

Voices Under Milk Wood

Dylan Thomas (1914-1953)

First Voice

Gary Bachlund

$\text{♩} = 80$

1. *mp* *delicato, molto sostenuto*

It is spring, moon - less

And.

5

night in the small town, star - less and

simile

9

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

15

where the changehums 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

Red.

17

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

Red.

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.

A - lone un - til she dies,

mf

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

23

a tempo

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

27

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

31

meno mosso a piacere al fine

she was look - ing all the time.

circa 1' 25"

Oh There's a Face!

portamento molto

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

5. *mf* *mp*

4

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

f *mp*

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

mf

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,

Red.

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"

Red.

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.

Remember Last Night?

♩. = 92

8. *mf*

Re - mem - ber last night? In you

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 system contains measures 13, 14, and 15. The vocal line starts with a half note 'come', followed by a dotted half note 'home!' with a long underline. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present. A rehearsal mark 'Red.' with a bracket spans measures 14 and 15.

16

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

f

Detailed description: This system contains measures 16 and 17. The vocal line has eighth notes for 'o - ver the buck - et you went,' followed by a dotted half note 'sprawl - ing and bawl - ing,' with a long underline, and then 'and the'. The piano accompaniment has a dynamic marking of *f*.

18

molto ritardando

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

ff

circa 1'00"

Detailed description: This system contains measures 18, 19, and 20. The vocal line has eighth notes for 'floor was all fla-gons and eels.', followed by a dotted half note 'God has come home!' with a long underline. The piano accompaniment has a dynamic marking of *ff*. A rehearsal mark 'circa 1'00"' is at the bottom left. The system ends with a double bar line.

The Children's Song

♩ = 130

9. *f*

Piano introduction in 4/4 time, marked *f*. The music consists of two staves (treble and bass clef) with eighth and sixteenth notes, including accents and slurs.

5

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

mf *simile*

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked *mf* and *simile*. The accompaniment features a steady eighth-note bass line and chords in the treble.

8

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

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a similar accompaniment style, including a fermata over the final chord.

11

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

Vocal line and piano accompaniment for the third line of lyrics. The piano part features a more active accompaniment with eighth-note patterns in the bass and chords in the treble.

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.

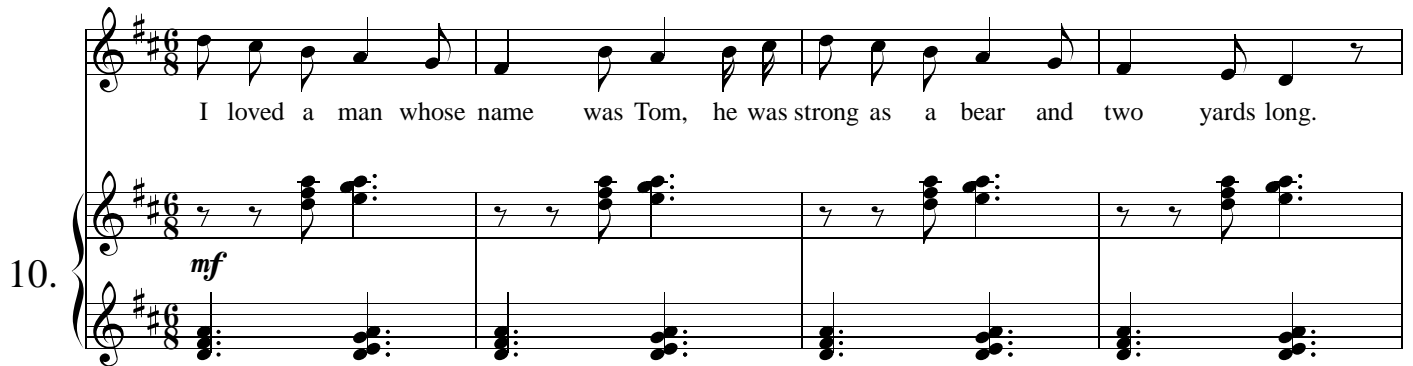
fff

circa l' 10"

Polly Garter (singing)

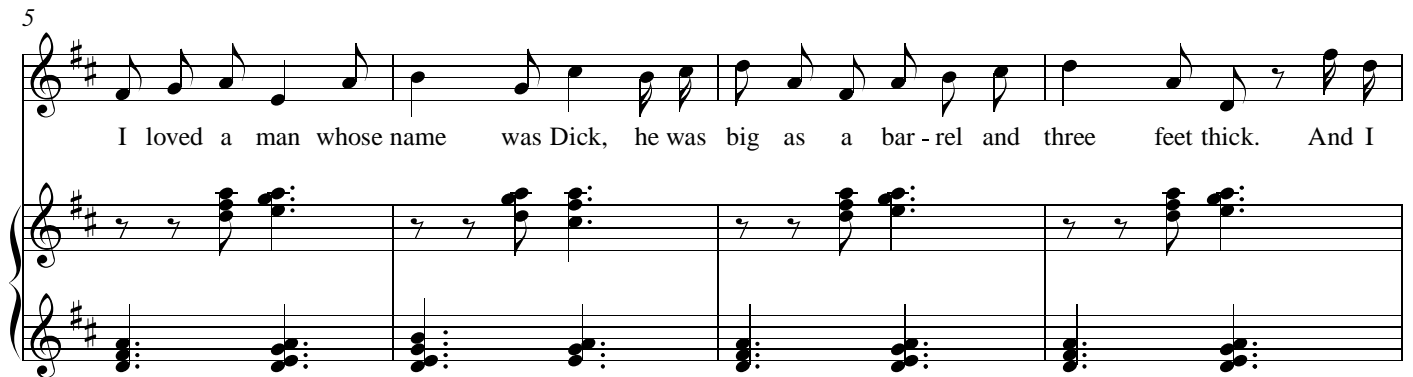
♩. = 60

10. *mf*



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

5



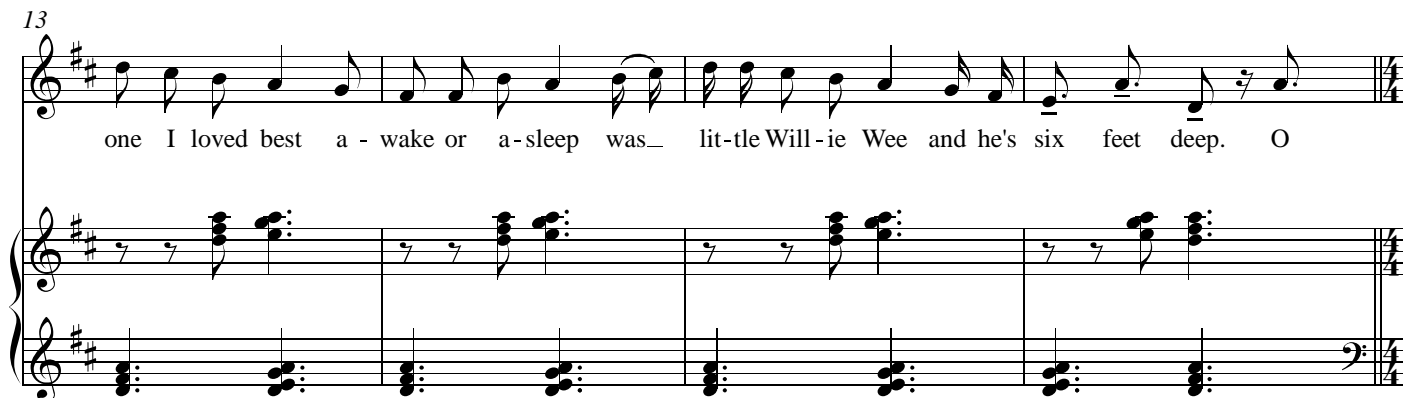
I loved a man whose name was Dick, he was big as a bar-rel and three feet thick. And I

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-t. 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 -

This system contains measures 17 through 20. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of block chords in the right hand and a bass line in the left hand.

21

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

This system contains measures 21 through 24. The vocal line continues with eighth notes. The piano accompaniment features a steady bass line and block chords in the right hand.

25

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

This system contains measures 25 through 28. The vocal line has a long note on 'e - ver' followed by eighth notes. The piano accompaniment continues with block chords and a bass line.

29

e - ver born.

pp

This system contains measures 29 through 32. The vocal line has a long note on 'e - ver' followed by a quarter note on 'born'. The piano accompaniment features sustained chords in both hands, with a *pp* dynamic marking. The system ends with a double bar line.

circa 1' 40"

A Puffball

♩ = 110

12.

The af - ter-noon buzz - es like

This system contains measures 12 and 13. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line begins with a rest for two measures, then enters with the lyrics 'The af - ter-noon buzz - es like'.

7

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

This system contains measures 14 through 18. The piano accompaniment continues with the same eighth-note pattern. The vocal line continues with the lyrics 'la - zy bees _____ round the flow - ers round Mae Rose Cot - tage.. Near - ly a -'.

13

sleep in the field of nan - ny - goats _____

This system contains measures 19 through 23. The piano accompaniment continues. The vocal line continues with the lyrics 'sleep in the field of nan - ny - goats _____'.

19

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

This system contains measures 24 through 28. The piano accompaniment continues. The vocal line continues with the lyrics '...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 dirty old fool.

circa 1' 30"

Sunset Hymn

♩ = 88 *organ-like, molto legato*

13. *mf*

The piano introduction consists of four measures in 4/4 time, marked *mf*. The melody is in the right hand, starting with a half rest, followed by quarter notes G4, A4, B4, and C5. The accompaniment in the left hand features a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

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 (treble clef) has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment (grand staff) features a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The right hand of the piano accompaniment has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

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 (treble clef) has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment (grand staff) features a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The right hand of the piano accompaniment has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

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 (treble clef) has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment (grand staff) features a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The right hand of the piano accompaniment has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

17

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

The musical score for measures 17-20 features a vocal line with a melodic line and a piano accompaniment. The piano part consists of chords and moving lines in both hands, supporting the vocal melody.

21

ritardando

VERSE THREE

touch and go. We

The musical score for measures 21-24 includes a vocal line and piano accompaniment. The piano part features a prominent bass line and chordal accompaniment. A double bar line is present at the end of measure 21, and another at the end of measure 24.

25

a tempo

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

very sustained / a congregational "sing"

The musical score for measures 25-28 features a vocal line and piano accompaniment. The piano part is characterized by sustained chords and a steady bass line, creating a congregational atmosphere.

29

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

The musical score for measures 29-32 includes a vocal line and piano accompaniment. The piano part continues with sustained chords and a steady bass line.

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!

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

*rit. a piacere**a tempo*

19

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

spades, 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.

The score for measures 30-32 features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment in the right hand and sustained chords in the left hand.

33

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

rit. a piacere

The score for measures 33-36 includes a vocal line with lyrics and a piano accompaniment. Measure 33 has a fermata over the vocal line. Measure 34 is marked *a tempo*. Measure 35 is marked *rit. a piacere* and features a triplet of eighth notes in the vocal line. Measure 36 continues the piano accompaniment.

37

springs a - wake for the se - cond dark time

The score for measures 37-39 shows a vocal line with lyrics and a piano accompaniment. The piano part continues with a consistent eighth-note accompaniment and sustained chords.

40

this one spring day.

pp

The score for measures 40-42 includes a vocal line with lyrics and a piano accompaniment. Measure 40 has a fermata over the vocal line. Measure 41 is marked *pp* and features a dynamic hairpin. Measure 42 concludes the piano accompaniment with a final chord.

circa 2' 25"