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For my niece and nephews - Jessica, Nicholas, and Brennan Hall

Peacock Pie

for Tenor and Piano

The Horseman

Walter de la Mare

Juliana Hall
(b. 1958)

Quietly (♩ = 84) *mp*

I heard a horse-man Ride

o - ver the hill; The moon shone clear,

The night was still;

mp *pp*

Ped. * Ped. *

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The Bandog

Walter de la Mare

Juliana Hall
(b. 1958)

1 Playfully (♩ = 66)

Has an - y - bod - y seen my

3 Mop - ser? A come - ly dog is he, With

5 hair of the col - our of a Char - les the Fifth, And

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The Sea Boy

11

Walter de la Mare

Juliana Hall

(b. 1958)

Merrily (♩ = 96)

1

p Pe - ter went and no - bod - y there Down by the sand - y sea, *mf* And he

4

♩ = 84

danced a jig, while the moon shone big, All in his lone danced

♩ = 84

mf

7

p he; And the surf splashed o - ver his tip - pet - ing toes, *mf* And he

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10 *mf*

sang his riddle-cumree, With hair adangling,

mf

13 *p*

Moon aspanbling The bubbles and froth of the sea. He

p

15 *p*

danced him to, and he danced him fro, And he

p

delicate pedaling

Happily (♩ = 112)

1 *mf*

Do did - dle di do,

3

Poor Jim Jay Got stuck fast In Yes - ter - day.

5

Squint - ing he was, On cross - legs bent,

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7

Ne - er - heed - ing The wind was spent.

This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand.

8

Round veered the weath - er - cock, The sun drew in And

This system contains measures 8 and 9. The piano accompaniment continues with the same eighth-note pattern. At the end of measure 9, there is a double bar line and a 2/4 time signature change.

f **Poco Rit.** $\text{♩} = 60$ *ff*

9

stuck was Jim Like a rust - y pin . . . We

f **Poco Rit.** $\text{♩} = 60$

This system contains measures 9 and 10. The tempo is marked 'Poco Rit.' and the metronome is set to 60. The dynamic is marked 'f' (forte) at the start and 'ff' (fortissimo) at the end. The piano accompaniment continues with the eighth-note accompaniment. At the end of measure 10, there is a double bar line and a 2/4 time signature change.

Cake and Sack

Walter de la Mare

Juliana Hall

(b. 1958)

1 Majestically and Warmly (♩ = 69)

1 Majestically and Warmly (♩ = 69)

f

mf

Old King Car - a - way

mp

Supped on cake, And a cup of sack His thirst to slake;

mf

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9 *p*

Bird in

8

mp

12

ar - ras, and hound in hall Watch - ed ver - y soft - ly Or

p

p

14 *mp*

not at all; Fire in the mid - dle, Stone all round

mp

mp

The Huntsman

Walter de la Mare

Juliana Hall

(b. 1958)

1 Lively (♩ = 92) *mp*

Three jol - ly gen - tle - men, In

p

3 coats of red, Rode their hors - es

5 *p* *mf*

Up to bed. Three jol - ly gen - tle - men Snored till morn, Their

ppp

Red. *

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8

hors - es champ-ing The gold - en corn.

mf

10

Three jol - ly gen - tle - men At break of day, Came

mp *mf*

p

12

clit - ter - clat - ter down the stairs and gal - loped a - way.

mf *mp* *p* *pp*

Tired Tim

Walter de la Mare

Juliana Hall

(b. 1958)

1 Grudgingly, Weighty (♩ = 58)

*mf**mp*

Poor tired Tim! It's sad for him. He

lags the long bright morn - ing through, Ev - er so tired of noth - ing to do; He

moons and mopes the live - long day, Noth - ing to think a - bout,

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The Dunce

Walter de la Mare

Juliana Hall

(b. 1958)

1 Sassy (♩ = 100) *mp*

Why does he still keep tick - ing?

3 *mf*

Why does his round white face Stare at me o - ver the books and ink, And

5 *f* *mf*

mock at my dis - grace? Why does that thrush call,

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7

‘Dunce, dunce, dunce!’? Why does that blue bot - tle buzz?

A Little Slower **A Tempo**

9 *p* *mf*

Why does the sun so si - lent shine? And what do I care if it does?

A Little Slower **A Tempo**

Poor Henry

Walter de la Mare

Juliana Hall
(b. 1958)

1 **Frightened** (♩ = 80) *p*

Thick in its glass The phy - sic stands,

mp *p* *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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The Quartette

Walter de la Mare

Juliana Hall

(b. 1958)

Crispy (♩ = 100)

1 *mf*

Tom sang for joy and Ned sang for joy and old

mf

3 Rit.----- A Tempo

Sam sang for joy; All we four boys piped up loud,

Rit.----- A Tempo

5 *p* *mp*

just like one boy; And the la-dies that sate with the Squire

p *p*

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Poco Rit.-----A Tempo

8 *mf*

their cheeks were all wet, For the

Poco Rit.-----A Tempo

noise of the voice of us boys, when we sang our Quar -

10

tette. Tom he piped low and Ned he piped low and old

12 *mf*

tette. Tom he piped low and Ned he piped low and old

Full Moon

Walter de la Mare

Juliana Hall

(b. 1958)

Peacefully (♩ = 58)

1 *mp*

One night as Dick lay fast a - sleep,

p

2 *mp*

3 *p* *3*

In - to his drow-sy eyes A great still light be - gan to

ppp *p*

6 *p*

creep From out the si - lent skies. It was the love-ly moon's, for

mp *p*

Leg.

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9 *p*

when He raised his dream - y head, Her

11

surge of sil - ver filled the pane And streamed a - cross his bed.

p

13 *mp*

So, for a - while, each gazed at

mp

Summer Evening

41

Walter de la Mare

Juliana Hall
(b. 1958)

1 Lazily, But Steadily (♩ = 72)

mp

The

mp

This system contains the first two measures of the piece. The vocal line begins with a whole rest in the first measure and a quarter note in the second. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *mp* is present.

sand - y cat by the Farm - er's chair

This system contains measures 3 and 4. The vocal line features triplet eighth notes in measure 3. The piano accompaniment continues with similar textures. A dynamic marking of *mp* is present.

Mews at his knee for dain - ty fair;

This system contains measures 5 and 6. The vocal line features triplet eighth notes in measure 5. The piano accompaniment continues with similar textures. A dynamic marking of *mp* is present.

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7

Old Ro - ver in his moss-greened house

9

Mum-bles a bone, and barks at a mouse.

11

In the

Five Eyes

45

Walter de la Mare

Juliana Hall
(b. 1958)

Mysteriously (♩ = 120)

1 *p*
In Han's old Mill his three black

3
cats Watch his bins for the thiev - ing

5 *p*
rats. Whisk - er and claw, they crouch in the

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The Ruin

Walter de la Mare

Juliana Hall

(b. 1958)

1 Quietly ($\text{♩} = 60$) *p*

When the last

col-ours of the day Have from their burn-ing ebbed a - way,

A - bout that ru - in, cold and

ped.

ped.

ped.

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7

lone, The

9

crick - et shrills from stone to stone;

gliss.

*

11

And scat - ter - ing o'er its dark-ened green,

gliss.

3

\flat $\bar{\sigma}$
Ped.

All But Blind

Walter de la Mare

Juliana Hall

(b. 1958)

As a Statement (♩ = 72)

1 *mf* *mp*

All but blind — In his cham - bered hole

3 *mf* *mp*

Gropes for worms The four - clawed Mole.

6 *mf* *p*

All but blind — In the eve - ning sky The

Ped.

* *Ped.*

*

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9

hood - ed Bat Twirls soft - ly by.

Ped. * Ped. * Ped. * Ped. *

11

All but blind In the

mf *mp*

Ped. *

14

burn - ing day The Barn Owl blun - ders

p

Will Ever?

57

Walter de la Mare

Juliana Hall

(b. 1958)

1 Melancholy (♩ = 40)

p

Will he

p

delicate pedaling

This system contains the first three staves of music. The vocal line begins with a whole rest followed by a half note G4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in 6/8 time. A dynamic marking of *p* is present. The instruction *delicate pedaling* is written below the piano part.

3 ev - er be wea - ry of wan - der - ing, The

This system contains the next three staves of music. The vocal line continues with the lyrics "ev - er be wea - ry of wan - der - ing, The". The piano accompaniment continues with a similar melodic and bass line structure.

5 flam - ing sun? Ev - er wea - ry of

gliss.

This system contains the final three staves of music. The vocal line concludes with the lyrics "flam - ing sun? Ev - er wea - ry of". The piano accompaniment ends with a glissando in the right hand, marked *gliss.*

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7
wan - ing in love - light, The white still moon? Will

9
ev - er a shep-herd come With a crook of sim-ple gold, And

11
lead all the lit-tle stars Like lambs to the fold? Will *mp*

The Penny Owing

61

Walter de la Mare

Juliana Hall
(b. 1958)

In Anguish (♩ = 56)

1 *p* Poor blind Tam, the beg-gar man, I'll *mp*

3 give a pen - ny to as soon as I can.

5 *p* Where he stood at the cor - ner in his rags, and *mp*

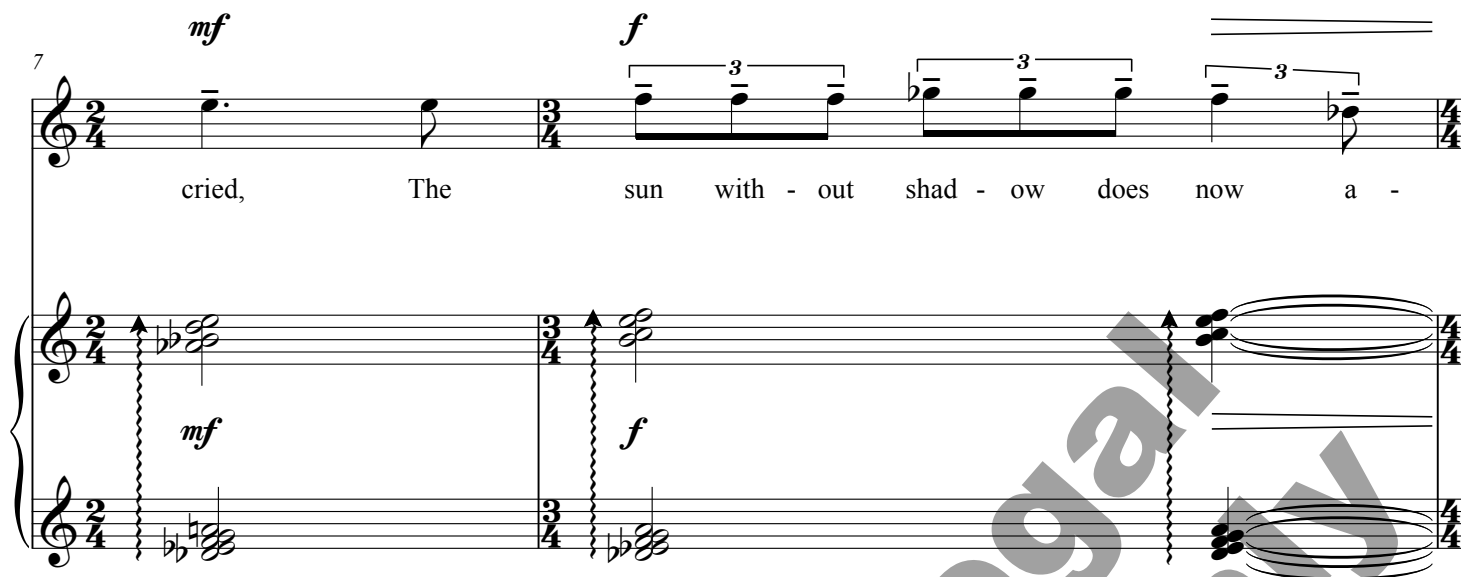
p *mp*

p *mp*

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7 *mf* *f*



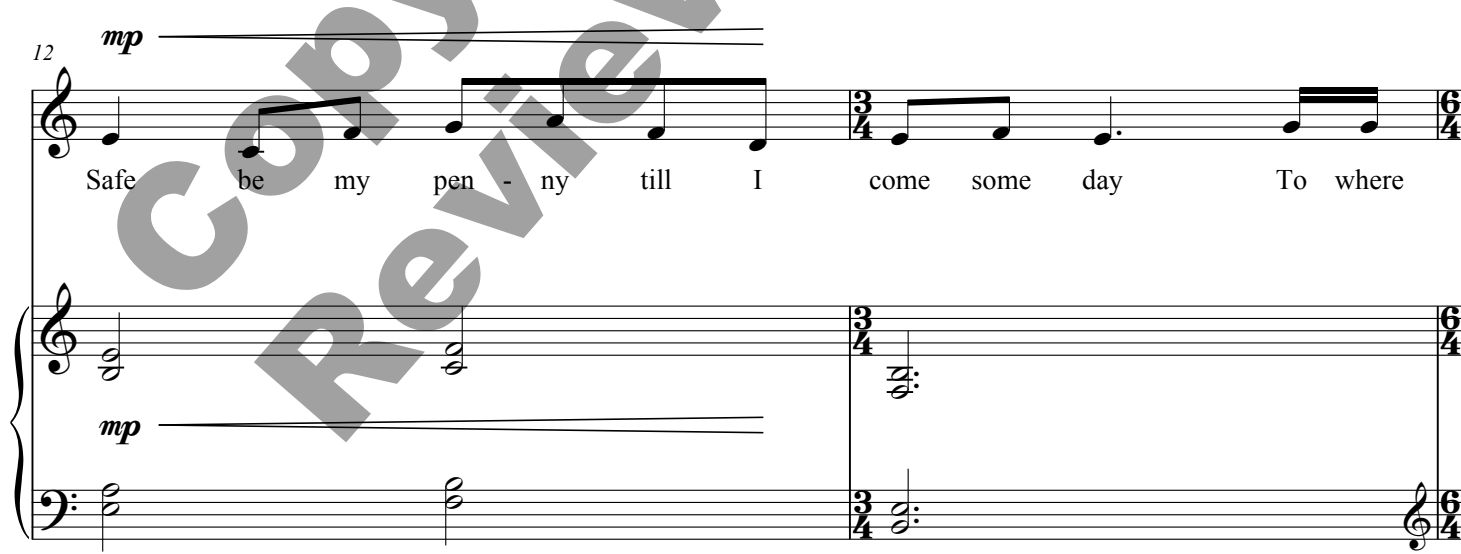
cried, The sun with - out shad - ow does now a -

9



bide.

12 *mp*



Safe be my pen - ny till I come some day To where

The Horseman

Walter de la Mare

Juliana Hall

(b. 1958)

1 Anxiously (♩ = 80)

p

There was a Horse-man

*p*4 *mp*

rode so fast The sun in heav - en stayed still at last.

*mp*7 *mp*

On, on, and on, his

*p**mp*

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10

gal - lop - ing shoon Gleamed nev - er nev - er be - neath the Moon.

13

mp *mf*

The Peo - ple said, 'Thou must be mad, O

p *mf*

16

Man with a nev - er - length-en - ing sha - dow! 'Mad and bad!

f *ff*

f *ff*

The Song of the Mad Prince

69

Walter de la Mare

Juliana Hall

(b. 1958)

1 **Majestic and Mad** (♩ = 72) *mp*

Who said, 'Pea - cock Pie?'

The old King to the

spar - row: Who said, 'Crops are ripe?' Rust to the har-row:

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10 *p*

Who said, _____ 'Where sleeps she now? Where

p

Ped. * Ped.

13

rests she now her head, Bathed in eve's

* Ped. * Ped. * Ped. * Ped. *

16

love - li - ness'? That's what I said.

Ped. * Ped. *

The Song of 'Finis'

73

Walter de la Mare

Juliana Hall

(b. 1958)

Stately (♩ = 63)

1 *mf*
At the edge of All the A - ges.

4 *mf*
A Knight sate on his steed, His

7
ar - mour red and thin with rust, His Soul from

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10

mf

sor - - row freed; And he lift - ed up his

13

vi - sor From a face of skin and bone, And his

16

p

horse turned head and whin-nied. As the twain_ stood_ there a -