

A Woman Young and Old

for mezzo-soprano & guitar

Richard Harding

2008

- I. Father and Child
- II. Before the World as Made
- III. A First Confession
- IV. Her Triumph
- V. Consolation
- VI. Chosen
- VII. Parting
- VIII. Her Vision in the Wood
- IX. A Last Confession
- X. Meeting
- XI. From the 'Antigone'

Notes:

1. In the fourth song, 'Her Triumph', the guitar is to be played with a capo at the third fret. The guitar line will, therefore, sound a minor third higher than written, in unison with the voice.
2. In song number six, 'Chosen', the guitar is written to be played with a capo covering the bottom five strings at the fourth fret but leaving the top E string open. The line sounds as written, the notes marked with cross-shaped noteheads being, effectively, 'open' strings which are fretted by the capo.
3. The performance of 'Chosen' also calls for certain tempo considerations to be taken into account. As marked in the first two bars, the accompanying guitar figure is to accelerate and decelerate over the course of each two bar phrase throughout the piece. The vocal melody is to float above this background, maintaining a roughly steady crotchet pulse against the tempo changes in the guitar.
4. Song number seven, 'Parting', may be performed as a duet, with the lyrics in italics (and marked '*He*' above the staff) being sung by a male voice, if a suitable one is available.

A Woman Young and Old

I. Father and Child

♩ = 84

mf ————— *ff* ————— *p*

She hears me strike the board and say That she is un - der ban

CIV ————— CII ————— CIV —————

mf ————— *ff* ————— *mf* ————— *p*

4 *mp* ————— *f* ————— *p*

Of all good men and wo - men, Be - ing men - tioned with a man

----- CVII CV CIV

mp ————— *f* ————— *mp* ————— *p*

7 *mf* ————— *ff* ————— *p*

That has the worst of all bad names; And there - up - on re - plies

mf ————— *ff* ————— *mf* ————— *p*

CII

10 *rit.* *mp* ————— *dim.* ————— *rall.* ————— *pp*

That his hair is beau - ti - ful, Cold as the March wind his eyes.

CIII CIV

mp ————— *dim.* ————— *pp*

II. Before the World was Made

♩ = 72

p *i p i p i p i p i p i* *sim...*

(l.v.) *ppp*

3 *mf*

If I make the lash - es dark and the eyes more

mf

5 *p*

bright

p

7 *mp* *mf*

And the lips more scar - let, Or ask if all be

mp

9 *f* *mf* *f*

right From

f

11

mir - ror af - ter mir - ror, No va - ni - ty's dis -

13

mp *mf*

played I'm

15

look - ing for the face I had Be - fore the world was

17

p

made

19

mf

What if I look up - on a

21

man as though on my be - lov - - - ed,

23

And my blood be cold the

25

while — And my heart un - moved?

27

Why should he think me cru - el

29

Or that he is be - trayed

31 *mf*

I'd have him love the thing that

33

was Be - fore the word was made.--

35 *p*

Be - fore the word was made.--

37 *pp*

39 *mp*

41 *p* *rit.* *dim.*

III. A First Confession

Lento rubato

p *mf* *p* *p*

I ad-mit the bri-ar en-tang-led in my hair did not in-jure me

p *mf* *p*

my blench-ing and tremb-ling no - thing but dis -semb-ling

pp *f* *mp* *mf*

no - thing but co - quet - ry I long for truth and yet

rit. *pp* *A tempo* *mp* *mf* *f*

p a m i p a m i sim...

pp *mf* *IX*

mf *p* *mf* *ff* *p* *mp*

I can-not stay from that my bet-ter self dis-owns for a man's at-

VIII *ff* *f* *pont.* *nat.* *ff* *p*

The musical score is written for voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The piano part features triplets and a dynamic range from *p* to *mf*. The second system continues the vocal line with lyrics 'my blench-ing and tremb-ling no - thing but dis -semb-ling' and includes piano accompaniment with dynamics *pp*, *f*, *mp*, and *mf*. The third system has lyrics 'no - thing but co - quet - ry I long for truth and yet' and includes a piano accompaniment with a triplet pattern and dynamics *pp*, *mf*, and *f*. The fourth system has lyrics 'I can-not stay from that my bet-ter self dis-owns for a man's at-' and includes piano accompaniment with dynamics *ff*, *f*, *ff*, and *p*. The score includes various performance markings such as 'Lento rubato', 'rit.', 'A tempo', and 'pont. nat.'.

mf *f* *mp* *mf* *p*

ten _____ tion brings such sat-is - fac-tion to the crav - ing in my bones

mf *sf* *f* *mp* *mp* *mf*

p *mf*

Bright _____ ness that I pull back

XII...

mp *p* *mf*

p *mf*

from _____ the zo-di - ac why those ques-tion-ing eyes that are fixed up-on

p *mf* *espress.*

mp *mf* *mp* *pp*

me? What can they do but shun me if emp-ty night re - plies?

V VI IV V IV

mp *mf* *mp* *pp*

IV. Her Triumph

pp *mp* *mf*

I did the dra-gon's will un - til you came Be-cause I had fan-cied

(Capo III, see notes)

pp *mp* *mf*

5 *mp* *mf* *mp* *mf*

love a cas-ual im-pro-vi-sa - tion or a set-tled game that fol-lowed if I let the ker-chief

mp *mf* *mp* *mf*

9 *p* *mp* *mf* *ff* *mp*

fall: Those deeds were best that gave the min-ute wings And heav-en - ly mu - sic if

p *mp* *mf* *ff* *mp*

13 *pp* *mp*

they gave it wit; And then you stood am - ong the dra - gon rings

pp *mp*

16 *mf* *mp*

I mocked, being cra - zy, but you mas - tered it

mf *mp*

18 *f* *mf* ' *f*

And broke the chain and set my an - kle free Saint George or else a

f *mf* ' *f*

21 *mp* *mp* *mf* *p*

pa - gan Per - se - us And now we stare as - ton-ished at the sea,

mp *mp* *mf* *p*

25 *mf*

And a mir - ac - ulous strange bird shrieks at us.

CV *mf*

V. Consolation

♩ = 66

pp *mp*

6

mf *mp*

11

p

16

pp *mp*

Oh but there is wis - dom In what the sag - es said;

mp

23

p *mf* *pp*

But stretch that bo - dy for a while And lay down that head

mf *mp* *p*

29 *mp* *p* *p* *ppp*

Till I have told the Sag - es Where man is com-for - ted

mp *p* *pp* *pp*

36 *<mf>* *mf*

How could pas-sion run so deep Had I nev-er

mf *mp*

43 *p* *pp*

thought That the crime of be - ing born Black-ens all our lot?

p *pp*

50 *mf* *mp* *ppp*

But where the crime's com - mit - ted The crime can be for - got

mf *mp* *p*

57

niente

VI. Chosen

Andante, molto rubato (see notes)

molto accel. *molto rit.* *sim...*

p (see notes) *mf* *p* *sim...*

4

7

p

The lot of love

10

mp *p*

is cho - sen. I learnt that much

13

Strug-gling for an im-age on the track Of the rest-less Zo - di -

16 *p* *mf*

ac. Scarce did he my bo - dy

19 *p* *mf*

touch, Scarce sank he from the west

22 *mp*

Or found a sub-ter-ran-ean rest on the ma-ter-nal

25 *mf* *p* *mp*

mid - night of my breast be - fore I had marked him on his north-ern way

28 *mf*

And seemed to stand al-though in bed I

31 *p* *mf*

lay. I strug - gled with the

34 *mp* *mp*

hor - ror of day - break, I

37 *p*

chose it for my lot!

40 *mp*

If ques - tioned on

43 *mf* *mp*

my ut-most plea - sure with a man By

46

some new - mar - ried bride,

49

I take that still - ness as a theme Where his

52

heart my heart did seem And both a -

55

drift on the mir - ac - u - lous

58

stream Where wrote a learn - ed as - trol - o -

61 *mp* *mp*

ger The Zo - di - ac is changed in -

64 *p* (*niente*)

to a sphere.

67

70

73

VII. Parting

♩ = 104

mp
(He) (See notes)

Dear I must be gone While

p i m a m i p i ...

mp

5

mf
(She)

night shuts the eyes of the household spies; That song announces dawn. No,

p p i m a m p p i m a m i i

mf mp p

9

night's bird and love's Bids all true lovers rest, While his

p i p m i p a m ...

mf

13

mp
(He)

loud song re-proves The murderous stealth of day Day -

1 2 3 4

mp

17

light al - rea - dy_ flies *mf* From moun - tain_ crest to_ crest. That *mp*
(She)

21

light is from the_ moon. *mf* That bird... Let him sing on, I
(He) (She)

25

of - fer to love's play My_ dark_ de cliv - i -

29

ties. *rall.* *dim.* *ppp*

VIII. Her Vision in the Wood

$\text{♩} = 60$ (Dark & dreamlike)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment with chords that change every two measures. The vocal line is marked with various dynamics and includes slurs and accents. The lyrics are: "Dry timber un-der that rich fo- liage, At wine dark mid night in the sac-red wood, Too old for a man's love. I stood in rage Im-ag-in-ing men im-ag-in-ing that I could A great-er with a less-er pang as-suage Or but to find if with-ered vein ran".

p *mp* *p*

Dry — tim - ber un - der that rich fo -

VI IV (sim...)

p *mp*

8 *mf* *mp* *mf* *mp* *p* *mp*

liage, At wine dark mid — night in the sac - red wood, Too old for a

mf *mp* *mf* *mp*

15 *p* *mf* *p* *mp* *p* *mf*

man's — love. I — stood in rage Im - ag - in - ing men im - ag - in - ing that — I

mf *mp* *mf*

21 *p* *mp* *mf* *mp* *mp*

could A great - er with a less - er pang as - suage Or but to find if with - ered vein ran

p *mp* *mf* *mp*

② (XIX)

27 *p* *mf* *p*

blood, I tore my bo-dy that its wine might cov - er What - ev-er could re - call the lip of lov - er.

p *mf* *p*

33 *mp* *p* *mp*

And af-ter that I held my fin-gers up, Stared at the wine - dark nail, or

mp

39 *mf* *mp* *p* *mp*

dark that ran Down ev - ery with - ired fin - ger from the top; But the dark changed to red, and

p i m p i m ...

p *mf* *p sub.* *mp* *p* *mp*

44 *p* *mf* *mp*

torch - es shone, And deaf - ening mu - sic shook the leaves; a troop Should - ered a lit - ter

p *mp* *mf* *mp*

50 *p* *poco rit.* *mp* *A tempo* *p*

with a woun-ded man, Or smote up-on the string and to the sound Sang of the

55 *mp* *(niente)* *p*

beast that gave the fa-tal wound. All state-ly

62 *mp* *p* *mf*

wo-men mov-ing to a song With loos-ened hair or fore-heads grief-dis - traught, It

66 *dim.* *mp*

seemed a Quat - tro - cen-to pain-ter's throng, A thought-less im age of Man - teg-na's thought

70 *p* *dim.* *pp* *mf*

Why should they think that are for - ev - er young? Till sud - den - ly in

p *mf sub.*

75 *f* *rit.* *Più mosso* *mp*

grief's con ta - gion caught, I stared up - on his blood - be - dab - bled breast And sang my mal - a -

f *mp*

80 *A tempo* *p* *mp*

dic - tion with the rest. That thing all blood and mire, that beast - torn

p *mp*

85 *mf* *mp* *p*

wreck, Half turned and fixed a glaz - ing eye on mine, And, though love's bit - ter

mf *p*

91 *mp* *p* *cresc.*

sweet had all come back, Those bod-ies from a pic-ture or a coin Nor saw my bo-dy fall nor

96 *f* *mf* *dim.*

heard it shriek, Nor knew, drunk-en with sing-ing as with wine, That

100 *mp* *dim.*

they had brought no fab-ulous sym-bol there But my heart's vic-tim

104 *p dim.* *(niente)*

and its tor-tur-er

IX. A Last Confession

Lento rubato

p *mf* *p*

What live-ly lad most pleas-ured me Of all that with me lay? I

p *f* *pp*

an-swer that I gave my soul And loved in mis - er - y

p *pp* *f* *mp* *mf*

mp rit. A tempo *mp* *mf*

But had great plea-sure with a lad That I loved bod-i - ly Fling-ing from his arms

mf *p*

f *mf* *p* *mf* *ff* *p* *mp*

I laughed To think his pas-sion such He fan-cied that I gave a soul Did but our

IX VIII pont. nat. *ff* *f* *ff* *p*

Detailed description of the musical score: The score is for a piece titled 'IX. A Last Confession' in a 2/4 time signature. It begins with the tempo marking 'Lento rubato'. The vocal line starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) dynamic. The piano accompaniment features various textures, including triplets and sixteenth-note runs. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes performance instructions such as 'rit.' (ritardando) and 'A tempo'. The piece concludes with a final chord marked with Roman numerals IX and VIII, and a 'pont. nat.' (ponticello natural) instruction.

mf *p* *f* *mp* *mf*

bod - ies touch, And_ laughed up - on his breast to think Beast gave beast as

mp *p* *f* *mp* *mp*

p *p* *mf* *p*

much. I_ gave what oth - er wo - men gave that stepped out of their clothes But

mf *p* *mf*

mp *mf* *p* *mp*

when this soul, it's bo - dy off, Nak - ed to nak - ed goes He it has found shall find there -

p *mf* *mp*

p *mp* (niente)

in What none oth - er knows,

p *mp* *pp* *mf* *mp*

p

And give his own and take his own And rule in his own

p

mp

right; And though it loved in mis - er - y Close and cling so

mp

(Con moto)

mf *p*

tight,

mf

mp *mf* *pp*

There's not a bird of day that dare Ex - tin - guish that de - light.

pp

X. Meeting

♩ = 76

p

3

mf *mp sub.* *mf* *mp sub.* *p*

6

p *mp* *p* *mf*

Hid-den by old age a - while In mask-er's cloak and hood, Each hat-ing what the oth - er

p *mp* *p* *mf* *mp* *p*

10

mp *mf* *mp*

loved Face to face we stood: "That

mp *mf* *p*

13

mf *mp* *p*

I have met with such,"said he "Bodes me lit - tle good."

mf *mp sub.* *p*

16

mf *mp sub.*

18

p *mp* *p* *mf*

"Let oth-ers boast their fill," said I, "But nev-er dare to boast That

p *mp* *p* *mf*

22

mp *mf* *mp*

such as I had such a man For lov - er in the past; Say

mp *p* *mp* *mf* *p*

26

mf *mp* (niente)

that of liv-ing men_ I hate Such a man the most_____

mf *mp sub.* *p*

30

mp *mf sub.* *p*

35

mp *mf* *p* (*p*) *p*

39

p *mp* *p* *mf*

"A loon-y'd boast of such a love," He in his rage de-clared But

p *mp* *p* *mf*

43

mp *p* *pp*

such as he for such as me, (Could we both dis - card This

mp *p* *mp* *mf* *p*

47

mp *p* (*niente*)

beg - gar - ly hab - i - li - ment,) had found a sweet - er word_____

mp *p sub.* *pp*

mp *p sub.* *pp*

XI. From the 'Antigone'

$\text{♩} = 52, \text{rubato}$ *mf* *f* *mf*

Ov - er - come O bit - ter sweet ness_

p *mp* *mf* *f* *mf* *p*

5 *p* *mp* *pp* *mp* *mf*

In - hab - it - ant of the soft cheek of a girl The rich man and his af - fairs,

mp *pp* *mp* *mf* *pont.*

10 *mp* *p* *mp* *mf* *rit.* *mp* *mf sub.*

The fat flocks and the field's fat - ness Mar - in - ers, rough har - vest - ers;

pp *p* *p* *mp* *mf* *mp* *p* *mf sub.*

15 *p dim.* *pp* *mp*

Ov - er - come Gods up - on Par - nas sus; — Ov - er - come the

p *pp (echo)* *mp*

20 *f* *mp* *mf* $\text{♩} = 66$

Em - py - re - an; hurl Hea - - ven and

p a m i p a m i sim...

f *mp* *mf*

IX

22 *mp* *mf*

Earth out of their plac - es, That

VIII

sim...

3

23 *mp*

in the same cal - am - i -

VII

24 *mp*

ty Broth - - er and

VI

25 *mf*

broth - er Friend and

V

26 *mp*

friend Fam - ily and fam - ily

IV

27

Ci - ty and ci - ty may con -

III

28 *mp*

tend,

II

29 *molto cresc.....*

By that great glo - ry driv - en

30 *f* *rall.*

wild

32 *mp* *p* *mp* *p* *pp* *mp* (*niente*)

♩ = 40 (*accel. . . rit. . .*)

Pray I will and sing I must, and yet I weep Oe-di-pus' s child De - cends in - to the love-less dust. —

mp *p* *mp* *p* *pp* *mp* *pp*