

6 Love Songs

for tenor and guitar

by
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Poems by Tony Harrison and Roger McGough

Giving Thanks - Tony Harrison

Ten Milk Bottles - Roger McGough

I Have Lately - Roger McGough

Long Distance II - Tony Harrison

You and I - Roger McGough

Come Close and Sleep Now - Roger McGough

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Love songs

John Webb

These songs, written in 1992, focus on different stages of relationships. Extatic love-making (*Ten Milk Bottles*), the loss of a cherished partner (*Long Distance II*), and the misinterpretation of failing relationships (*You and I*) are all present here.

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Giving Thanks

Poco sf Poco sf

* notes in brackets should barely be audible. The gliss. should start immediately

Slowly ($\text{♩} = c. 50$) whispered

Late last night on seventy se-venth I wai - ted

half sung - half whispered

simple song

to watch the Macy mammoths get in-fla-ted and list-en to the blea-eyed children cheer as

ker-mit's leg or snoopy's limpleft ear came out of their collapse, as gas - was blown

Cresc.

through each sagg-ed-limb now ut-er-ly re-grow'n

poco rit.

Cresc. f dim... p

* highest note possible

declaimed; with very strong + precise diction

Each mam-moth strains be-neath its weighted net strain-ing

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a piano (*p*) dynamic and contains the lyrics "Each mam-moth strains be-neath its weighted net strain-ing". The piano accompaniment starts with a forte (*sf*) dynamic and includes a sharp sign (#) above the first few notes. The system concludes with a piano (*p*) dynamic marking.

*snap pizz.

for the sky it can't have yet,

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "for the sky it can't have yet,". The piano accompaniment includes a *cresc.* (crescendo) marking. The system ends with a piano (*p*) dynamic.

im-pa-tient to be missed out of the dark

The third system of music features the vocal line with lyrics "im-pa-tient to be missed out of the dark". The piano accompaniment includes dynamic markings of *f*, *dim.*, *sf*, *sf*, and *p*. A large blue watermark "Preview File Only" is overlaid diagonally across the system.

o-ver the brown-ing trees of cen-tral

The fourth system of music continues the vocal line with lyrics "o-ver the brown-ing trees of cen-tral". The piano accompaniment includes a *cresc.* (crescendo) marking. The system ends with a piano (*p*) dynamic.

Park

The fifth system of music shows the piano accompaniment for the word "Park". It begins with a fortissimo (*ff*) dynamic and concludes with a *dim.* (diminuendo) marking.

dim. p dim.

semplice

From ye-ster-day I still can feel you blow your

dim. pp

love all through me like some he-li-um that re-

mp dim. p

stores my true proportions head to toe

cresc. ff

and lifts my bo-dy high

mf cresc.

5 cresc.

ff
er

ff
cresc...

pp cresc. mf

When When when I when I when I when I

gliss

cresc. ff

pp cresc. mf

* approximate duration of notes are indicated by the lengths of the tails

sub. ff

Co - o - o - o - o -

spoken ff

ome Im

sub ff

fff

dim.

out of the sandbagged nets and scar a - way in - to re - lief and my thanks

ff

f

mf

dim. p

gi - ving day

mp

p

dim. niente

moderato

Ten Milk Bottles

Musical notation for the first system, measures 1-4. Treble clef, 5/4 time signature. Dynamics: *mf*, *f*. Includes a triplet of eighth notes in measure 3.

Musical notation for the second system, measures 5-8. Treble clef, 5/4 time signature. Lyrics: "Ten milk bottles standing in the hall ten milk bottles up against the wall". Dynamics: *mf*, *cresc.*. Includes a *sim.* (simile) marking over the final phrase.

Musical notation for the third system, measures 9-12. Treble clef, 5/4 time signature. Lyrics: "wall next door neighbour thinks we're dead". Dynamics: *f*, *cresc.*, *f*, *mf*. Includes a *sim.* marking over the phrase "neighbour thinks we're dead".

Musical notation for the fourth system, measures 13-14. Treble clef, 5/4 time signature. Lyrics: "Has - n't heard a sound he said does - n't know we've been in bed". Dynamics: *p*, *mp*.

Musical notation for the fifth system, measures 15-18. Treble clef, 3/2 time signature. Lyrics: "in bed in bed in bed the ten whole days since we were wed". Dynamics: *cresc.*, *f*, *f*.

20

P subito

m *sub. f* *sub. mf*

25

dim. *p*

P No - one knows and no - one sees we

39

rit. *rubato*

lo - vers do - ing as we please but peo - ple stop and point at

35

a tempo

f

these ten milk bot - tles a - tur - ning in to cheese

f *sub. mf*

40

mf ten milk bottles standing day and night ten different thicknesses and different shades of

Cresc. sim.

45

F white per-
mf sistent ca-rol
sing-ers with-
out a note to utter
sub. p si-lent carol singers a-

sim.

sub. p

50

turn-ing in-to but-ter

rit.

f *p* *p*

55

molto rit. now she's out of passion and there's not much left in me so may-be we'll get up and

very slow (ad lib) accel.

gliss. *sim.* *scord.* *sf*

60

rit. make a cup of tea then peo-ple can stop wonder-ing what they're waiting for crele those

Tempo I.

mf *cresc.*

ten milk bot-tles a- que-ing at our door

F

f

ten milk bot-tles a- que-ing at our door

sub mf

dim.

P

sub mf

dim al fine

ppp

Notes

1. \curvearrowright indicates that the pitch should be bent downwards. The following pitches (from beat 3, bar 51) therefore become more & more approximate
2. \times The pitches are practically non-existent - they are simply croaks. In bar 53 (so maybe we'll get) there is a gradual switch from croak to sung note which is complete by 3rd beat bar 53.
3. The glissandi should end at a lower pitch than that of the following chord.
4. The scordatura glissando may be played in free time. ♩ indicates the bottom note of this gliss.
5. Bars 51-54 should have the effect of a gramophone record being slowed down and then speeded up.

I Have Lately

moderato ; rhythmically

(2+3+2) *mf* (3+2+2)

I - have late - ly learned to

(2+3+2) *mf*

(2+3+2) *swim* *marc.* *leg.* *And*

And

now *feel* *more* *home*

now feel more home

(3+2+2) (3+2) (2+2+3)

in the ebb and flow, ebb and flow ebb and flow

(2+3+3) *P* (3+3+3)

of your slim rhythmic tide

mf
(2+3+2)
more

leg. (3+2+2)

mp

than in the fully dressed couldn't care less

(2+3+4+3) dim.

rest-less world out-side out-side out-

dim.

dim. niente

side

dim.

Long Distance II

moderato rubato In tempo

mp dim. P

Though my

mo - ther was al - rea - dy two years dead

P

Dad kept her slippers war - ming by the gas

poco P

put hot wa - ter bottles her side of the bed and

cresc. P cresc.

mf dim.

still went to re - new her transport Pass

cresc.

marcato mf

You

sub. mf

f

5

marc.

cresc.

could - n't just drop in you had to phone He'd put you off an hour to

cresc.

mp cresc.

give - him time to look a-lone as though his still raw

cresc.

cresc. ff p

love were such a crime. He

submp

cresc. ff

mp cresc.

couldn't risk my blight of des-be-lief though sore that ve-ry soon he'd hear her

p cresc. mf cresc.

cresc.

key : scrape in the rust-ed lock - and end his grief He

cresc.

FFF

knew she'd just popped out to get the tea.

mf dim. rit.

FFF

Tempo Primo

p

I be-lieve life ends in death and that is all -

p

V

You haven't both gone shopping just the same -

In my new black leather phone book there's your name and the

mf dim..... niente

dis - con - nec - ted num - ber I still call -

mf

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You and I

I ex-plain
P cresc. quiet -
ff
ly marcato - detached
dim.

mf 3
You hear me shout - ing
You try a new
P cresc poco

cresc. ff
tack a new tack I feel
a poco f

old wounds re - o - pen
cresc.

mp
You see both sides I see your blink -
ff dim.

simple

-kers

I am pla-ca-tory

You sense a new selfishness

sub ff

pp

sf

pp

I am a dove

you re-cog-nise the hawk

You offer an olive branch

sub ff

mf

very short

p

sf

I feel the thorns

you bleed

I see cro-co-dile tears

mp cresc.

ff

rit.

A tempo

I withdraw

you reel

from

pp

mp

f

ff

dim.

the im pact

dim.

pp

ppp

Sempre f al fine

as it torn off suddenly

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Come Close and Sleep Now

Calmly

spoken

3 It is afterwards and you talk on tiptoe happy to be part of the

pp *poco cresc...*

darkness lips be-come limp a prelude to tired-ness

(cresc.)... p dim...

pp

Come close and sleep now

pp

rit. A tempo *whispered (follow the direction of the melodic line)*

For in the morning

p

and a po-lice-man dis-guised as the son
 creeps in-to your room

p

and your mother dis-guised as birds
 calls

pp *cresc.* *sim.* *f*

from the trees

cresc. *f* *dim*

with irony
 You will put on a dress of guilt

mf *p.*

and shoes with broken high heel
 and re-fusing coffee

cresc.

Handwritten musical score for two staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The lyrics are "run all the way home". A triplet of eighth notes is marked above the first staff. The piece concludes with a final chord in the bass clef. Performance markings include "cresc" with a wedge, "dim" with a wedge, and a dynamic marking "P".

Handwritten musical score for two staves in 3/2 time. The first staff is in treble clef and the second in bass clef. The lyrics are "Come close and sleep now". The piece begins with a dynamic marking "P".

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