

# Talking in Bed

Grazioso ♩ = 132

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, 3/8 time, with a key signature of two flats (B-flat and E-flat). It contains five measures of whole rests. The lower staff is a piano accompaniment in bass clef, also in 3/8 time and two flats. It features a melodic line in the right hand and a bass line in the left hand. The first four measures are marked with a piano (*mf*) dynamic. The fifth measure is marked with a forte (*f*) dynamic. The tempo is indicated as *Grazioso* with a quarter note equal to 132 beats per minute.

The second system of the musical score continues the piano accompaniment from the first system. It consists of two staves. The upper staff is a vocal line in treble clef, 3/8 time, with a key signature of two flats. It contains five measures of whole rests. The lower staff is a piano accompaniment in bass clef, also in 3/8 time and two flats. It features a melodic line in the right hand and a bass line in the left hand. The first four measures are marked with a piano (*mf*) dynamic. The fifth measure is marked with a forte (*f*) dynamic. The tempo is indicated as *Grazioso* with a quarter note equal to 132 beats per minute.

The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, 3/8 time, with a key signature of two flats. It contains five measures of whole rests. The lower staff is a piano accompaniment in bass clef, also in 3/8 time and two flats. It features a melodic line in the right hand and a bass line in the left hand. The first four measures are marked with a piano (*mf*) dynamic. The fifth measure is marked with a forte (*f*) dynamic. The tempo is indicated as *Grazioso* with a quarter note equal to 132 beats per minute. The lyrics "Talk - ing in bed" are written below the vocal line in the fifth measure.

17

ought to be eas - i - est, Ly - ing to - geth - er there goes back so far, An

23

em - blem of two peo - ple be - ing hon - est.

29

Yet more and more time pas - es

35 *cresc. poco a poco*

si - lent-ly Out - side, the wind's in - come - plete un - rest -

*cresc. poco a poco*

40 *f*

Builds and dis - pers - es clouds a -

*f*

45

bout the sky, And dark towns

*f*

*8va* ....

50 *mf* 2 2 Rit...

heap up on the hor - i - zen.

*mf* *dim. . .*

55 .. (molto) . . *ff* Senza Misura

.. (molto) . . end *8va* Senza Misura

None of this cares for us. Noth - ing shows

*pp ff*

60 2 2 Rit...

why At this un - ique dis - tance from i - so -

Rit...

66 **A Tempo**

la - tion

**A Tempo**

*mf*

72 *mf*

It be - comes still more di - fi - cult to find

77

Words at once true and kind

82 Rit. poco a poco

Or not un - true - - - - and Rit. poco a poco

*p* dim. poco a poco

86

not un kind. Rit. poco a poco

*pp*

# When first we faced, and touching showed

Andante ♩ = 94  
*mf*

When first we faced, and touch-ing showed How well we

Andante ♩ = 94  
*mf*

Detailed description: This system contains the first five measures of the piece. The vocal line is in treble clef, 2/4 time, with a tempo of Andante (♩ = 94) and dynamic marking *mf*. The piano accompaniment is in grand staff (treble and bass clefs), also in 2/4 time and *mf*. The key signature has one sharp (F#). The lyrics are: "When first we faced, and touch-ing showed How well we".

6

knew the ear-ly moves,

Detailed description: This system contains measures 6 through 11. The vocal line continues with the lyrics "knew the ear-ly moves,". The piano accompaniment provides harmonic support. The lyrics are: "knew the ear-ly moves,".

12

Be-hind the moon-light and the frost, The ex - cite - ment and the

Detailed description: This system contains measures 12 through 17. The vocal line continues with the lyrics "Be-hind the moon-light and the frost, The ex - cite - ment and the". The piano accompaniment continues. The lyrics are: "Be-hind the moon-light and the frost, The ex - cite - ment and the".

18

gra - ti-tude, There stood how much our meet - ing owed

23

To oth - er meet - ings, oth - er loves. The dec - ades of a - no - ther life that

29

op - ened past your inch - close eyes Be - longed to oth - ers, lav - ished



34

lost; nor could I hold you hard en - ough To call my years of hun - ger

lost; nor could I hold you hard en - ough To call my years of hun - ger

39

**Rit. . . .**

strife Back for your mouth to col - on - ise. Ad -

strife Back for your mouth to col - on - ise. Ad -

**Rit. . . .**

45

**A Tempo Ma Molto Rubato**

mit - ted: and the pain is real. But when did love not try to change

mit - ted: and the pain is real. But when did love not try to change

**A Tempo Ma Molto Rubato**

51 *cresc. . . .* *f*

The world back to it-self-no cost, No past, no peo-ple else at all -

*cresc. . . .*

57 *mf*

On-ly what meet-ing made us feel, So new, and

*f* *mf*

63

gen-tle-sharp and strange?

# Love Songs In Age

Moderato ♩ = 110

Moderato ♩ = 110

*p*

*Ped.... 8<sup>vb</sup>/*

3 *p*

She kept her

5

songs, they took so lit - - - tle

7

space, the cov - ers pleased her:

8<sup>vb</sup>/

9

One bleached from ly - - - ing in a -

8<sup>vb</sup>/

11

sun - - - ny place, One marked in

13

cir - - - cles by a vase of

8vb /

15

wa - ter, One

8vb /

17

Rit...

men - ded, when a ti - dy fit had seized her,

8vb /

Rit...

Rit...

19 **senza misura** **A Tempo**

And col - oured by her daugh - ter

**senza misura** **A Tempo**

... end Ped. Ped.... *8<sup>vb</sup>*

21

So they had

23

wait - - - - ed, till in wid - - - - ow -

25 *cresc. . .*

hood She found them, look - ing for

*8<sup>vb</sup> / cresc. . .*

27

some - - thing else, and stood

29 *f* *Rit. . .*

and stood

*f* *Rit. . .* *dim. . .*

31 *Adagio* ♩ = 72  
*mp*

Re - learn - ing how each frank sub - mis - sive

*Adagio* ♩ = 72  
*pp* ... end Ped.

33

chord Had ush - ered in Word af - ter sprawl - ing hy - phen - a - ted

3

35 *cresc. . .*

word, And the un - fail - ing sense of be - ing young

3

*cresc. . .*



37 *f*

Spread out like a spring-wok-en tree, where - in That hid - den fresh-ness sung,

*f*

39 *dim...*

That cer-tain - ty of time laid up in store As when she

*dim...*

41 *Rit...* *p*

played them first. But, ev - en more The

*p*

43 **Meno Mosso** ♩ = 66  
*mf*

glare of that much - men - tioned bril - liance,

**Meno Mosso** ♩ = 66  
*mf*

*Ped....*

44

love, Broke out, to

*Ped....*

45

show It's bright - in - cip - ience

*Ped.... (sim)*

46 <sup>3</sup>

sail - ing a bove, Still prom - is - ing to

47

solve, and sat - is - fy

48 *Rit... dim...* *p*

And set un - chang - eab - ly in or - der.

*Rit...* *dim...*

49

*pp*

**Largo** ♩ = 58  
*mp*

50

So To pile them back, to cry, Was hard, with - out

**Largo** ♩ = 58

*mp*

**Rit...**

52

lame - ly ad - mit - ting how It had not done so then, and could not

54

Come Primo ma Meno Mosso ♩ = 84

now.  
Come Primo ma Meno Mosso ♩ = 84

*p* *pp*

8vb/

Detailed description: This system covers measures 54 and 55. The top staff (treble clef) contains two whole notes, each spanning two measures. The middle and bottom staves (grand staff) feature a continuous eighth-note accompaniment. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from *p* (piano) to *pp* (pianissimo). An 8vb pedal point is indicated in the left hand.

56

*Ped. . . .*

*ppp*

8vb/ 8vb/

Detailed description: This system covers measures 56, 57, and 58. The top staff (treble clef) contains whole notes, with measure 56 being a whole rest. The middle and bottom staves (grand staff) continue the eighth-note accompaniment. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *ppp* (pianississimo). Two 8vb pedal points are indicated in the left hand.

59

Detailed description: This system covers measure 59. The top staff (treble clef) contains a whole rest. The middle and bottom staves (grand staff) continue the eighth-note accompaniment. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.