

A decorative border of stylized flowers and leaves surrounds the text. The border is composed of repeating floral motifs, including roses and other flowers, connected by flowing, leafy vines. The design is symmetrical and elegant, framing the central text.

Carol Barnett

**EPIGRAMS,
EPITAPHS**

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

II. My Own Epitaph

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

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

V. On My First Son

SATB, piano four-hands


Beady Eyes Publishing
www.CarolBarnett.net

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

The Lady who Offers her Looking-Glass to Venus

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

Duration: c. 1:45


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

Matthew Prior (1664-1721)

Carol Barnett

The musical score is arranged for Soprano, Alto, Tenor, Bass, Piano I, and Piano II. It begins with a tempo marking of $\text{♩} = c.76$. The vocal parts (Soprano, Alto, Tenor, Bass) are initially silent, indicated by rests. The Piano I part features a melodic line starting with a *pp* bell-like texture, marked with a dynamic of *p* later. The Piano II part provides a harmonic accompaniment with a *pp* bell-like texture. The score is divided into four measures, with a key signature change from 4/4 to 3/4 in the third measure. A large watermark 'beady eyes Publishing' is visible across the score.

4 *p*

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

A *p*

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

T *p*

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

B *p*

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

Pno. I

Pno. II *p*

The musical score is for a vocal quartet and piano accompaniment. It is in 4/4 time and begins with a dynamic marking of *p* (piano). The vocal parts (Soprano, Alto, Tenor, and Bass) all sing the same lyrics: "Ve - nus, take my vo - tive glass; Ve - nus,". The piano accompaniment consists of two parts, Pno. I and Pno. II. Pno. I has a treble clef and a key signature of one flat (B-flat major/D minor). Pno. II has a bass clef and the same key signature. The score includes a large watermark that reads "For Personal Use Only beady eyes Publishing".

This musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are written in four staves, each with lyrics: "Ve - nus, Ve - nus, take my vo-tive glass;". The piano accompaniment consists of two staves, Pno. I and Pno. II. The score includes dynamic markings such as *mf sub.*, *mp*, and *cresc.*. A *8va* marking is present in the Pno. I staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines feature melodic phrases with some rests, while the piano accompaniment provides harmonic support with chords and moving lines.

II

S
A
T
B

Since I am not what I

f *dim.*

f *dim.*

f *dim.*

f *dim.*

Pno. I

f *dim.*

Pno. II

f *dim.*

8va

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Detailed description: This is a musical score for a vocal quartet and two pianos. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with lyrics: "Since I am not what I". The piano accompaniment consists of two staves, Pno. I and Pno. II. The score includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). A watermark "beauty eyes Publishing" is visible across the score. The page number "4" is in the top left, and the title "I. The Lady Who Offers Her Looking-Glass to Venus" is at the top center.

This musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and two pianos (Pno. I and Pno. II). The music is in 3/4 time and begins at measure 13. The vocal parts have lyrics: Soprano and Alto sing "was,"; Tenor and Bass sing "was," followed by "ah" and "ah" respectively. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *mp* to *mf*. A watermark "FOR PUBLISHED ONLY" is visible across the score.

Vocal Parts:

- Soprano (S):** *mp* was, _____
- Alto (A):** *mp* was, _____
- Tenor (T):** *mp* was, _____ *mf* gently ah _____ ah _____
- Bass (B):** *mp* was, _____ *mf* gently ah _____ ah _____

Piano I (Pno. I):

- Right Hand: *mp* *mf*
- Left Hand: *mp* *mf*

Piano II (Pno. II):

- Right Hand: *mp* *mf*
- Left Hand: *mp* *mf*

Measure 13 is marked with a rehearsal sign. The score includes dynamic markings (*mp*, *mf*) and performance instructions such as *gently*. The vocal parts are written in treble clef, and the piano parts are in 3/4 time.

This musical score page features six staves. The vocal staves (Soprano, Alto, Tenor, Bass) are at the top, with lyrics 'ah' appearing under the Tenor and Bass parts. The piano accompaniment consists of two grand piano parts, Pno. I and Pno. II. The score includes dynamic markings such as *dim.* and *p*, and a performance instruction *(8va)* for the first piano part. The time signature changes from 4/4 to 3/4 at the end of the piece. A large watermark 'For Personal Use Only' is visible across the page.

21 *p* *cresc.*
S What, _____ what from this day _____ I shall

21 *p* *cresc.*
A What, _____ what from this day _____ I shall

21 *p* *cresc.*
T What, _____ what from this day _____ I shall

21 *p* *cresc.*
B What, _____ what from this day _____ I shall

21 *cresc.*
Pno. I

21 *cresc.*
Pno. II

The musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and two pianos (Pno. I and Pno. II). The piece is in 3/4 time and begins at measure 21. The vocal parts start with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to the lyrics "What, _____ what from this day _____ I shall". The piano accompaniment features intricate textures, with Pno. I and Pno. II both marked with a crescendo. The score includes a large watermark reading "For Pearly Publishing" diagonally across the page.

24

S *mf* *dim.*
be, ah

A *mf* *dim.*
be, Ve - nus, ah

T *mf* *dim.*
be, Ve - nus, ah

B *mf* *dim.*
be, ah

8va

Pno. I *mf*

Pno. II *mf*

The image shows a page of a musical score for a vocal quartet and two pianos. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano parts are for Piano I (Pno. I) and Piano II (Pno. II). The score is in 3/4 time and starts at measure 24. The vocal lines have lyrics: 'be, ah' for Soprano and Bass, and 'be, Ve - nus, ah' for Alto and Tenor. The piano parts feature a '8va' marking above the first staff of Pno. I. The dynamics are marked as *mf* (mezzo-forte) and *dim.* (diminuendo). The score includes various musical notations such as notes, rests, and slurs.

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

27 *mp* *p*

S
Ve - nus, let me nev - er see.

A
Ve - nus, let me nev - er see.

T
Ve - nus, let me nev - er see.

B
Ve - nus, let me nev - er see.

Pno. I
mp *p*

Pno. II
mp *p*

31 *poco rit.* *pp*

Pno. I

Pno. II
poco rit. *pp*

A decorative border of stylized flowers and leaves surrounds the text. The border is composed of repeating floral motifs, including roses and other flowers, connected by flowing, leafy vines. The design is symmetrical and elegant, framing the central text.

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

My Own Epitaph

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

Duration: 2:45

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II. My Own Epitaph

John Gay (1685-1732)

Carol Barnett

$\text{♩} = \text{c. } 124$

Soprano

Alto

Tenor

Bass

Piano I

mp stacc.

$\text{♩} = \text{c. } 124$

Piano II

mp stacc.

II. My Own Epitaph

9

mf

S Life is a jest, a jest, ha ha ha ha ha ha ha ha ha ha

mf

A Ha ha ha ha ha ha ha ha ha ha ha ha ha ha

mf

T Life is a jest, a jest, ha

mf

B Life is a jest, ha

Pno. I *mf* (bell-like)

Pno. II *mf* (bell-like)

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18

S
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

A
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

T
8 ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

B
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Pno. I
(mf)

Pno. II

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II. My Own Epitaph

S
A
T
B

26 *f* > *p*
ah
f > *p*
ah
f > *p*
ah
f > *p*
ah

Pno. I
Pno. II

26 *f* > *mp* *f* *p sub.*

Pno. I
Pno. II

33 *f* *sfz* *mp*
mf *f* *sfz* *mp*

41 *mp*

S life is a jest, and all things show it; *p* ah *mp* life is a jest, and

A *mp* life is a jest, and all things show it; ah

T *mp* life is a jest, and all things show it; ah

B *mp* life is a jest, and

Pno. I

Pno. II

41

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II. My Own Epitaph

46

S
all things show it, all things show it, all things show it; life is a jest, *p*

A
all things show it, all things show it, all things show it; life is a jest, *p*

T
all things show it, all things show it, all things show it; life is a jest, *p*

B
all things show it, all things show it, all things show it; life is _____ *mp*

Pno. I
f ff pp sub.

Pno. II
f ff pp sub.

46

52

S
life is a jest, life is a jest, life is a jest, life is a jest, life is *cresc.*

A
life is a jest, life is a jest, life is a jest, life is a jest, life is *cresc.*

T
life is a jest, life is a jest, life is a jest, life is a jest, life is a jest, life *cresc.*

B
a jest, life is a jest, life is a jest, life is a jest, life *cresc.*

Pno. I
p *mf* *p* *cresc.*

Pno. II
mf *p* *cresc.*

II. My Own Epitaph

59

S a jest, a jest, ah, life is a jest, and all things show it, *f*

A a jest, a jest, ha ha, life is a jest, and *f*

T is a jest, and all things show that life is a jest, ha ha, *f*

B is a jest, and all things show that life is a jest, ha ha, *f*

Pno. I *f* *dim.*

Pno. II *f* *dim.*

The musical score is arranged in a system with four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and II). The vocal parts have lyrics written below them. The piano accompaniment consists of two staves, each with a treble and bass clef. Dynamic markings like 'f' and 'dim.' are placed above or below notes. A large watermark 'For Preview Only beady eyes Publishing' is visible across the score.

64 *mp cresc. poco* *mf*

S all things show it; ah life is a jest, and all things

A all things show it; ah life is a jest, and all things

T 8 all things show it; ah life is a jest, and all things

B life is a jest, and all things show it, all things show it, all things show it; ah

64 *mp cresc. poco* *mf*

Pno. I

64 *mp cresc. poco* *mf*

Pno. II

64 *mp cresc. poco* *mf*

69

S *pp* *mp* *pp* *p* *pp*
show it, — show it; — life is a jest, and all things show it, — show it, — show it, — show it; —

A *pp* *mp* *pp* *p* *pp*
show it, — show it; — life is a jest, and all things show it, — show it, — show it, — show it; —

T *pp* *mp* *pp* *p* *pp*
8 show it, — show it; — life is a jest, and all things show it, — show it, — show it, — show it; —

B *mp* *p*
— ha ha — ha ha — ha ha —

Pno. I *mp* *p*

Pno. II *mp* *p*

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73 *poco rit.* ♩ = c. 76

S *p*
I thought so once,

A *p*
I thought so once,

T *p*
I thought so

B *pp*
ha ha I thought so

Pno. I *pp*

Pno. II *pp* (una corda)

77

S
I thought so once, I thought so once, ah

A
I thought so once, I thought so once, ah

T
8
once, I thought so once, I thought so once, I thought so once, ah

B
once, I thought so once, I thought so once, I thought so once, ah

Pno. I

Pno. II

77

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II. My Own Epitaph

The musical score is divided into three systems. The first system (measures 80-82) features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line begins with a *mf* dynamic and concludes with a *p* dynamic. The piano accompaniment (Pno. I and Pno. II) also starts at *mf* and transitions to *mp* by measure 81. A *rit.* marking is present above the piano parts in measure 82. The second system (measures 83-86) continues the piano accompaniment. Pno. I starts at *mp* and *cresc. poco*, reaching *mf* by measure 85. Pno. II starts at *mf* and *cresc. poco*, reaching *mf* by measure 85. The score concludes with a double bar line and repeat dots.

Tempo I (♩ = 124)

86 *mp cresc.* *ff*

S I thought so once, I thought so once, I thought so once, but now I know it.

A *mp cresc.* *ff*

I thought so once, I thought so once, I thought so once, but now I know it.

T *mp cresc.* *ff*

8 I thought so once, I thought so once, I thought so once, but now I know it.

B *mp cresc.* *ff*

I thought so once, I thought so once, I thought so once, but now I know it.

Tempo I (♩ = 124)

86 *p cresc.* *ff* *manic* *8va*

Pno. I

86 *mp* *p cresc.* *ff*

Pno. II

II. My Own Epitaph

(*8va*)

93

Pno. I

Pno. II

100

S

A

T

B

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

ha ha ha ha ha ha ha ha

100

Pno. I

Pno. II

107

S *mp* Life is a jest, life is a jest, and all things show it; *f* *mf*

A *mp* Life is a jest, life is a jest, and all things show it; *f* *mf*

T *mp* Life is a jest, and all things show it; *f* *mf*

B *mp* Life is a jest, and all things show it; *f* *mf*

Pno. I *mf* *pp*

Pno. II *mf* *mf*

114

S I thought so once, but now I know it. *mp*

A I thought so once, but now I know it. *mp*

T I thought so once, but now I know it. *mp*

B I thought so once, but now I know it. *mp*

Pno. I *mf sub.* *mp*

Pno. II *mp*

The musical score is for the piece "II. My Own Epitaph" on page 17. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for all parts are "I thought so once, but now I know it." The vocal parts are marked with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of two parts, Pno. I and Pno. II. Pno. I starts with a mezzo-forte (*mf*) dynamic and includes a *sub.* (sustained) marking. Pno. II is marked with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

121

S *mf* (stagger breathing) *p*
ha ha ha ha ha ha ha ha ha

A *mf* *p*
ha ha ha ha ha ha ha ha ha ah

T *mf* *p*
8 ha ha ha ha ha ha ha ha ha ah

B *mf* *p*
ha ha ha ha ha ha ha ha ah

Pno. I *mf* *p*

Pno. II *mf* *p*

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129

S

A

T

B

129

Pno. I

129

Pno. II

138

Pno. I

138

Pno. II

ah

stacc.

cresc.

f

mf

ff

mp

144

S *mf* *ff* *mp*
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

A *mf* *ff* *mp*
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

T *mf* *ff* *mp*
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

B *mf* *ff* *mp*
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Pno. I *mf* *p*

Pno. II *mf* *sfz*

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SATB, piano four-hands

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

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

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

Duration: c. 2:00

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

Samuel Wesley (1691-1739)

Carol Barnett

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

♩ = c. 88 (2+2+2+3)

Soprano
Alto
Tenor
Bass

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

Piano I
Piano II

♩ = c. 88 (2+2+2+3)

6

solo S *p* *pp*
a - live, a - live,

S *p* *mf*
No gen-'rous pa-tron would a din-ner give:

solo A *p* *pp*
a - live, a - live,

A *p* *mf*
No gen-'rous pa-tron would a din-ner give:

solo T *p* *pp*
a - live, a - live,

T *p* *mf*
No gen-'rous pa-tron would a din-ner give:

solo B *p* *pp*
a - live, a - live,

B *p* *mf*
No gen-'rous pa-tron would a din-ner give:

6

Pno. I *p* *mp* *dim.*

6

Pno. II *p* *mp*

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The musical score is arranged in a system with the following parts from top to bottom:

- Soprano (S):** Treble clef, *p* dynamic, starting with a repeat sign (*II*).
- Alto (A):** Treble clef, *p* dynamic.
- Tenor (T):** Treble clef, *p* dynamic.
- solo B (Bass):** Bass clef, *p* dynamic, with the lyrics "wretch!" below.
- B (Bass):** Bass clef, *mp* dynamic, with the lyrics "need-y wretch!" below.
- Pno. I (Piano I):** Treble and bass staves, *p* dynamic.
- Pno. II (Piano II):** Treble and bass staves, *p* dynamic.

The score is in 3/4 time. A large watermark "For Perusal Only beadyeyes publishing" is visible across the page. At the bottom left, there is a marking "8vb" with a dashed line.

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

16

solo S *mf* see, see

S *mp* See, — see him, when starved to death and turned to dust,

solo A *mf* see, see

A *mp* See, — see him, when starved to death and turned to dust,

solo T *mf* see, see

T *mp* See, — see him, when starved to death and turned to dust,

solo B *mf* see, see

B *mp* See, — see him, when starved to death and turned to dust,

Pno. I *mp* *p* *mp* *cresc.* *8va*

Pno. II *mp* *p* *mp* *cresc.*

21

solo S
him, see him,

S
f Pre - sent - - - ed with a mon - u - *ff* *cresc.*

solo A
him, see him,

A
f Pre - sent - - - ed with a mon - u - *ff* *cresc.*

solo T
8 him, see him,

T
8 *f* Pre - sent - - - ed with a mon - u - *ff* *cresc.*

solo B
him, see him,

B
f Pre - sent - - - ed with a mon - u - *ff* *cresc.*

Pno. I
21 *f* elbow chord-
white keys *ff*

Pno. II
21 *f* *ff*

8va
8vb

Detailed description: This page of a musical score features five vocal parts (Soprano, Alto, Tenor, Bass) and two piano parts. The vocal parts are arranged in pairs (Soprano and Alto, Tenor and Bass) with lyrics: 'him, see him,' and 'Pre - sent - - - ed with a mon - u -'. The piano parts are for Pno. I and Pno. II. The score includes dynamic markings such as *f*, *ff*, and *cresc.*, and performance instructions like 'elbow chord-white keys' and '8va', '8vb'. The music is written in treble and bass clefs with various time signatures (3/4, 5/4, 4/4).

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

S
men - tal bust!

A
men - tal bust!

T
men - tal bust!

B
men - tal bust!

fff

Pno. I

Pno. II

ff *dim.*

ff *dim.*

Pno. I

Pno. II

p

p

(8va)

36 *mp* *p* *mp*

S The po-et's fate _____ is here in em-blem shown: _____ He asked for bread, _____

A The po-et's fate _____ is here in em-blem shown: _____ He asked for bread, _____

solo T *mf*
8 need-y wretch!

T *mp* *p* *mp*
8 The po-et's fate _____ is here in em-blem shown: _____ He asked for bread, _____

B *mp* *p* *mp*
The po-et's fate _____ is here in em-blem shown: _____ He asked for bread, _____

(8va)-
36 *p*

Pno. I

36 *p*

Pno. II

8vb

42

S *p*
and he re - ceived a stone.

A *p*
and he re - ceived a stone.

solo T *mp*
wretch!

T *p*
and he re - ceived a stone.

B *p*
and he re - ceived a stone.

Pno. I

Pno. II *pp*
8vb

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

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

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

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

Duration: c. 3:15

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

Horace Walpole, Earl of Orford (1717-1797)

Carol Barnett

The musical score is arranged in six systems. The first system contains the vocal staves: Soprano, Alto, Tenor, and Bass. The tempo is marked as $\text{♩} = 168$. The Soprano and Alto parts are mostly rests. The Tenor part has a few notes at the end, marked *mp*. The Bass part has a few notes at the end, marked *All mp*. The second system contains the Piano I part, with a tempo of $\text{♩} = 168$. It features a melodic line in the right hand and a supporting line in the left hand. Dynamic markings include *mp*, *mf*, and *mp*. The third system contains the Piano II part, also with a tempo of $\text{♩} = 168$. It features a melodic line in the right hand and a supporting line in the left hand. Dynamic markings include *mp*, *mf*, and *mp*. A rehearsal mark *8vb_ _1* is located at the end of the Piano II part.

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

7 *mp*

S All flesh is grass, and so are feath-ers

A *mp*
All flesh is grass, and so are feath-ers

T 8
flesh is grass, and so are feath-ers

B
flesh is grass, and so are feath-ers

Pno. I

Pno. II

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

13

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

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

T
8
too, _____ and so are feath-ers too: _____

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

Pno. I

13

Pno. II

f sub.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and Piano II). The vocal parts are in treble clef, while the piano parts are in bass clef. The lyrics are: "too, _____ and so are feath-ers too:". The piano accompaniment features a complex texture with arpeggiated figures and chords. A dynamic marking of *f sub.* is present in the piano II part.

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

20 *f*

S
Finch-es must die, _____ finch - es must die, _____

A
f
Finch-es must die, _____ finch - es must die, _____

T
f
Finch-es must die, _____ finch - es must die, _____

B
f
Finch-es must die, _____ finch - es must die, _____

Pno. I
f

Pno. II

20

20

FOR PERLISSE
beady eyes
Publishing

Detailed description: This is a page of a musical score for a voice quartet and two pianos. The page is numbered '4' in the top left. The title is 'IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden'. The score is divided into four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part has a line of music with lyrics underneath. The lyrics are 'Finch-es must die, _____ finch - es must die, _____'. The Soprano part starts with a measure number '20' and a dynamic marking '*f*'. The Alto part starts with a measure number '20' and a dynamic marking '*f*'. The Tenor part starts with a measure number '8' and a dynamic marking '*f*'. The Bass part starts with a measure number '20' and a dynamic marking '*f*'. Below the vocal parts are two piano parts, Pno. I and Pno. II. Pno. I has a measure number '20' and a dynamic marking '*f*'. Pno. II has a measure number '20'. The piano parts consist of two staves each, with various musical notations including notes, rests, and dynamic markings. A large, semi-transparent watermark 'FOR PERLISSE beady eyes Publishing' is overlaid diagonally across the piano parts.

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

27 *mf* *mp*
S as well as I and you.
A as well as I and you.
T as well as I and you.
B as well as I and you.

27 *mf* *mp*
Pno. I
Pno. II

33
Pno. I
Pno. II

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

39 *p espress.*

S Be - neath a dam - ask rose, in good old age, Here lies the

A *p espress.*
Be - neath a dam - ask rose, in good old age, Here lies the

T *p espress.*
Be - neath a dam - ask rose, in good old age, Here lies the

B *p espress.*
Be - neath a dam - ask rose, in good old age, Here lies the

Pno. I *ppp* *gva*

Pno. II *pp*

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

47

S
ten - ant of a no - ble cage. For for - ty moons he

A
ten - ant of a no - ble cage. For for - ty moons he

T
8
ten - ant of a no - ble cage. For for - ty moons he

B
ten - ant of a no - ble cage. For for - ty moons he

Pno. I
ppp

Pno. II
p

beautyeye Publishing

Detailed description: This is a musical score for a four-part vocal setting and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clefs, with the Bass part in bass clef. The piano accompaniment consists of two staves, Pno. I and Pno. II. The score begins at measure 47. The lyrics are: 'ten - ant of a no - ble cage. For for - ty moons he'. The vocal parts have a melodic line with some grace notes and slurs. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand. Dynamic markings include *mp* for the voices and *ppp* and *p* for the piano. A large watermark 'beautyeye Publishing' is visible across the score.

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

54

S
 charmed his la - dy's ear, And piped o - be - dient, and piped o -

A
 charmed his la - dy's ear, And piped o -

T
 charmed his la - dy's ear, And piped o - be - dient,

B
 charmed his la - dy's ear, And

54

Pno. I
pp *p*

54

Pno. II

leggiere

leggiere

8va

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

61

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

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

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

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

Pno. I

Pno. II

61

61

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Detailed description: This is a musical score for a voice quartet and two pianos. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef, while the piano parts are in grand staff. The score covers measures 61 to 70. The lyrics are: 'be - dient, ah, — oft, oft, oft as she — drew near, —'. The Tenor part has an '8' above the first measure. The piano accompaniment features chords and melodic lines in both hands. A large watermark 'beady eyes Publishing' is visible across the score.

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

69 *p* *mp*

S —————
Though now stretched

A *p* *mp*
Though now stretched

T *p* *mp*
Though now stretched

B *p* *mp*
Though now stretched

Pno. I *mp* *mp*

Pno. II *mp* *mp*

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and Piano II). The vocal parts begin at measure 69 with a piano (*p*) dynamic and transition to mezzo-piano (*mp*) at measure 70. The lyrics are: "Though now stretched". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics of mezzo-piano (*mp*) throughout. A large watermark "For Preview Only beadyeyes Publishing" is overlaid on the score.

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

75

S out, stretched out up - on a clay - cold bier. *p*

A out, stretched out up - on a clay - cold bier. *p*

T out, stretched out up - on a clay - cold bier. *p*

B out, stretched out up - on a clay - cold bier. *p*

Pno. I *mp*

Pno. II *p*

8va - - - -

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Detailed description: This is a page of a musical score for a voice quartet and piano. It covers measures 75 to 80. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment consists of two staves, Pno. I and Pno. II. The lyrics for all parts are: "out, stretched out up - on a clay - cold bier." The vocal parts are marked with a piano (*p*) dynamic. The piano accompaniment has a mezzo-piano (*mp*) dynamic for the right hand and piano (*p*) for the left hand. A watermark "beady eyes Publishing" is visible across the score. A performance instruction "8va - - - -" is placed above the Pno. I staff in measure 79.

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

83

S *f* But when the last shrill fla-geo-let shall

A *f* But when the last shrill fla-geo-let shall

T *f* But when the last shrill fla-geo-let shall

B *f* But when the last shrill fla-geo-let shall

Pno. I *f sub.*

Pno. II *f sub.*

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and Piano II). The vocal parts enter at measure 83 with the lyrics "But when the last shrill fla-geo-let shall". The piano accompaniment begins at measure 83 with a melodic line in the right hand and a bass line in the left hand. The piano parts are marked with a forte dynamic (*f*) and a sub-dynamic (*f sub.*). The score is set in a key with one flat (B-flat major or D minor) and a common time signature. The vocal parts are in a soprano, alto, tenor, and bass range. The piano parts are in a standard piano range. The score is published by Beady Eyes Publishing.

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

90

S
sound, _____ And raise _____ all _____ dick - y - birds from ho - - - ly

A
sound, _____ And raise _____ all _____ dick - y - birds from ho - - - ly

T
sound, _____ And raise _____ all _____ dick - y - birds from ho - - - ly

B
sound, _____ And raise _____ all _____ dick - y - birds from ho - - - ly

Pno. I
90 *gva* *mf*

Pno. II
90 *mf*

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and Piano II). The vocal parts are in a common time signature and feature lyrics: "sound, _____ And raise _____ all _____ dick - y - birds from ho - - - ly". The piano accompaniment includes a trill in the right hand of Piano I, marked *gva* (gracefully), and a melodic line in the left hand. The score concludes with a *mf* (mezzo-forte) dynamic marking.

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

96 *mf* *mp*

S ground, _____ His lit - tle

A *mf* *mp*

A ground, _____ His lit - tle

T *mf* *mp*

T 8 ground, _____ His lit - tle

B *mf* *mp*

B ground, _____ His lit - tle

Pno. I *f* *mp sub.* *p*

Pno. II *mp* *p*

8^{va}

beadyeyes Publishing

Detailed description: This is a page of a musical score for a voice quartet and two pianos. The page is numbered 14 and is titled 'IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden'. The score begins at measure 96. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line starts with a half note followed by a rest, with the lyrics 'ground, _____'. At measure 100, the lyrics 'His lit - tle' are sung. The vocal parts are marked with dynamics *mf* and *mp*. The piano accompaniment consists of two parts, Pno. I and Pno. II. Pno. I starts with a *f* dynamic and includes a trill marked '8^{va}' in the right hand. Pno. II starts with a *mp* dynamic. The score includes various musical notations such as rests, notes, and dynamic markings.

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

103

S *p* (echo) *mf* *mp*
corpse a - gain its wings shall plume, shall plume, shall plume, And sing e - ter-nal-ly the

A *p* (echo) *mp*
corpse a - gain its wings shall plume, shall plume, shall plume, the

T *p* (echo)
corpse a - gain its wings shall plume, shall plume, shall plume,

B *p* (echo)
corpse a - gain its wings shall plume, shall plume, shall plume,

Pno. I

Pno. II

103

103

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

110

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

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

T
mp
8 the self - - - same tune, the self -

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

sva

110

Pno. I
pp
(p)

110

Pno. II
(p)

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

116

S
tune, — And sing e - ter - nal - ly, sing e - ter - nal - ly the self-same *f*

A
tune, — And sing e - ter - nal - ly, sing e - ter - nal - ly the self-same *f*

T
8 - same tune, — And sing e - ter - nal - ly, sing e - ter - nal - ly the self-same *f*

B
- same tune, — And sing e - ter - nal - ly, sing e - ter - nal - ly the self-same *f*

(8^{va})

116

Pno. I
mf

116

Pno. II
mf

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and Piano II). The vocal parts begin at measure 116 with the lyrics: "tune, — And sing e - ter - nal - ly, sing e - ter - nal - ly the self-same". The piano accompaniment starts at measure 116 with a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* (forte) for the vocal parts and *mf* (mezzo-forte) for the piano parts. A watermark "For PEARLeyes Publishing" is visible across the score.

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

123

S
tune, the self - same tune, From ev - er - last - ing, *dim. poco a poco*

A
tune, the self - same tune, From ev - er - last - ing, *dim. poco a poco*

T
tune, the self - same tune, From ev - er - last - ing, *dim. poco a poco*

B
tune, the self - same tune, From ev - er - last - ing, *dim. poco a poco*

Pno. I
123 *pp* *8va* *dim. poco a poco*

Pno. II
123 *dim. poco a poco*

The musical score is for a voice quartet (Soprano, Alto, Tenor, Bass) and two pianos. The vocal parts are in G major and 4/4 time. The lyrics are: "tune, the self - same tune, From ev - er - last - ing,". The piano accompaniment features a delicate texture with a piano (pp) dynamic. The first piano part includes an 8va section. The tempo and dynamics are marked as *dim. poco a poco*. The score is numbered 123 at the beginning of each system.

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

129

S
night to ev - er - last - ing noon.

A
ev - er - last - ing, ev - er - last - ing, ev - er - last - ing

T
ev - er - last - ing, ev - er - last - ing, ev - er - last - ing

B
ev - er - last - ing, ev - er - last - ing, ev - er - last - ing

(*8va*)

129

Pno. I

Pno. II

The musical score consists of five vocal parts (Soprano, Alto, Tenor, Bass) and two piano parts (Piano I and Piano II). The vocal parts are in a soprano clef, and the piano parts are in a bass clef. The lyrics are: "night to ever - last - ing noon." for the Soprano, and "ev - er - last - ing, ev - er - last - ing, ev - er - last - ing" for the other parts. The piano accompaniment features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. A watermark "For Pegasus Publishing" is visible across the score.

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

135 *p*

S

p *mp giocoso*

noon. Be - neath the same bush rests his broth - er, What

A *p* *mp giocoso*

noon. solo (spoken): "On the Other Bull-finch, Buried in the Same Place" Be - neath the same bush

T *p* *mp giocoso*

noon. Be - neath the same bush rests his

B *p* *mp giocoso*

noon. Be - neath the

Pno. I *p*

Pno. II *p*

135

For Perusal only
beady eyes Publishing

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

139

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

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

T 8 broth-er, What serves for one will serve for the oth-er, Be - neath the same bush rests his

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

139

Pno. I *mp*

139

Pno. II

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

143

S serves for one will serve for the oth-er, _____ *mp* oth-er, _____

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

T 8 broth-er, What serves for one will serve for the oth-er, _____ *mp* oth-er, _____ oth-er,

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

Pno. I *f* *dim.*

Pno. II *mf* *dim.*

143

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

148 *p* **G.P.** *mp*

S oth-er, oth-er. All finch-es must

A **G.P.** *mp*

All finch-es must

T *p* **G.P.** *mp*

8 oth-er, oth-er. All flesh is grass,

B **G.P.** *mp*

All flesh is grass,

Pno. I **G.P.** *mp*

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

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and Piano II). The score begins at measure 148. The Soprano and Alto parts start with a piano (*p*) dynamic and a half note melody. The Tenor and Bass parts also start with a piano (*p*) dynamic and a half note melody. The piano accompaniment for both Pno. I and Pno. II starts with a piano (*p*) dynamic and a half note melody. The score is divided into two systems. The first system contains measures 148-151, and the second system contains measures 152-153. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are: "oth-er, oth-er. All finch-es must All flesh is grass,". The score includes dynamic markings (*p*, *mp*), a Grand Pause (**G.P.**), and a watermark "For Perusal Only beady eyes Publishing".

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

155

S die, as well as I and

A die, as well as I and

T die, as well as I and

B die, as well as I and

p

p

p

p

Pno. I

Pno. II

p

8vb_

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and Piano II). The vocal parts begin at measure 155 with the lyrics "die, as well as I and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic marking of *p* (piano) is present throughout. A watermark "For PEUSA Publishing beady eyes Publishing" is visible across the score. The page number "24" is in the top left, and the title "IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden" is at the top center. The measure number "155" is written above the first vocal staff. The piano part includes a marking "8vb_" at the bottom right.

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

163

S
you.

A
you.

T
8
you.

B
you.

Pno. I
p *pp*

Pno. II
pp

The musical score is arranged in four systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and the first piano part (Pno. I). The second system contains the second piano part (Pno. II). The vocal parts feature a melodic line with a slur over the first five notes, followed by rests. The piano parts provide harmonic accompaniment with various textures and dynamics. A large watermark 'For Perusal Only' is overlaid on the score.

A decorative border of stylized flowers and leaves surrounds the text. The border is composed of repeating floral motifs, including roses and other flowers, connected by flowing, leafy vines. The design is symmetrical and elegant, framing the central text.

Carol Barnett

**EPIGRAMS,
EPITAPHS**

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

II. My Own Epitaph

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

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

*** V. On My First Son**

SATB, piano four-hands

Beady Eyes Publishing
www.CarolBarnett.net

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

On My First Son

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

Duration: c. 3:30

V. On My First Son

Ben Jonson (1572-1637)

Carol Barnett

Espressivo, poco rubato
♩ = 50; ♪ constant

Soprano
Alto
Tenor
Bass

Fare - well, thou child of my right hand, and joy: _____

Espressivo, poco rubato
♩ = 50; ♪ constant

Piano I

Espressivo, poco rubato
♩ = 50; ♪ constant

Piano II

Pedal ad lib.
(very resonant but clean)

V. On My First Son

5

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

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

T My sin was too much hope of thee, lov'd boy, Sev - en years thou wert *mp*

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

5

Pno. I *mp*

5

Pno. II *mp*

8vb_1

10

S
lent to me, — and I thee pay, Ex - act - ed by thy fate, —

A
lent to me, — and I thee pay, Ex - act - ed by thy fate, —

T
8
lent to me, — and I thee pay, — Ex - act - ed by thy fate, —

B
lent to me, — and I thee pay, Ex - act - ed by thy fate, —

Pno. I

10

Pno. II

10

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V. On My First Son

13

S — on the just day. *p* *mp* O, could I

A — on the just day. *p* *mp* O, could I

T — on the just day. *p* *mp* O, could I

B — on the just day. *p* *mp* O, could I

Pno. I *p* *mp*

Pno. II *p* *mp*

13

13

headfirst Publishing

17

S
lose all fa-ther, now. For why Will man la - ment the state he should

A
lose all fa-ther, now. For why Will man la - ment the state he should

T
8
lose all fa-ther, now. For why Will man la - ment the state he should

B
lose all fa-ther, now. For why Will man la - ment the state he should

Pno. I

Pno. II

17

For Peadar Publishing

V. On My First Son

en - vy? To have so soon 'scap'd world's, and flesh - 's

en - vy? To have so soon 'scap'd world's, and flesh - 's

en - vy? To have so soon 'scap'd world's, and flesh - 's

en - vy? To have so soon 'scap'd world's, and flesh - 's

Piano I

Piano II

21

21

21

21

25

S
rage, And if no oth - er mis - er - y, yet age?

A
rage, And if no oth - er mis - er - y, yet age?

T
rage, And if no oth - er mis - er - y, yet age?

B
rage, And if no oth - er mis - er - y, yet age?

Pno. I

Pno. II

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

(b) .

V. On My First Son

28

S *pp*
Rest in soft peace, and, ask'd, say

A *pp*
Rest in soft peace, and, ask'd, say

T *pp*
Rest in soft peace, and, ask'd, say

B *pp*
Rest in soft peace, and, ask'd, say

Pno. I *pp*

Pno. II *pp*

8vb

32

S here doth lie Ben. Jon - son his best piece of po - et - ry. *mp* *p*

A here doth lie Ben. Jon - son his best piece of po - et - ry. *mp* *p*

T here doth lie Ben. Jon - son his best piece of po - et - ry. *mp* *p*

B here doth lie Ben. Jon - son his best piece of po - et - ry. *mp* *p*

Pno. I *mp* *p*

Pno. II *mp* *p*

For Publishers
beauty eyes
Publishing

36

S

A

T

B

Pno. I

Pno. II

For whose sake, — hence - forth, all his vows be

For whose sake, — hence - forth, all his vows be

For whose sake, — hence - forth, all his vows be

For whose sake, — hence - forth, all his vows be

36

36

For Peruse Publishing

40

S
such, As what he loves may nev - er like too much. *mp* *pp*

A
such, As what he loves may nev - er like too much. *mp* *pp*

T
such, As what he loves may nev - er like too much. *mp* *pp*

B
such, As what he loves may nev - er like too much. *mp* *pp*

Pno. I
mp *pp*

Pno. II
mp *pp*
8vb. . . .

45 *rall.*

Pno. II
8vb. . . .