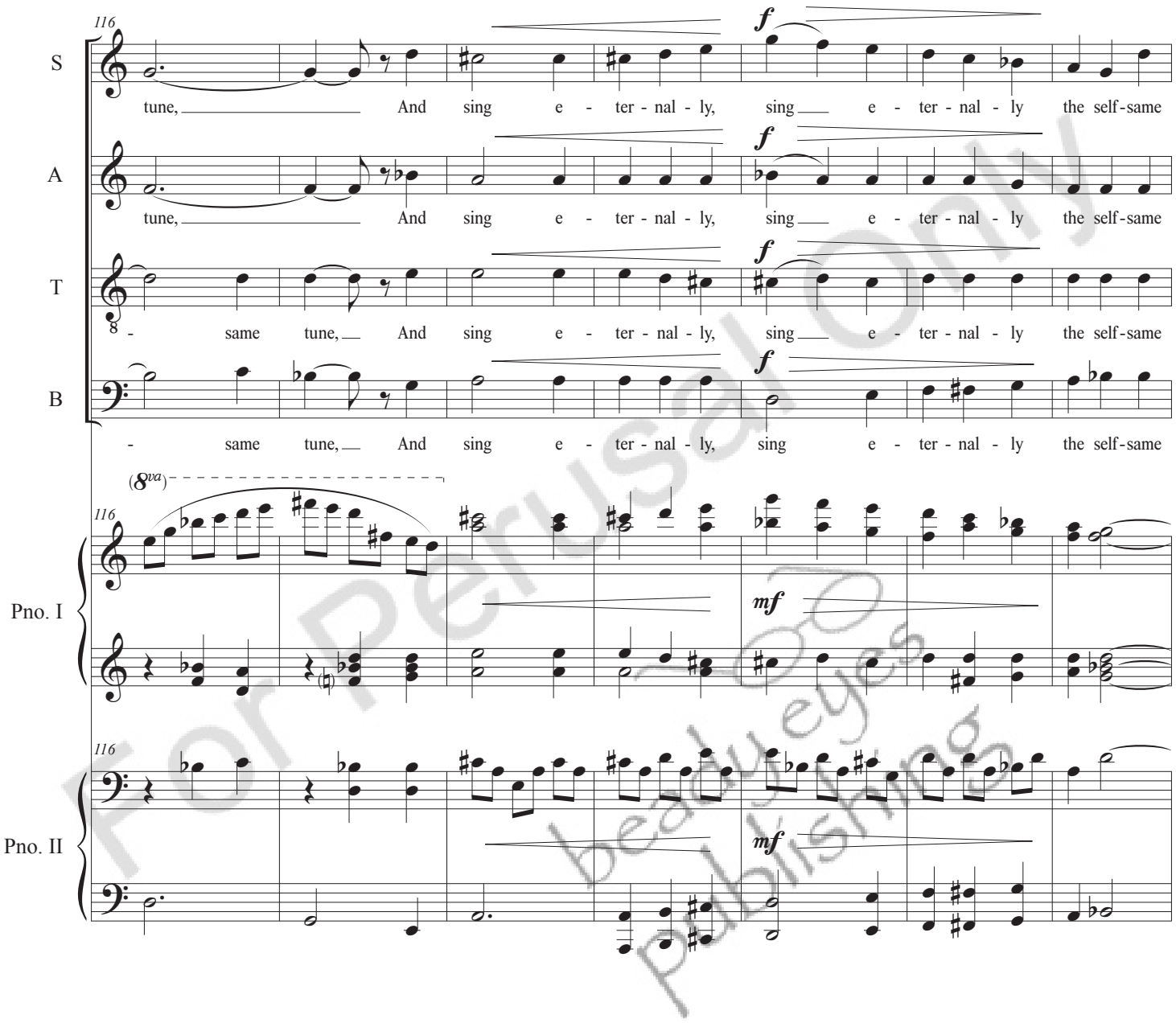

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IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden

123

S: tune, the self - same tune, From ev - er - last - ing,

A: tune, the self - same tune, From ev - er - last - ing,

T: tune, the self - same tune, From ev - er - last - ing,

B: tune, the self - same tune, From ev - er - last - ing,

dim. poco a poco

Pno. I: *pp* 8va

Pno. II

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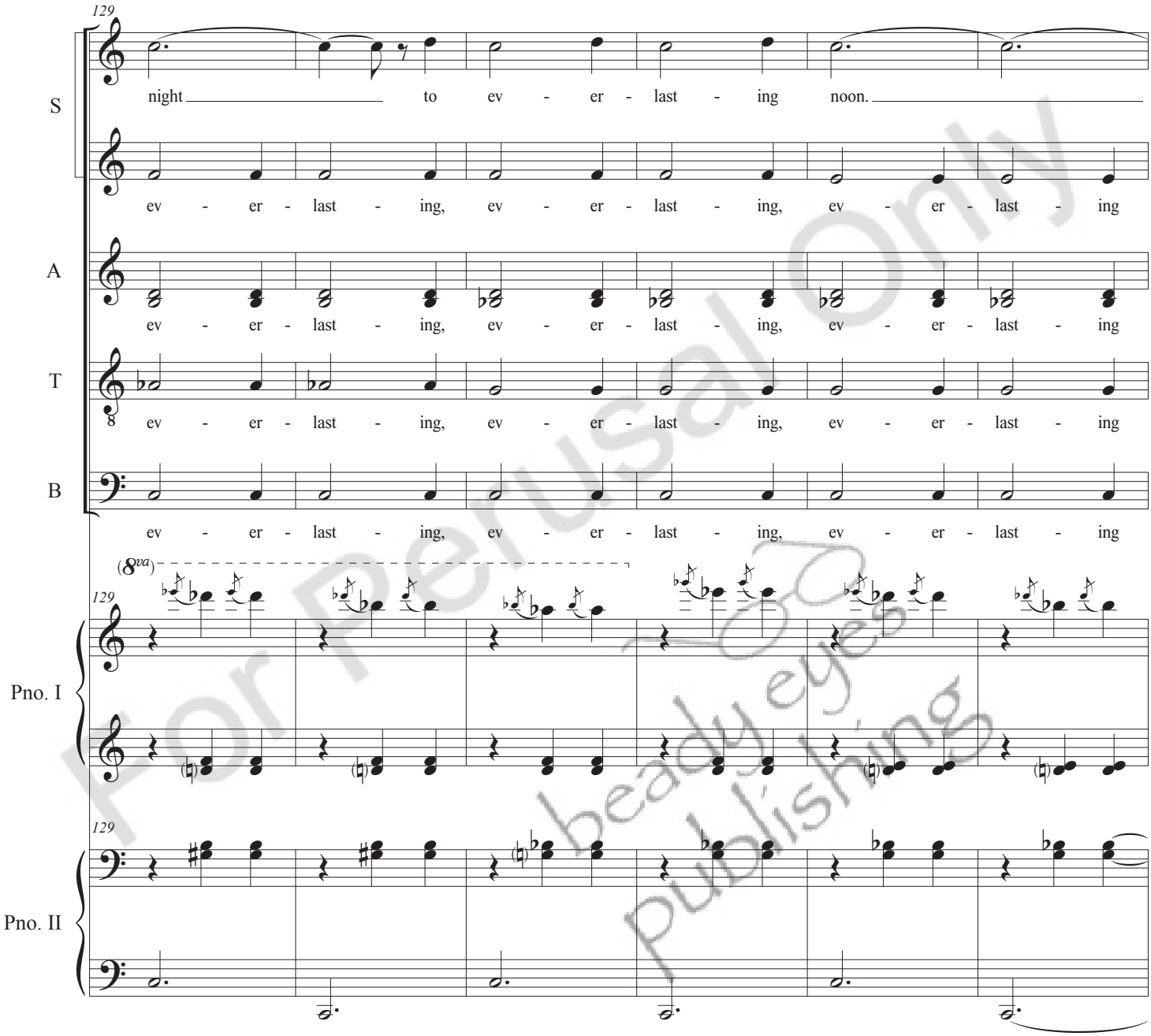

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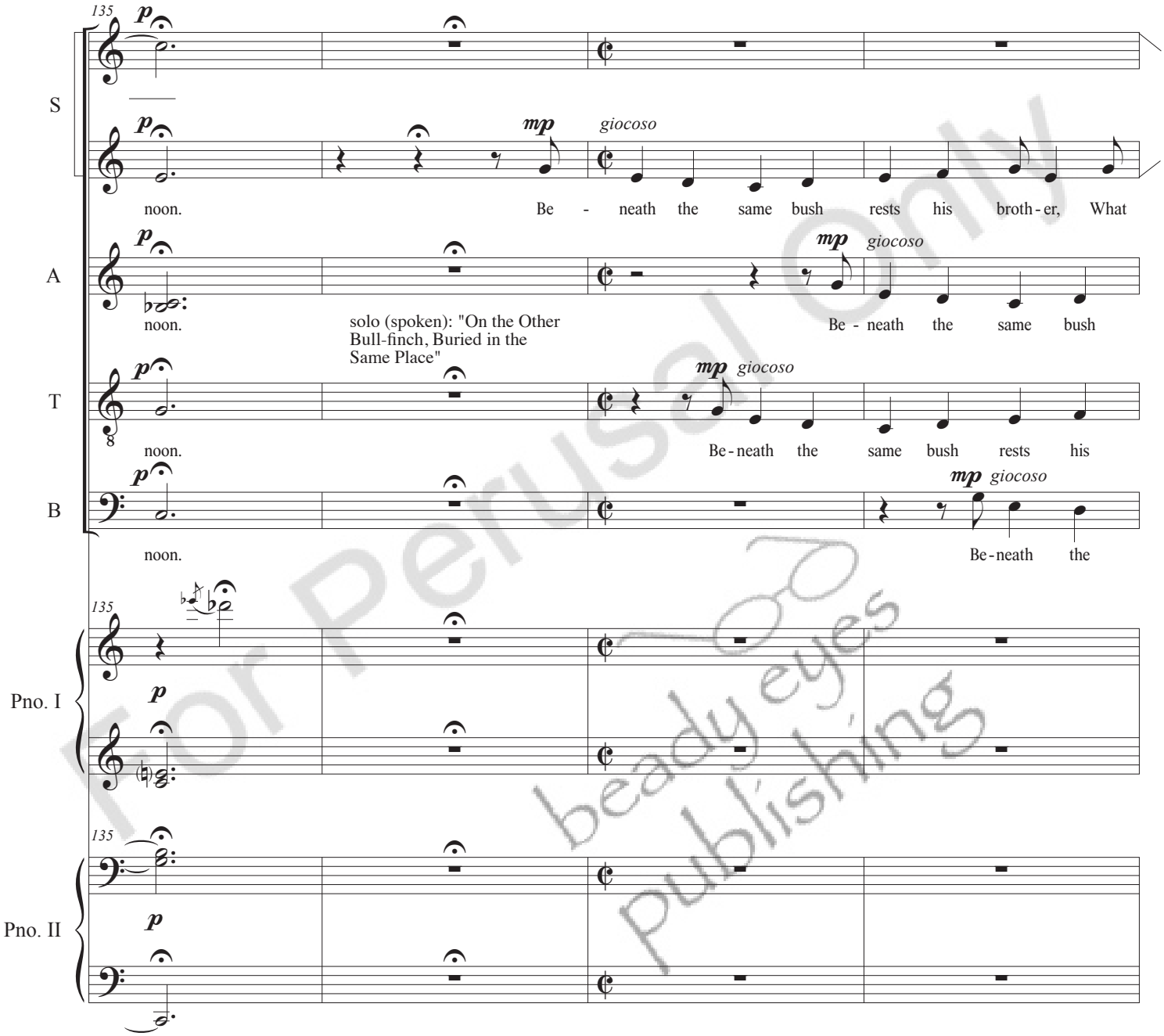

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139

S: serves for one will serve for the oth - er, Be - neath the same bush rests his broth - er, What

A: rests his broth - er, What serves for one will serve for the oth - er, Be - neath the same bush

T: broth - er, What serves for one will serve for the oth - er, Be - neath the same bush rests his

B: same bush rests his broth - er, What serves for one will serve for the oth - er, Be - neath the

139

Pno. I

mp

139

Pno. II

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IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden

143

S: serves for one will serve for the oth-er, oth-er,

A: rests his broth-er, What serves for one will serve for the oth-er.

T: broth-er, What serves for one will serve for the oth-er, oth-er, oth-er,

B: same bush rests his broth-er, What serves for one will serve for the oth-er.

Pno. I: *f* *dim.*

Pno. II: *mf* *dim.*

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148

S: *p* oth-er, oth-er. G.P. *mp* All finch-es must

A: G.P. *mp* All finch-es must

T: *p* oth-er, oth-er. G.P. *mp* All flesh is grass,

B: G.P. *mp* All flesh is grass,

Pno. I: 148 G.P. *mp*

Pno. II: 148 *p* G.P. *mp*

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155

S: die, as well as I and

A: die, as well as I and

T: as well as I and

B: as well as I and

Pno. I

Pno. II

8vb

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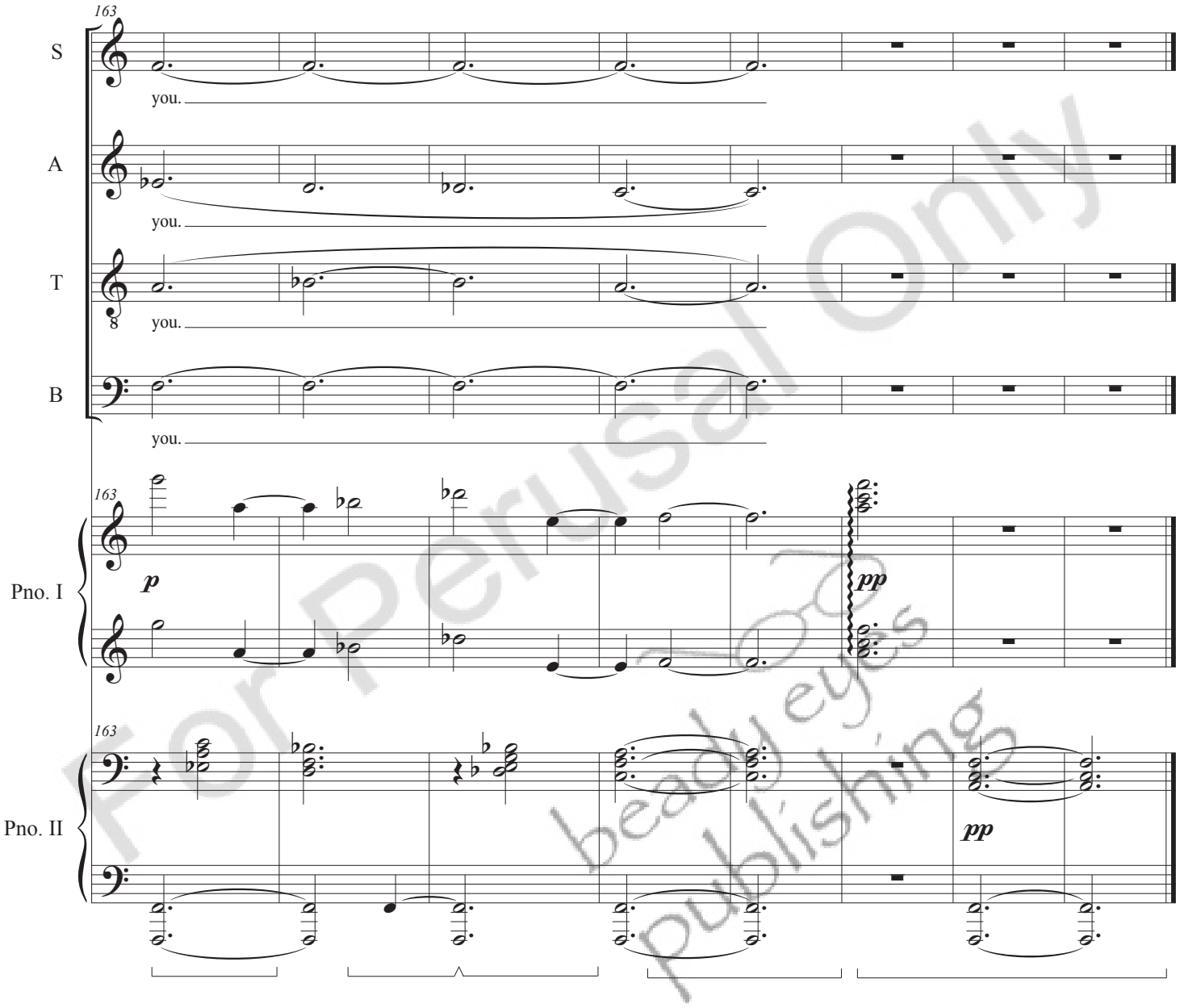

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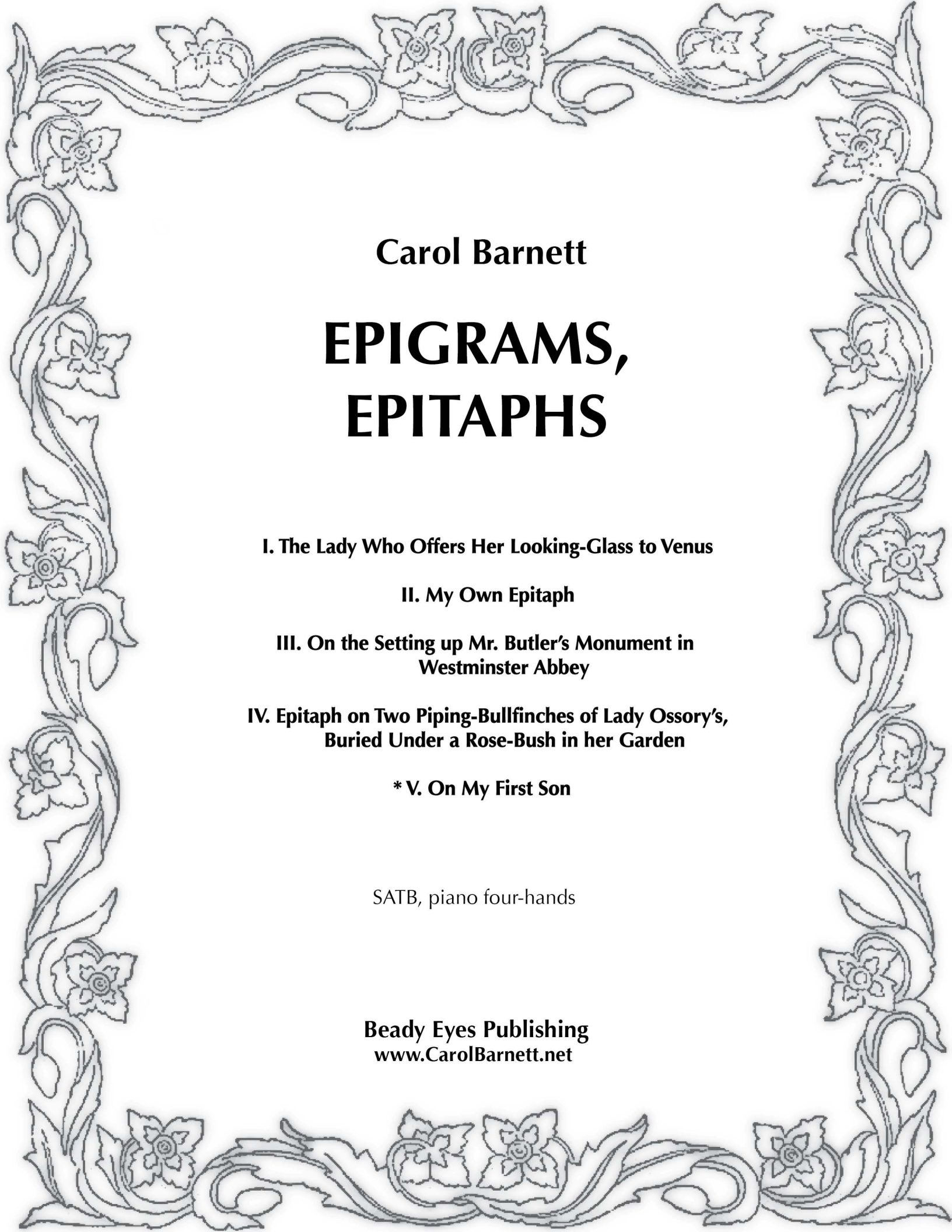

Carol Barnett

EPIGRAMS, EPITAPHS

I. The Lady Who Offers Her Looking-Glass to Venus

II. My Own Epitaph

III. On the Setting up Mr. Butler's Monument in Westminster Abbey

IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried Under a Rose-Bush in her Garden

*** V. On My First Son**

SATB, piano four-hands

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Epigrams, Epitaphs was written for the Grand Rapids Area Community Chorus. Director James Clarke wanted a companion piece to Brahms *Liebeslieder Waltzes*, hence the piano four-hand accompaniment. One of Ben Jonson's most moving epigrams, *On My First Son* is set simply and solemnly, with somber bells in the background. The mixed meters and pauses mirror the distracted disorientation of grief.

On My First Son

Farewell, thou child of my right hand, and joy;
My sin was too much hope of thee, lov'd boy,
Seven years thou wert lent to me, and I thee pay,
Exacted by thy fate, on the just day.
O, could I lose all father, now. For why
Will man lament the state he should envy?
To have so soon 'scap'd world's, and flesh's rage,
And if no other misery, yet age?
Rest in soft peace, and, ask'd, say here doth lie
Ben. Jonson his best piece of poetry.
For whose sake, henceforth, all his vows be such,
As what he loves may never like too much.

Duration: c. 3:30

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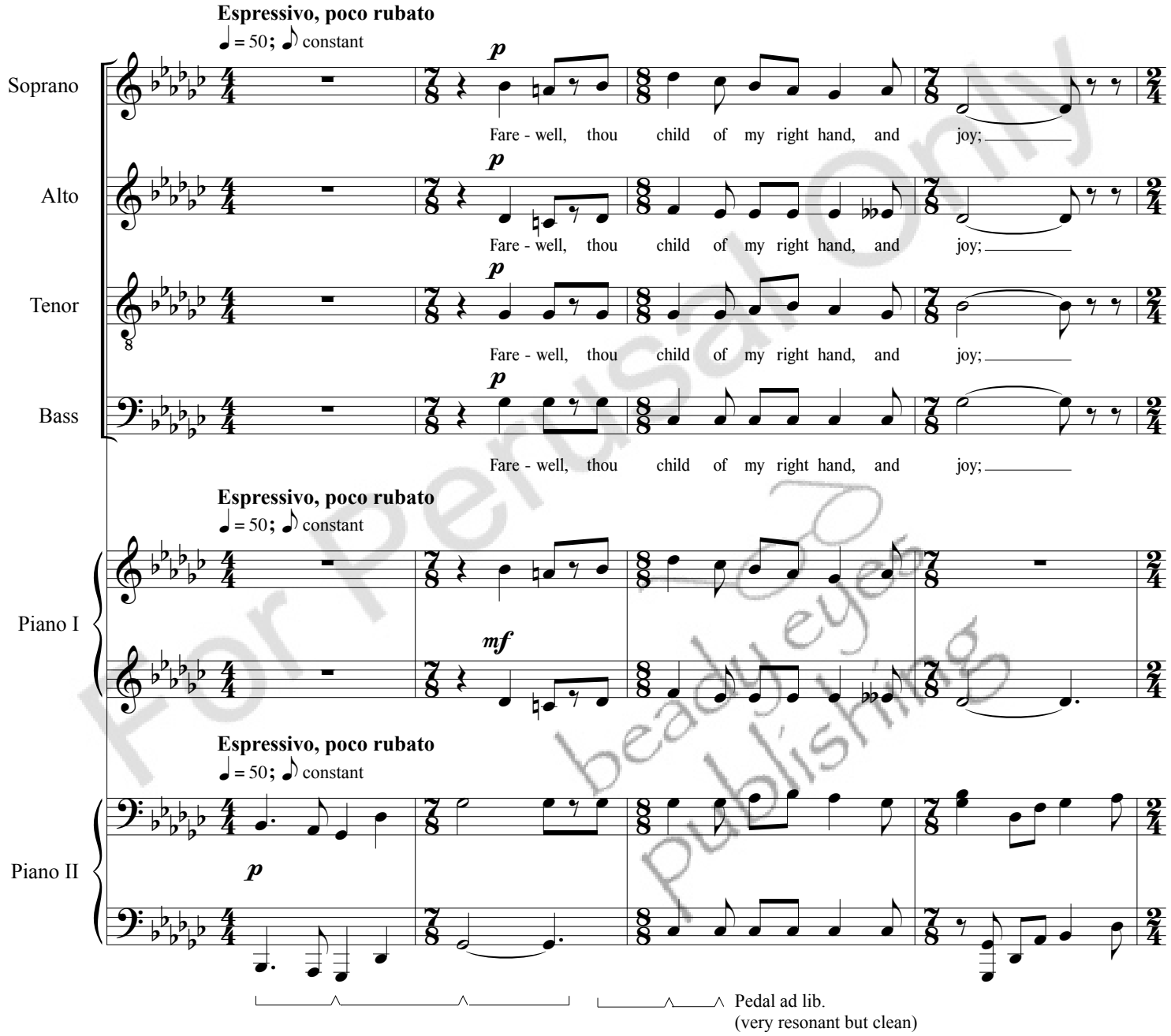
Commissioned by the Grand Rapids Area Community Chorus, James Clarke, Director.

V. On My First Son

Ben Jonson (1572-1637) — Carol Barnett



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S
A
T
B
Pno. I
Pno. II

My sin was too much hope of thee, lov'd boy, Sev - en years thou wert

mp

8vb

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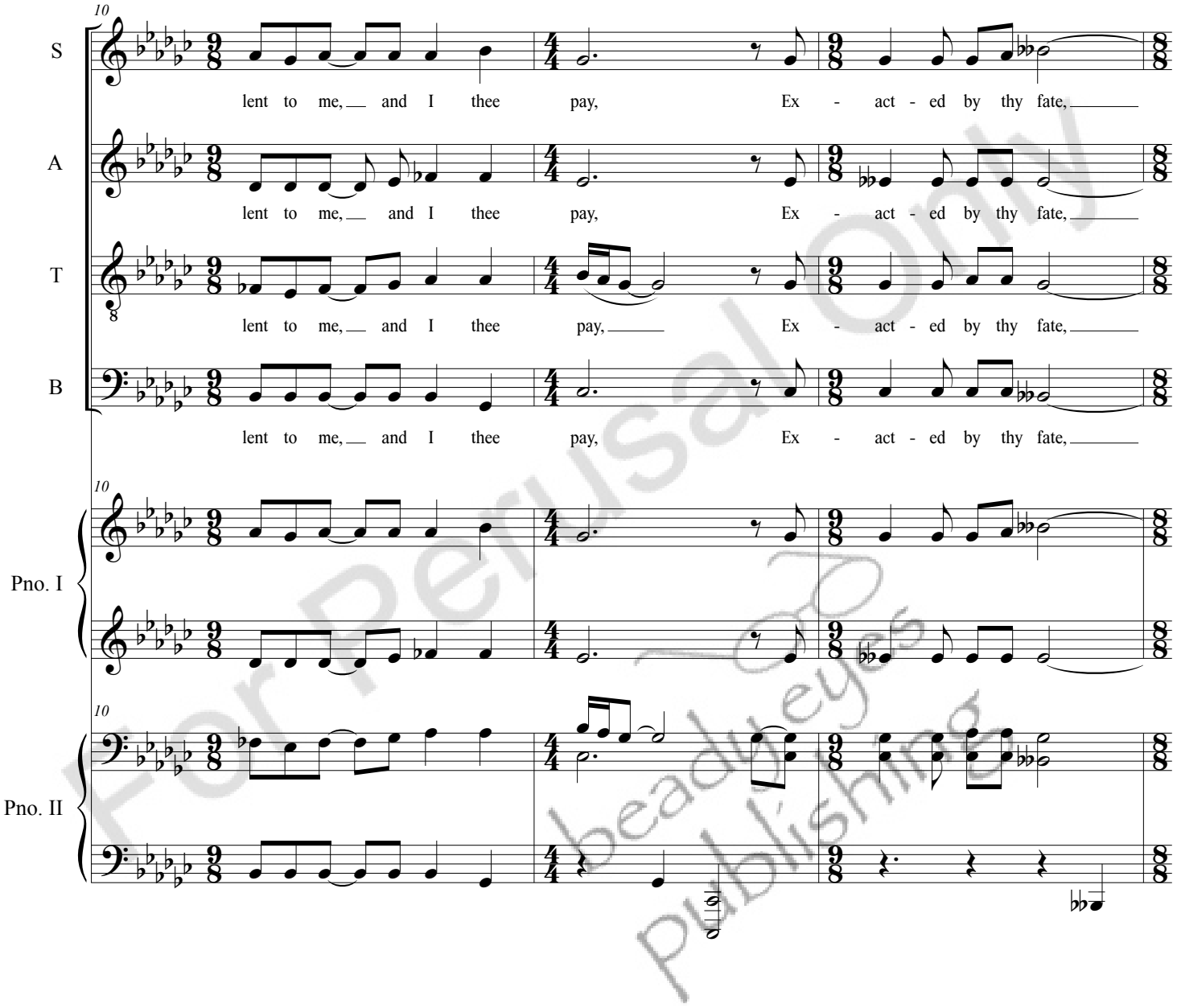

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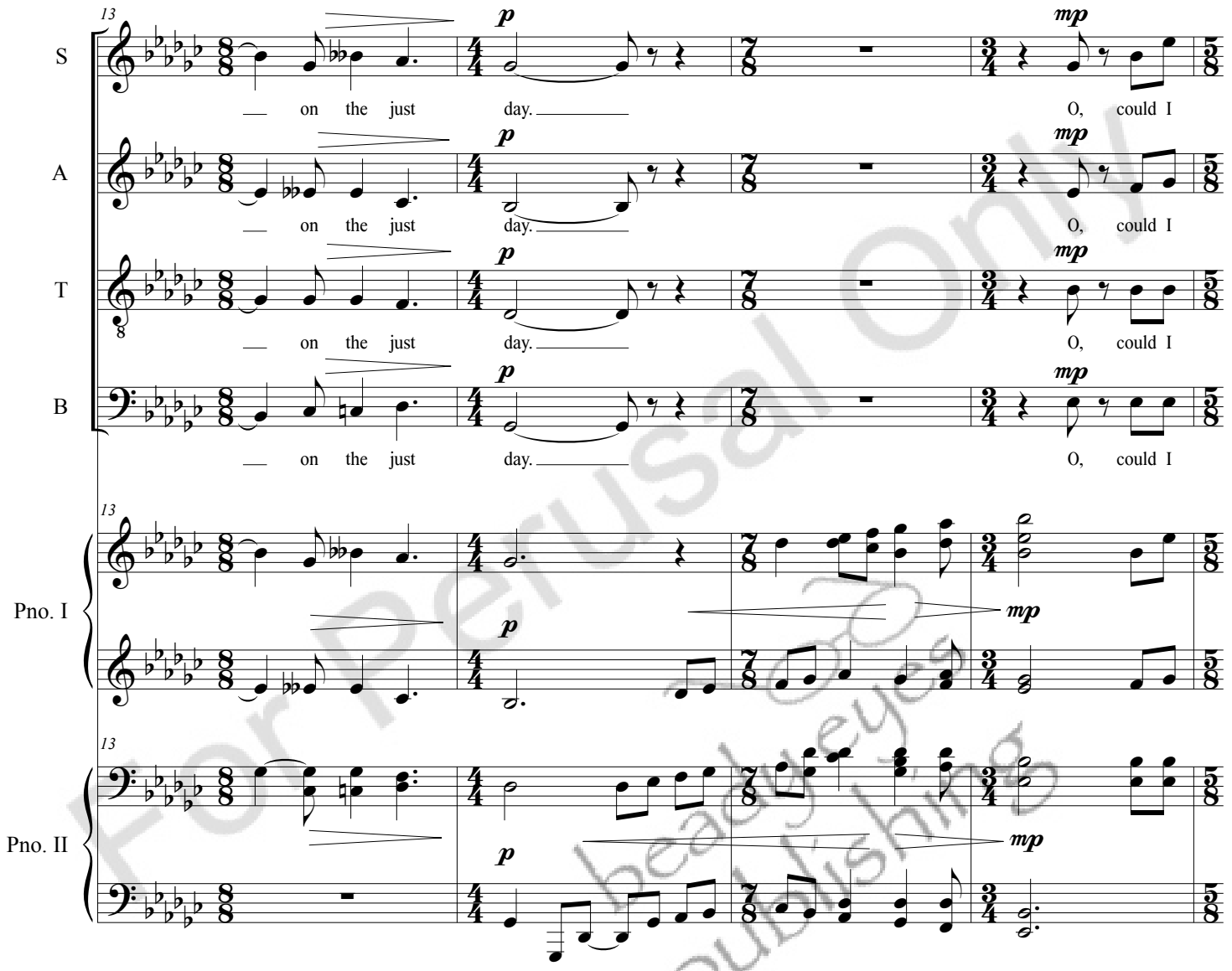

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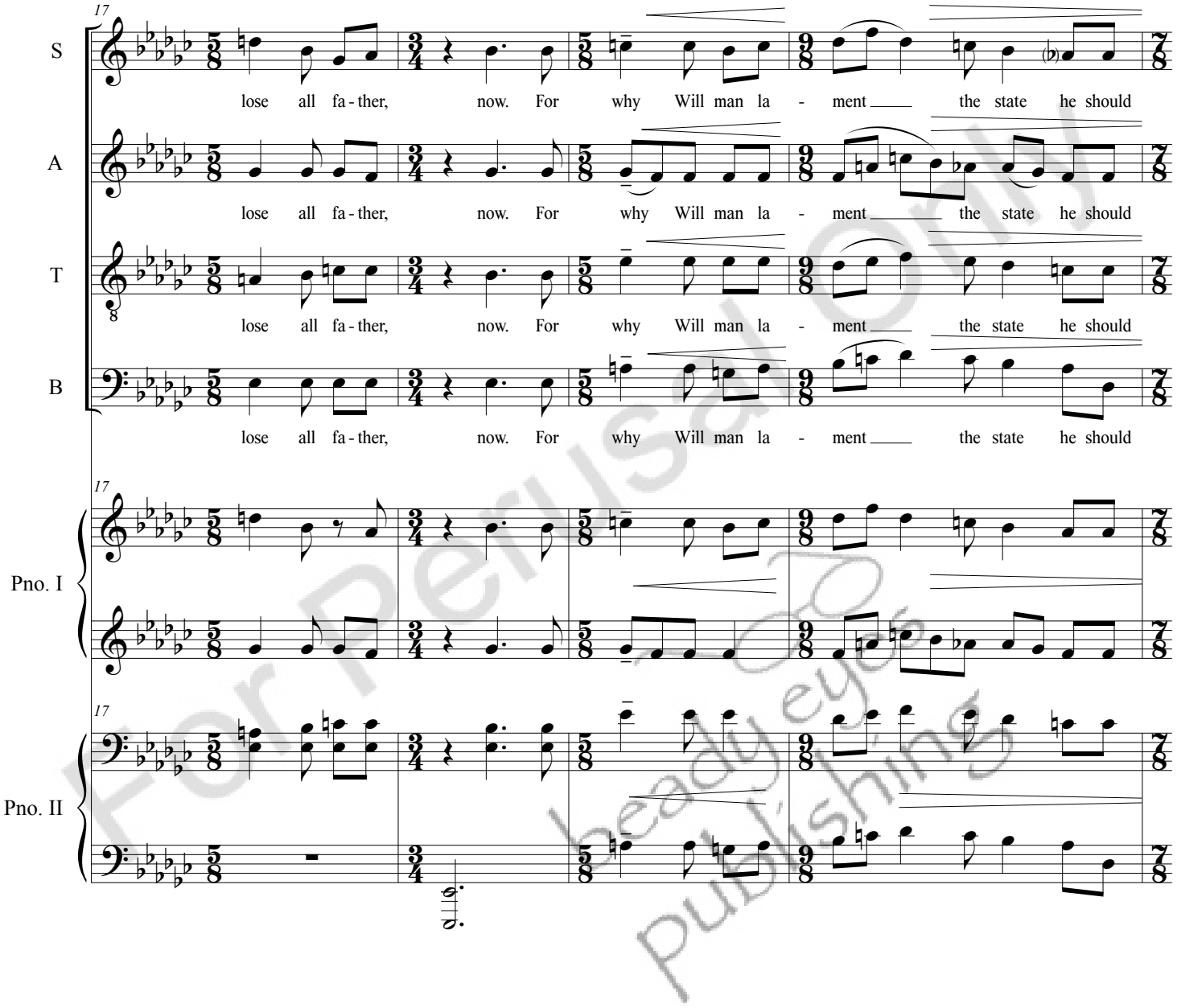

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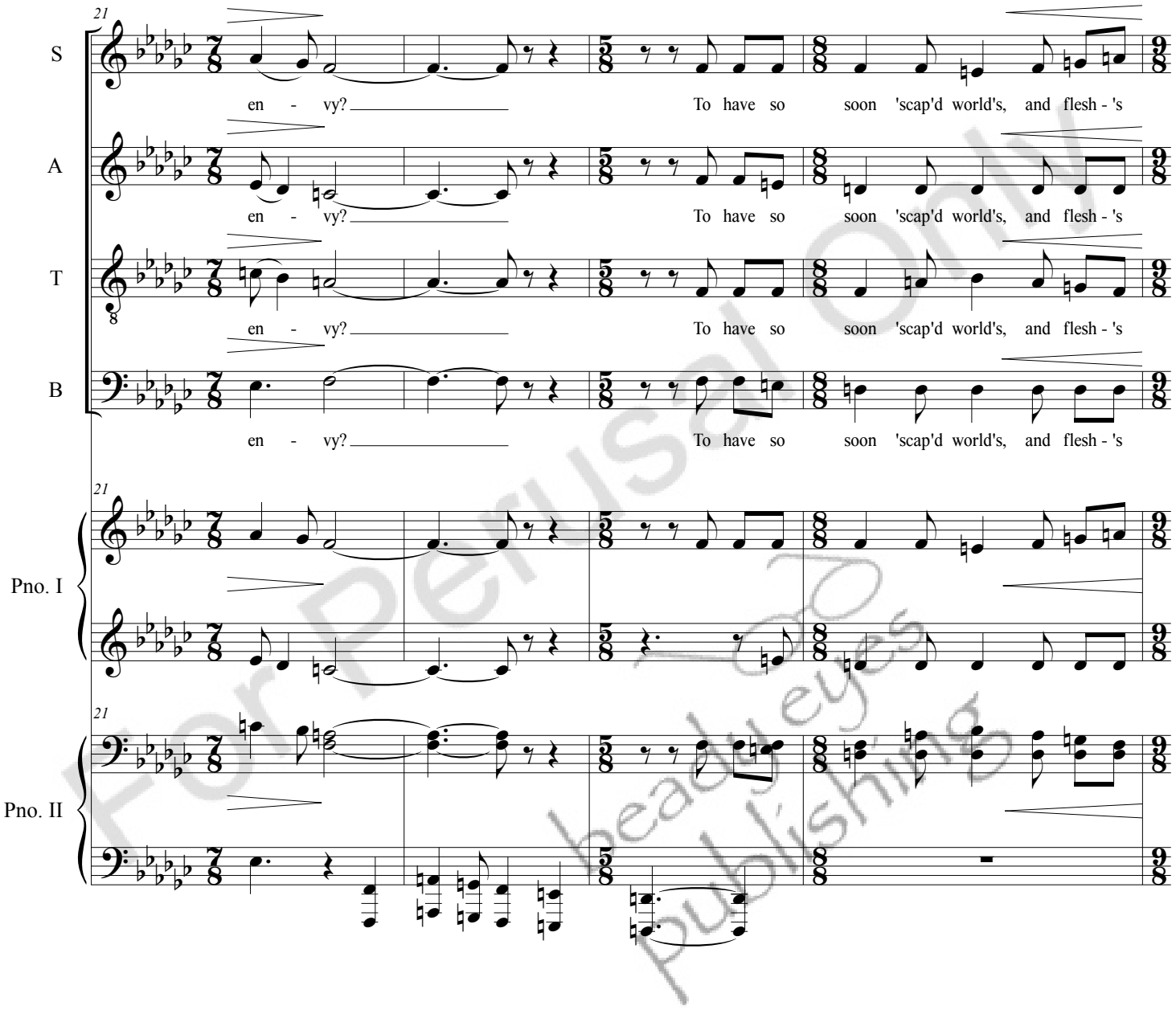

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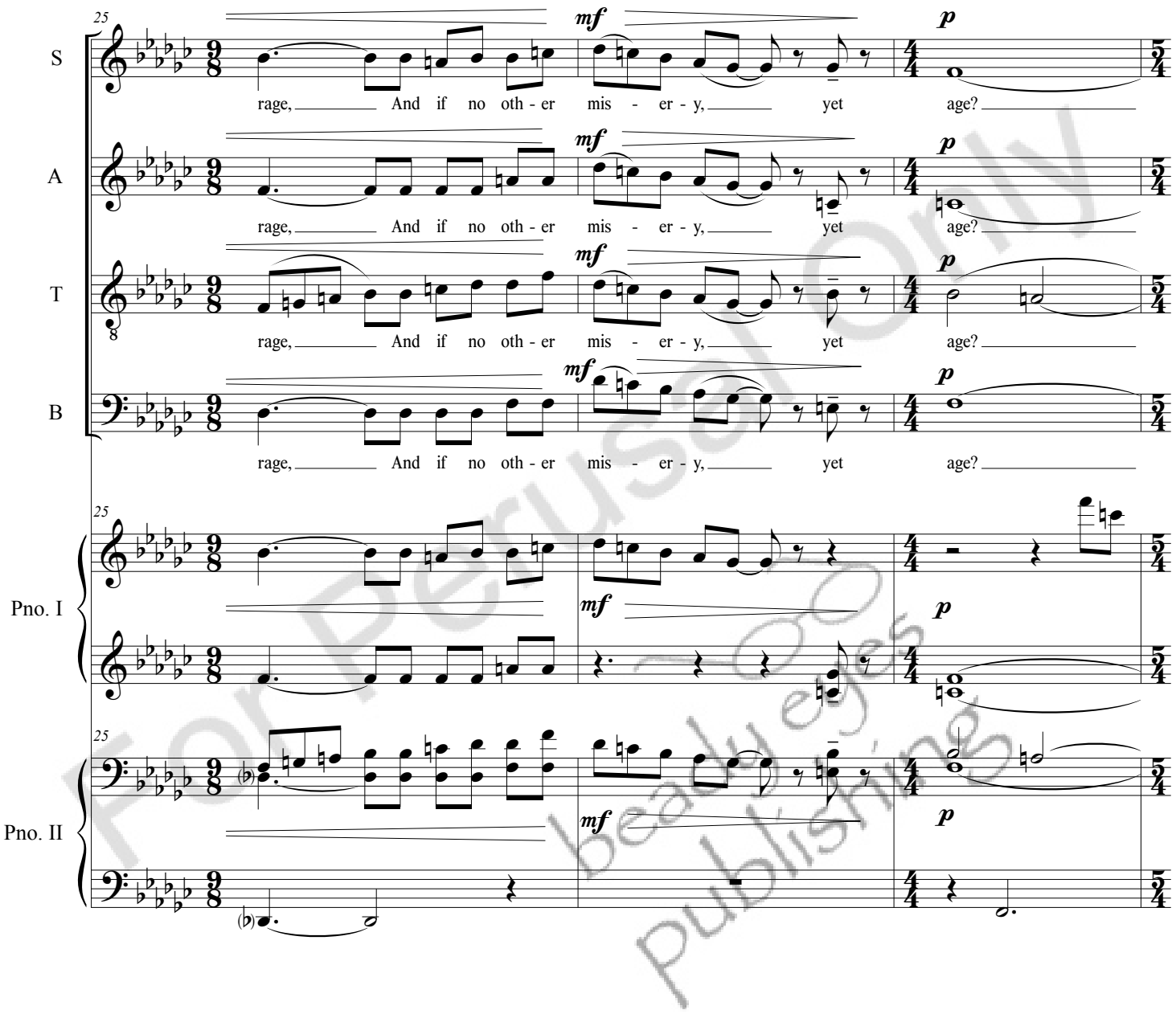

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28

S

A

T

B

Rest in soft peace, and, ask'd, say

Rest in soft peace, and, ask'd, say

Rest in soft peace, and, ask'd, say

Rest in soft peace, and, ask'd, say

pp

Pno. I

Pno. II

8vb

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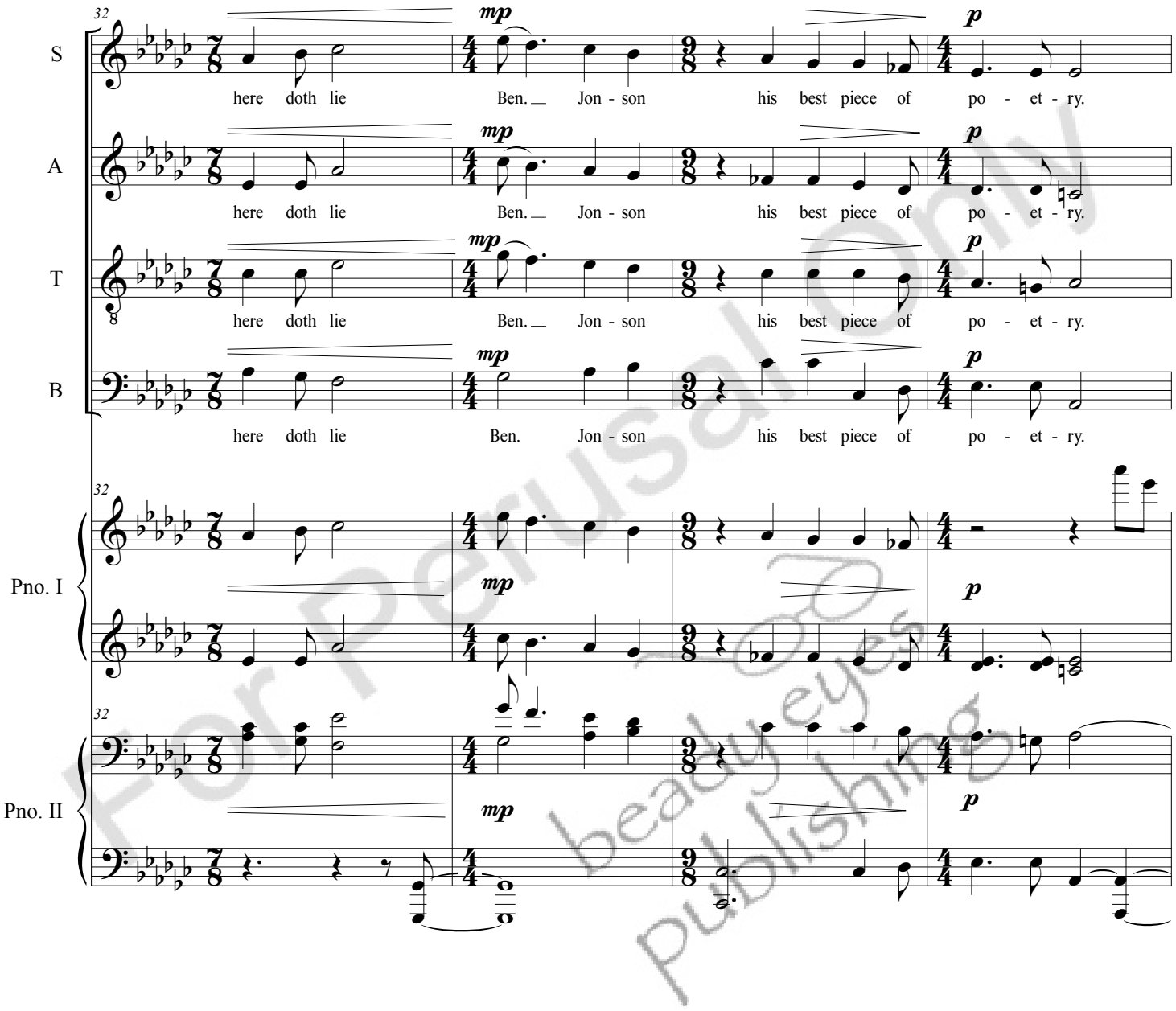

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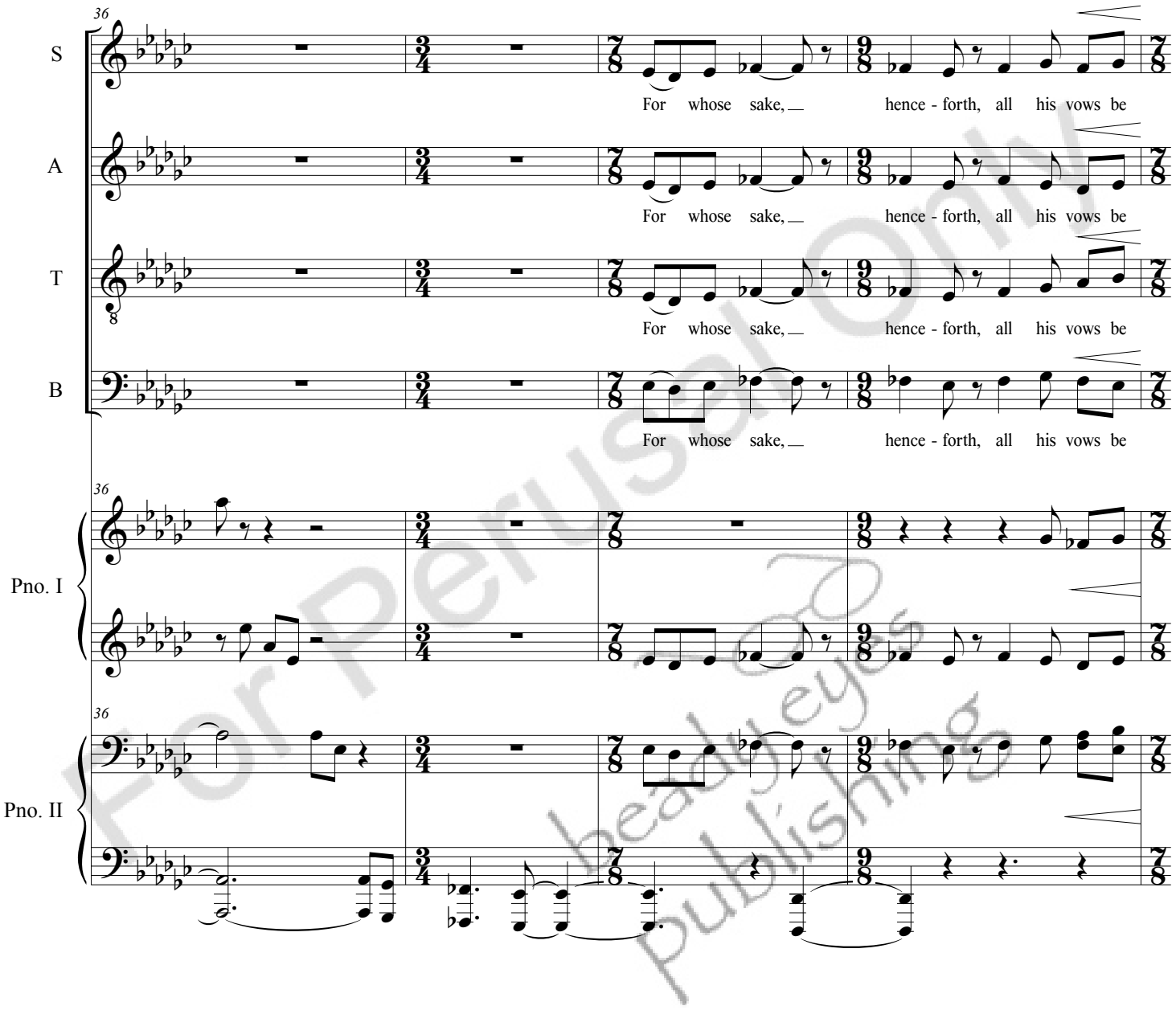

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40

S: such, As what he loves may nev - er like too much.

A: such, As what he loves may nev - er like too much.

T: such, As what he loves may nev - er like too much.

B: such, As what he loves may nev - er like too much.

Pno. I

Pno. II

8vb

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45

rall.

Pno. II

8vb