

Michael Murray

Penny Whistles

songs from *A Child's Garden of Verses*

for

soprano, clarinet, and piano

1. From a Railway Carriage
2. The Land of Nod
3. Singing
4. The Moon
5. Windy Nights
6. A Good Boy

www.michaelmurraymusic.com

duration ca. 15'

1. From a Railway Carriage

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and
cattle:

All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

Here is a child who clammers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there is the green for stringing the
daisies!

Here is a cart run away in the road
Lumping along with man and load;
And here is a mill and there is a river:
Each a glimpse and gone for ever!

2. The Land of Nod

From breakfast on through all the day
At home among my friends I stay;
But every night I go abroad
Afar into the Land of Nod.

All by myself I have to go,
With none to tell me what to do---
All alone beside the streams
And up the mountain-sides of dreams.

The strangest things are there for me,
Both things to eat and things to see,
And many frightening sights abroad
Till morning in the Land of Nod.

Try as I like to find the way,
I never can get back by day,
Nor can remember plain and clear
The curious music that I hear.

3. Singing

Of speckled eggs the birdie sings
And nests among the trees;
The sailor sings of ropes and things
In ships upon the seas.

The children sing in far Japan,
The children sing in Spain;
The organ and the organ man
Is singing in the rain.

4. The Moon

The moon has a face like the clock in the hall;
She shines on thieves on the garden wall,
On streets and fields and harbour quays,
And birdies asleep in the forks of the trees.

The squalling cat and the squeaking mouse,
The howling dog by the door of the house,
The bat that lies in bed at noon,
All love to be out by the light of the moon.

But all of the things that belong to the day
Cuddle to sleep to be out of her way;
And flowers and children close their eyes
Till up in the morning the sun shall arise.

5. Windy Nights

Whenever the moon and stars are set,
Whenever the wind is high,
All night long in the dark and wet,
A man goes riding by.
Late in the night when the fires are out,
Why does he gallop and gallop about?

Whenever the trees are crying aloud,
And ships are tossed at sea,
By, on the highway, low and loud,
By at the gallop goes he.
By at the gallop he goes, and then
By he comes back at the gallop again.

6. A Good Boy

I woke before the morning, I was happy all the
day,
I never said an ugly word, but smiled and stuck
to play.

And now at last the sun is going down behind
the wood,
And I am very happy, for I know that I've
been good.

My bed is waiting cool and fresh, with linen
smooth and fair,
And I must off to sleeps-in-by, and not forget
my prayer.

I know that, till to-morrow I shall see the sun
arise,
No ugly dream shall fright my mind, no ugly
sight my eyes,

But slumber hold me tightly till I awaken in
the dawn,
And hear the thrushes singing in the lilacs
round the lawn.

from *A Child's Garden of Verses* (1885) by Robert Louis Stevenson (1850-1894)

1. From a Railway Carriage

Robert Louis Stevenson

Michael Murray

Driving ♩. = 60

The musical score is arranged for Soprano, Clarinet in B \flat , and Piano. It is in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Driving' with a quarter note equal to 60 beats per minute. The score is divided into two systems. The first system contains measures 1-3, and the second system contains measures 4-7. The Soprano and Clarinet parts are mostly rests, with some melodic lines in measures 5 and 7. The Piano part features a driving eighth-note accompaniment in the bass clef, with chords in the treble clef. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated with numbers 2 and 3. The score concludes with a fermata over the final chord in measure 7.

*Score in C (Vocal Score)

1. From a Railway Carriage

8 *mf* Fast - er than fair - ies, fast - er than witch - es,

9 10 *mf*

11 Bridg - es and hous - es, — hedg - es and ditch - es;

12 13

14 And charg - ing a - long like troops in a

15 16 *f* *mf*

14 15 16

Detailed description: This is a musical score for a piece titled "1. From a Railway Carriage". It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system (measures 8-10) features a vocal line with lyrics "Fast - er than fair - ies, fast - er than witch - es," and a piano accompaniment with a steady eighth-note bass line. The second system (measures 11-13) continues the vocal line with "Bridg - es and hous - es, — hedg - es and ditch - es;". The third system (measures 14-16) concludes with "And charg - ing a - long like troops in a". Dynamics include *mf* (mezzo-forte) and *f* (forte). The piano part includes a fermata over the first measure of the third system.

bat - tle, All through the mead - ows the hors - es and

cat - tle: All of the sights of the hill and the plain —

Fly — as thick as² the driv - ing rain; — And ev - er a - gain, in the

f *mf* *f* *mf*

17 18 19 20 21 22 23 24 25 26 27 28 29

Detailed description: This is a musical score for a song titled "From a Railway Carriage". The score is written for voice and piano. It consists of three systems of music. The first system covers measures 17 to 19. The second system covers measures 20 to 24. The third system covers measures 25 to 29. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is in the upper treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "bat - tle, All through the mead - ows the hors - es and cat - tle: All of the sights of the hill and the plain — Fly — as thick as² the driv - ing rain; — And ev - er a - gain, in the". There are dynamic markings: *f* (forte) at measure 21, *mf* (mezzo-forte) at measure 25, and *f* (forte) at measure 29. There are also articulation marks like slurs and accents. The piano part features a rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef.

1. From a Railway Carriage

30
wink of an eye, Paint - ed sta - tions —

31
mf

32

33
whist - le by.

34

35

36

37
mf

38

36
mf

37

38

Detailed description: This is a musical score for a piece titled "1. From a Railway Carriage". The score is written for voice and piano. It consists of four systems of music. The first system (measures 30-32) features a vocal line with the lyrics "wink of an eye, Paint - ed sta - tions —" and a piano accompaniment. The piano part has a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is present. The second system (measures 33-35) continues the vocal line with "whist - le by." and the piano accompaniment. The piano part features a more active right hand with sixteenth-note patterns. The third system (measures 36-38) shows the vocal line with rests and the piano accompaniment. The piano part continues with similar rhythmic patterns. A dynamic marking of *mf* is also present in this system. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

39 40 41

Here is a child who clamb-ers and

mf

42 43 44

scramb-les, All by him-self and

45 46 47 48

gath-er-ing bramb-les; Here is ²a tramp who stands and

f

1. From a Railway Carriage

49 *mf* gaz - es; And there is the green _____ for string - ing the

49 50 51 52

53 *mf* dais - ies! Here is a cart

53 54 55

56 run a - way in the road Lump - ing a - long

56 57 58

1. From a Railway Carriage

59 with man — and load; 60 And

59 60 61

f

62 here is a mill 63 and there is a 64 riv - er:

62 63 64

mf

65 Each — a glimpse 66 and gone — for 67 ev - er!

65 66 67

2. The Land of Nod

Robert Louis Stevenson

Michael Murray

Mysteriously ♩ = 120

Soprano

Clarinet in B \flat *

Piano

1 2 3 4 5 6

mp

8va

Ped. (to m. 19)

7 8 9 10 11 12 13

mf

From break-fast on

mp

mf

*Score in C (Vocal Score)

14 through all the day 15 16 17 At home a - mong my friends 18 19 I stay;

mp 8va

20 But ev - ery night 21 22 I go a - broad 23 24 A -

p mf 8va

25 far in - to 26 27 28 the Land of Nod. 29

mp f 8va

30 *mf* 31 32 33 34 35 36

All by my - self I have to go, With none to tell me what to do.

mp

(8va) *mf*

30 (to m. 67) 31 32 33 34 35 36

37 38 39 40 41

All a - lone be - side the streams And up the mount -

p

8va *mp*

37 38 39 40 41

42 43 *f* 44 45 46

ain - sides of dreams.

f

(8va) *f* 3

42 43 44 45 46

The image shows a musical score for a vocal and piano piece. It is divided into three systems. The first system (measures 30-36) features a vocal line starting with a mezzo-forte (mf) dynamic and a piano accompaniment with a mezzo-piano (mp) dynamic. The second system (measures 37-41) has a vocal line starting piano (p) and a piano accompaniment with mezzo-piano (mp) dynamics. The third system (measures 42-46) has a vocal line starting forte (f) and a piano accompaniment with forte (f) dynamics, including a triplet in measure 45. The piano part includes an 8va marking in the first system and a 3-measure triplet in the third system.

47 48 49 *f*
The strang-est

mp
mf
loco

50 51 52
things are there for me,

f

53 54 55
Both things to eat and

mp

68 *mf* 69 70 71 72 73

Try as I like to find the way, I nev-er can get back by day,

p

74 75 76 77 78 *mp*

Nor can re-mem-ber plain and clear The cur-i-ous mu-

p *8va-*

79 80 81

sic that I hear.

pp *8va-*

3. Singing

Robert Louis Stevenson

Michael Murray

Playfully ♩ = 108

Soprano

Clarinet in B \flat *

Piano

3

4

speck - led eggs the bird - ie sings And nests a - mong the trees;

*Score in C (Vocal Score)

5 6 7

The sai-lor sings of ropes and things

mp *f*

mp *f*

8 9 10

In ships up-on the seas.

mp *mp*

11 12 13

The child-ren sing in far Ja-pan,

f

f

14 *The child-ren sing in Spain;* 15 16 *The*

mp *f*

17 *or - gan with the or - gan man* 18 *Is sing - ing in the rain.*

17 18

4. The Moon

Robert Louis Stevenson

Michael Murray

Gently rocking ♩ = 72

The musical score is written in 4/4 time with a tempo of 72 beats per minute. It features three staves: Soprano, Clarinet in B \flat , and Piano. The Soprano part consists of five measures of whole rests. The Clarinet part has five measures of whole rests, followed by a melodic phrase in measures 6-10. The Piano part features a rhythmic accompaniment of eighth notes in the bass clef, with dynamics ranging from *mf* to *mp*. The lyrics are: "The moon has a face like the clock in the".

Soprano

Clarinet in B \flat *

Piano

mf *mp*

mp

mf *p* *mf* *mp*

Red. (to m. 24)

6 7 8 9 10

The moon has a face like the clock in the

*Score in C (Vocal Score)

11 hall; She shines on thieves — on the gar - den wall,

12 13 14 15

mp *mf* *p* *mf*

mf *mp*

16 On streets and fields and har - bour quays, And

17 18 19 20

p

21 bird - ies a - sleep in the forks of the trees.

22 23 24 25

mf *f* *mp*

21 22 23 24 25

*

Detailed description: This is a musical score for a piece titled '4. The Moon'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 11-15) features a vocal line with lyrics 'hall; She shines on thieves — on the gar - den wall,' and a piano accompaniment with dynamics *mp*, *mf*, *p*, and *mf*. The second system (measures 16-20) has lyrics 'On streets and fields and har - bour quays, And' and includes a change in time signature from 3/4 to 4/4 and back to 3/4, with a dynamic of *p*. The third system (measures 21-25) has lyrics 'bird - ies a - sleep in the forks of the trees.' and includes a change in time signature from 3/4 to 4/4, with dynamics *mf*, *f*, and *mp*. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

4. The Moon

Più mosso ♩ = 90

26 27 28 29 *f*

The

26 27 28 29

f *f* *mf*

Ped.

30 31 32 33 34

squall - ing cat and the squeak - ing mouse, The

30 31 32 33 34

mf

Ped. ad lib.

35 36 37 38 39

howl - ing dog by the door of the house, The

35 36 37 38 39

40 bat that lies in bed at noon, All love to be

Tempo primo (♩ = 72)

45 out by the light of the moon.

50 But all of the things that be - long to the

55 *mf* day Cud-dle to sleep — to be out of her way; And

56 *p* *mf*

61 flow-ers and child-ren close their eyes Till up in the morn-ing the

62 *p* *mf*

67 sun shall a - rise.

68 *mf*

5. Windy Nights

Robert Louis Stevenson

Michael Murray

Creepily ♩. = 66

Piano

mp

mf

f

mp

When-

*Score in C (Vocal Score)

13 ev - er the moon and stars are set, 14 15 16 When - ev - er the wind is

17 high, _____ 18 All night long 19 in the dark 20 and

21 wet, _____ 22 A man goes rid - ing 23 by. _____ 24

25 Late in ² the night when the fires are out, _____

mp

29 _____ 30 Why does he gal - lop and gal - lop a - bout? 31 _____ 32 _____

mp *mf*

33 _____ 34 _____ 35 _____ 36 _____ 37 _____

f

38 39 40 41

When - ev - er the trees are cry - ing a - loud, _____

p *mf*

mp

42 43 44 45 46

_____ And ships are tossed at sea, _____ By, ² on the

p *mp* *mf*

f

47 48 49 50

high - way, low and loud, _____ By at the gal - lop goes

mf

51 he. _____ 52 By at the gal - lop he goes, 53 and then 54

mp

55 By he comes back at the 56 gal - lop a - gain. _____ 57 58

p

59 60 61 62

59 60 61 62

6. A Good Boy

Robert Louis Stevenson

Michael Murray

Sleepily ♩ = 54

The musical score is for the song "A Good Boy" by Robert Louis Stevenson, arranged by Michael Murray. It is in 4/4 time with a tempo of 54 beats per minute, marked "Sleepily". The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system (measures 1-4) features a Soprano line with rests and a final note on measure 4, a Clarinet in B-flat line with a melodic line starting in measure 3, and a Piano accompaniment with chords and a bass line. The second system (measures 5-8) includes vocal lines with lyrics: "woke be-fore the morn-ing, I was hap-py all the day, I nev-er said an ug-ly". The piano accompaniment continues with sustained chords. Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance markings include fingerings (1-4), breath marks, and a *ped. (to end)* marking in the piano part.

*Score in C (Vocal Score)

word, but smiled and stuck to play. And now at

last the sun is go-ing down be-hind the wood, And I am ve-ry hap-py,

for I know that I've been good. My

mf

f

mp

f

9 10 11 12 13

14 15 16 17

18 19 20 21

Detailed description: This is a musical score for a piece titled "6. A Good Boy". The score is written for voice and piano. It consists of three systems of music. The first system (measures 9-13) features a vocal line with lyrics "word, but smiled and stuck to play. And now at" and a piano accompaniment. The piano part includes a *mf* dynamic marking. The second system (measures 14-17) continues the vocal line with lyrics "last the sun is go-ing down be-hind the wood, And I am ve-ry hap-py," and the piano accompaniment, which includes a *mp* dynamic marking. The third system (measures 18-21) concludes the vocal line with lyrics "for I know that I've been good. My" and the piano accompaniment, which includes a *f* dynamic marking. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano part features various textures, including sustained chords and moving lines in both hands.

Più mosso ♩ = 66

22 bed is wait-ing cool and fresh, with 23 lin-en smooth and fair, And 24 I must off to sleep-sin-by, and

mp

mp

25 not for-get my prayer. I 26 know that, till to - mor - row I shall 27 see the sun a - rise, No

Tempo primo ♩ = 54

28 ug - ly dream shall fright my mind, no 29 ug - ly sight my eyes, 30

f

31 32 33 34

But slum - ber hold me tight - ly till I

mf

mp

35 36 37

wak - en in the dawn, And hear the thrush - es sing - ing

mf

38 39 40 41 42

in the li - lacs round the lawn.

freely

mp