

Under Milk Wood

A recital of ballads, brawls and brio
For twelve singers and piano

Texts by Dylan Thomas (1914-1953)
As adapted by the composer

Music by Gary Bachlund

2024

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Dylan Thomas (1914 - 1953)
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A recital of ballads, brawls and brio

Gary Bachlund

To begin at the beginning

Allegretto ma non troppo First Voice

T1 3 3

delicato, molto sostenuto

To be - gin at the be -

6 **A tempo**

T1 8

gin - ing: — It is spring, —

mp

10

T1 8

— moon-less night — in the small town, —

14

T1 8

star - less and — bi - ble - black, — the cob - ble streets. —

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18

T1
8
si - lent and hunched, cour-tiers'-and - rab-bits' wood

22

T1
8
limp - ing in - vi - si - ble down to the sloe - back, slow,

26

T1
8
black, crow black, fish - ing - boat - bob - bing sea.

30

molto rit. . . . Allegretto

T1
8
Hush...

B1
Second Voice

The hous-es are blind as

B1

moles_ (though moles see fine to-night in the snout-ing, vel-vet din - gles)_____ or

38 **A tempo**

B1

blind as Cap-tain Cat there in the muf - fled mid-dle by the pump and the town clock, the

41

B1

shops in mourn - ing,_____ the Wel-fare Hall in wid-ows' weeds._____

45

B1

And_ all of the peo-ple of the lulled and dumb-found town are

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49

First Voice

rit.

Allegretto ma non troppo

T1
8 Hush, the ba-bies are sleep-ing, the
B1
sleep - ing now.

53

T1
8 farm - ers, the fish - ers, the trades-men and pen - sion-ers,

55

T1
8 cob - bler, school - teach - er, post - man and pub - li - can,

57

rit.

T1
8 the un - der-ta - ker and the fan - cy wo - man,

B1
the

Second Voice

60 **Andante**

T1
8
the web-foot cock-le-wo-men and the ti - dy wives. —

B1
drunk - ard, dress-ma-ker, prea-cher, po-lice-man, — Young

mf

63 **rit.**

T1
8
— with rings and trous-seaux,

B1
— girls lie bed-ded soft or glide in their dreams, — brides-maid-ed by

66 **Adagio** **rit.**

T1
8
glow-worms down the aisles of the or - gan - play - ing

B1
glow - worms down the aisles of the or - gan - play - ing

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68 **Andante**

T1

wood._____

B1

wood._____ The boys are dream-ing wick - ed of the

70

T1

and the jol - ly - rod - gered sea._____

B1

buck - ing ranch-es of the night_____

72 **Tempo primo**

T1

Hush. the an - thra-cite sta-tues of the hor - ses sleep in the

B1

mp

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75

T1
8 and the cows in the byres, _____ the cats_ nap on the

B1
fields, _____ and the dogs in the wet-nosed yards _____

78

T1
8 one cloud_ of the roofs. _____ Lis-ten. You can hear the dew

B1
Lis - ten. _____ You can hear the dew

82

T1
8 fal - ling, _____ and the

B1
fal - ling, _____ and the

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84

T1
8 hushed town breath - ing. Lis - ten.

B1
hushed town breath - ing. Lis - ten.

87

T1
8 Time pass - es. It is

B1
Time pass - es. It is

91

T1
8 night mov - ing in the streets. It is the grass grow - ing on Lla - re - gub Hill.

B1
night mov - ing in the streets. It is night and

95

T1

B1

co-lours and dis-mays and rain-bows and tunes and wish-es and flight and fall and des-pairs and big

99

molto rit. . . . **Tempo primo**

T1

B1

From where you are, _____

seas of their dreams. _____

come prima

103

rit.

T1

you can hear _____ their dreams. _____

segue

Into the Davy dark

Adagietto

Second Voice

B1

Cap - tain Cat, the re - tired blind sea-cap - tain, a-sleep in his bunk

pp

4

B1

in the sea-shelled, ship-in-bot-tled ship-shape best ca-bin of Schoo-ner House dreams of

7

B1

ne-ver such seas as a - ny that swamped the decks of his S. S. Kid-wel-ly

9

Più mosso

B1

bel - ly-ing o-ver the bed-clothes and jel - ly-fish-slip-per-y suck - ing him

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11

B1

down down salt deep in-to the Da-vy dark where the

mf *pp*

15

rit.

Andantino

B1

long drowned nuz-zle up to him.

First Drowned

B3

Re-

mp *p* *pp*

18

Captain Cat

T3

You're Dan-cing Will - iams?


B3

mem-ber me, Cap-tain?

mp *p* *pp* *mp*

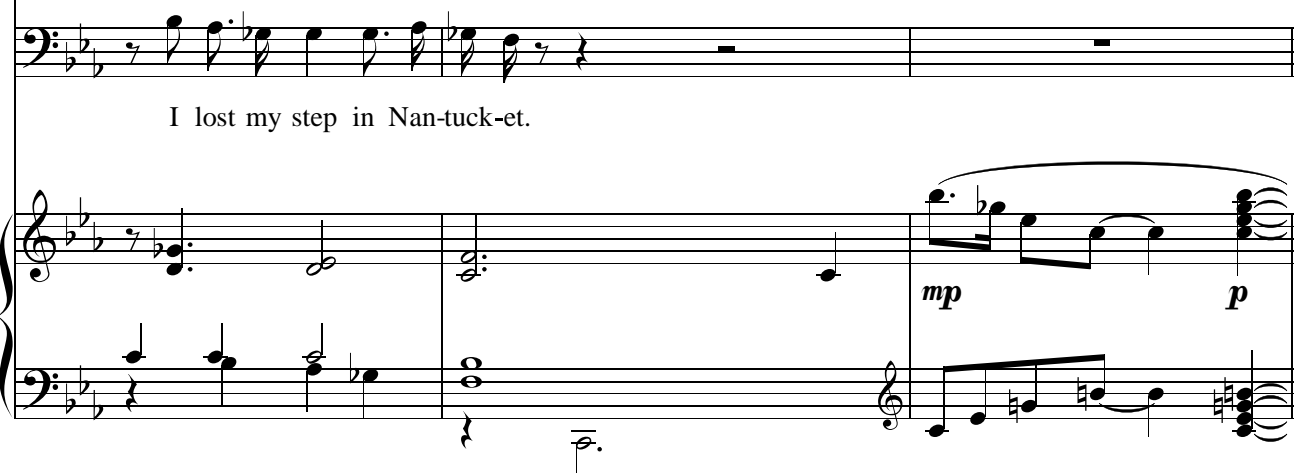
Under Milk Wood

21 Second Drowned 3

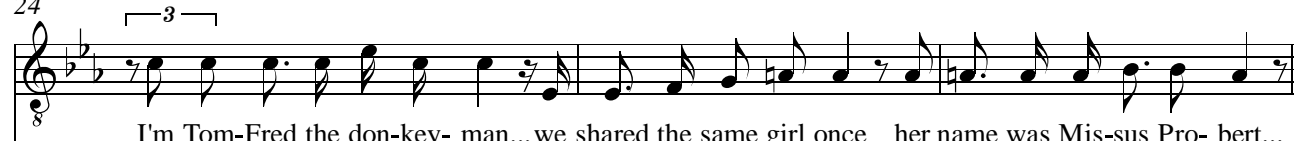
T2 

B3 First Drowned Do you see me, Cap-tain?_ the white bone talk-ing?_

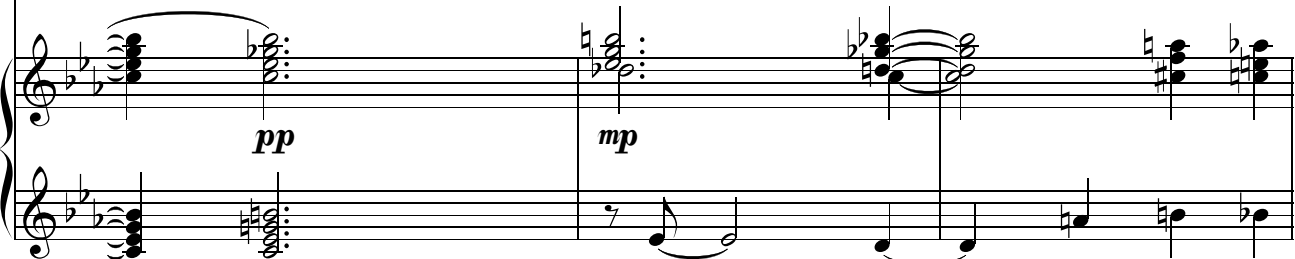
I lost my step in Nan-tuck-et.



24 3

T2 

I'm Tom-Fred the don-key- man... we shared the same girl once her name was Mis-sus Pro- bert...



27 Rosie Probert accel.

MS1 

Ro - sie Pro- bert, thir-ty three Duck Lane, come on up, boys,



30 **molto rit.** **A tempo**

MS1
I'm dead. Third Drowned

B2
Hold me, Cap-tain, I'm Jo-nah

mp *p* *pp*

33

B2
Jar-vis, come to a bad end, ve-ry en-joy-a-ble..

mp *p* *pp*

35 Fourth Drowned

T1
Al-fred Po-me-roy Jones,___

B2

mp

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37

T1

8

— sea-law- yer, born in Mum - bles, — sung like a lin- net,

39

T1

8

crowned you with a fla- gon, tat-toed with mer- maids, — thirst like a dred- ger,

41

molto rit. **Adagietto**

T1

8

died of — blis - ters.

B1

Fifth Drowned

This skull at your ear-hole is Cur - ly

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Captain Cat

43

T3

B1

Be- van. Tell my aun - tie it was me that pawned the or - mo - lu clock...

Fourth Drowned

45

T1

T2

T3

B2

Second Drowned

Third Drowned

Tell my mis - sus no I ne - ver I ne - ver

— aye, Cur - ly.

I ne - ver done what she said I ne - ver

48

T1
8 — they did.

B1
Fifth Drowned

And who brings co-co-nuts_ and shawls and par-rots to my Gwen now?

51

T1
8

T2
Second Drowned

B1
Fifth Drowned

B2
Third Drowned

B3
First Drowned

Con-cer-ti- nas?

Is there rum and la-ver-bread?

E-be-ne-zer's

Bo-soms and ro-bins?_

How's it_ a-bove?

mp *p* *pp* *pp*

Under Milk Wood

54

T1

T2

B1

B2

B3

Fourth Drowned

Second Drowned

First Drowned

Third Drowned

But-ter-milk and
And spar-rows and dai - sies?
bell?___
Tid-dlers in a jam - jar?
Figh-ting and on - ions?

mp

56

T1

T2

B1

B3

Second Drowned

Fifth Drowned

First Drowned

whip- pets?
And old girls___ in the snug?_
Rock - a-bye ba - by?
Wash-ing on the line?___

p

pp

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58

Fourth Drowned

T1 Who milks the cows in Maes - gwyn?_____

T2

B1 Fifth Drowned When she

B2 Third Drowned How's the te-nors in Dow - lais?

mp *pp*

60

T1

T3 Captain Cat Oh,_____

B1 smiles, is there dim- ples?

B3 First Drowned What's the smell of pars - ley?__

p *mp* *f*

63

T3

8

my dead dears!

3

3

3

mp

66

T3

8

My dead dears...

pp

Under Milk Wood Myfanwy and Mog

Adagio

Second Voice

B1

From where you are you can hear in Cock-le

p

B1

Row in the spring, moon-less night, Miss- Price, dress-ma-ker and sweet-shop-keep-er,

rit. *A tempo*

T1

dream of her lo-ver, tall as the town clock-tower Sam-son syr-up-gold-maned,

First Voice

B1

dream of...

mf

T1

whack-ing thighed and pi-ping hot,— thun-der-bolt-bass'd and bar-na-cle-breast-ed,

f *mp*

9

T1

flail-ing up the cock-les with his eyes like blow - lamps and scoop ing low__ o-ver her

11

molto rit. **Moderato**

Myfawnwy Price

S3

Mis-ter Mog Ed - wards!

T1

lone - ly hot - wa - ter - bot - tled bo-dy.____

Mog Edwards

My-fawn-wy Price!_____

f

14

Allegro ma non troppo

S3

B2

I am a dra-per_____ mad with love, I

f *ad lib. col canto*

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18

B2

love you more than all the flan-nel-ette and ca-li-co, can-dle-wick, di-mi-ty, crash, and me-

simile

7

22

B2

ri - no, tus- sore, cre- tonne, cre- pon, mus- lin, pop- lin, tick- ing and twill in the whole cloth

3

p

7

26

B2

hall off the world. I have come to take you a - way to my em - po- ri- um on the hill

3

mf

7

30

B2

where the change hums on wires. Throw a - way your lit - tle bed-socks and your

3

Under Milk Wood

34

B2

Welsh wool knit - ted jack - et, I will warm the sheets like an e - lec - tric

ten. *3*

col canto *ff*

38

B2

toas - ter, I will lie by your side like the Sun - day

rit.

mp

41 **A tempo**

S3

B2

roast. I will

Myfawnwy Price

44

S3

knit you a wal-let of for - get-me-not blue, for the mon-ey to be com - fy. com - fy.

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48

S3

I will warm your heart by the fire so that you can slip it in un - der your

52

S3

vest when the shop is closed.

B2

My-fawn- wy, My-fawn - wy, -

56

B2

be-fore the mice gnaw at your bot-tom-drawer will you say

60

S3

Yes, Mog, yes, Mog, yes, yes, yes. -

B2

Yes, yes, yes. - And all the bells of the

63

S3

B2

Yes, Mog, yes, Mog,

tills of the town shall ring for our wed - ding. —

Detailed description: This system covers measures 63 to 65. The Soprano part (S3) has lyrics "Yes, Mog, yes, Mog," in measure 63 and "tills of the town shall ring for our wed - ding. —" in measure 64. The Bass part (B2) has the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

66

S3

B2

yes, yes, yes. — Yes, yes, yes, yes. —

Yes, yes, yes. — Yes, yes, yes, yes. —

Detailed description: This system covers measures 66 to 69. The Soprano part (S3) has lyrics "yes, yes, yes. — Yes, yes, yes, yes. —" in measure 66 and "Yes, yes, yes, yes. —" in measure 67. The Bass part (B2) has the same lyrics. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

70

S3

B2

Yes!

Yes!

Detailed description: This system covers measures 70 to 73. The Soprano part (S3) has the lyric "Yes!" in measure 70. The Bass part (B2) also has "Yes!". The piano accompaniment features a prominent sixteenth-note pattern in the right hand, with a forte (ff) dynamic marking in measure 73. The bass line has a steady eighth-note accompaniment.

Under Milk Wood
Bible-black

Allegretto First Voice

T1 3

Come now, drift up the dark, come

mp

rit.

5 3 3 3

up the drift-ing sea dark street now in the dark night see-saw-ing

A tempo 3

9 3

like the sea, to the bi-ble-black air-less at-tic o-ver Jack Black the

Meno mosso rit.

13

T1

cob- bler's shop where a-lone and sav-age-ly Jack Black sleeps

8vb

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16

T1

8

in a night-shirt tied to his an-kles with e-las-tic and dreams_

B1

Second Voice

dreams of cha-sing the naugh-ty

f

(8).....|

8^{vb}.....|

19

B1

cou - ples down the grass - green goose-ber-ried dou - ble bed____ of the wood

(8).....|

Più mosso

21

B1

flog-ging the toss - pots in the spit - and - saw - dust dri - ving out the

(8).....|

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Allegretto

Jack Black

23

T3

B1

Ach y

bare bold girls from the six - pen - ny hops of his night - mares.---

ff

8^{vb}

25

T3

fi! Ach y fi!

(8)

28

T1

B1

First Voice

Second Voice

E-vans the Death, the un-der-ta-ker,---

Death, the un - der - ta - ker, laughs high and loud in his

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31

B1

sleep and curls up his toes as he sees, up - on wak - ing fif - ty years a -

33

molto rit. *Andante*

B1

go, — snow... — snow — lie deep on the goose-field be - hind the

36

B1

sleep-ing house; — and he runs out in-to the field where his mo-ther

39

B1

— is mak-ing — welsh cakes — in the snow, — and... —

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42

B1

steals a fist-ful of snow-flakes and cur-rants___ and climbs back to bed to eat them

ff

44

B1

cold and___ sweet___ un-der the warm white clothes_ while his

mp

48

B1

mo-ther dan-ces in the snow kit - chen___ cry - ing

mp

50

B1

out for her lost cur-rants.____

rit.

Adagio

Poor Missus Waldo

First Voice

T1

And in the lit-tle pink-eyed cot-tage next to the un-der-ta-ker's, lie, a-lone, the

pp col canto

4

se-ven-teen snor-ing gen-tle stone of Mis-ter Wal-do, rab-bit-cat-cher, bar-ber,

tenuto

mp

6

her-bal-ist, cat doc-tor, quack, his fat pink hands, o-ver the edge of the

mf

mp

8

rit.

patch-work quilt, his black boots neat and ti-dy in the wash-ing-ba-sin,

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accel.

10

T1

his bow-ler on a nail a-bove the bed, a milk stout and a slice of cold bread pud-ding

12 **Presto**

T1

un - der the pil-low; and, drip-ping in the dark, he

15 **rit.** **A tempo**

MS1

Mother

This lit - tle pig - gy went to mar - ket

T1

dreams of

17

MS1

This lit - tle pig - gy stayed at home This lit - tle pig - gy had roast beef

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19 **rit.** **A tempo**

MS1 This lit - tle pig - gy had none. And this lit - tle pig - gy went

T2 **Waldo as Little Boy** *falsetto*
wee wee wee wee

21 **Waldo's Wife**

S1 Wal - do! Wal - do!

MS1 **Mother**
all the way home to _____

T2 **Waldo's Wife**
wee

24 **Waldo's Wife**

S1 Wal - do! Oh, ..

T2 **Mister Waldo**
Yes, Blod-wen love?

Presto

27 **molto rit.** **Presto**

S1
what'll the neigh-bours say, what'll the neigh - bours...

MS1
First Neighbour
Poor Mis-sus Wal - do

29

MS1
Ne-ver should of mar - ried

MS2
Second Neighbour
What she puts up with If she did-n't had to

32

MS1
Same as her mo - ther

MS2
There's a hus-band for you

35

MS1
Bad as his fa - ther

MS2
And you know where he en - ded

37

MS1
Up in the a - sy - lum

MS2
Cry - ing for his ma

39

MS1
Ev' - ry Sa-tur-day

MS2
He has - n't got a leg with that

And car - ry - ing on

42

MS1
Up in the quar - ry

MS2
Mis - sus Beat-tie Mor - ris

First Neighbour

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molto rit.

44

MS1

Second Neighbour

It's got his nose

MS2

And seen her ba - by

Oh it makes my heart bleed

47

A tempo

MS1

What he'll do for drink

And her sew-ing ma-

MS2

He sold the pi - a - no - la

50

MS1

chine

Talk-ing to the lamp - post

MS2

Fall-ing in the gut - ter

Under Milk Wood

Presto

62

S1
Oh, Wal - do, Wal- do!

MS1
Black as a chim-bley

T2
wi-dow-er Wal-do now.

pp *mf*

67

MS1
Fourth Neighbour Break - ing win - dows Steal - ing cur - rants

MS2
Ring - ing door - bells Mak - ing mud - pies

71

MS1
Wal - do! Saw him in the bush - es

MS2
Chalk - ing words Wal - do!

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74

MS1
Send him to bed with - out a - ny sup - per

MS2
Play - ing mw - chins Send him to bed with - out a - ny sup - per

77

MS1
Give him sen-na-pods and lock him in the dark____ Off to the re-form-a - to - ry

MS2
Give him sen-na-pods and lock him in the dark____

80

MS1
Learn him with a slip - per on his b. t.

MS2
Off to the re-form-a - to - ry Learn him with a slip - per on his b. t.

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82 **rit.** Another Mother

S2 Wal - do, Wal - do!

MS1 m.

MS2 m.

pp *mf* *p*

85 **Allegretto**

S2 what you do-ing with our Mat - - ti?

87 **Presto** Matti Richards

S1 Give us a

Mister Waldo

T2 Give us a kiss, — Mat-ti Ri - chards. —

p

92

S1 pen-ny then.____

T2 I on - ly got a half - pen - ny.

98

Meno mosso

S1 Lips is a pen-ny then._____

T2 Mat - ti?____

Andante

102

Preacher

B3 Will you take this wo-man Mat - ti Ri-chards

Under Milk Wood

accel.

105

S1 Blodwen Bowen

S2 Lil the Gluepot Blod-wen Bo-wen

MS1 Dulcie Prothero Missus Flusher
 Dul - cie Pro-the - ro Mis-sus Flush-er

MS2 Effie Bevan
 Ef - fie Be-van

Presto

107

T2 Mister Waldo

B3 Preacher No, no, no! No, no, no! No, no, no!_
 To be your aw - ful wed-ded wife

Andante

109

T2

Missus Ogmores-Pritchard Widow

Allegro

First Voice

T1

Now in her ice-berg white, ho - li-ly laun - dered

9

rit. A tempo

T1

cri - no-line night-gown, un-der vir - tu-ous po - lar sheets, in her spruced and scour-ed

15

T1

dust - de - fy-ing bed-room in trim and trig Bay View, a house for pay-ing guests, at the

21

T1

top of the town, Mis - sus Og-more Prit-chard, wi-dow, twice, of Mis-ter Og - more li-

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27

T1

no-le-um, re-tired, and Mis-ter Prit-chard, fail-ed book - ma-ker, who mad-dened by be -

32

T1

som - ing, swab - bing and scrub - bing, the voice of the va-cuum clean-er and the

37

T1

fume of po-lish, the fume of po-lish, i - ron-i-cally swal-lowed dis-in - fec-tant,

rit.

f

44

T1

fid - gets in her rinsed sleep, and wakes in a dream, and nud - ges in the

Allegro

mf > *mp*

51

T1

ribs dead Mis-ter Og-more, dead Mis-ter Prit-chard, ghost - ly on ei - ther

Andante

Missus Ogmores-Pritchard

57

MS3

Mis - ter Og-more! Mis - ter Prit-chard! It is time to in-hale

T1

side.

mf

61

MS3

your bal - sam. _____ Soon

T1

Mister Ogmores

Oh, _____ Mis-sus Og-more!

B1

Mister Pritchard

Oh, _____ Mis-sus Prit-chard!

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MS3

65

— it will be time to get up. Tell me your tasks in or - der.

Allegretto ma non troppo

T1

Mister Ogmore

I must put my py-ja-mas in the drawer marked py-ja-mas.

B1

Mister Pritchard

I must

T1

71

I must wear my flan - nel band to

B1

take my cold bath which is good for me.

74

T1
ward off sci - a - ti - ca. I must

B1
I must dress be-hind the cur-tain and put on my a-pron.

77

Missus Ogmores-Pritchard

MS3
In the gar-den, if you please.---

T1
blow my nose.--- In a piece of

80

T1
tis-sue-pa-per which I af-ter-wards burn.---

B1
I must

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82

T1

I must boil the drink-ing wa-ter_ be -

B1

take my salts_ which are na-ture's friend.

Detailed description: This system covers measures 82 to 84. The vocal line (T1) starts with a rest, then sings "I must boil the drink-ing wa-ter_ be -". The bass line (B1) sings "take my salts_ which are na-ture's friend." The piano accompaniment features a steady bass line with triplets in the right hand.

85

T1

cause of germs. And have a char-coal bis-quit which is

B1

I must make my herb tea which is free from tan-nin.

Detailed description: This system covers measures 85 to 88. The vocal line (T1) continues from the previous system with "cause of germs." and then "And have a char-coal bis-quit which is". The bass line (B1) sings "I must make my herb tea which is free from tan-nin." The piano accompaniment continues with triplets in the right hand.

89

T1

good for me. —

B1

I must smoke one pipe of

Detailed description: This system covers measures 89 to 92. The vocal line (T1) ends with "good for me. —". The bass line (B1) sings "I must smoke one pipe of". The piano accompaniment features sextuplets in the right hand.

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93

Missus Ogmores-Pritchard

MS3
In the wood-shed, if you please.

B1
asth - ma mix-ture. And dust the par-lour and spray the ca -

Detailed description: This block contains the musical score for measures 93-95. It features three staves: MS3 (Missus Ogmores-Pritchard), B1 (Boris), and piano accompaniment. MS3 has a vocal line with lyrics 'In the wood-shed, if you please.' B1 has a vocal line with lyrics 'asth - ma mix-ture. And dust the par-lour and spray the ca -'. The piano accompaniment includes a sixteenth-note pattern in the right hand and a bass line in the left hand. There are triplets in the B1 vocal line and the piano right hand.

96

T1
I must put on rub-ber gloves and search the peke for fleas.

B1
na-ry. I must

Detailed description: This block contains the musical score for measures 96-98. It features three staves: T1 (Tommy), B1 (Boris), and piano accompaniment. T1 has a vocal line with lyrics 'I must put on rub-ber gloves and search the peke for fleas.' B1 has a vocal line with lyrics 'na-ry. I must'. The piano accompaniment includes a sixteenth-note pattern in the right hand and a bass line in the left hand. There are triplets in the piano right hand.

99

Missus Ogmores-Pritchard

MS3
And be - fore you let the sun in, mind it

B1
dust the blinds and then I must raise them.

Detailed description: This block contains the musical score for measures 99-101. It features three staves: MS3 (Missus Ogmores-Pritchard), B1 (Boris), and piano accompaniment. MS3 has a vocal line with lyrics 'And be - fore you let the sun in, mind it'. B1 has a vocal line with lyrics 'dust the blinds and then I must raise them.'. The piano accompaniment includes a sixteenth-note pattern in the right hand and a bass line in the left hand. There are triplets in the piano right hand.

Under Milk Wood

102

MS3
wipes its shoes. _____

T1
8
Oh, Mis-sus Og-more! Oh, _____

B1
Oh, Mis-sus Prit-chard!

molto rit.

105

T1
8
_____ Mis-sus Og-more! Oh! _____

B1
Oh, _____ Mis-sus Prit-chard! Oh! _____

More Dreams

Allegretto **Adagietto**

mp *p*

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melodic line in the right hand and a bass line in the left hand. The tempo changes from Allegretto to Adagietto. The piece ends with a double bar line and repeat dots.

First Voice

4

T1

In But-cher Bey-non's, Gos-sa-mer Bey-non, daugh-ter, school-teach-er, dream-ing deep,—

The vocal line (T1) begins at measure 4. The lyrics are: "In But-cher Bey-non's, Gos-sa-mer Bey-non, daugh-ter, school-teach-er, dream-ing deep,—". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

7

T1

dain-ti-ly fer-rets un-der a flut-ter-ing hum-mock of chick-en fea-thers in a

The vocal line (T1) continues at measure 7. The lyrics are: "dain-ti-ly fer-rets un-der a flut-ter-ing hum-mock of chick-en fea-thers in a". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

9

T1

slaugh-ter-house that has chintz cur-tains and a three-pieced suite,— and_ finds_ with no sur-

The vocal line (T1) continues at measure 9. The lyrics are: "slaugh-ter-house that has chintz cur-tains and a three-pieced suite,— and_ finds_ with no sur-". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a bracket and the number 3.

Under Milk Wood

12

T1

prise, — a — small rough rea - dy man with a bu - shy_

mf

14

T1

tail — wink - - ing... —

15

S3

Gossamer Beynon

At_ last, my love. At_ —

T1

Sinbad Sailors

T3

Gos - sa - mer! Gos - sa - mer! Gos - sa - mer! Gos - sa - mer! Gos - sa - mer! —

17

S3 last, my love.

T1 First Voice And the bush-y tail wags

T3 Gos-sa - mer!

19

T1 rude and gin - ger.

T3 Sinbad Sailors Gos - sa - mer! Gos - sa - mer! Gos - sa - mer! Gos - sa - mer!

20

T1 Organ Morgan cries Or-gan Mor-gan, the or-gan-ist,

T2 Help! Help! Help!

ff mp

Under Milk Wood

22 **rit.** **Grave**

T1
8 in his dream. —

T2
8 **Organ Morgan**
There is per-tur-ba-tion_ and mu - sic in

24

T2
8 Co - - ro - na - tion Street! —

25

T2
8 All the spou - ses are hon - king like geese

26 **Poco più mosso**

T2
8 and the ba - bies sing - ing op'-ra. — P. C. At-ti-la Rees

28

T2

8

has got his trun-cheon out and is play-ing ca den-zas by the pump.

30

T1

8

At the

T2

8

Help. Help.

mp

Allegretto

First Voice

33

T1

8

sea - end of town, Mis-ter and Mis-sus Floyd are

Under Milk Wood

36

T1

8

sleep - ing qui - et as death, side by wrin- kled side like two old

39

T1

8

kip-pers in a box. And high a - bove, in Salt Lake Farm, Mis-ter

rit. Adagio

43

T1

8

U-tah Wat-kins counts all night, the wife-shaped sheep as they leap the fen-ces on the hill,

46

T1

8

smi-ling and knit-ting and bleat-ing just like Mis-sus U-tah Wat-kins.

poco accel. . . .

B 2

Utah Watkins

Oh...

Under Milk Wood

rit.

49 Missus Utah Watkins

MS1 Kni-i-it

B 2 Thir-ty-four, thir-ty-five, thir-ty-six, for-ty-eight, eight - y nine...

52 **A tempo**

MS1 one, sli-i-ip one kni-i-it two to-o-o-ge-ther, pa-a-ass_ the-e-e slip-stitch o- ver...

55 **rit. Allegretto rit.**

MS1 Kni-i-it one, sli-i-ip one...

T1 First Voice

Ock-y

mp

Under Milk Wood

Adagietto

poco accel. . . .

58

T1 Milk-man, drowned a-sleep in Cock-le Street, is emp-ty-ing his churns in - to the De-wi ri-ver,

B3 Ocky Milkman re-

61

T1 First Voice ...weep - ing like a fu - ner - al.

B3 gard-less of ex - pense, O-o-o-oh! O-o-o-oh!

63

T1

B1 Second Voice Cher-ry O-wen, next door, lifts a tan-kard to his lips but

B3 O-o-o-oh! Oh! Oh!

Under Milk Wood

66

B1

no-thing flows out of it. He shakes the tank-ard. It turns in-to a

68

B1

fish. He drinks the

70

T1

8

First Voice

P. C. At-ti - la Rees lumps ouf bed

B1

fish.

72

T1

8

dead to the dark and still fog-horn-ing, and drags out his hel-met from

Under Milk Wood

74

T1
8 un-der the bed; _____ but deep in the back-yard lock-up of his sleep a mean voice

77

T1
8 mur - murs.... Sor-ry.

B1
Second Voice
3
You'll be sor-ry for this in the mor - ning, -

80

T1
8 And he heave - ho's back to bed.

81

T1
8 His hel - met swash - es in the

p

Under Milk Wood

82 *rit.*

T1

dark.

mp

84 **Presto** Second Voice

B1

Wil - ly Nil - ly, post - man, a - sleep — up street, — walks

88

B1

four - teen miles — to de - li - ver the post as he

92 *rit.*

B1

does ev' - ry day of the night, and rat - a - tat's hard — and sharp — on

Under Milk Wood

Missus Willy Nilly

A tempo

98

S2
Don't spank me, please, tea-cher, don't

B1
Mis-sus Wil-ly Nil-ly.

102

S2
spank me please. Spank me please. Don't Please!

107

S2
Please! Please! Please!

B1
but ev'-ry night of her mar-ried life she has been late

Under Milk Wood

113

rit.

Adagietto

S2

Staff for Soprano 2 (S2) with musical notation.

B1

Staff for Bass 1 (B1) with musical notation and lyrics: Please! _____ Please! _____

Staff for Bass 1 (B1) with musical notation and lyrics: _____ for school.

Piano accompaniment for measures 113-117, including mp dynamic marking.

118

First Voice

T1

Staff for Tenor 1 (T1) with musical notation and lyrics: Sin-bad Sai-lors, o-ver the tap-room of the Sai-lors Arms, hugs his damp pil-low

Piano accompaniment for measures 118-120.

121

T1

Staff for Tenor 1 (T1) with musical notation and lyrics: _____ whose se-cret name is Gos-sa-mer Bey-non.

T3

Staff for Tenor 3 (T3) with musical notation and lyrics: Gos-sa-mer Bey-non.

B1

Staff for Bass 1 (B1) with musical notation and lyrics: _____

Sinbad Sailors

Second Voice

A

Piano accompaniment for measures 121-123.

Under Milk Wood

Lily Smalls

123

S1

Ooh, you old mo-gul!_

B1

mo-gul cat-ches Li - ly Smalls in the wash-house.____ Mis-sus

125

B1

Rose Cot-ta-ge's el - dest, Mae, peels off her pink-and-white skin_ in a fur-nace in a

128

B1

to - wer in a cave in a wa-ter-fall in a wood and

129

B1

waits there raw as an on-ion for Mis-ter Right to


p

Under Milk Wood

molto rit. 

131

B1



leap up the burn-ing tall hol - low splash-es of leaves like a bril-lian-tined

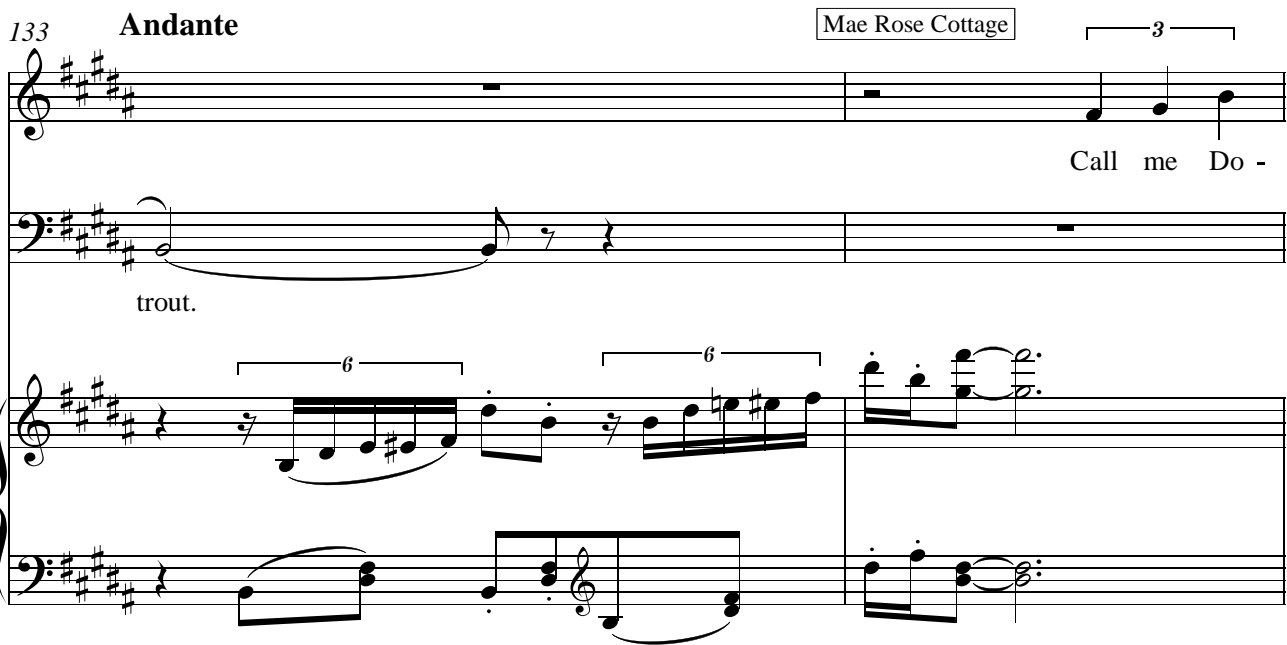
Ped.

Mae Rose Cottage

133 **Andante**

MS2

B1

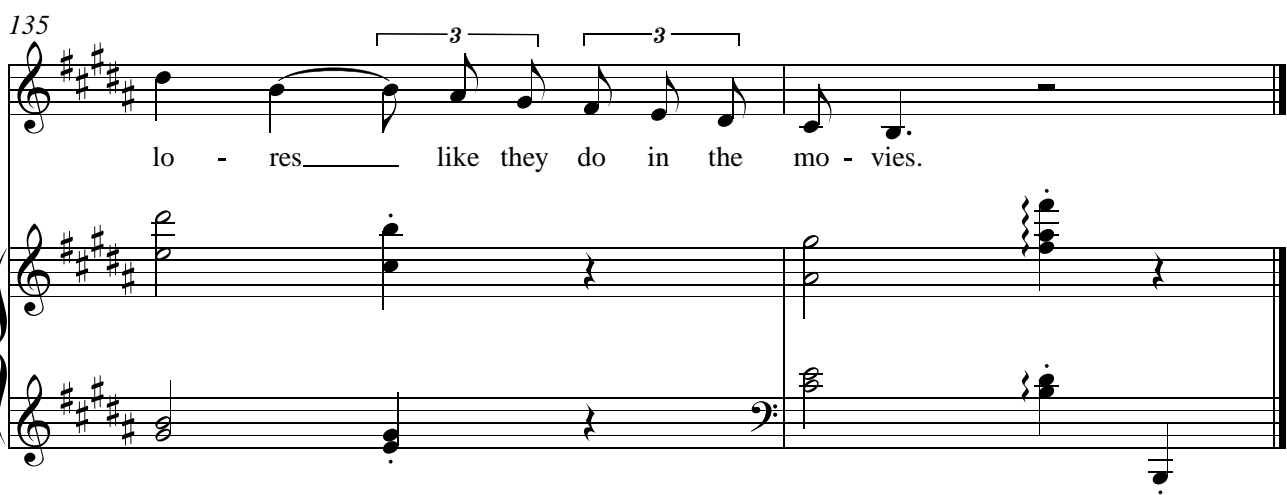


trout.

Call me Do -

135

MS2



lo - res like they do in the mo - vies.

Under Milk Wood Bessie Bighead

Andante

First Voice

T1

A -

p *mf*

8 *con rubato*

T1

lone un - til she dies, Bes-sie Big-head, hired help,

14

T1

born in the work - house, smell-ing of the cow - shed,

18 *rit.* , *a piacere*

T1

snores bass and gruff, on a couch of straw in a loft in Salt Lake farm and picks a

col canto

22 **A tempo**

T1

po - sy of dai-sies in Sun-day meadow to put on the grave of Go-mer

28 **poco accel.** **Tempo primo**

T1

O - wen who kissed her once by the pig - sty when

32

T1

she was - n't look - ing and ne - ver kissed her a -

rit.

36

T1

gain al - though she was look - ing all the time.

Yet More Dreams

Andante

Second Voice

B1

And the In - spec - tors of Cru-el - ty fly down in - to

4

B1

Mis-sus But-cher Bey-non's dream to per-se-cute Mis-ter Bey-non for sell - ing

7

♩ = ♩

Second Voice

Tempo primo

B1

Butcher Beynon

Mis - ter

B2

owl - meat dog's eyes, man - chop

11

B1

Bey - non, in but-cher's bloo-died a - pron, spring-heels down Co - ro - tion Street.

14 *rit.*

B1
a fin - ger, not his own, in his mouth.

B2
Mmm...

18 **Tempo primo** *rit.*

B1
Straight - faced in his cun-ning sleep he pulls the legs of his dreams_ and...

B2

22 **A tempo**

Organ Morgan

T2
Help!

Butcher Beynon

B2
...hunt - ing on pig - back shoots_ down the wild gib - lets.

Under Milk Wood

25

Gossamer Beynon

S3 My fox - y dar - ling._____

T2 Help!_____

27

Poco più mosso

Sinbad Sailors

S3 _____

T3 Gos-sa- mer! Gos-sa- mer! Gos-sa-mer!_____

B1 _____

Second Voice

Dreams..._____

30

B1 Now be-hind the eyes and se-crets of the drea-mers in the streets rocked to sleep by the sea,

33

molto rit. **A tempo**

B1

by the sea, see tid-bits, top-sy-tur-vies, bobs and but-ton-tops, bags and bones, _

36

rit.

B1

ash and rind and wrecks and sprats and shells and whale-juice_ and moon - shine

38

B1

_____ dish'd up by the hid - den_ sea. _____ The

41

B1

owls are hunt - ing._ O - ver Be-thes - da grave stones_ one hoots and swoops and

Under Milk Wood

44

rit.

B1

catch-es a mouse by Han-nah Rees, Be - lov - ed Wife.

46

Adagio

B1

And in Co-ro-na-tion Street, which you a-lone can see, so dark un-der the cha-pel in the

49

B1

skies, the Rev'-rend E - li Jen - kins, po-et, prea-cher, turns in this

51

B1

deep towards-dawn sleep and dreams...

B3

Reverend Eli Jenkins

Ei - stedd - fo-dau.

54

B1 he in - tri-cate-ly rhymes, all night long_ in his dru-id's seed - y

B3

56

Poco più mosso

B1 night-ie in a beer-tent black with parchs._____ Mis-ter Pugh,_____

59

B1 school-mas-ter fa-thoms a-sleep, pre-tend-ing to be sleep - ing, spies round the droop of his

62

Mister Pugh

T3 Mur - der._____ Mur - der.

B1 night-cap and pssst! whist-les up..._____

Under Milk Wood

66

B1



Mis-sus Or-gan Mor-gan, gro-ce-ress, coiled grey like a

68

B1



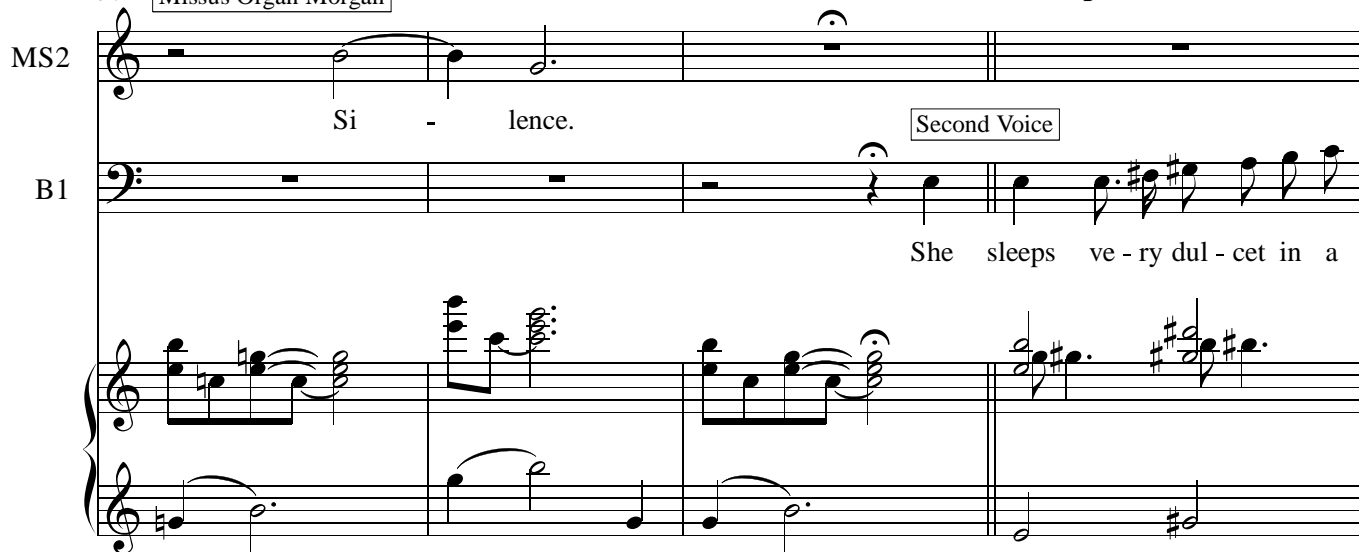
dor - mouse, her paws to her ears, con - jures

70

Missus Organ Morgan

Poco più mosso

MS2



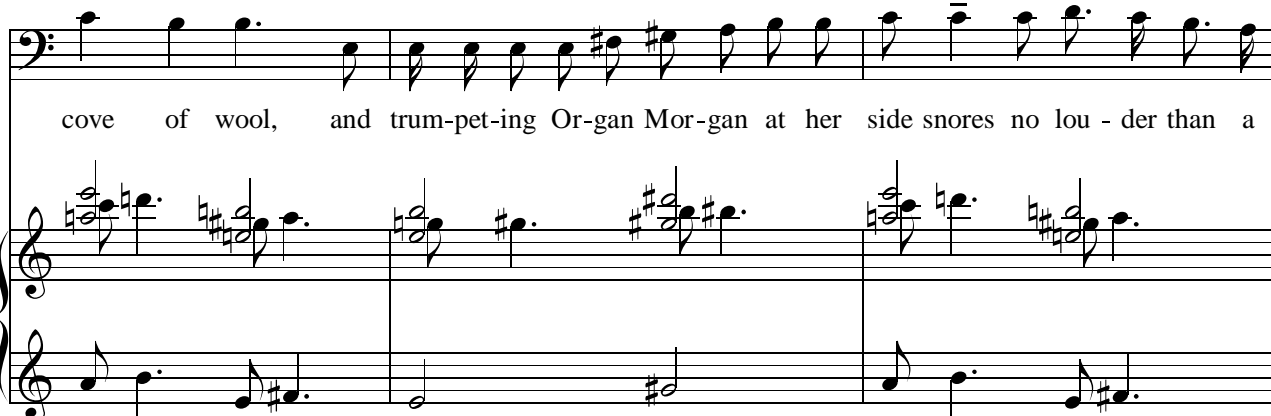
Si - lence.

Second Voice

She sleeps ve - ry dul - cet in a

74

B1



cove of wool, and trum-pet-ing Or-gan Mor-gan at her side snores no lou - der than a

Under Milk Wood

Mary Ann Sailors

77

MS3

B1

The spi - der. Ma-ry Ann Sai-lors dreams of

80

MS3

Gar - den of E - den. A-

82

MS3

way from the cool scrubbed cob-bled kit-chen with the Sun-day-school pic - tures on the

84

MS3

wall and the far-mers' al-ma-nac hung a-bove the set - tle, the sides of

Under Milk Wood

86

MS3

ba - con on the cei - ling hooks, down the cock-led shelled paths of the

88

MS3

ap-ple-pie kit-chen gar - den duck-ing un - der the gip-po's clothes - pegs,

90

MS3

catch-ing my a-pron on the black - cur - rant bush - es, past bean-rows and

92

MS3

on - ion - beds_ and to - ma - toes ri - pen - ing on the wall, towards the

94 MS3
 old man play-ing the har-mo-ni - um in the or - chard,

96 MS3 rit.
 sit-ting down on the grass at his side to shell green peas that grow up

98 MS3
 through the lap of my frock that brush-es the dew. Second Voice

B1 In

100 Andante Dai Bread

T3 Har - - - rems.

B1 Don-key Street, so furred with sleep, Dai Bread., Pol-ly Gar - ter.

Under Milk Wood

104

Polly Garter

S2

Ba - bies. Ba - bies.---

Nogood Boyo

T1

No - thing.---

B1

No-good Bo - yo, -

and Lord Cut - Glass,

108

Second Voice

B1

Lord Cut-Glass

sigh---

B2

Tick tock tick tock tick tock tick tock, tick tock tick tock,

112

rit.

A tempo

B1

be - fore the dawn that is a - bout to be and dream---

116

B1

The dawn inch - es up.---

Guidebook

Adagietto

Voice of the Guidebook

MS1

Less than three hun-dred souls in -

MS1

ha - bit the three quaint streets and the few nar - row by - lanes and

MS1

scat - tered farm - steads_ that con - sti - tute this small, de - ca - ying wa - ter - ing - place

MS1

which may, in - deed, be called a 'back - wa - ter of life' with - out dis - re - spect to its na - tives

Under Milk Wood

MS1 *10* *rit.* *3* *3* *3*

— who pos-sess, to this day, a sal-ty in-di-vi-du - a - li - ty of their own. —

MS1 *13* *A tempo*

The main street, Co-ro-na-tion Street, con-sists, for the most part, of

MS1 *16* *3* *3* *3*

hum - ble, two-sto-ried hou - ses ma - ny of which at - tempt to a-chieve some

MS1 *18* *3* *3* *3*

mea-sure of gai - e - ty — by prin-king them - selves out in crude co - lours

Under Milk Wood

MS1

20

...and by the li-be-ral use of pink - wash, ...some mea-sure of gai-e - ty.

MS1

23

there are re-main-ing a few eight-eenth-cen-tu-ry hou-ses of more pre-

MS1

26

ten - sion, if, on the whole, in a sad state of dis - re - pair.

MS1

29

Though there is lit - tle to at-tract the hill - climb - er,

Under Milk Wood

MS1 31

the health-seek-er, the sports-man, or the week-end-ing mo-tor-ist,—

MS1 33

rit. poco accel. . .

the con-tem-pla-tive may, if suf-fi-cient-ly at-trac-ted to spare it some

Tempo primo

MS1 35

dolce

lei-sure-ly hours, find, in its cob-bled streets and its

MS1 37

lit-tle fish-ing har-bour in its sev'-ral cur-ious cus-toms, and

Under Milk Wood

39 MS1

in the con - ver - sa - tion of its lo - cal 'char - ac - ters,'

41 MS1

some of that pic - tu - resque sense of the past so fre - quent - ly lack - ing in towns and vil - la - ges

43 MS1

which have kept more a - breast of the times.

45 MS1

The one place of wor - ship, with its ne -

Under Milk Wood

47

MS1

gled - ted grave - yard, is of no ar - chi - tec - tu - ral in - te - rest. The

50

MS1

Ri - ver De - wi is said to a - bound in trout, _____ but is

52

MS1

much_ poached._

Under Milk Wood
Morning Verses

Andante

First Voice

T1

The prin-ci-pal-i-ty of the sky light - ens

pp

p

8vb

T1

now. Who pulls the town-hall bell rope but blind Cap-tain Cat? The

T1

slee-pers are rung out of sleep this one morn - ing as ev' - ry morn

molto rit.

T1

- ing.

Second Voice

The Rev'-rend E - li Jen - kins_ in Be-

mp

Under Milk Wood

14

B1

thes - da House gropes... gropes out of bed in - to his preach-er's black, —

17

B1

combs back his bard's white hair, — for-gets to wash, —

Meno mosso

20

B1

pads bare-foot down-stairs, o-pens the front door, — stands in the

23

B1

door-way, — and, — look-ing out — at the day and up — at the e -

Under Milk Wood

27

B1

ter - nal hill, and hear - ing the sea break and the gab of

30

B1

birds, re - mem - bers his own ver - ses, and tells them soft - ly to

33

Meno mosso

rit.

B1

emp - ty Co - ro - na - tion Street.

36

Allegretto

Reverend Eli Jenkins

B3

Dear Gwa - lia! I know there are towns love - lier than ours, and fair - er

Under Milk Wood

43

B3

hills_ and loft - i-er far, and groves more full_ of flow'ers, Dear

50

rit. A tempo

rit. .

B3

Gwa-lia!_ ...flow'rs and bosk - i-er woods more blithe with spring, and bright with birds a

57

A tempo

B3

dorn - ing and sweet - er bards than I_ to sing their praise this beau - teous

64

B3

morn - ing. Dear Gwa - lia! By

71

B3

Ca-der I - dris, tem-pest-torn, or Moel yr Wydd - fa's glo - ry,——

75

B3

Car-nedd Lle-we - lyn beau-ty born, Plin-lim-mon old in sto - ry,——

80

B3

By moun - tains where King Ar-thur dreams, by Pen-maen-mawr de-

84

molto rit. . . . Adagio

poco accel.

B3

fi - ant,—— Lla-re-gub Hill a mole-hill seems, a pyg-my to a gi - ant.——

89

Allegretto

B3

A ti - ny din - gle is Milk Wood by Gold-en Grove 'neath Gron-gar, but

96

B3

let_ me choose and_ oh!_ I should love all my life_ and long - er_

103

B3

— Dear Gwa-lia!_ ...love to stroll a - mong our_ trees and stray in_

110

B3

Goose - gog Lane, on Don-key Down, — And hear the De - wi

B3

sing all day, and ne - ver, ne - ver leave

122

rit.

**Allegretto
ma non troppo**

B3

the town.

mp

129

Second Voice

B1

The Rev' - rend E - li Jen - kins clo - ses the front door.

133

B1

His mor - ning ser - vice is o - ver.

Under Milk Wood
Oh There's a Face!

Allegro

First Voice

Poco più mosso

T1

Now, wo-ken at last by the

p *mp*

5

T1

out-of-bed-sleep-y-head - Pol-ly-put the-ket-tle-on town - hall bell, Li-ly

10

T1

Smalls, Mis-sus Bey-non's trea - sure, comes down - stairs from a dream of

rit.

14

T1

roy-al-ty who all night long went lark-ing with her full of sauce in the Milk Wood dark,

18

T1

— and puts the ket-tle on the pri-mus ring in Mis-sus Bey-non's kit - chen,

p

Poco più mosso**rit.**

22

T1

— and looks at her-self in Mis - ter Bey-non's shav-ing-glass o-ver the sink, and sees:—

Allegro**Presto ma non troppo**

26

S1

Lily Smalls *portamento molto*

Oh there's a face! Where you get that hair from? Got it from a old tom

mf *mp*

rit.**A tempo**

30

S1

cat. Give it back then love. Oh there's a perm! Where you get that nose from,

f *mp*

34

S1

Li - ly? Got it from my fa - ther, sil - ly. You've got it on up - side down! Oh

mf

A tempo

38

S1

there's a conk! Look at your com - plex-ion! Oh no you look. Needs a bit of make-up.

rit. . . .

A tempo

42

S1

Needs a veil. Oh there's gla-mour! Where you get that smile, Lil? Ne-ver you

mp

46

S1

mind, girl. No - bo-dy loves you. That's what you think! Who is it loves you?

mf

Meno mosso

50

S1

Shan't tell! Come on, Li - ly. Cross your heart then?

55

S1

Cross my heart.

T1

And ve - ry soft-ly her lips al-most

rit.

First Voice

60

T1

touch-ing her re - flec - tion, she breathes the name and

63

MS3

Misus Beynon

ff

T1

Li - clouds the shav - ing glass.

Under Milk Wood

66 Lily Smalls **Più mosso**

S1 Yes, mum.

MS3 Misus Beynon

- ly! Li - ly! Where's my tea, girl?

f

70 3

S1 Where d'-you think? In the cat-box?

MS3 Where's my tea?

p

74 **Prestissimo**

S1 Com - ing up, mum.

f *ff*

77

Whispers on the Stairs

Adagietto

First Voice

T1

Mis - ter Pugh, in the School House op-po-site,

T1

takes up the morn - ing tea to Mis-sus Pugh, _____ and whis - pers on the

T1

stairs..._

T2

Mister Pugh

Here's your ar-sen-ic,

T2

dear. _____ And your weed-kill-er bis - quit. I've thrott-led the pa-ra-keet. I've

Under Milk Wood

17

T2

8 spat in the va-ses. I've put cheese in the mouse-holes. Here's your..._____

21

S1

Missus Pugh

Too_ much su-gar... Too much!

T2

8 ...nice tea, dear. You

26

S1

Too_ much milk, then. Too much! Has Mis-ter

T2

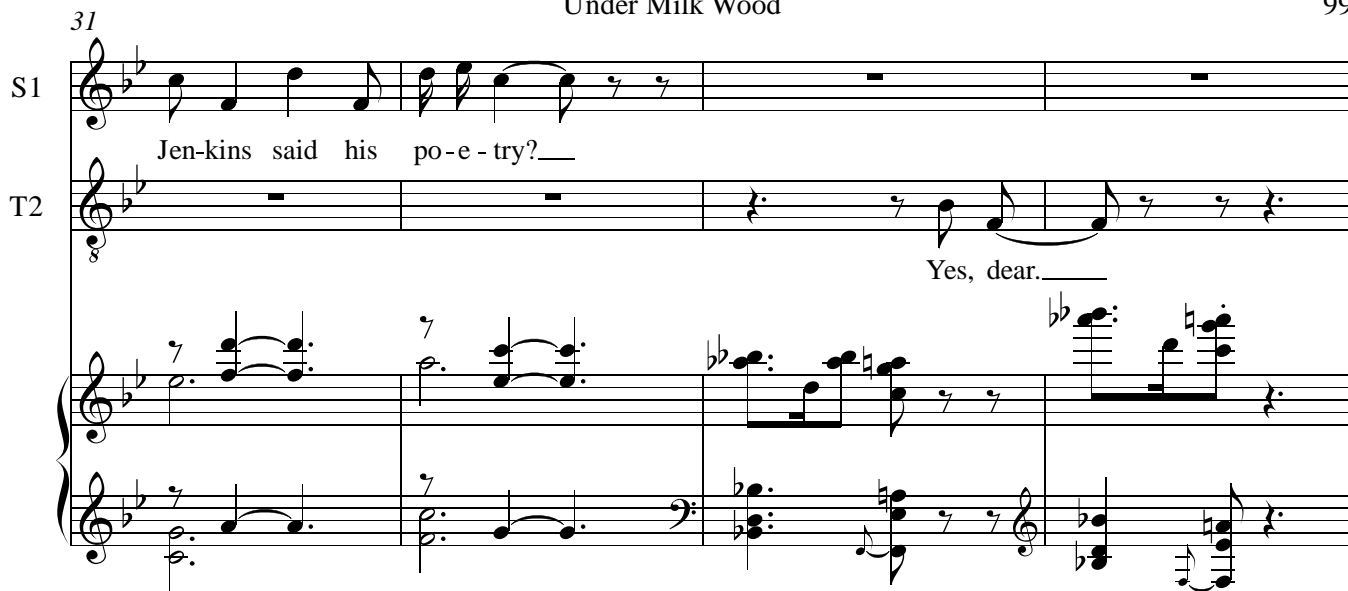
8 have-n't tas-ted it dear.

mp *mf* *mp*

31

S1
Jen-kins said his po-e-try?___

T2
Yes, dear.____



35 **Allegro**

S1
Then it's time to get up. Time to get up. Time to get up. Time to



39 **rit. Tempo primo**

S1
get up.____ Give me my glass - es.____ No, not my



44

S1
read - ing glass-es. I want to look out. I want to see..._____



Under Milk Wood

Allegro

48

S1

T2

First Voice

Li - ly Smalls the trea-sure down___ on her red knees wash-ing the front step._

53

S1

She's tucked her dress___ in her bloom - ers --___ oh, the bag - gage!

T2

59

S1

Oh, the bag-gage!

B1

Second Voice

P. C._

64

B1

At-ti-la Rees, ox-broad, barge-foot-ed, stamp-ing out of Hand-cuff House

70

S1

Missus Pugh

B1

He's in a hea-vy beef-red huff, black browed un-der his damp hel- met...

76

S1

go-ing to ar-rest Pol-ly Gar-ter, mark my words.

82

S1

Mister Pugh For ha-ving ba - - - bies.

T2

For what?

Under Milk Wood

Second Voice

B1

...and... lum - ber - ing down towards the strand to see

f

B1

— that the sea is still there.

Tempo primo

Missus Pugh

S1

Too much

f

S1

su-gar... Too much!

T2

You have-n't tas - ted it dear.

mp

8va

Me, me, me

Adagietto

First Voice

$\text{♩} = \text{♩}$
simply

T1

Ma-ry Ann Sai - lors, o-pen-ing her bed - room

p *mp*

8vb

T1

win - dow a - bove the tap - room call - ing and call - ing out to the

13 Mary Ann Sailors

MS3

I'm eight - y - five years three months and a day!—

T1

hea - vens, I will say this for

T1

her, she ne - ver makes a mis - take.

Under Milk Wood

25 ♩ = ♩

T1
Or - gan Mor - gan at his bed - room win - dow

26

Meno mosso

A tempo

T1
pla-ying chords on the sill to the mor-ning fish-wife gulls who,

27

poco accel.

T1
heck-ling o - ver Don - key Street, ob-serve _____ Ob - serve... _____

29

Presto ma non troppo

T1
T3
Me, Dai Bread, hur-ry-ing to the ba-ke-ry, push - ing in my

Dai Bread

34

T3

8

shirt - tails, but - ton - ing my waist - coat,

37

T3

8

ping goes a but - ton, why can't they sew

40

T3

8

— them, no time for break - fast, — no - thing for break - fast, — there's —

Missus Dai Bread One

Poco più mosso

46

S3

8

Me, Mis-sus Dai Bread One, capped and shawled and no old

T3

8

wives for you.

Under Milk Wood

51

S3

cor - set, nice to be com - fy, nice to be nice,

56

S3

clog-ging on the cob - bles to stir up a neigh - bour. Oh, Mis-sus Sa-rah,

61

S3

can you spare a loaf? Dai Bread for - got the bread.

66

molto rit.

S3

There's a love-ly morn-ing! How's your boils this mor-ning?

Under Milk Wood

A tempo

Meno mosso

71

S3

Is - n't that good news now, it's a change to sit down... Ta, Mis-sus Sa - rah.

Presto ma non troppo

75

Missus Dai Bread Two

MS2

Me, Mis-sus Dai Bread Two, Two, Two,

80

MS2

gyp-sied to kill in a sil-ky scar-let pet-ti-coat a - bove my knees,

84

MS2

dir - ty pret - ty knees, see my bo - dy through my pet - ti-coat, brown_

rit.

88

MS2

as a ber-ry, high-heeled shoes with one heel miss - ing,

mp

mp

93

MS2

noth - ing else at all but a dab of scent,

ff

8va

97

Andante

MS2

tell your for-tune in the tea - leaves, scowl-ing at the

mp

101

MS2

sun - shine, light-ing up my pipe.

105

Presto ma non troppo

Nogood Boyo

T1
8
Lord Cut-Glass
Me, —

B2
Me, Lord Cut-Glass, in an old frock - coat — be - longed to E - li Jen - kins —

110

Myfanwy Price

S3
Me, — Miss Price, in my

T1
8
— No-good Bo- yo, up to no good in the wash-house

B2
Tick tock Tick tock Tick tock Tick tock —

115

molto rit.

S3
pret-ty print — house - coat, deft at the clothes- line, nat - ty as a jen-ny-wren, then

Under Milk Wood

120 - - - - - **A tempo**

S3
 pit - pat to my egg in its co-sy, — crisp toast - fin - gers, — my

125 **Polly Garter**

S2
 Me, Pol-ly Gar - ter,

S3
 home-made plum — and but-ter - pat. —

Lord Cut-Glass

B2
 Tick tock Tick tock tock

130 **molto rit.** - - - - -

S2
 un - der the wash - ing line, — gi-ving the breast in the gar-den

S3
 Me, Miss Price, in my pret-ty print house - coat

Nogood Boyo

T1
 Me. —

Lord Cut-Glass

B2
 Me. —

134 **Adagio**

S2 to my bon-ny ba - by... Noth-ing grows in our gar-den, on-ly wash-ing and ba-bies.

138 **Allegretto**

S2 — And where's their fa - thers live, my love? O - ver the hills and

142 **Meno mosso**

S2 far a - way. — far a - way. — far a - way. — You're look-ing up at me

147

S2 now. I know what you're think - ing, — you poor lit-tle milk - y crea-ture.

Under Milk Wood

153

S2

you're think-ing, you're no bet-ter than you should be, and that's good e-nough for

158

S2

me. Oh, is - n't life a ter - ri-ble thing,

162

S2

— thank — God? Oh, — is - n't life a ter-ri-ble

Myfanwy Price

S3

Thank God — Thank God. Thank God. —

Nogood Boyo

T1

Oh, —

mf

166

S2
thing, _____ thank God? _____ thank

S3
_____ Thank God? _____ Thank

T1
8 is - n't life a ter - ri-ble thing, _____ thank God? _____

molto rit.

169

S2
God? _____ thank God? _____

S3
God? _____ Thank God? _____

T1
8 thank God? _____ Thank God? _____

Breakfast

Andante

Second Voice

B1

In the kit - chen, _____ In the kit - chen, _____

mp

gtr

4

B1

fry-ing pans spit, ket-tles and cats purr. _____ The

p

7

B1

town smells of sea-weed and break - fast, starch-less bread and

9 Mary Ann Sailors

M3

B1

Praise_ God for por-ridge.

lem-on-rind tea, bub-ble-and-squeak and kip-pers.

12

M3

B1

Praise_ God.

Mis-ter Pugh re - mem-bers ground glass as he jug-gles his

14

B1

om' - let. Mis-sus Pugh nags the salt - cel - lar.

16

B1

Wil-ly Nil-ly post-man downs his buck-et of brack-ish tea, and

Under Milk Wood

18

B1

Mis-sus Wil-ly Nil - ly full of tea broods and bub-bles o-ver her co-ven of

20

B1

ket-tles al-ways rea-dy to steam o - pen the mail.---

rit. ---

3

22

B1

The Rev' - rend E - li Jen - kins finds a

Adagio

accel. ---

24

B1

rhyme and dips his pen in his co-coa. Lord Cut-Glass in his tick-ing kit-chen

Andante

Lord Cut-Glass

27

B2

scam-pers from clock to clock, a bunch of clock-keys in one hand, a

Second Voice

29

B1

Cap - tain Cat in his

B2

fish - head in the o - ther.

rit.

32

B1

gal-ley blind_ and fine-fin-gered sa-vours his sea - fry.

Remember Last Night?

Allegro

First Voice

T1

Mis-ter and Mis-sus Cher - ry

5

T1

O-wen, in their Don-key Street room that is be - droom, par-lour, kit - chen, and scul-le-ry,

9

T1

— sit down to last night's sup-per of on - ions boiled in their

13

T1

o - ver - coats and broth of spuds and

Under Milk Wood

Presto

15
T1
8
ba - con - rind and leeks and bones.

18
MS3
Missus Cherry Owen
Re-mem-ber last night? In you reeled, my boy, as

21
MS3
drunk as a dea - con with a big wet buck-et and a fish - frail

24
MS3
full of stout and you looked at me and you

27

MS3

said, "God has come home!" You

ff *mf*

31

MS3

said, and then o - ver the buck - et you went,

f

33

MS3

sprawl-ing and bawl-ing, and the floor was all fla-gons and eels.

molto rit.

35

MS3

"God has come home!"

B3

Cherry Owen

Was I woun-ded?_

ff *mf*

Allegro *accel.*

Presto

Missus Cherry Owen

39 MS3

And then you took off your trousers and you said, _____

41 MS3

'Does a-ny-bo-dy want a fight'

Meno mosso

mf

45 MS3

Oh, you old ba - boon. _____

B3

Cherry Owen

Give me a

48 MS3

And then you sang 'Bread of Hea - ven' te - nor and bass. _____

B3

kiss. _____

(Cwm Rhondda)

I

51

MS3

B3

al - ways sing _____ 'Bread of Hea - ven.'_

And

53

MS3

B3

then you did a lit - tle dance on the ta - ble._ Drop dead!_

I did? And

56

MS3

B3

Then you cried like a ba - by___ and said you were a

then_what did I do?

59

MS3

poor drunk or - phan with no - where to go but the

61

MS3

grave.

B3

And what did I do next, my

64

MS3

Then you danced on the ta - ble all

B3

dear?

66

MS3

o - ver a - gain_____ and said: you were King So-lo-mon O-wen_ and

69

MS3

I was your Mis-sus She - ba._____ And

B3

And then?_____

Under Milk Wood

72

MS3

then I got you in - to bed and you snored all night like a

75

MS3

brew' - ry. 'God has come home' -

B3

'God has come home' -

78

[They laugh delightedly together.]

MS3

B3

ff

81

Tempo primo

mf

The Beynons

Allegretto

Second Voice

rit.

Andante

B1

The smell of fried li-ver si - dles out with on-ions on its breath. In the

4

B1

break-fast-room be-hind the shop, Mis-ter and Mis-sus Bey-non, wait-ed on by their trea-sure,

7

Tempo primo

rit.

Andante

B1

en-joy their ev'-ry morn-ing hul-la-ba-loo. Mis-sus Bey-non slips the grist-ly

10

Missus Beynon

MS3

She likes the li-ver, Ben.

B1

bits un-der the tas-seled ta-ble-cloth to her fat cat.

13

MS3

Butcher Beynon

B2

Oh, d'you

She ought to do, Bess. It's her bro-ther's.

15

S1

Lily Smalls

MS3

B2

Yes, mum. Yes, mum.

hear that, Li-ly? We're eat - ing puss - cat.

It was doc-tored,

17

S1

MS3

B2

Yes, mum.

Oh, you cat - but-cher! What's that got to do with it?

mind. Doc - tored.

19 **Tempo primo** rit. **Tempo primo**

MS3
Oh, Li-ly! Li-ly!_____

B2
Yes-ter-day we had mole.____ Mon-day, ot-ter. Tues-day, shrews.

Lily Smalls

22

S1
Go_____ on, Mis-sus Bey-non. He's the big-gest li-ar in the town.

MS3
Oh, Li-ly! Li-ly!_____

B2

25

S1
Ev'-ry- bo-dy knows it, mum._____

MS3
Don't you dare say that a-bout Mis - ter Bey - non.____

Piano

29

MS3

Mis - ter Bey - non ne - ver tells a lie. Do you, Ben?

31

B2

No, Bess. And now I am

35

B2

go - ing out af - ter the cor - gies, with my lit - tle clea -

37

S1

Missus Beynon

Lily Smalls

MS3

Yes, mum.

B2

Oh, Li - ly, Li - ly!

ver.

Under Milk Wood
Up the Street

Presto ma non troppo

First Voice

T1

Up the street, in the Sai-lors Arms, Sin-bad Sai-lors, grand-son of Ma-ry Ann

5

rit. A tempo rit.

T1

Sai - lors, draws a pint. Here's to me, he says.

9

A tempo rit.

T1

In the bar the ship's clock says half past e - le - ven.

13

molto rit.

T1

The hands of the clock have stayed still at half past e-le-ven for fif - ty years.

17 **A tempo**

T1 ⁸ Half past e-le-ven is o - pen - ing. — It is al-ways o - pen-ing time in the

mf

21 **Tempo primo**

T1 Sai - lors Arms. —

B1 Second Voice All o-ver town,

25

B1 ba-bies and old men — are cleaned and put in-to bro-ken prams and wheeled.

29

B1 out — on to the sun - lit cock-led cob-bles or out in - to the back-yards

33 rit. A tempo rit.

B1

un-der the danc - ing un - der-clothes and left.

37 First Voice

T1

A ba - by cries. I want my pipe and he wants his

B1

An old man says, I want my pipe and

41

T1

bot - tle. Up the street and half past e - le - ven.

B1

he wants his bot - tle. Up the street and half past e - le - ven.

Under Milk Wood

Allegro

45

T1
8

The school bell rings._____

B1

The school bell rings._____

49

T1
8

heads picked, hair combed,_____ the chil-dren are shrilled off to

B1

Nos-es are wiped,_____ paws scrubbed, ears boxed,_____

53

T1
8

school._____ school._____ At the o-pen win-dow of

B1

school._____ school._____

57 **rit.**

T1
8 Schoo - ner House,

B1
blind Cap-tain Cat hears all the mor-ning of the town.---

61 **A tempo**

S1 Child's Voice *p*
Ah,

S2 Child's Voice *p*
Ah,---

T2 Captain Cat
8 The noise of child-ren's feet on the cob - - bles.---

B1

p

Under Milk Wood

65

S1
ah, ah, ah! Ah, ah, ah! ah! ah!

S2
ah, ah! Ah, ah, ah! ah! ah!

Child's Voice
p
S3
Ah, ah, ah! Ah, ah, ah! ah! ah!

T2
f
Mag-gie Ri - chards, Rick - y Rhys, Tom-my Powell. our Sal, lit-tle Ger-

69

S1
Ah, ah, ah, ah! Ah! Ah!

S2
Ah, ah, ah! Ah! Ah!

S3
Ah, ah, ah! Ah! Ah!

T2
wain, Bil-ly Swan-sea, with the dog's voice, one of Mis-ter Wal - do's, nas-ty Hum-phrey,

Under Milk Wood

73

S1 Ah! Ah! Ah!

S2 Ah! Ah! Ah!

S3 Ah! Ah! Ah!

T2 Jack-ie with the sniff.... Where's Dick-y's Al - bie? and the boys from Ty - pant? Per-

77

S1 Ah! Ah!

S2 Ah! Ah!

S3 Ah! Ah!

T2 haps they got the rash a - gain? Some one's hit Mag-gie Rich - ards.

Under Milk Wood

80

S1 Ah!___ Bil-ly!

S2 Ah!_____ Bil-ly!

S3 Ah!_____ Bil-ly!

T2 8 Two to one it's Bil-ly Swan -sea.____ Ne-ver trust a boy that barks.____

83

molto rit.

S1 Bil - ly! Bil - ly!____ Bil - ly! Bil - ly!

S2 Bil - ly! Bil - ly!____ Bil - ly! Bil - ly!

S3 Bil - ly! Bil - ly!____ Bil - ly! Bil - ly!

T2 8 Right a - gain!_____ It's Bil - ly.

pp *ff*

v

Allegretto

The Post

First Voice *dolce*

T1
Rat- a-tat. Rat- a-tat. Captain Cat

T3
That's Wil-ly Nil-ly knock-ing

4 **Meno mosso**

T1
Rat - a-tat. Rat - a-tat.

T3
at Bay View. Rat - a-tat, ve-ry soft. The knock-er's got a kid glove

T1
Rat- a-tat.

T3
on. Who's sent a let-ter to Mis-sus Og-more-Prit- chard? Care-ful now, she

10 **Meno mosso**

T3
swabs the floor glass-y. Ev'-ry step's like a bar of soap. That old

Under Milk Wood

12

T3

Bes-sie would bees-wax the lawn to make the birds slip. Willy Nilly

B2

Good

14

MS3

Missus Ogrmoe-Pritchard

B2

Good morn-ing,
morn - - ing, Mis - sus Og-more-Pritch - ard.

16

MS3

post-man.

B2

Here's a let-ter for you with stamped and ad-dressed en - ve-lope en -

18

B2

closed, all the way from Builth Wells. A gen-tle-man wants to

20

MS3

B2

No.

stu-dy birds and can he have ac-co-ma - da-tion for two weeks and a bath ve-ge-ta-ri-an. You

23

MS3

B2

No.

would-n't know he was in the house, Mis-sus Og-more-Pritch - ard. He'd be

25

B2

out in the mor-nings at the bang of dawn with his bag of bread-crumbs and his lit-tle te-le-

27

MS3

B2

And come home at all hours co-vered with fea - thers. I

scope...

Under Milk Wood

29

MS3

Musical notation for MS3 at measure 29, featuring a treble clef, a key signature of two flats, and a melody with eighth and sixteenth notes.

don't want per-sons in my nice clean rooms breath-ing all o-ver the chairs...

Piano accompaniment for measures 29-30, showing chords in the right hand and a bass line in the left hand.

31

MS3

Musical notation for MS3 at measure 31, starting with a rest followed by a melody.

and put-ting their feet on my car-pets and sneez-ing on my

B2

Musical notation for B2 at measure 31, featuring a bass line with eighth notes.

Cross my heart, he won't breathe

Piano accompaniment for measures 31-32, showing chords in the right hand and a bass line in the left hand.

33

MS3

Musical notation for MS3 at measure 33, featuring a melody with eighth notes.

chi-na and sleep-ing in my sheets...—

B2

Musical notation for B2 at measure 33, featuring a bass line with eighth notes.

He on-ly wants a sin-gle bed, Mis-sus Og-more-

Piano accompaniment for measures 33-34, showing chords in the right hand and a bass line in the left hand.

Under Milk Wood

35

MS3

No. Captain Cat

T3

And back she goes to the kit-chen to

B2

Prit - chard.

8vb

38

T3

po-lish the po-ta-toes. Wil-ly Nil-ly's feet hea-vy on the dis-tant cob-bles. One, two three, four,

41

T3

five.... That's Mis-sus Rose Cot-tage. What's to - day? To -

43

T3

day she gets the let-ter from her sis-ter in Gors-las. How's the twins' teeth? He's

Under Milk Wood

46

T3

8

stop-ping at School House.

Willy Nilly

B2

Good morn - - ing, Mis - sus

48

B2

Pugh. — Mis-sus Og-more-Prit-chard won't have a gen-tle-man in from Built Wells

50

B2

— be-cause he'll sleep in her sheets, Mis-sus Rose Cot-ta-ge's sis-ter in Gor-slas's

52

S1

Missus Pugh

Give me the

B2

twins have got to have them out...

54

S1 par-cel.

B2 It's for Mis-ter Pugh, Mis-sus Pugh.

56

S1 Ne-ver you mind. What's in-side?

B2 A book called 'Lives of the Great Poi-son-

59

B2 ers'.

62

Captain Cat

T3 That's Man-ches-ter House.

Under Milk Wood

64

B2

Morn - ing, Mis - ter Ed - wards. — Ve-ry small news. Mis-sus

67

B2

Og-more-Prtit-chard won't have birds in the house, and Mis-ter Pugh's bought a book now` on

69

B2

how to do in Mis-sus Pugh.

Mog Edwards

B3

Have you got a let-ter from — her?

72

Willy Nilly

B2

Miss Price loves you with all her heart. Smell-ing of la-ven-der to

Under Milk Wood

75

B2

day. She's _____ down to the last of the el-der-flo-wer wine but the

This system contains measures 75 and 76. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats. The piano part has a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. A long slur covers the piano accompaniment across both measures.

77

B2

quince jam's bear-ing up and she's knit-ting ros-es on the doi - lies. Last

This system contains measures 77 and 78. The piano accompaniment continues with a similar texture to the previous system, featuring a busy right hand and a more active left hand.

79

B2

week she sold three jars of boil-ed sweets, pound of hum-bugs, half a box of

This system contains measures 79 and 80. The piano accompaniment continues with a similar texture to the previous system, featuring a busy right hand and a more active left hand.

81

B2

jel-ly-ba-bies and six co-loured pho-tos of Lla-re-gub. Yours for e-ver. Then

This system contains measures 81 and 82. The piano accompaniment continues with a similar texture to the previous system, featuring a busy right hand and a more active left hand. There are triplets in the piano part in the second measure of this system.

84

B2
twen - ty - one eks - es. Mog Edwards

B3
Oh, Wil-ly Nil-ly, she's _____

86

B3
_____ a ru-by! Here's my let-ter. Put it in-to her hands now. _____ Put it in her hands _____ now. _____

89

T3
Captain Cat

B3
Mis-ter

92

T3
Wal-do hur-ry-ing to the Sai - lors Arms. Pint of stout with a egg in

Under Milk Wood

94 Mister Waldo

T2
Pint of stout with a egg in it.

T3
it. Foot-steps stop. There's a let-ter for

96 Mister Waldo

T2
A pa-ter-ni-ty sum-mons

T3
him. a - no-ther pa-ter-ni-ty sum-mons.

B2
Willy Nilly
It's a - no-ther pa-ter-ni-ty sum-mons. Mis - ter

98

T2
A pa-ter-ni-ty sum-mons.

T3
Mis - ter Wal - do. The quick foot-steps hur - ry

B2
Wal - do.

Under Milk Wood

100

T3

on a-long the cob-bles and up three steps._____ to the Sai-lors

102

T1

First Voice

Mister Waldo

A pa-ter-ni-ty sum-mons._____

T2

Quick, Sin-bad. Pint of stout._____ A pa-ter-ni-ty sum-mons._

T3

Captain Cat

A pa-ter-ni-ty sum-mons._____

105

T1

A pa-ter-ni-ty sum-mons._____

T2

A pa-ter-ni-ty sum-mons._____ And no egg in.

T3

Willy Nilly

A pa-ter-ni-ty sum-mons._____

B2

A pa-ter-ni-ty sum-mons._____

The Cobbled Street

Andante

First Voice

T1

Peo - ple are mo-ving now up and down the cob-bled_ street.

delicato, molto sostenuto

mp

Measures 1-4: T1 vocal line with lyrics. Piano accompaniment in G minor, 3/4 time, featuring a triplet of eighth notes in the right hand and a simple bass line in the left hand.

5

Più mosso

T1

T3

Captain Cat

All the

mf

mp

Measures 5-8: T1 and T3 vocal lines. T1 has a long rest. T3 has a short rest followed by the lyrics. Piano accompaniment is more active, with a triplet of eighth notes in the right hand and a rhythmic bass line in the left hand.

9

Andante

T3

wo-men are out_ this morn - ing, in the sun, you can tell it's Spring._

mf

Measures 9-12: T3 vocal line with lyrics. Piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. The tempo is Andante.

13

T3

There goes Mis-sus Cher-ry, you_ can tell her by her trot-ters, off she trots new

Measures 13-16: T3 vocal line with lyrics. Piano accompaniment continues with a triplet of eighth notes in the right hand and a bass line in the left hand.

17

T3

as a dai-sy. Who's that talk-ing by the pump? Mis-sus Floyd and Bo- yo, talk-ing

21

T3

flat-fish. What can you talk a-bout flat - fish? That's Mis-sus Dai Bread

24

T3

One, waltz - ing up the street like a jel-ly ev'-ry time she shakes it's slap slap slap.

28

T3

slap slap slap. Who's that? Mis-sus But-cher Bey-non with her pet black

32

T3

8

cat, it fol-lows her ev'-ry-where, mi-aow___ mi-aow and all.___

36

T3

8

rit. A tempo

There goes Mis-sus Twen-ty- Three, im -

39

T3

8

rit.

- port - ant. the sun gets up and goes down in her dew-lap, when___ she shuts her eyes, it's

p

3

43

T3

8

Allegretto

night. High heels

f *mp*

Under Milk Wood

Adagio

47

T3

now, in the mor-ning too, Mis-sus Rose Cot-ta-ge's eld-est Mae, se-ven-teen and

51

T3

ne-ver been kissed hoho ne-ver been kissed hoho go - ing young and milk - ing

54

T3

poco accel.

un-der my win-dow to the field with the nan-ny-goats, she re-minds me all the way.

58

Andante

T3

Can't hear... Can't

Under Milk Wood

153

61
T3
8
hear what the wo-men are gab-bing round the pump._____ Same as e -

64
T3
8
- ver._____ Who's hav-ing a ba-by, who blacked whose eye,

68
T3
8
seen Pol-ly Gar-ter gi-ving her bel-ly an air - ing, there should be a law,

71
T3
8
seen Mis - sus Bey - non's new mauve jum-per, it's her old grey jum - per dyed,

154

Under Milk Wood

74

T3

8

who's dead, who's dy - ing, there's a love-ly day. —

77

T3

8

oh the cost of soap - flakes! —

80

T3

8

Or - gan Mor - gan's

82

T3

8

at it ear - ly. You can tell it's

Captain Cat

a piacere

85 Polly Garter

S2 Spring.

First Voice

T1 Spring, and he hears the noise of milk-cans.

Captain Cat

T3 Spring. Ock - y Milk-man

88

T3 on his round. I will say this, his milk's as fresh as the dew. Half dew

92

T3 — it is. Snuf-fle on, Ock-y, wa-ter-ing the town. Some-bo-dy's com-ing.

97

T3

Now the voi-ces round the pump can see

100

T3

some-bo-dy com-ing. Hush,___ there's a hush! You can tell by the

103

T3

noise of the hush, it's Pol-ly Gar-ter. it's Pol-ly Gar-ter. Hul-lo, Pol-ly,

107

S2

Me, love.---

T3

who's there? That's Pol-ly Gar-ter. Hul-lo, Pol-ly my love, can you

Polly Garter

112

T3

hear the dumb goose hiss of the wives as they hud-dle and peck and flounce at a wad-dle a - way?_

115

T3

— Who cudd-led you when?_ Which of their gan-de-ring hub-bies moaned in

119

T3

Milk Wood for your naugh - ty mo-the-ring arms and bo-dy like a war - drobe, _ love?_

123

T3

— Love..._ Scrub the floors of the Wel-fare Hall for the Mo - thers' Un - ion

126

T3

So - cial Dance, you're one mo-ther won't wrig-gle her ro-ly-po-ly bum or pat her fat lit-tle

129

poco rit. **A tempo**

T3

but-ter-y feet in that wed-ding-ringed ho-ly to - night _____ though the waltz - ing

133

T3

bread-win-ners snatched from the co - sy smoke of the Sai - lors Arms _____ will _____

136

molto rit.

T3

griz - zle and mope. _____ Too late, cock, _____ too late.

The Women

Allegretto

First Voice

T1

The morning's busy as bees.

5 **molto rit.** . . . **Andantino**

T1

There's the clip clop of horses on the sun-honeyed cobbles of the humming streets

T1

hammering of horse-shoes, gobble quack and cackle,

12 **rit.**

T1

tom-tit twit-ter from the bird-ounced boughs, bra-ying on Don-key Down.

Under Milk Wood

15 **A tempo**

T1

Bread is ba-king, pigs are grun-ting,

18

T1

chop, chop goes the but - cher, milk - churns bell,

21 **rit.**

T1

tills ring, sheep cough, dogs shout, saws sing. Oh, the

25 **A tempo**

T1

Spring.... Oh, the Spring whin-ny and mor-ning moo from the

Under Milk Wood

27
T1
8
clog dan - cing farms, — the gulls' gab and rab-ble on the boat-bob-bing ri - ver and

30
T1
8
sea and the cock - les bub-bling in the sand.

33
T1
8
scam-per of san-der-lings, cur - lew cry, — crow caw, pi-geon coo, clock strike,

36
T1
8
bull bel - low, and the rag-ged gab-ble — of the bear-gar-den school as the

Under Milk Wood

40

T1

wo-men scratch and bab-ble_____ in Mis - sus Or - gan Mor - gan's

42

rit. - - - - -

T1

gen-er - al shop where ev'-ry-thing is sold: cus-tard, buck-ets, hen-na,

44

T1

rat - traps, shrimp-nets, su- gar, stamps, con - fet - ti, pa - ra - fin, hat-chets, whis-tles.---

Allegro

46

S1

Mis - sus Og-more-Prit - chard

S2

la di da_____

T1

The wo- men,,,

First Woman

Second Woman

49

S1
got a man in Builth Wells

S2
and he got a lit-tle te-le-scope to look at birds

Musical score for measures 49-51. S1: 'got a man in Builth Wells'. S2: 'and he got a lit-tle te-le-scope to look at birds'. Piano accompaniment with treble and bass staves.

52

S1
Wil-ly Nil-ly said_____ he

S2
Re-mem-ber her first hus - band? He did-n't need a te - le-scope

Musical score for measures 52-54. S1: 'Wil-ly Nil-ly said_____ he'. S2: 'Re-mem-ber her first hus - band? He did-n't need a te - le-scope'. Piano accompaniment with treble and bass staves.

55

S1
looked at them un-dres-sing through the key - hole shout Tal-ly-ho_

S2
shout Tal-ly-ho

S3
Third Woman
and he used to shout Tal-ly-ho_

Musical score for measures 55-57. S1: 'looked at them un-dres-sing through the key - hole shout Tal-ly-ho_'. S2: 'shout Tal-ly-ho'. S3: 'Third Woman and he used to shout Tal-ly-ho_'. Piano accompaniment with treble and bass staves.

Under Milk Wood

58

S1
shout Tal-ly-ho__

S2
shout Tal-ly-ho__ but...

S3
shout Tal-ly-ho__

61

First Woman

S1
e - ven though he hanged his

S2
Mis - ter Og-more was a pro-per gen-tle-man

64

Second Woman

Third Woman

S1
col - lie.

S2
she said But - cher Bey - non put

S3
Seen Mis-sus But-cher Bey- non?

68

First Woman

S1
go on, he's pul-ling her leg

S2
dogs in the min - cer

S3
Third Woman
now don't you dare tell her that,

mp

72

Second Woman

S2
or she'll think he's try-ing to pull it off and

S3
there's a dear

74

Third Woman

S1
eat it, _____

S2
eat it, _____

S3
eat it, _____

Meno mosso

molto rit.

Allegro

77

S1 First Woman

S2 Second Woman

MS1 Fourth Woman

Look at that No-good Bo yo now

There's a nas-ty lot who live here when you come to think. too

80

S2

la-zy to wipe his snout

S3 Third Woman

and go-ing out fi - shing ev'-ry day and all he ev - er brought back was a

84

S1

S2

S3

been in the wa-ter a

Mis - sus Sam-u-els

Mis - sus Sam-u-els

been in the wa-ter a

88 **rit.** **A tempo**

First Woman

S1 week. he

S2 And look at Ock-y Milk-man's wife that no-bo-dy's e-ver seen—

S3 week.

91

Third Woman

S1 keeps her in the cup-board with the emp - ties

S3 and think of Dai Bread with

94

Second Woman

S2 one for the

S3 two wives

95

S1

S2

Musical score for measures 95-96. It features four staves: S1 (Soprano 1), S2 (Soprano 2), and a grand staff (treble and bass clefs). S1 has a whole rest. S2 has a melodic line with lyrics: "day - time one for the". The grand staff provides a piano accompaniment.

96

S1

S2

S3

MS1

First Woman

Fourth Woman

Musical score for measures 96-97. It features five vocal staves (S1, S2, S3, MS1) and a grand staff. S1 has a box labeled "First Woman" above it and lyrics: "Men are brutes on the qui - et. Brutes." S2 has lyrics: "night Men are brutes on the qui - et." S3 has lyrics: "Brutes." MS1 has a box labeled "Fourth Woman" above it and lyrics: "Men are brutes on the qui - et. Brutes." The grand staff provides a piano accompaniment.

99 **Meno mosso**

First Woman

S1
you look dead beat dead

S2
Second Woman
It's or - gan

S3
And how's Or-gan Mor-gan, Mis-sus Mor-gan? ___ you look dead

103

S1
beat___ dead beat dead beat dead beat

S2
or - gan all the time with him up ev' ry

S3
beat___ dead beat up ev' ry night un-til mid-night play-ing the

MS1
up ev' ry night un-til

Under Milk Wood

molto rit.

107

S1
play-ing or - gan or - gan

S2
night play-ing or - gan or - gan

S3
or - gan or - gan or - gan

MS1
mid - night play - ing the or - gan or - gan

mf

6 6 3

Missus Organ Morgan

110

MS2
Oh, I'm a mar-tyr to mu - sic. Mu-sic.

f *mp* *f* *ff*

Spring in Llaregub

Andante

molto rit. . . . A tempo

First Voice

T1

Out - side, _____ the sun springs down on the rough and tum - bling

5

T1

town. _____ It runs through the hed-ges of Goose-gog

8

T1

Lane, _____ cuff-ing the birds to sing. _____

10

T1

Spring whips green down Cock-le Row, and the shells ring

Under Milk Wood

Meno mosso

13
T1
8
out. Lla-re-gub this snip of a mor-ning is wild-fruit amd warm.

16
T1
8
the streets, fields, sands and wa-ters spring-ing, spring-ing in the

19
T1
8
young sun.

22
B1
8
Second Voice
To him, the

25

B1

eyes of all the in-ha-bi-tants are full of fear_____

Più mosso

Andante

27

B1

'Not me, not me'_____ they scream._____ But E-vans the Death

30

B1

pres-ses hard with black gloves on the cof-fin of his breast in case his heart jumps out._____

First Voice

33

T1

Evans the Death Spring_____ stirs Gos-sa-mer Bey - non

B3

Where's your dig - ni-ty. Lie down.

Under Milk Wood

Gossamer Beynon

36

S3

Oh, _____ what can I do? I'll

T1

school-mis - tress like a spoon. _____

39

S3

ne-ver be re-fined if I twitch. If I twitch. If I twitch.

42

Second Voice

B1

Spring this strong mor-ning foams in a flame in Jack Black as he

45

B1

cob-bles a high-heeled shoe for Mis - sus Dai Bread Two the

mp

Under Milk Wood

47 rit. Jack Black

T3 8

B1

There
gyp - sy _____ but he ham-mers it stern - ly out.

49

T3 8

is no leg be-long-ing to the foot that belongs to this shoe.

51 Second Voice

B1

The sun and the green breeze _____ ship Cap-tain Cat's _____ sea

53 accel.

B1

mem'-ry a-gain.

55

Captain Cat

T3
8
No, I'll take the mu-lat-to, by God, who's cap-tain here? Par-lez-vous jig jig,

f *mp*

58

T3
8
Ma - dam?

B1
Ma-ry Ann Sai-lors says ve - ry soft-ly

Second Voice

p

61

B1
to her-self as she looks out at Lla-re - gub Hill

3

64

rit. . . .

Mary Ann Sailors

Andante

MS3
It is Spring in Lla-re-gub in the

B1
from the bed-room where she was born

Under Milk Wood

67 MS3
sun in my old_ age, and this is the Cho-sen Land. First Voice
T1
The Cho-sen

70 T1
Land._____ And in Wil-ly Nil-ly the Post-man's dark and siz-zling damp tea-coat-ed mis-ty

73 T1
pyg - my kit - chen where the_____ spit-ting-cat ket - tles throb and hop on the

75 T1
range,_____ Mis-sus Wil - ly Nil - ly steams o - pen

Under Milk Wood

77

T1

Mis-ter Mog Ed-wards' let-ter to Miss My-fan-wy Price___ and

79 **Meno mosso** Missus Willy Nilly

MS2

From

T1

reads it a-loud to Wil-ly Nil-ly by the squint of the Spring___ sun,___

82 **Adagietto**

MS2

Man-ches-ter House, Lla-re-gub.____ Sole Pro-pri-e-tor: Mis-ter

85

MS2

Mog Ed-wards (late of Twll),___ Li-nen-dra-per, Ha-ber-dash-er, Mas-ter

Under Milk Wood

88
MS2
Tai-lor, Cos-tu - mier. For West End Ne-gli- gee, Lin-ge-rie, Tea-gowns,

91
MS2
Eve-ning Dress, Trou-saux, Lay-ettes, Al - so Rea-dy to Wear___ for All Oc-ca-sions.

94
MS2
E-co-no-mi-cal Out-fit-ting for A - gri-cul-tur - al Em - ploy-ment Our

97 **rit.** **A tempo**
MS2
Spe-ci-a - li - ty, War-drobes Bought. A-mong Our Sa-tis-fied Cus-to-mers

Under Milk Wood

100

MS2

Mi-nis-ters of Re-li - gion and J. P.'s. Fit-tings by Ap-point - ment.

103

MS2

Ad-ver-ti-sing Week-ly in the Twll Bu-gle. Be - lov-ed My-fan-wy Price my

106

MS2

accel. Moderato

Bride in Hea - ven. Mog Edwards

B2

...my Bride in Hea - ven. Be-

f

110

B2

molto rit. - - - - -

lov-ed My-fan-wy Price, my Bride in Hea - ven. I love you un-til

114 **A tempo**

B2

Death do us a - part and then we shall be to-ge - ther_ for - ev - er and e - ver..

118

B2

A new par-cel of rib-bons has come from Ca-mar-then to - day, all the co-lours in the

121

B2

rain-bow. Oh_ I wish I could tie a rib-bon in your hair a__ white one but it can-not

125

B2

be. I dreamed last night you were all drip-ping wet and you sat on my lap as the

129

B2

Rev'-rend Jen-kins went down the street. I see you got a mer-maid in your lap he said and he

133

B2

lift - ed his hat. He's a pro - per Chris-tian. Not like Cher - ry O - wen who

136

B2

said you should have thrown her back he said. Bus'-ness is ve - ry poor - ly.—

139

B2

Poor - ly.— Pol-ly Gar-ter bought two gar-ters with ro-ses but she ne-ver got

Under Milk Wood

142

B2

stock-ings so what is the use I say. Mis-ter Wal-do tried to sell me a wo-man's

145

B2

night-ie out-size he said he found it and we know where. I

148

B2

sold a pack-et of pins to Sin - bad Sai - lors to pick his teeth. If

151

B2

this goes on I shall be in the work-house. My heart is in your bo-som and

Under Milk Wood

Meno mosso

154

B2

yours is in mine. God be with you al - ways My-fan-wy Price

157

molto rit. . . Largo

B2

— and keep you love-ly for me in His Heav'n-ly Man - sion. I must stop now and re-

161

Missus Willy Nilly

Adagietto

MS3

B2

And then a lit-tle mes-sage with a rub-ber stamp.

main, Your E - ter-nal, Mog Ed-wards.

165

MS3

T1

Shop at Mog's!!! (Three ex-cla-ma-tion points.) First Voice

And Wil-ly Nil-ly,

168

T1

8 jock-eyes out a-gain to the three-seat-ed shack called the House of Com-mons

170

T1

8 _ in the back where the hens weep, and sees, in_sud-den Spring - shine,

173

Second Voice

B1

her-ring gulls heck-ling down to the har-bour where the fi-sher-men spit

175

B1

Meno mosso

and prop the morn-ing up and prop the morn-ing up and

177

B1

eye the fish-y sea smooth to the sea's end as it lulls in blue._____

180

B1

Green and gold mo - ney, to - bac-co, tinned

182

B1

sal - mon, hats with fea-thers, pots of fish - paste warmth for the

184

B1

win - ter - - to - be,___ weave and leap in it___

Under Milk Wood

186

B1

rich and slip - pe - ry in the flash and shapes of fish-es through the cold

188

B1

sea - streets. — But with blue la - zy eyes the

190

B1

fi - sher-men gaze at that milk-maid whis - pe - ring wa - ter with no nick or ripp-le

192

B1

as though it blew great guns and ser-pents and ty-phooned the town. —

Under Milk Wood

Fisherman

195 T3

Too rough for fish-ing to - day.

199 B1 **Allegretto**

Second Voice

And they thank God, and gob at a gull for luck, and moss slow and

204 B1 **molto rit.**

si - lent make their way up - hill, from the still, still

207 B1

sea, towards the Sai - lors Arms and the chil - dren.

The Children's Song

Adagietto

First Voice

T1

Chil-dren spank_ and scam-per rough_ and sing-ing out of school

mp

T1

in - to the drag-gle-tail yard._____ And Cap-tain Cat at his win-dow

rit.

T1

sings to him-self the words of their song._____

7 **Presto** rit.

ff

Allegro molto

Il Captain Cat

T2

John - nie Crack and Flos - sie Snail kept their ba-by in a milk - ing pail.

mf *simile*

T2

Flos - sie Snail and John - nie Crack, one would pull it out and one would put it back. O it's

T2

my turn now said Flos - sie Snail to take the ba - by from the

T2

milk - ing pail, and it's my turn now said John - nie Crack to smack it on its head and

26
T2
8
put it back. John - nie Crack and Flos - sie Snail kept their ba-by in a

30
T2
8
milk - ing pail, one would put it back and one would pull it out, and all it had to drink was

34
T2
8
ale and stout for John - nie Crack and Flos - sie Snail al-ways used to say that

mp

38
T2
8
stout and ale was good for a ba-by, good for a ba-by, good for a ba-by in a

poco rit.

Under Milk Wood

42 First Voice

T1

T2

fff *mf* *pp*

45

T1

48 Second Voice

T1

B1

A

51

B1

55

Child's Voice

p

S1
John - nie Crack and Flos - sie Snail_____

S2
Fa - la - la - la

MS1
John - nie Crack and Flos - sie

MS3
Fa - la - la - la - la_____

B1
muf - fled...

The piano accompaniment for measures 55-57 features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The music is marked with a piano (*p*) dynamic.

58

rit.

S1
kept their ba - by in a milk - ing pail_____

S2
Fa - la-la-la - la - la._____ Fa - la - la - la

MS1
Snail kept their ba - by in a milk - ing pail.

MS3
Fa - la - la - la Fa - la - la - la

The piano accompaniment for measures 58-60 continues with the same rhythmic pattern as the previous section, but with a *rit.* (ritardando) marking above the staff, indicating a gradual slowing down of the tempo.

A tempo

60 *mf*

S1
Fa-la-la-la-la - la - Fa-la-la-la-la

S2
Fa-la-la-la-la - la - Fa-la-la-la-la

MS1
Fa-la-la-la-la - la - Fa-la-la-la-la

MS3
Fa-la-la-la-la - la - Fa-la-la-la-la

T1
Veg' - ta-bles make love a-bove the

First Voice

63

T1
ten - ors — Mis-sus Og-more-Prit-chard

Second Voice

B1
and dogs bark blue in the face.

67

T1

belch-es in a tee-ny han-ky and cha-ses the sun - light with a fly-whisk,

70

molto rit.

T1

but e-ven she can-not drive out the Spring: from

73

T1

one of the fin-ger-bowls a prim-rose grows. **Presto**

B1

Mis-sus Dai Bread One and Mis-sus

Second Voice

77

B1

Dai Bread Two are sit-ting out-side their house in Don - key Lane, one

81

rit.

B1

dark - ly — one plum-ply bloom-ing in the quick, de - wy sun.

85

Presto

B1

Mis-sus Dai Bread Two is look-ing in-to a crys-tal ball — which she

mf

89

molto rit.

B1

holds in the lap of her dir-ty yel-low pet-ti-coat, hard a-against her hard dark thighs. —

93

Andante

Missus Dai Bread Two

MS2

Cross my palm with sil - ver. —

95

S3

MS2

Out of our house-keep-ing mo-ney. Aah!_

What d' you

97

S3

MS2

see, lov - ie?

Missus Dai Bread Two

I see a fea-ther-bed.

100

MS2

With three pil-lows on it. And a text a - bove the bed._

103

MS2

I can't read what it says,___ there's great clouds blow-ing.

106

MS2

Now they have blown a - way. _____ God

109

S3

Missus Dai Bread One

That's our bed. _____

MS2

_____ is Love, the text says. _____ And now it's

112

MS2

va-nished The sun's spin-ning like a top. Who's this

Missus Dai Bread One

115

S3

MS2

com-ing out of the sun? It's a hai - ry lit - tle man with big pink lips.

118

S3

MS2

Dai, it's Dai Bread! Ssh! The

Missus Dai Bread Two

120

MS2

fea - ther-bed's float - ing back. The lit - tle man's tak - ing his boots off.

122

MS2

He's pull - ing his shirt o - ver his head. He's

124 MS2

beat-ing his chest with his fists. He's__ climb - ing in - to bed.__

subito p *mp*

8vb

127 MS3

Missus Dai Bread One

Meno mosso

Go on, go on, go on!_____

mf

There's two wo-men_ in bed.

130 MS2

He looks at them both, with his head cocked on one

132

MS2

side. He's whist-ling through his teeth. Now he

Musical score for measures 132-134. MS2 vocal line with lyrics "side. He's whist-ling through his teeth. Now he". Piano accompaniment with triplets.

135

S3

MS2

grips his lit-tle arms round one of the wo-men. Which one? Which one? Which one?

Musical score for measures 135-138. S3 vocal line with lyrics "Which one? Which one? Which one?". MS2 vocal line with lyrics "grips his lit-tle arms round one of the wo-men.". Piano accompaniment with triplets and dynamic markings.

139

S3

MS2

Ach, the I can't see a - ny more. There's great clouds blo-wing a - gain.

Missus Dai Bread One

Missus Dai Bread Two

mp

Musical score for measures 139-142. S3 vocal line with lyrics "Ach, the". MS2 vocal line with lyrics "I can't see a - ny more. There's great clouds blo-wing a - gain.". Piano accompaniment with dynamic marking "mp" and fermatas.

molto accel.

143

S3

mean old clouds!_____

p

Allegro molto

145

S1

Child's Voice

John - nie Crack and Flos - sie Snail_____

S2

Child's Voice

Fa - la - la - la

MS1

Child's Voice

John - nie Crack and Flos - sie

MS3

Child's Voice

Fa - la - la - la - la_____

f

148

rit.

S1 kept their ba - by in a milk - ing pail

S2 Fa - la-la-la - la - la. Fa - la - la - la

MS1 Snail kept their ba - by in a milk - ing pail.

MS3 Fa - la - la - la Fa - la - la - la

T2 Captain Cat

It was

150

S1 Fa-la-la-la-la - la - Fa-la-la-la-la

S2 Fa-la-la-la-la - la - Fa-la-la-la-la

MS1 Fa-la-la-la-la - la - Fa-la-la-la-la

MS3 Fa-la-la-la-la - la - Fa-la-la-la-la

T2 good for a ba-by, good for a ba-by, good for a ba-by in a milk-ing pail..

fff

Polly Garter (singing)

Andante

First Voice

T1

8

The morn - ing is all sing - ing. _____ Sing

mp

T1

6

8

- ing... The Rev'-rend Jen-kins bu-sy on his morn-ing rounds, stops...

T1

10

8

...stops out-side the Wel-fare Hall to hear Pol-ly Gar-ter as she scrubs the

T1

14

8

floors_ for the Mo-thers' Un-ion Dance to - night. Pol-ly

Più mosso

Polly Garter

18

S2

T1

8

mf

I loved a man whose name was Tom, he was strong as a bear and

Gar-ter.

22

S2

two yards long. I loved a man whose name was Dick, he was big as a bar-rel and

26

S2

three feet thick. And I loved a man whose name was Har-ry, six feet tall and

30

S2

sweet as a cher-ry, but the one I loved best a - wake or a-sleep was lit tle Will-ie Wee and he's

Under Milk Wood

34 $\text{♩} = \text{♩}$

S2

six feet deep. O Tom, Dick and Har-ry were three fine men, and I'll ne-ver have such

38 *rit.*

S2

lov-ing a gain, but lit-tle Will-ie Wee who took me on his knee, lit-tle Will-ie Wee was the

A tempo

42 $\text{♩} = \text{♩}$

S2

man for me. Now men from ev' - ry pa-rish a-round run_ af-ter me and roll me

46

S2

on the ground, but when - ev - er I love a - no-ther man back, John-nie from the hill_ or

50

S2

Sail - ing Jack, I al - ways think as they do what they please of Tom, Dick and Har-ry who were

54

S2

rit.

tall_ as trees, and_ most I think when I'm by their side of_ lit-tle Will-ie Wee who

58

S2

A tempo

$\text{♩} = \text{♩}$

downed and died. O Tom, Dick and Har-ry were three fine men, and I'll ne-ver have such

62

S2

molto rit.

lov-ing a-gain, but lit tle Will-ie Wee who took me on his knee, lit tle Will-ie Wea-zel was the

66

Andante

S2
man for me.____

B3
Reverend Eli Jenkins
Praise the Lord! We are a mu-si-cal na-tion._

70

Meno mosso

T1
8
And the Rev-erend E-li Jen-kins hur-ries on through the town

rit.

75

T1
8
to vi-sit the sick with jel-ly and poems.____

8vb

Full as a Lovebird's Egg

Allegro

Second Voice

B1

The_ town's as_ full as a love - bird's egg.

mp *mf*

Mister Waldo

T2

There goes the Rev' - rend...

B1

says Mis-ter Wal-do at the smoked her-ring brown win-dows of the

13

Mister Waldo

T2

Rev' - rend with his bro-l-ly and his

B1

un - washed Sai - lors_ Arms..._

19

T2

odes. Fill'em up, Sin - bad, I'm on the trea-cle_ to-day.

Under Milk Wood

rit.

Adagio

25

Second Voice

3

B1

The si-lent fish-er-men flush down their pipes._____

30

B1

He grieves o-ver his Guin-ness.

35

First Voice

p

Allegro

T1

sighs Sin-bad Sai-lors,_____

T3

Sinbad Sailors

3

Oh, Mis-ter Wal - do..._

I

8va

dote on that

40

rit.

Allegretto

First Voice

T1

Love, sings the spring._____ The

T3

Goss - a-mer Bey-non._____

45

T1

bed-spring grass boun-ces_un-der birds' bums and lambs. And Gos-sa-mer Bey- non,

49

T1

school - tea - cher, spoon-stirred and qui-ver-ing, teach-es her slub - ber - de -

rit.

52

Andante

S1 Girl's Voice

S3 Gossamer Beynon

MS2 Girl's Voice

MS3 Girl's Voice

T1

It was a lo-ver and his lass, with a hey and a ho and a hey non-ny no

It was a lo-ver and his lass, with a hey and a ho and a hey non-ny no

It was a lo-ver and his lass, with a hey ho hey no

gul-leon class.

mp

55

S1
It was a lo-ver and his lass, with a

Gossamer Beynon

S3
Now, now, now, your ac-cents, chil-dren. — It was a lo-ver and his lass, with a

MS2
It was a lo-ver and his lass, with a

MS3
It was a lo-ver and his lass, with a

58

S1
hey and a ho and a hey non-ny no

S3
hey and a ho and a hey non-ny no

MS2
hey and a ho and a hey non-ny no

MS3
hey ho hey no

First Voice

T1
Says Sin-bad Sai-lors,

Sinbad Sailors

T3
Oh, Mis-ter Wal-do — She's a

62 Gossamer Beynon

molto rit.

Andante

S3
T1
T3

It was a lo-ver and his lass... **First Voice**
And Mis - ter Wal-do, who is
la-dy all o - ver.

p

65 **molto rit.** **A tempo**

T1

think-ing of a wo-man soft as Eve and_ sharp as sci-a-ti-ca__ to

68
T1
share his bread-pud-ding bed,___ ans - wers

Mister Waldo

T2

No la dy that I know is___ No

6

71

T2
8
la-dy that I know is Sinbad Sailors

T3
8
And if on-ly grand-ma'd die, cross my heart I'd go

74

T3
8
down on my knees Mis-ter Wal-do and I'd say Miss Gos-sa-mer I'd say_____

77

S1 Girl's Voice
When birds do sing hey ding a ding a ding hey ding-a-ding-a-ding Sweet

S3 Gossamer Beynon
When birds do sing hey ding a ding a ding hey ding-a-ding-a-ding Sweet

MS2 Girl's Voice
When birds do sing hey ding a ding a ding hey ding-a-ding-a-ding Sweet

MS3 Girl's Voice
When birds do sing hey ding a ding a ding hey ding-a-ding-a-ding Sweet

T3
8

80

S1
lo-vers love the Spring.....

S3
lo-vers love the Spring.....

MS2
lo-vers love the Spring.....

MS3
lo-vers love the Spring.....

B1
Second Voice
Pol-ly Gar-ter sings, — still on her

84

Polly Garter

S2
Tom Dick and Har-ry were three fine men And I'll ne-ver have such

B1
knees, —

88 Girl's Voice

S1 *ding-a-ding-a-ding*

S2 *ding-a-ding-a-ding*

S3 Girl's Voice *a - gain.*

MS2 Girl's Voice *ding-a-ding-a-ding*

MS3 Girl's Voice *ding-a-ding-a-ding*


91 First Voice *rit.* 3 **Presto**

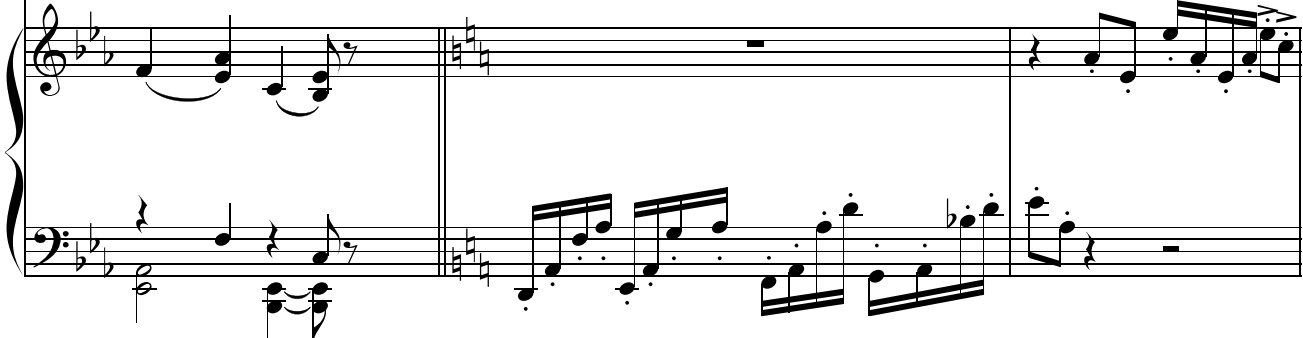
T1 *And the mor-ning school is o - ver,*

95 **Largo**

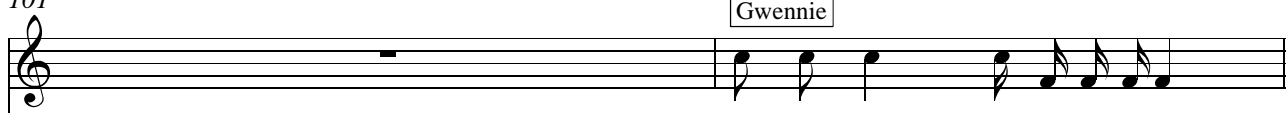
T1 *Cap-tain Cat at his cur-tained schoo-ner's port-hole o-pen to the*

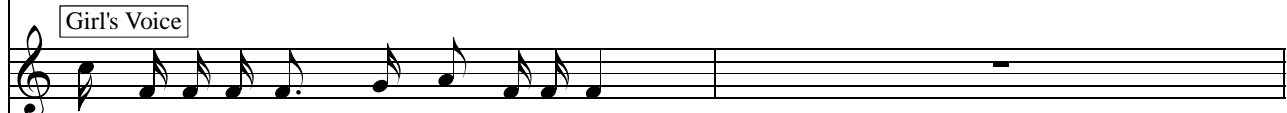
98 **Andante**

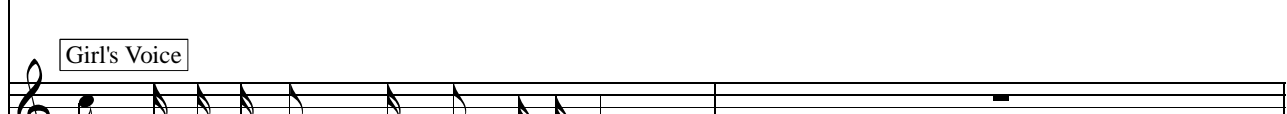
T1 
Spring sun tides hears the naugh-ty for-feit-ing chil-dren tum-ble and rhyme on the cob-bles.

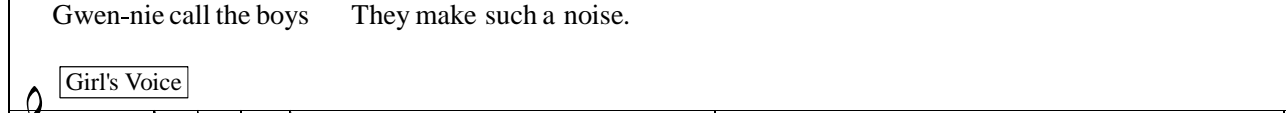


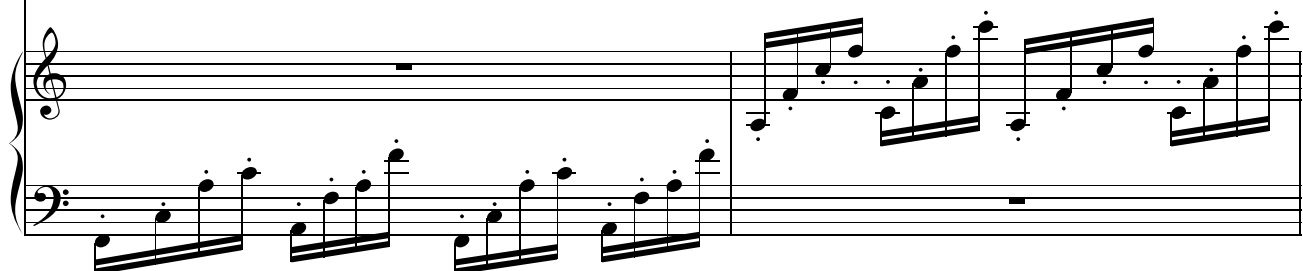
101 **Gwennie**

S1 
Boys boys boys Come a-long to me

MS1 **Girl's Voice** 
Gwen-nie call the boys They make such a noise.

MS2 **Girl's Voice** 
Gwen-nie call the boys They make such a noise.

MS3 **Girl's Voice** 
Gwen-nie call the boys They make such a noise.



103

Girl's Voice

MS1

Musical staff for MS1, treble clef, containing the melody for the first girl's voice part.

Boys boys boys Kiss Gwen-nie where she says _____ or give her a pen - ny.

MS2

Girl's Voice

Musical staff for MS2, treble clef, containing the melody for the second girl's voice part.

Boys boys boys Kiss Gwen-nie where she says _____ or give her a pen - ny.

MS3

Girl's Voice

Musical staff for MS3, treble clef, containing the melody for the third girl's voice part.

Boys boys boys Kiss Gwen-nie where she says _____ or give her a pen - ny.

Piano accompaniment for measures 103-104, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

105

Gwennie

S1

Musical staff for S1, treble clef, containing the melody for the soloist part, including triplet markings.

Kiss me in Goose-gog Lane or give me a pen-ny

MS1

Musical staff for MS1, treble clef, containing the melody for the first mezzo-soprano part.

Go on, Gwen - nie.

MS2

Musical staff for MS2, treble clef, containing the melody for the second mezzo-soprano part.

Go on, Gwen - nie.

MS3

Musical staff for MS3, treble clef, containing the melody for the third mezzo-soprano part.

Go on, Gwen - nie.

Piano accompaniment for measures 105-106, featuring a complex rhythmic pattern with triplets in the right hand and a steady bass line in the left hand.

108

S1
What's your name?___ Kiss me in Goose-gog Lane___

First Boy

T3
Bil - ly._____

111

S1
___ Bil-ly_____ or give me___ a pen-ny._____

First Boy

T3
Gwen-nie Gwen-nie___ I

114

T3
kiss you in Goose-gog Lane._____ Now I have-n't got to give you___ a pen-ny._____

117

Girl's Voice

MS1

Boys boys boys Kiss Gwen-nie where she says _____ or give her a pen - ny.

MS2

Girl's Voice

Boys boys boys Kiss Gwen-nie where she says _____ or give her a pen - ny.

MS3

Girl's Voice

Boys boys boys Kiss Gwen-nie where she says _____ or give her a pen - ny.

Piano accompaniment for measures 117-118, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

119

Gwennie

S1

Kiss me in Goose-gog Lane or give me a pen-ny

MS1

Go on, Gwen - nie.

MS2

Go on, Gwen - nie.

MS3

Go on, Gwen - nie.

Piano accompaniment for measures 119-120, featuring a complex rhythmic pattern with triplets in the right hand and a steady bass line in the left hand.

122

Gwennie

S1

What's your name?_ Kiss me on Lla-re-gub Hill

Second Boy

B1

John-nie Cris-to._

125

S1

John-nie Cris-to_ or give me_ a pen-ny mis-ter.

Second Boy

B1

Gwen-nie Gwen-nie_ I

128

B1

kiss you on Lla-re-gub Hill_ Now I have-n't got to give you_ a pen-ny._

131

Girl's Voice

MS1

Boys boys boys Kiss Gwen-nie where she says _____ or give her a pen - ny.

MS2

Boys boys boys Kiss Gwen-nie where she says _____ or give her a piano accompaniment for measures 131-132, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

MS3

Boys boys boys Kiss Gwen-nie where she says _____ or give her a pen - ny.

133

Gwennie

S1

Kiss me in Milk Wood or give me a pen-ny

MS1

Go on, Gwen - nie.

MS2

Go on, Gwen - nie.

MS3

Go on, Gwen - nie.

136

S1 What's your name?— Third Boy

T1 Dick-y. I can't kiss you in Milk Wood.

139

S1 Gwenie

MS1 Girl's Voice Why? Why? Why?—

MS2 Girl's Voice Gwen-nie ask him why.—

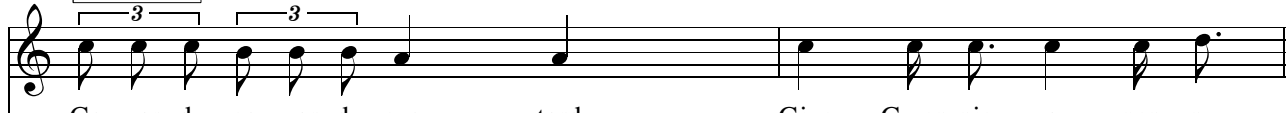
MS3 Girl's Voice Gwen-nie ask him why.—


T1 Third Boy Be-

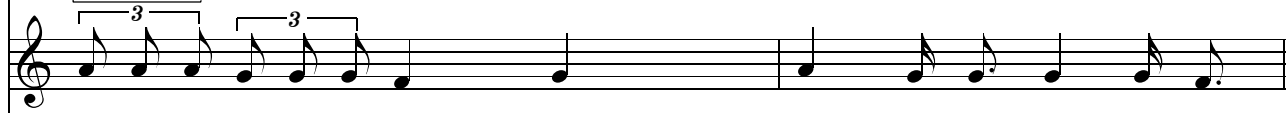
142

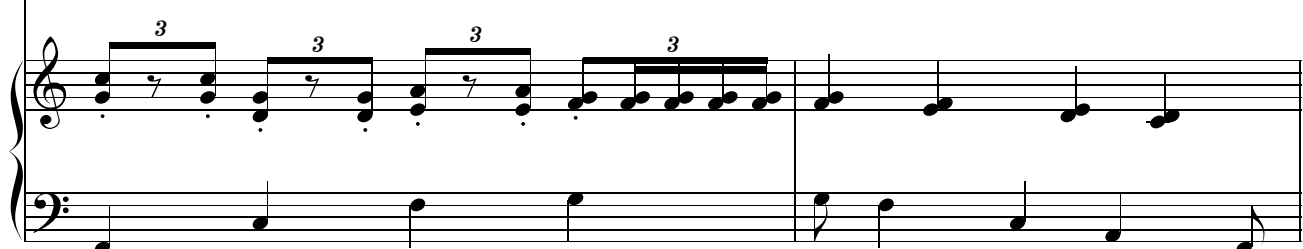
T1 cause my mo - ther says I must - n't. Must - n't.

144 Girl's Voice

MS1  Co-war-dy co-war-dy cus - tard Give Gwen-nie a pen - ny.

MS2  Co-war-dy co-war - dy cus - tard Give Gwen-nie

MS3  Co-war-dy co-war-dy cus - tard Give Gwen-nie a pen - ny.



146 Gwennie

S1  Give me a pen-ny.

MS2  a pen-ny.

T1 Third Boy  I... I have-n't got a - ny.



149

S1  Give me a pen-ny.

MS1 Girl's Voice  Put him in the ri - ver up to his li - ver Quick quick Dir - ty Dick

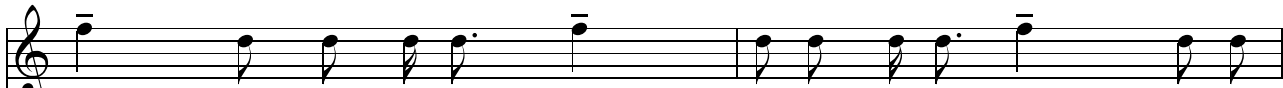
MS2 Girl's Voice  Put him in the ri - ver up to his li - ver

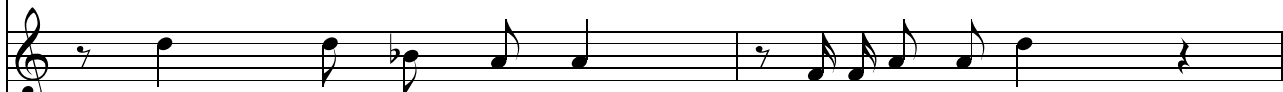
MS3 Girl's Voice  Put him in the ri - ver

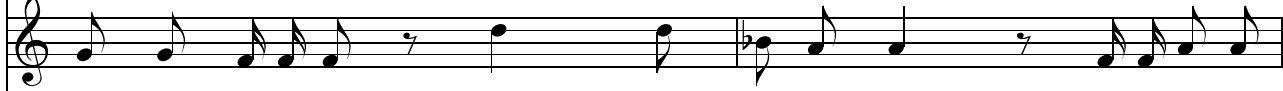
T1 





151

S1  Give me a pen-ny. Give me a pen-ny. Give me a

MS1  Beat him on the bum with a rhu - barb stick.

MS2  Quick quick Dir - ty Dick Beat him on the bum with a rhu - barb

MS3  up to his li - ver Quick quick Dir - ty Dick Beat him on the bum



153

Under Milk Wood

S1 pen - ny. Ai - ee!

MS2 stick. Put him in the ri - ver

MS3 with a rhu - barb stick.

molto rit.

Largo

subito p

S1 Ai - ee! Hush! Hush!

MS1 Put him in the ri - ver up to his li - ver Hush! Hush!

MS2 up to his li - ver Quick quick Dir-ty Dick Hush! Hush!

MS3 Put him in the ri - ver Hush! Hush!

156

First Voice

T1 And the shrill girls gig-gle and mas - ter a - round him as he blub-bers a - way down-hill

accel.

158

T1

the tri-um - phant bird - like sis - ters scream and the bul-ly bro - thers hoot

Andante

160

T1

his lit - tle nick - name and his mo - ther's shame and his fa - ther's wick - ed - ness

162

T1

with the loose wild bare - foot wo men of the ho - vels of the hills It all means noth - ing at

165

T1

all, the weep - ing end of the world. Then his tor - men - tors tus - sle and

168

T1

run to the Cock-le Street sweet-shop, to buy from Miss My-fan-wy Price, who is

170

T1

cock-y and neat as a puff-bos-omed ro-bin and her small round but-tocks tight as ticks,

secco

172

T1

pop goes the wea-sel and the wind...

molto rit. **Andante**

f *mp*

175

B1

Gos-sa-mer Bey-non_ high-heels out of school._ The sun hums down through the cot-ton of

Second Voice

179

B1

her dress in - to the bell of her heart and buz-zes in the ho-ney

183

B1

there and couch-es and kis-ses, la - zy lov-ing and boozed, in her red - ber - ried

simile

186

B1

breast. 'Gos - sa-mer, Gos - sa-mer, Gos - sa-mer, strip her

188

B1

to the nip - ples and bees. She bla-zes

190 Sinbad Sailors ┌──3──┐ ┌──3──┐ ┌──3──┐

T3

B1

'Gos - sa-mer, Gos - sa-mer, Gos - sa-mer, -

na - ked _____ past the Sai - lors _____ Arms _____

192

B1

the on - ly wo-man on the Dai-Adam-ed earth. _____

194

B1

Sin - bad Sai - lors _____ pla - ces on her thighs still dew - damp from the first man - gro - wing

197

rit.

Adagio

Gossamer Beynon

S3

B1

I don't care if he is com-mon, I
cock-crow gar-den_ his rev' rent goat-beard-ed hands.

200

S3

want to gob-ble him up. I don't care if he does drop his aitch - es,

202

S3

T3

B1

Sin - bad, Sin - bad,
'Gos-sa-mer, Gos - sa-mer, Gos - sa-mer,
she tells the stripped and mo-ther-of-the

Under Milk Wood

204

Gossamer Beynon

S3

so long as he's all cu-cum-ber and

B1

world big-beamed and Eve-hipped spring of her self,

206

S3

hooves.

T3

Sinbad Sailors

'Gos - sa-mer, Gos - sa-mer, Gos-sa-mer,

B1

Second Voice

Sin - bad Sai-lors watch-es

208

B1

her go by de-mure and proud, and for - e-ver veiled from the

211 Sinbad Sailors

T3 Oh, beau-ti-ful beau-ti-ful Gos-sa-mer B, I

B1 hun-gry hug_ of his eyes.____

214

T3 wish I wish_ that you were for me I wish you were not so ed-u-ca-

217

T3 - ted.

B1 Second Voice She feels_____ his goat-beard tick-le her in the

219

B1

mid-dle of the world like a tuft of wi - ry fire, and she

221

B1

turns in a ter-ror of de-light a - way from his whips and whisk-er - y con - fla-gra -

223

T3

'Gos - sa-mer, Gos - sa-mer, Gos - sa-mer, — Cross my heart I'd go down on my knees

B1

tion

226

Girl's Voice

S1

When

S3

Gossamer Beynon

When

MS2

Girl's Voice

When

MS3

Girl's Voice

When

T3

and I'd say Miss Gos-sa-mer I'd say

229

S1

birds do sing hey ding a ding a ding hey ding-a-ding-a-ding Sweet lo-vers love the Spring.

S3

birds do sing hey ding a ding a ding hey ding-a-ding-a-ding Sweet lo-vers love the Spring.

MS2

birds do sing hey ding a ding a ding hey ding-a-ding-a-ding Sweet lo-vers love the Spring.

MS3

birds do sing hey ding a ding a ding hey ding-a-ding-a-ding Sweet lo-vers love the Spring.

A Little Armageddon

Adagietto

First Voice

T1

In the blind-drawn dark din-ing room of School House,

T1

dus-ty and e-cho-ing as a din-ing room in a vault, Mis-ter and

T1

Mis - sus Pugh are si-lent o-ver cold grey cot-tage pie.

T1

Mis-ter Pugh reads, as he forks the shroud meat in, from Lives of the

molto rit. . . *A tempo*

12
T1
8
Great Poi-so-ners. He has

ff *mp*

15
T1
8
bound a plain brown-pa-per co-ver round the book. Sly - ly, bet-ween slow mouth-fuls, he

p

18
T1
8
side-spies up at Mis-sus Pugh. poi-sons her with his eye, then goes on read-ing.

22
T1
8
He un-der-lines cer-tain pas-sa-ges and smiles in se-cret.

rit.

pp

Andante

Under Milk Wood

26 Missus Pugh

S1
Per-sons with man-ners do not read at ta-ble._____

T1 First Voice
says Mis-sus Pugh. Mister Pugh She

T3
says Mis-sus Pugh.

mf

30 **Tempo primo**

T1
swal-lows a di - ges-tive tab - let_____ as big as a horse-pill,

mp

32 Missus Pugh

S1
Some_

T1
wa-shing it down with cloud-ed pea - soup wa - ter.

S1 per-sons were brought up in pig - sties. — First Voice

T1 says Mis-sus Pugh. Mister Pugh

T3 says Mis-sus Pugh.

mf

S1 Pigs don't read at ta-ble, my dear. Mister Pugh I know one who can.

T3 Pigs can't read, my dear.

Tempo primo

T1 says Mis - sus Pugh. Mister Pugh A -

T3 says Mis - sus Pugh.

p

Under Milk Wood

44

T1

8 lone in the his-sing la-bo-ra-to-ry of his wish-es, — Mis-ter

46

T1

8 Pugh mix-es es-pe-cial-ly for Mis-sus Pugh a ve-no-mous por-ridge un-

48

T1

8 known to tox-i-co-lo-gists which will scald and vi-per through her_ un-til her ears fall off like

50

T1

8 figs, her toes grow big and black_ as bal-loons, and steam comes scream-ing out_

52

T1 — of her na - vel. **Mister Pugh** says Mis - ter Pugh, and quick as a flash he

T3 You know best, my dear, You know best, my dear,

55

rit.

Missus Pugh

A tempo

S1 What's that book by your trough, Mis-ter Pugh?

T1 ducks her in rat soup.. **Mister Pugh**

T3 It's a

58

Missus Pugh

S1 **First Voice** Saints.

T1 Mis-sus Pugh smiles..

T3 the-o-lo-gi-cal work, my dear. Lives of the Great Saints.

Under Milk Wood

61

T1

An i - ci-cle forms in the cold air of the din - ing -

64

Missus Pugh

S1

I saw you talk-ing to a saint this morn - ing. Saint Pol - ly

T1

vault.

68

S1

Gar - ter. She was mar-tyred a - gain last night.

71

S1

Mis-sus Or-gan Mor-gan saw her with Mis-ter Wal - do. Missus Organ Morgan

MS2

And when they saw me they pre-

The musical score is presented in a standard format with vocal staves and piano accompaniment. The piano part includes dynamic markings such as *mf* and *p*. The lyrics are written below the vocal staves, and the piano part includes various musical notations such as notes, rests, and bar lines.

74
MS2

ten - ded they were look - ing ___ for nests, but you don't go nes - ting in

77
MS2

long com - bi - na - tions, I said to my - self, like Mis - ter Wal - do was wear - ing, and your

80
MS2

dress near - ly o - ver your head like Pol - ly Gar - ter's. Oh, ___ they did - n't fool

83
MS2

me. And when you think of all those ba - bies she's got, then all I can say is

Under Milk Wood

86

MS2

she'd bet-ter give up bird-nest-ing, that's all I

89

MS2

can_____ say. it is-n't the right kind of hob - by at___ all for a

92

MS2

wo - man that can't say No e-ven to mid - gets. Re - mem - ber Bob Spit?

95

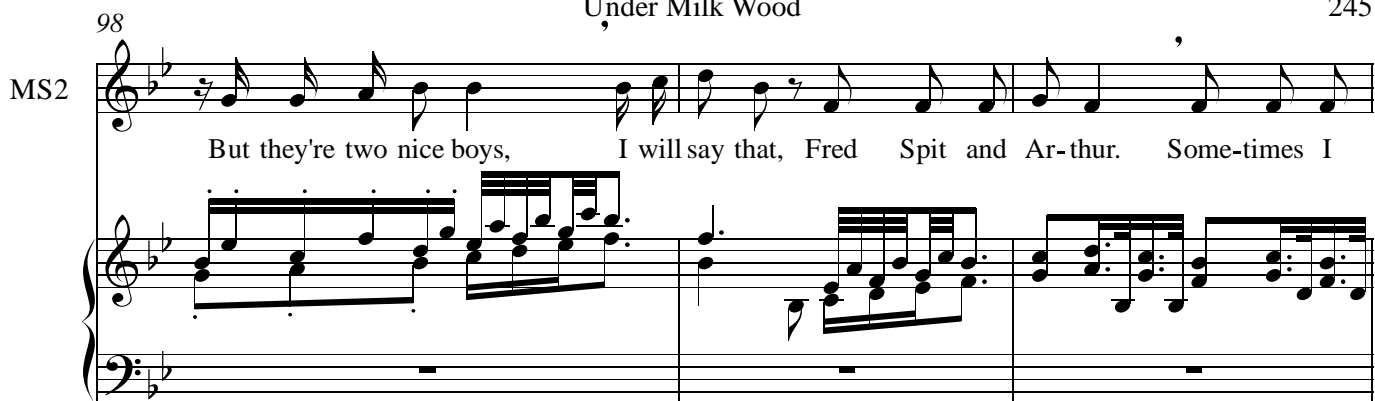
MS2

He was-n't a - ny big-ger than a ba - by and he gave her two.

98

MS2


But they're two nice boys, I will say that, Fred Spit and Ar-thur. Some-times I



101

MS2

like Fred best and some - times Ar - thur.



104

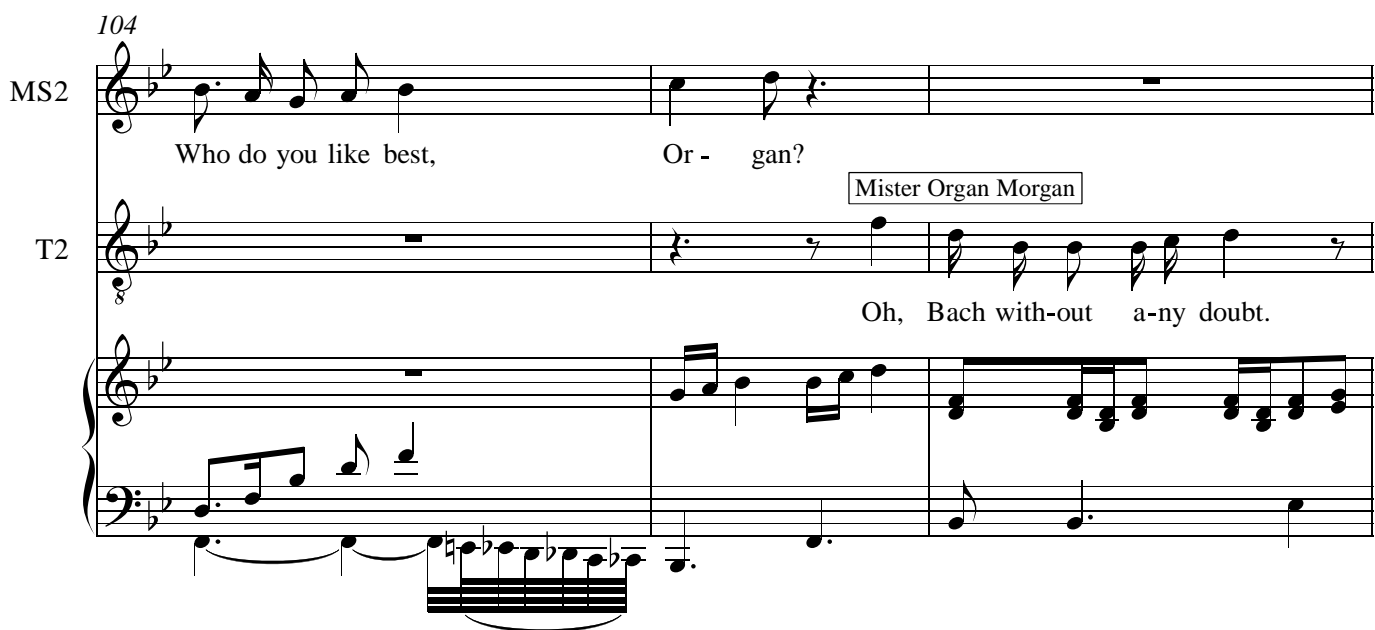
MS2

Who do you like best, Or - gan?

T2

Mister Organ Morgan

Oh, Bach with-out a-ny doubt.



107

MS2

Or-gan Mor-gan, you have-n't been lis-ten-ing to a word I said.

T2

Bach ev'-ry time for me.



Under Milk Wood

110

MS2

It's or - gan or - gan all the time with

112

MS2

you.

T3

Mister Organ Morgan

Bach. And then Pa - le - stri - na.

115

Missus Organ Morgan

MS2

that's all I can say.

Strike, tick, chime and tock

Adagio

First Voice

T1

Lord Cut-Glass, in his kit-chen full of time, _____ squats

B2

Lord Cut-Glass

molto sostenuto

mp

full of time, _____

4

T1

down a-lone to a dog-dish, marked Fi-do, of pep-pe-ry fish-scraps _____ and lis - tens

B2

a - lone _____ a - lone, full of time, _____ a - lone _____

7

T1

_____ to the voi-ces of his six - ty-six clocks, _____ one for each year of his loo-ny

B2

Lis - ten. _____ six - ty - six clocks, _____

rit.

10

T1

8 age, _____ and wat-ches, _____ with love. their black-and-white moo-ny loud-lipped fac-es

B2

full of time, _____ with love, their black-and-white moo-ny loud-lipped fac-es

13 **A tempo**

T1

8 tock-ing the earth a - - way: slow clocks,

B2

tock-ing the earth a - - way: fast clocks,

15

T1

8 chi - - na, clocks shaped like

B2

pen - du - lumed heart - knocks, grand - fa - ther cuck - oo

Under Milk Wood

rit. 249

16

T1
8 No - ah's whir-ring Ark, _____ clocks in the wombs of glass wo-men,

B2
7 clocks that bick-er in mar-ble ships, _____ ho - ur-glass chi-mers,

18 **A tempo**

T1
8 tu - wit - tu-woo clocks, _ Ve - su - vi - us clocks all black bells and la-va,

B2
7 clocks_ that pluck tunes, Ni - ag' - ra clocks that ca - ta-ract their ticks,

20

T1
8 clocks with no hands for-e-ver drum-ming out time with-out e-ver know-ing_what

B2
old time-weep-ing clocks with e-bo-ny_ beards, drum-ming out time with-out e-ver know-ing_what

Under Milk Wood

22

T1
8 time it is. Six-ty-six sin-gers are all set at diff'-rent

B2
time it is. Six-ty-six sin-gers are all set at diff"-rent

24

T1
8 hours. Full of time. Lord Cut-Glass lives in a

B2
hours. Full of time.

26

T1
8 house and a life at siege. A - ny mi-nute or dark day now, the un-known

B2
Lis-ten. Lis-ten.

rit.

29 **A tempo**

T1
8 en-e-my_will loot and sa-vage down-hill, ³ they will not catch him nap-ping. Six-ty

B2
a-lone a-lone, full of time, a

32

T1
8 sic diff-rent time in his fish-sli-my kit-chen full of time, ping, strike, tick, chime,

B2
lone a-lone, full of time, ping, strike, tick, chime,

35

rit.

T1
8 and tock. full of time, full of time, Full of time. ³

B2
and tock. full of time, full of time, time Full of time. ³

A Little Armageddon Continued

Andante

Second Voice

Allegretto

B1

The lust and lilt and la - ther and e - mer-ald breeze and

pp *mp*

4

B1

crack-le of the bird-praise and bo-dy of Spring with its breasts full of ri-ver-ing

8

B1

May-milk, means, to that lord-ly fish-head nib-bler, noth - ing but a - no-ther near-ness

12

rit. *A tempo*

B1

to the tribes and nav-ies of the Last Black Day who'll sear and pil-lage down

15

B1

— Ar-ma-ged - don Hill _____ to his dou-ble-locked rust-y - shut-tered

subito f

mp

18

molto rit. Adagio

B1

tick-tock dust-scrab-bled shack at the bot-tom of the town that has fal - len_ head o-ver

subito f

mp

p

pp

21

Allegretto ma non troppo

S2

And I'll ne-ver have such lo-ving a-gain, —

B1

bells in love. — pret-ty Pol-ly hums and longs.

mp

26

S2

Now_ when far-mers' boys on the first fair day come down from the hills to drink and be gay, be-

B1

Under Milk Wood

30

S2

fore the sun sinks I'll lie there in their arms for they're good bad_ boys. good bad_ boys from the

34

molto rit.

S2

lone-ly farms. But I al - ways think as we tum-ble in - to bed of lit-tle Wil-ly Wee who is

38

Tempo primo

S2

dead, dead, dead....

B1

The sun-ny slow lull-ing af - ter -

pp

42

B1

noon yawns and moons through the doz - y town. The_ sea lolls, laps and

mp

46

B1

id-les in_ with fish-es sleep-ing in its lap.. The mea - dows still_____ as

49

B1

Sun - day,_____ the shut - eye tas - selled bulls, the

51

B1

goat - and - dai - sy din - gles, nap hap-py_____ and

53

molto rit. **A tempo**

B1

la - zy._____ Pigs grunt in a wet wal - low-

Under Milk Wood

molto rit. **A tempo**

55 Mister Pugh

T3 Uh.... Uh....

B1 bath, and smile as they snort and dream...

58 Missus Pugh

S1 Per-sons with man-ners, do not nod at ta-ble. Do not!

B1 snaps Mis-sus cold Pugh.

mf

62 Mister Pugh **Adagietto**

T3 Uh....

B1 Mis-ter Pugh crin- ges a - wake. He puts on a soft-soap-ing smile:

p

B1

— it is sad and grey un-der his ni - co-tine egg yel-low weep-ing wal-rus Vic-

70

molto rit.

B1

to - ri - an mou - stache worn thick and long in mem-o-ry of Doc-tor Crip - pen.

74

Andante

Missus Pugh

S1

You should wait un - til you re-tire to your sty.

Second Voice

B1

says Mis-sus Pugh, sweet as a ra - zor.

mf

78

B1

His faw-ning mea-sly quart-er-smile free - zes.

81

B1

Sly and si-lent, he fox-es in - to his chem - ist's den. and there,

85

B1

in a hiss and prus-sic cir-cle of caul-drons and phials brim-ful with pox

89

B1

and the Black Death cooks up a fri-cas-see of dead-ly night - shade,

93

B1

ni-co-tine, hot frog, cy-a-nide and bat-spit for his need - ling sta -

Meno mosso

Missus Pugh

97

S1

B1

lac-tite hag and bed-nag of a po-ker-backed nut-crack-er wife.

Per-sons with

Andante

Missus Pugh

101

S1

T3

man-ners, do not nod at ta- ble.

I beg your par-don, my

8va

p

6

accel.

106

T3

dear. My dear.

f

ff

What seas did you see?

Grave First Voice

T1 8 At his win-dow thrown wide to the sun and the

T1 8 clip-pered seas Cap-tain Cat sailed long a- go, one voice of all_ he re-mem-bers most dear-ly.

T1 8 La-zy ear-ly Ro - sie, _____ whom he shared with Tom-Fred the don - key -

T1 8 **poco accel.** _____ man and ma - ny a - no - ther sea - man. _____ In that gulf and ha - ven

10 **molto rit.**

T1
fleets by the do-zen have an-chored for the lit-tle hea-ven of the night,_____

12 **A tempo**

T1
but she speaks to Cap - tain nap-ping Cat a-lone._____ Mis-sus

14 Rosie Probert

MS1
From Duck Lane, Jack. Quack twice and ask for Ro - sie_____

T1
Pro- bert...

16

MS1

T1

First Voice

...the one love of his sea - life___ that was sar-dined with wo-men.

19 **Allegro**

MS1

What seas did you see,___ Tom Cat,___ Tom Cat,___ in your

24

MS1

sai - lor-ing days long long a - go?___ What

29

MS1

sea beasts were in the wa - ve-ry green___ when you were my

poco accel.

34

MS1

mas - ter? _____

T3

Captain Cat

I'll tell you the truth. Seas bark-ing like

mp

rit.

40

T3

seals, blue seas and green, seas co-vered with eels and mer-men and whales.

Allegro

Rosie Probert

47

MS1

What seas did you sail old wha - ler when on the

52

MS1

blub - ber-y waves be-tween Fris - co and Wales, when you were my

57 **poco accel.** .

MS1

bo - sun?_

T3

Captain Cat

As_ true as I'm here_ dear you Tom Cat's tart_ you land-lub-ber

mp

63

T3

Ro-sie you co - zy love_ my_ ea-sy as ea-sy, my true sweet - heart,_ seas

f

70

T3

green as a bean seas gli-ding with swans, in the seal - bark - ing moon._

f

rit. . .

Allegro

Rosie Probert

77

MS1

T3

What seas were rock-ing_ my lit - tle deck

82

MS1

hand_ my fa - vour-ite hus - band_ in your sea - boots and

87

MS1

hun - ger_ when you were a boy long, long

poco accel.

92

MS1

T3

a - go. Captain Cat

I'll tell you no lies. The on-ly sea I saw was the

Under Milk Wood
molto rit.

98

T3

see-saw sea with you ri-ding on it. Lie down, lie

103 **Grave** **Andante** Rosie Probert

MS1

T3

ea-sy. Let me ship-wreck in your thighs. Knock

pp *mp*

107

MS1

T3

twice, Jack, at the door of my grave and ask for Ro-sie. Ro-sie Pro-ber. Re-

Ro-sie Pro-ber.

111

MS1

mem-ber her. She is for-get-ting.

117

MS1

The earth which filled her mouth is va-nish-ing from her. Re - mem-ber me.

122

MS1

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

126

MS1

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

Adagio

131

S1

Child

MS1

Look,

T1

First Voice

e - ver born. says a child to her mo-ther as they

pp

Under Milk Wood

136

Child

S1

Musical staff for S1 (Soprano 1) showing a melodic line with a fermata and a short phrase.

Cap-tain Cat is cry-ing

T1

Musical staff for T1 (Tenor 1) showing a melodic line with a fermata.

pass by the win-dow of Schoo - ner House, -

Captain Cat

T3

Musical staff for T3 (Tenor 3) showing a melodic line with a fermata.

Come back, -

Piano accompaniment for measures 136-138, featuring a flowing arpeggiated texture in the right hand and a more rhythmic bass line.

139

rit.

First Voice

A tempo

T1

Musical staff for T1 (Tenor 1) showing a melodic line with a fermata.

up the

T3

Musical staff for T3 (Tenor 3) showing a melodic line with a fermata.

Come _____ back, _____

Piano accompaniment for measures 139-140, featuring a complex texture with sixteenth-note runs and chords, marked with 'f' and 'mp'.

141

accel.

T1

Musical staff for T1 (Tenor 1) showing a melodic line with a fermata.

si - len - ces and e - choes of the pas - sa - ges _____ of _____ the e - ter - nal

Piano accompaniment for measures 141-142, featuring a complex texture with sixteenth-note runs and chords, marked with '3' for triplets.

143 Child

S1 He's cry-ing all o-ver his nose, —

T1 night. Says the child. Mo-ther and child move

145 Child *molto rit.*

S1 He's got a nose like straw-ber-ries, —

T1 down the street.

B1 Second Voice The child says, and then she for-gets him too.

148 **Allegretto**

B1 She sees in the still mid-dle — of the blue-bagged bay No-good Bo-yo

152 Child

S1

No-good Bo - yo gave me three

B1

fi-shing from the Zan - zi-bar.

155

S1

pen-nies yes - ter - day but I would-n't, I would-n't,

B1

The child tells her

Second Voice

158

B1

mo-ther, Bo-yo catch-es a whale bone cor - set. It is all he has caught all

Meno mosso

162 Nogood Boyo

T1
8
Bloo-dy fun-ny fish!

B1
day. Mis-sus Dai Bread Two gyp - sies up his

Second Voice

165

Nogood Boyo

T1
8
She's

B1
eye, dressed on - ly in a ban- gle.

167

T1
8
wear - ing her night - gown. Would you like this nice wet

Missus Dai Bread Two

169

MS2

T1

8

cor-set, Mis-sus Dai Bread Two?_____

No, I won't!

171

T1

8

And a bite of my lit-tle ap-ple?_____

Second Voice

B1

he of-fers with no

6

6

6

Missus Dai Bread Two

174

MS2

B1

No, I won't!_____

hope._____

177

Meno mosso

B1

She shakes her brass night-gown, and he chases her out of his mind; and when he comes

180

B1

gust-ing back, there in the blood-shot cen-tre of his eye— a gei-sha girl grins and

183

Nogood Boyo

T1

B1

bows in a ki-mo - no of rice-pa-per. —

186

T1

want to be good Bo-yo, — but, no - bo-dy'll let me,

Meno mosso

Second Voice

189

B1

he sighs as she writhes po - lite - ly.

subito p

192

molto rit.

B1

The land fades, the sea flocks

194

Adagietto

B1

si-lent-ly a-way; and through the warm white cloud where he

197

B1

lies, silk - y, ting-ling, un-ea-sy mu - sic un - does him.

202

206

210

Afternoon

Allegretto assai

Second Voice

B1

The af - ter-noon buzz-es like la-zy bees_

8

— round the flow-ers round Mae Rose Cot-tage. Near-ly a-sleep in the field of

15

nan-ny-goats_ ...nan - ny-goats who hum_ and

22

gent-ly butt the sun. (hmm) She blows

B1

love on a puff-ball._____

A tempo

37 Mae Rose Cottage

MS2

He loves me._____ He loves me not. He loves me._____ He loves me not.

43 rit. . . . **Allegretto**

MS2

He loves me!_____ The dir-ty old fool.

B1 Second Voice

La-zy she lies a-lone_____ in

49

B1

clo-ver and sweet - grass, se-ven-teen_____ and ne-ver been sweet_____ in the grass_____

First Voice

Andante

56

T1

8

The Rev' rend E-li Jen-kins__ in-ky in his cool

B1

ho ho.

61

T1

8

_ front par - lor or poem - room tells on-ly the truth in his Life - work--_ the

65

T1

8

Po-pu-la-tion, Main In-dus-try, Ship-ping, His-to-ry, To-po-gra-phy, Flo-ra and Fau-na_

68

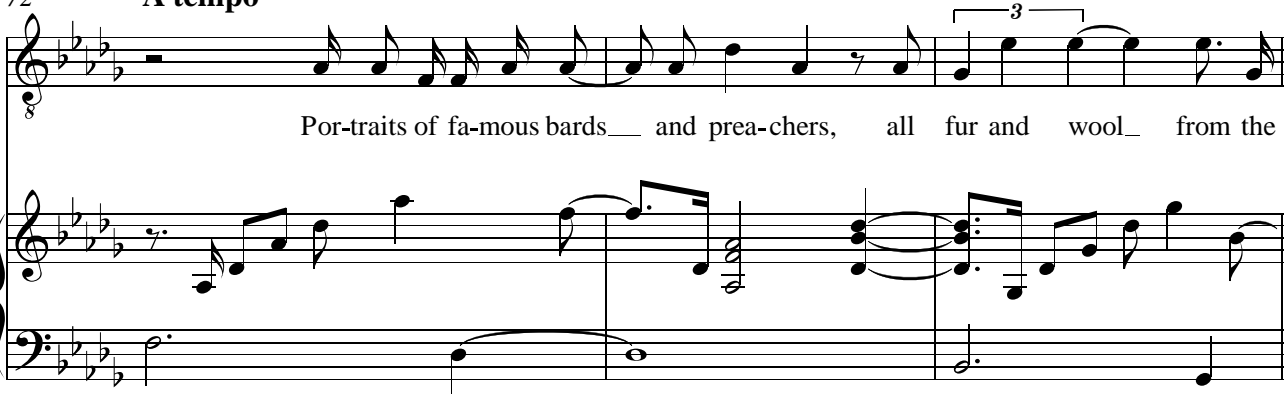
T1

8

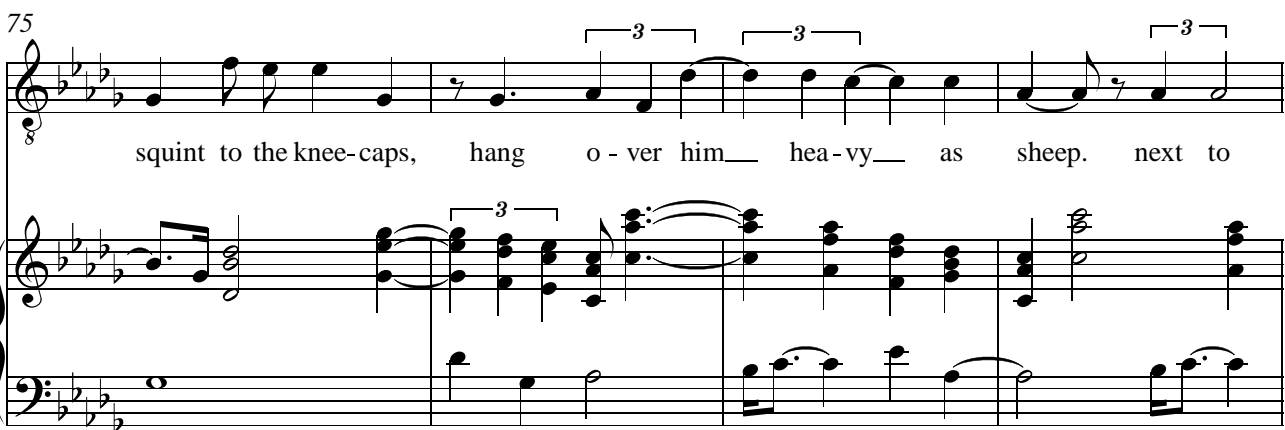
_ of the town he wor-ships in--- the White Book__ of Lla-re-gub.

molto rit.

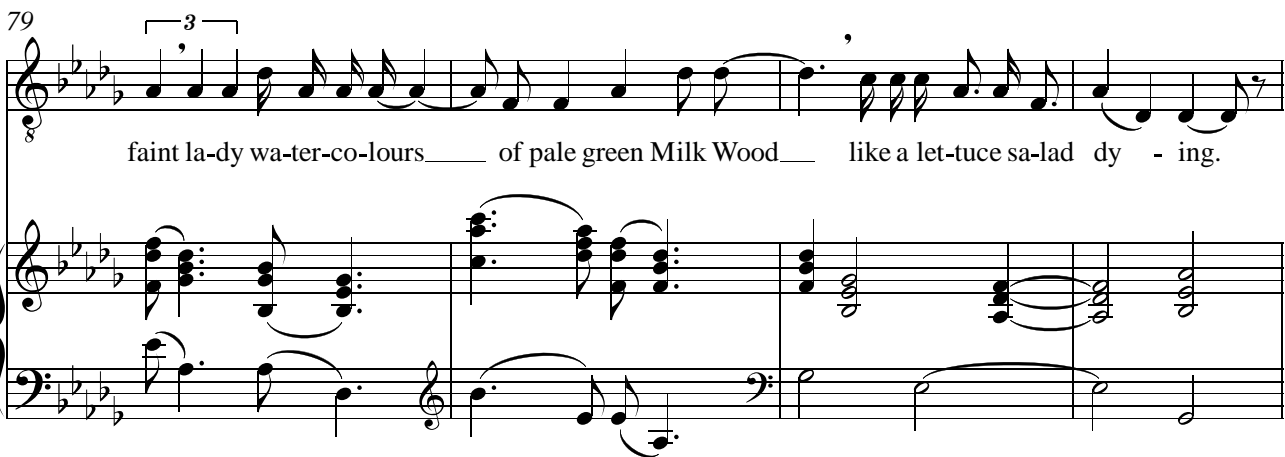
72 **A tempo**

T1 

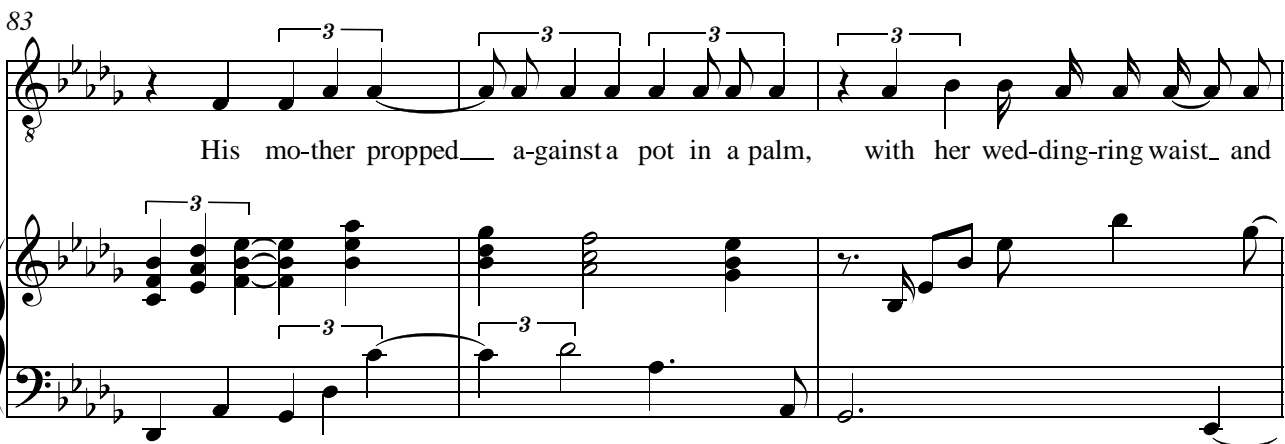
Por-traits of fa-mous bards__ and prea-chers, all fur and wool_ from the

T1 

squint to the knee-caps, hang o-ver him__ hea-vy__ as sheep. next to

T1 

faint la-dy wa-ter-co-lours____ of pale green Milk Wood__ like a let-tuce sa-lad dy - ing.

T1 

His mo-ther propped__ a-gainsta pot in a palm, with her wed-ding-ring waist_ and

Under Milk Wood

A tempo

86 **rit.** 3

T1 bust like a black-clothed din-ing- ta- ble suf-fers in her stays..

B3 Reverend Eli Jenkins 3

Oh an-gels be

89 First Voice **rit.**

T1 he prays, There is no known

B3 care-ful there with your knives and forks,_____

92 **A tempo**

T1 like-ness of his fa-ther E-sau, who un-dog-col-lared be-cause of his lit-tle weak-ness, was

95 3

T1
8
scythed to the bone one har-vest by mis-take when sleep-ing in his weak-ness in the corn.

98 3 3

T1
8
He lost all am-bi-tion and died, with one leg. Reverend Eli Jenkins

B3
Poor Dad, to

103 rit. Allegretto

B3
die of drink and ag - ri-cul - ture.

107 Second Voice

B1
Far-mer Wat - kins in Salt Lake Farm hates his cat - tle on the hill as he

110

B1

ho's them in - to milk - ing. Utah Watkins Damn you,

B2

Damn you, you damned dai-ries!

mf

112

poco accel.

B1

you damned dai-ries! A cow kis - ses

B2

Damn you, you damned dai - ries! Ho!_____

115

B1

him._____ Bite her to death! he shouts to his deaf dog

B2

Bite her to death! Bite her to death!_____

B1

Bite her to death! who smiles and licks his

B2

Bite her to death!

120 **A tempo**

B1

hands. _____ Utah Watkins Gore him, sit on him! _____

B2

Gore him, sit on him! _____

122 **rit.**

B1

he bawls to the cow who barbed him with her tongue, and she moos gen-tle words as he

B2

Dai - sy.

125

B1

raves and dan-ces a-mong his sum-mer breathed slaves walk-ing de - li - cate-ly to the

B1

farm._____

133

B1

The co-ming of the end of the Spring day_____ is al-

137

B1

rea-dy re-flec-ted in the lakes of their_ great eyes._____ Bes-sie

141

Bessie Bighead

S3

Peg, Meg,

B1

Big-head greets them by the names she gave them when they were mai-dens._____

145

S3

But ter - cup, Moll, - Fam from the Cas - tle, The - o - do - sia and Dai - sy. -

148

molto rit. . . .

Adagietto

S3

B1

Second Voice

They bow - - their heads. -

pp *mp*

152

First Voice

T1

Look up Bes - sie Big - head - - in the White Book - - of Lla - re - gub - - and you will

rit.

156

T1

find the few hag - gard rags and the one poor glit - te - ring thread of her his - to - ry... Con -

pp

161 **Adagietto**

T1

8

ceived in Milk Wood, born in a barn, wrapped in pa-per, left on a

T1

8

door - step, big-head-ed and bass-voiced she grew in the

T1

8

dark un-til long - dead Go-mer O - wen kissed her when she was-n't

T1

8

look-ing be-cause he dared. Now in the light she'll work, sing, milk,

178

Bessie Bighead

S3

T1

say the cows' sweet names_ and sleep un - til the night

Peg, Meg, But-ter-cup, Moll,

181

S3

T1

Fam from the Cas-tle, The - o - do-sia and Dai - sy._____

sucks out her soul and spits it in - to the sky._____ Dusk

185

accel.

T1

show-ers down slow - ly o-ver byre, sea and town._____ U-tah Wat-kins

190

Allegretto

T1

cur - ses through the farm-yard on a cart - horse.

mp

193

Second Voice

B1

Utah Watkins

B2

Gal-lop, you bleed-ing crip - ple!

Gal-lop, you bleed-ing crip - ple! Gal-lop, you bleed - ing crip - ple!

mf

195

B1

crip-ple! and the huge horse neighs soft - ly as though he had

199

B1

gi-ven it a lump of su-gar.

Utah Watkins

B2

Gal-lop, you bleed-ing crip - ple!___

Dusk

Andante

First Voice

T1

Now the town is dusk.

T1

Each cob-ble, don-key, goose and goose-ber-ry street is a tho-rough-fare of dusk,

T1

and the sleep of birds, drifts un-der and through the live dusk of this

T1

place of love. Lla-re-gub is the ca-pi-tal

Allegretto

T1
8 of dusk. _____

B1
Mis-sus Og-more-Prit-chard at the

f *mf*

B1
32 first drop of the dusk-shower, seals all her sea-view doors, _____ draws the germ-free

B1
37 blinds, sits e-rect as a dry dream on a high-backed hy-gie-nic chair_ and

molto rit.

B1
41 wills her-self_ to cold, quick sleep. _____ At once, at twice, Mis-ter

p *f*

B1

Og-more and Mis-ter Prit - chard who all dead day long__ have been gos-si-pinglike ghosts

mp

B1

_____ in the wood-shed, plan-ning the love-less de-struc-tion__ of the glass wi-dow,

B1

re - luc-tant-ly sigh__ and si-dle in-to her__ clean house.____

accel.

61 **Allegro** Mister Ogmore

T1 _____

Mister Pritchard Af-ter you, Mis-ter Prit - chard.____

B1 _____

You first, Mis-ter Og - more.____

mp *f*

Under Milk Wood

66

T1

B1

Mis - ter Prit - chard.

No, no, Mis - ter Og - more. You wi - dowed her first. — Mis - er

70

MS3

T1

B1

Missus Ogmores-Pritchard

Hus - bands,

Mis - ter Prit - chard! Mis - ter Prit - chard! she

Og - more. Mis - ter Og - more! Mis - ter Og - more! she

75

T1

B1

says in her sleep. There is a - cid love in her voice — for...

says in her sleep. There is a - cid love in her voice — for... Mis - ter

78

T1
8 Mis-ter Og-more hopes that it is not for him.

B1
Og-more hopes that it is not for him.

81

Allegretto

MS3
I love you both.

T1
8 So does Mis - ter Prit-chard. Oh

B1
So does Mis - ter Prit-chard.

87

Andante

MS3
Soon it will be time to

T1
8 Mis-sus Og-more.

B1
Oh Mis-sus Prit-chard.

Under Milk Wood

90

MS3 go to bed. Tell me your tasks in or - der.

T1

B1 We must

We must

93 Allegretto ma non troppo

MS3

T1 And then you must take them off.

B1 take our py-ja-mas from the door marked py-ja-mas.

take our py-ja-mas from the door marked py-ja-mas.

96

MS3 ...you must take them off.

T1 Oh___ Mis-sus Og-more.

B1 Oh___ Mis-sus Prit-chard.

VOLIN

100

rit.

104 **A tempo**

Second Voice

Down in the dusk-ing town, Mae Rose Cot-tage, still ly-ing in—

110 **Allegretto assai**

clo - ver, — lis-tens to the nan-ny-goats chew, — draws cir-cles of

117 **Allegro**

Mae Rose Cottage

I'm fast... I'm a bad lot. —

lip-stick round her nip-ples. —

Under Milk Wood

123

MS2

God will strike me dead. I'm se-ven-teen. I'll

mp

126

MS2

go tp hell. ...go to hell. You just

B1

she tells the goats

131

MS2

wait. I'll sin till I blow up!

B1

She

mf *ff* *p*

Andante

136

B1

lies deep, wait-ing for the worst to hap-pen; the goats champ and sneer.

molto rit.

Andante

Sunset Poem

First Voice

T1

And at the door-way of Be-thes - da House, the Rev'-rend Jen-kins

T1

re - cites to Lla - re - gub Hill his sun - set poem.

Religioso

10

organ-like, molto legato

13

Reverend Eli Jenkins

VERSE ONE

B3

Ev' - ry morn - ing when I wake, Dear

"hymn tune"

B3

Lord, a lit - tle prayer I make. O please to keep Thy

19

B3

love - ly eye on all poor crea - tures born to

22

VERSE TWO

B3

die. And ev' - ry ev' - ning at sun - down I

25

B3

ask a bless - ing on the town, for whe-ther we last the

28

B3

night or no I'm sure is al - ways touch and

31

rit.

VERSE THREE

B3

go. We

34

A tempo

B3

are not whol - ly bad or good who live our lives un -
very sustained / a congregational "sing"

37

B3

der Milk Wood, and Thou, I know, would be the first to

40

B3

see our best side, not our worst.

organ-like / "swell to great"

43

rit.

VERSE FOUR

B3

O

46

A tempo

B3

let us see a - no - ther day! Bless us all this

like an a cappella chorus / molto legato

49

B3

night, I pray, and to the sun we all will bow and

rit. . . .

52

B3

say, good - bye -- but just for

The musical score for measures 52-53 consists of three staves. The top staff is a bass clef with lyrics underneath. The middle staff is a grand staff (treble and bass clefs). The bottom staff is a bass clef with chord symbols below it. The lyrics are: "say, good - bye -- but just for".

54

B3

now!

The musical score for measures 54-55 consists of three staves. The top staff is a bass clef with lyrics underneath. The middle staff is a grand staff (treble and bass clefs). The bottom staff is a bass clef with chord symbols below it. The lyrics are: "now!".

Off to Gomorrah

Allegretto

First Voice

T1

Jack Black pre-pares once more to meet his Sa-tan in the Wood. —

5

T1

He grinds his night-teeth, clo - ses his eyes, climbs

8

T1

in - to his re-li - gious trou - sers, their flies sewn up with cob - ler's

11

T1

thread, and pads out, torched and bi-bled, grim - ly, joy-ful-ly, in-to the al-read-y

16

T1

8

sin - - ning dusk. — Jack Black And

T3

8

Off to Go - mor - rah! —

19

T1

8

Li - ly Smalls is up to No-good — No-good Bo - yo in the wash-house.

poco rit.

22

B1

Second Voice

Andante

And Cher - ry O-wen, — so-ber on Sun-day as he is ev'-ry

25

B1

day of the week, goes off hap-py as Sa-tur-day — to get drunk as a dea-con — as he

28

B1
does ev' - ry night. _____

Mister Cherry Owens

B3
I al - ways say she's got two hus - bands,

31

Missus Cherry Owens

MS1
And are-n't I a luck-y wo-man

B3
— one drunk and one so-ber. —

34

Sinbad Sailors

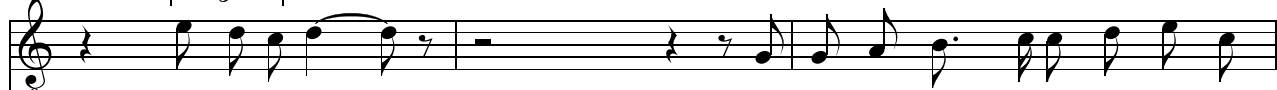
Mister Cherry Owens


MS1
— be - cause I love them both.

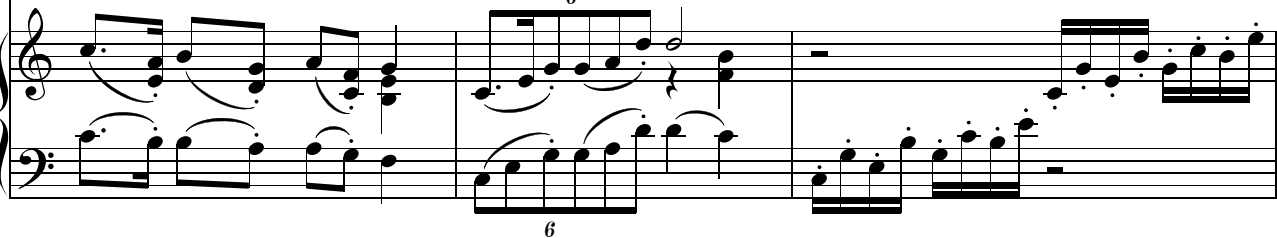
T3
Eve - ning, Cher-ry.

B3
Ev' - ning,


37

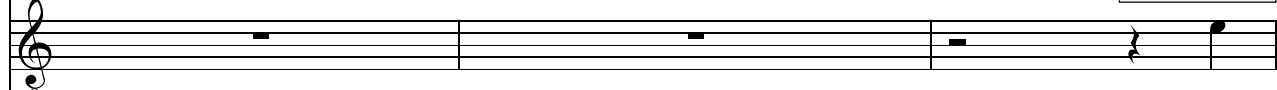
T3  What'll you have?_ The Sai-lors Arms is al-ways o- pen...

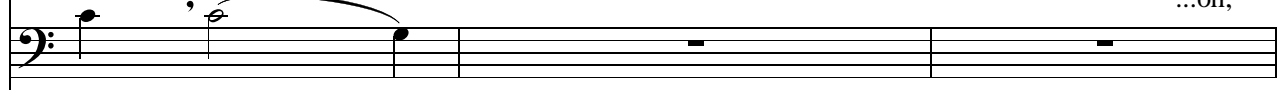
B3  Sin-bad. Too much.

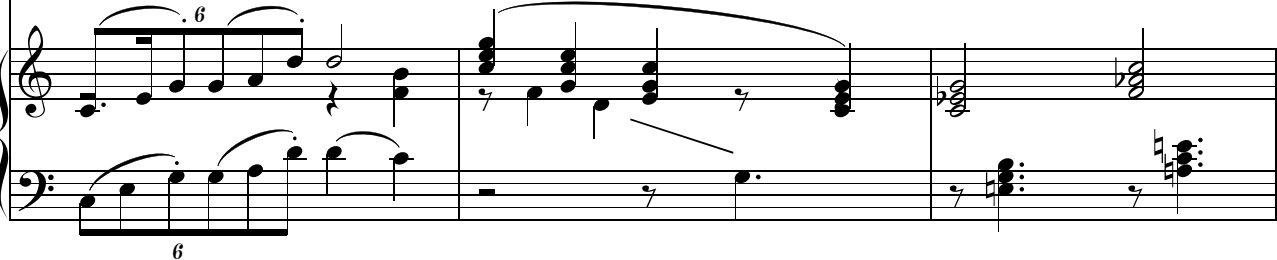


40

T1  Sin - bad suf-fers to him-self, heart - bro - ken... First Voice

T3  Sinbad Sailors Sinbad Sailors

B3  ...oh, Too, too much.



43

T3  Gos - sa-mer, Gos-sa-mer, Gos-sa - mer, o-pen yours!_ rit.

B3  Too, too much...



Under Milk Wood

A tempo**rit.**

46 **First Voice**

T1

Dusk is drowned for e-ver un - til to - mor - row

49

T1

It is all at once night now. The win - dy town is a

mp

53

T1

hill of win - dows, and from the lar - rapped waves the lights in the win -

56

T1

dows call back the day and the dead that have run a-way to sea.

59

T1

All o - ver the call - ing dark, _____ ba - bies and old men are bribed _____ and

63

rit. First Woman **Allegro**

S1

Rock - a - bye, grand - pa,

Second Woman

S2

Hush - a - bye, ba - by, _____ the sand - man is

T1

lul - la - bied to sleep.

67

S1

in the tree top, _____ When the wind blows the cra - dle will rock,

S2

com - ing... Hush - a - bye, ba - by, _____ Hush - a - bye. _____ Rock - a - bye.

Under Milk Wood

73

S1
When the bough breaks the cra - dle will fall, Down will come grand - pa,

S2
the sand - man is com - ing... Hush-a-bye, ba - by, Hush - a -

79

S1
whisk-ers and all. Grand-pa, whisk - ers and all. Grand-pa,

S2
bye. Grand - pa, whisk - ers and all. Grand - pa,

83

S1
whisk ers and all.

S2
whisk - ers and all.

Under Milk Wood

87 **rit.** First Voice

T1

8

— Their daugh-ters co-ver up— the old un-win-king men

92

T1

8

— like par-rots, and in their lit-tle dark— in the lit and bust-ling young kitch-en cor-ners,

96

T1

8

— all— night long they watch, bead-y-eyed, the long night through— in case—

101

T1

8

— in case death— catch-es them a-sleep.— death—

ff *f*

Under Milk Wood

106

T1

catch-es them a - sleep.

mp

Andantino

112

Second Voice

B1

Un-mar-ried girls, a - lone in their pri-va-te-ly bri-dal bed-rooms, — pow-der and curl for the

117

B1

Dance of the World. — They make, in front of their look-ing-glass-es,

122

B1

haught-y or_ come-hith-er-ing fa-ces for the young men in the street out-side, —

Under Milk Wood

127

rit. A tempo

B1

at the lamp-lit lean-ing cor - ners, who wait in the all-at-once wind to wolve and

132

rit. A tempo

B1

whis-tle.wolve and whis-tle. Un-mar-ried girls, a - lone...

137

rit. First Voice Allegretto

T1

The drin- kers in the Sai-lors Arms drink

B1

Un-mar-ried girls, a - lone...

141

T1

to the fail-ure of the dance. Drinker

B2

Down with the waltz-ing

144

B2 and the skip - ping. Cheery Owen

B3 Dan - cing is - n't na - tu - ral, _____

147

T1 First Voice
Dan-cing is - n't na-tu-ral, right-eous-ly says Cher-ry O-wen. Cher - ry

T3 Sinbad Sailors
Down with the waltz-ing Down with the waltz-ing

B1 Second Voice
Down with the waltz-ing Down with the waltz-ing

B2 Drinker
Down with the waltz-ing Down with the waltz-ing

B3 Cheery Owen
Dan-cing is - n't na - tu - ral. _____

150

T1
O-wen has just downed se-ven-teen pints of flat, warm, thin, Welsh, bit - ter beer.

153

T1
8
Right-eous-ly says Cher-ry O-wen. Dan-cing is-n't na - tu-ral.

T3
8
Down with the waltz-ing Down with the waltz-ing ...is - n't...

B1
Down with the waltz-ing Down with the waltz-ing ...is - n't....

B2
Down with the waltz-ing Down with the waltz-ing ...is - n't....

B3
Dan-cing is - n;t na - tu - ral._____ ...is - n't....

156

Andante

T3
8
...is - n't.... ...is - n't....

B1
...is - n't.... ...is - n't.... A

B2
...is - n't.... ...is - n't....

B3
...is - n't.... ...is - n't....

subito **pp**

159

B1

far-mer's lan - tern__ glim-mers on Lla-re-gub's hill - side. Lla-

163

B1

- re-gub Hill,__ writes the Rev'-rend Jen-kins in his poem - room, Lla-re-gub Hill, that

167

B1

mys-tic tu - mu-lus,__ the me-mor-ial of peo-ples that dwelt in the Land__ of Sum-

171

B1

- mer, where the old wi-zards made them-selves a wife__ out of Lla-re-gub flowers.__

rit.

In the Sailors Arms

Allegretto ma non troppo

First Voice

rit.

T1

Mis-ter Wal-do, in his cor-ner of the Sai-lors Arms: _____ Mis-ter Wal - do...

mp

9 **A tempo**

Mister Waldo

T2

In Pem-broke Ci-ty when

mf *mp*

14

T2

I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

19

T2

work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a

23

T2

8

farth - ing more or less, and all the fare I could af - ford was par - snip gin_ and

28

molto rit. , **A tempo**

T2

8

wa - ter - cress. I did not need a knife or fork_ or a bib up_ to_ my

col canto

32

T2

8

chin, to dine on a dish_ of wa - ter - cress and a jug of_ par - snip

36

T2

8

gin. Did you ev - er hear a grow - ing boy to live so cru - el

40

T2

cheap on grub that has no flesh or bones and li-quer that makes you

44

molto rit.. A tempo

T2

weep? Sweep sweep_ chim-bley sweep, I_ wept through Pem-broke Ci-ty,___

col canto

49

T2

poor and bare-foot in the snow till a kind young wo-man took pi - ty._____

53

T2

Poor lit-tle chim-bley sweep, she said, black as the ace of spades, O

molto rit.

57

T2

no - bo-dy's swept my chim - bley since my hus - band went his ways.

col canto

61

A tempo

T2

Come and sweep my chim - bley_ she_ sighed to me with a blush.

65

T2

Come and sweep my chim - bley she_ sighed to me with a blush.

69

poco accel.

T2

ring a-long your chim - bley brush!

74

non ritardando

Tempo primo

First Voice

T1
8 The drink-ers in the

T2
8 Mister Waldo
In Pem- broke... In

B3
8 Cherry Owen
I al-ways sing 'Bread of Hea - ven' _ te - nor and bass.

ff

f

79

T1
8 Sai-lors Arms drink.... Too much... much, too much._

T2
8 Pem - broke.... Too much.

T3
8 Sinbad Sailors
What - 'll you have? The

B2
8 Drinker
Too much, too much._

B3
8 Too much. Too much.

Mister Waldo

83

T2

T3

Sai-lors Arms... is al-ways o-pen.

f

87

S1

MS2

MS3

T2

T3

B1

B2

B3

First Woman

Second Woman

Third Woman

Second Voice

Drinker

Cherry Owen

The Sai-lors Arms... In Pem-broke Ci-ty when

much. Too much. The Sai-lors Arms... In Pem-broke Ci-ty when

Too much. The Sai-lors Arms... In Pem-broke Ci-ty when

Too much. In Pem-broke Ci-ty when

92

S1
I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

MS2
I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

MS3
I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

T2
I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

T3
I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

B1
I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

B2
I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

B3
I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for

The musical score consists of eight staves. The top seven staves are vocal parts: Soprano 1 (S1), Mezzo Soprano 2 (MS2), Mezzo Soprano 3 (MS3), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass 3 (B3). Each vocal part has a treble or bass clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "I was young I lived by the Cas-tle Keep. Six-pence a week was my wa-ges for". The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) and a key signature of three sharps. The piano part features a rhythmic accompaniment with chords and single notes.

97

S1
work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a farth-ing more or

MS2
work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a farth-ing more or

MS3
work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a farth-ing more or

T2
work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a farth-ing more or

T3
work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a farth-ing more or

B1
work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a farth-ing more or

B2
work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a farth-ing more or

B3
work-ing for the chim-bley sweep. Six cold pen-nies he gave me, not a farth-ing more or

107

A tempo

S1
did not need a knife or fork_ or a bib up_ to_ my chin, to dine on a dish of

MS2
did not need a knife or fork_ or a bib up_ to_ my chin, to dine on a dish of

MS3
did not need a knife or fork_ or a bib up_ to_ my chin, to dine on a dish of

T2
did not need a knife or fork_ or a bib up_ to_ my chin, to dine on a dish of

T3
did not need a knife or fork_ or a bib up_ to_ my chin, to dine on a dish of

B1
did not need a knife or fork_ or a bib up_ to_ my chin, to dine on a dish of

B2
did not need a knife or fork_ or a bib up_ to_ my chin, to dine on a dish of

B3
did not need a knife or fork_ or a bib up_ to_ my chin, to dine on a dish of

112

S1

 wa-ter - cress and a jug of_ par-snip gin. Did you ev - er hear a grow - ing boy to

MS2

 wa-ter - cress and a jug of_ par-snip gin. Did you ev - er hear a grow - ing boy to

MS3

 wa-ter - cress and a jug of_ par-snip gin. Did you ev - er hear a grow - ing boy to

T2

 wa-ter - cress and a jug of_ par-snip gin. Did you ev - er hear a grow - ing boy to

T3

 wa-ter - cress and a jug of_ par-snip gin. Did you ev - er hear a grow - ing boy to

B1

 wa-ter - cress and a jug of_ par-snip gin. Did you ev - er hear a grow - ing boy to

B2

 wa-ter - cress and a jug of_ par-snip gin. Did you ev - er hear a grow - ing boy to

B3

 wa-ter - cress and a jug of_ par-snip gin. Did you ev - er hear a grow - ing boy to

117

S1
live so cru - el cheap on grub that has no flesh or bones and

MS2
live so cru - el cheap on grub that has no flesh or bones and

MS3
live so cru - el cheap on grub that has no flesh or bones and

T2
live so cru - el cheap on grub that has no flesh or bones and

T3
live so cru - el cheap on grub that has no flesh or bones and

B1
live so cru - el cheap on grub that has no flesh or bones and

B2
live so cru - el cheap on grub that has no flesh or bones and

B3
live so cru - el cheap on grub that has no flesh or bones and

121

molto rit.

A tempo

S1
 li-quor that makes you weep? Sweep, sweep, — chim - bley

MS2
 li-quor that makes you weep? Sweep sweep — chim - bley sweep, I —

MS3
 li-quor that makes you weep? Sweep sweep — chim - bley sweep, I —

T2
 li-quor that makes you weep? Sweep, sweep! — chim - bley

T3
 li-quor that makes you weep? Sweep sweep — chim - bley sweep, I —

B1
 li-quor that makes you weep? Sweep sweep — chim - bley sweep, I —

B2
 li-quor that makes you weep? Sweep sweep — chim - bley sweep, I —

B3
 li-quor that makes you weep? Sweep sweep — chim - bley sweep, I —

125

S1
sweep, sweep! _____ poor and bare-foot in the snow till a

MS2
wept through Pem-broke Ci-ty, _____ poor and bare-foot in the snow till a

MS3
wept through Pem-broke Ci-ty, _____ poor and bare-foot in the snow till a

T2
sweep, sweep! _____ poor and bare-foot in the snow till a

T3
wept through Pem-broke Ci-ty, _____ poor and bare-foot in the snow till a

B1
wept through Pem-broke Ci-ty, _____ poor and bare-foot in the snow till a

B2
wept through Pem-broke Ci-ty, _____ poor and bare-foot in the snow till a

B3
wept through Pem-broke Ci-ty, _____ poor and bare-foot in the snow till a

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody in the treble clef is primarily eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes.

129

S1
kind young wo-man took pi - ty. ——— Poor lit - tle chim-bley sweep, she said,

MS2
kind young wo-man took pi - ty. ——— Poor lit - tle chim-bley sweep, she said,

MS3
kind young wo-man took pi - ty. ——— Poor lit - tle chim-bley sweep, she said,

T2
kind young wo-man took pi - ty. ——— Poor lit - tle chim-bley sweep, she said,

T3
kind young wo-man took pi - ty. ——— Poor lit - tle chim-bley sweep, she said,

B1
kind young wo-man took pi - ty. ——— Poor lit - tle chim-bley sweep, she said,

B2
kind young wo-man took pi - ty. ——— Poor lit - tle chim-bley sweep, she said,

B3
kind young wo-man took pi - ty. ——— Poor lit - tle chim-bley sweep, she said,

133

S1
black as the ace of spades, O no - bo-dy's swept my chim - bley since my

MS2
black as the ace of spades, O no - bo-dy's swept my chim - bley since my

MS3
black as the ace of spades, O no - bo-dy's swept my chim - bley since my

T2
black as the ace of spades, O no - bo-dy's swept my chim - bley since my

T3
black as the ace of spades, O no - bo-dy's swept my chim - bley since my

B1
black as the ace of spades, O no - bo-dy's swept my chim - bley since my

B2
black as the ace of spades, O no - bo-dy's swept my chim - bley since my

B3
black as the ace of spades, O no - bo-dy's swept my chim - bley since my

The musical score consists of eight staves. The first seven staves are vocal parts: Soprano 1 (S1), Mezzo Soprano 2 (MS2), Mezzo Soprano 3 (MS3), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass 3 (B3). The eighth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are: 'black as the ace of spades, O no - bo-dy's swept my chim - bley since my'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

142

S1
blush. Come! Come and sweep my chim - bley_ she_ sighed to me with a

MS2
blush. Come! Come and sweep my chim - bley_ she_ sighed to me with a

MS3
blush. Come! Come and sweep my chim - bley_ she_ sighed to me with a

T2
blush. Come! Come and sweep my chim - bley_ she_ sighed to me with a

T3
blush. Come! Come and sweep my chim - bley_ she_ sighed to me with a

B1
blush. Come! Come and sweep my chim - bley_ she_ sighed to me with a

B2
blush. Come! Come and sweep my chim - bley_ she_ sighed to me with a

B3
blush. Come! Come and sweep my chim - bley_ she_ sighed to me with a



146

S1
blush. bring a-long your chim - bley brush!_____

MS2
blush. bring a-long your chim - bley brush!_____

MS3
blush. bring a-long your chim - bley brush!_____

T2
blush. bring a-long your chim - bley brush!_____

T3
blush. bring a-long your chim - bley brush!_____

B1
blush. bring a-long your chim - bley brush!_____

B2
blush. bring a-long your chim - bley brush!_____

B3
blush. bring a-long your chim - bley brush!_____

Voyages

Adagietto

First Voice

T1

Blind Cap-tain Cat, — climbs in-to his

ff *pp* *ppp* *mp*

T1

bunk. Like a cat, he sees in the dark, — Through the voy-a-ges of his tears he

p

T1

sails to see the dead. —

T3

Dan-cing Wil - liams! —

pp *mp* *p* *pp*

B3

First Drowned

Still dan - cing.

mp

14

MS1 Rosie Probert

Captain Cat

Ro-sie, with God, she has for-got-ten

T3

Jo-nah Jar-vis.

B2 Third Drowned

Still. Still.

B3

Cur-ly Be-van's skull...

18

MS1

dy - ing...

T1 First Voice 3 3

The dead come out in their Sun-day best. Lis-ten to the

22

T1

night break - ing... Or-gan Mor - gan goes to cha-pel to

Under Milk Wood

24

T1
8
play the or - gan, He sees Bach ly-ing on a

26

accel.

T1
8
tomb - stone.

Organ Morgan

T2
8
Jo-hann Se-bas - tian! Jo - hann Se-bas - tian! might-y

B3
8
Cherry Owen

Who?

pp *p*

28

molto rit.

T2
8
Bach. Oh, Bach, Bach.

B3
8
Who? To

29 **A tempo**

T1
8

says Cher-ry O-wen_ who is rest-ing on the

B3
hell with you!_____

f *mf*

T1
8

tomb - stone on his way home. Mis - ter Mog Ed-wards and Miss My-

6 6 6

T1
8

fan - wy Price hap-pi-ly a-part from one a-

T1
8

no-ther at the top and the sea end_ of town write their ev'-ry night let-ters of

Under Milk Wood

38

T1

love and de - sire, — In the warm White Book of Lla-re-gub

41

T1

— you will find the lit-tle maps of the is - lands_ of their con-

44

Myfanwy Price

S3

Oh, my Mog, I — am yours for e - ver.

T1

tent - ment. — And she

47

Più mosso

T1

looks a-round with plea-sure at her own neat ne-ver-dull room which

mp

Più mosso

49

T1

Mis-ter Mog Ed-wards will ne - ver e - ver en - ter.

52

B2

Mog Edwards

Come to my arms, My-fan - wy. Come to my arms, My

56

T1

First Voice

And he hugs his love-ly mo-ney to his own

B2

fan - wy.

Più mosso

59

T1

And Mis-ter Wal - do drunk in the dus - ky wood hugs his love - ly

Under Milk Wood

62

T1

Pol - ly Gar-ter _____ whis-pers as she lies un-der the oak _____ and

molto rit.

66

T1

loves him back... Six feet deep, that name sings _____ in the cold earth..

Allegretto

71

S2

Polly Garter

Tom, Dick and Har-ry were three fine men, and I'll ne-ver have such lo-ving a - gain.

Meno mosso **molto rit.**

75

S2

But I al-ways think as we tum-ble in-to bed of lit-tle Wil-ly Wee who is dead, dead, dead.

Under Milk Wood
First Voice Last

Andante

First Voice

1

The thin night dark-ens. A breeze from the creased wa - ters

mf *molto sostenuto*

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,

rit.

10

that is, a God-built gar - den to Ma-ry Ann

mp

Under Milk Wood

14

1

8

Sai - lors who knows there is a hea-ven on earth, and the cho - sen

simile

18

1

8

peo-ple of His kind_ fire in Lla-re-gub's land,_____ that is the

22

1

8

fair - day farm-hands' wan-ton-ing ig-no-rant cha-pel of brides-beds, to the Rev'-rend

26

1

8

E-li Jen - kins,_____ a green-leaved ser - mon on the in-no- cence,_____ the

30 rit. . .

1

in-no- cence, _ the in-no- cence of men.

34 A tempo

1

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

37

1

— springs a - wake for the se- cond dark time

40 molto rit. //

1

— this one spring day.

pp