

*Time and the Garden*

Ryan Harper

Soprano and Piano

2011

*Litany*  
**Samuel Orchard Beeton**  
**Adapt. Ryan Harper**

“It would be difficult to assign a greater antiquity to any industrial art than that of gardening. Consider: the gardens of the Hesperides and of Alcinous; the hanging gardens, by means of which the mighty king of Babylon sought to reconcile his Median queen to the flat and naked country of her adoption; violets in profusion could be bought in the markets of Athens while the snow was thick upon the ground; and when Tarquin the Proud was planning with the ‘false’ Sextus the betrayal of the Sabines, he took his messenger into the garden, and, without a word, cut off the heads of the tallest poppies growing there to show that their ends could be gained only by removing the chief men of the city.”

*Quair*  
**James I**

“A garden fair, and in the corneris set,  
An herbere green with wandes long and small,  
    Railit about, and so with treeis set  
Was all the place, and hawthorn hedges knet,  
    That lyfe was non, walkyng there forbye  
    That might within scarce any wight espye.  
    So thick the bewis and the leves grene.”

*The River Merchant’s Wife: A Letter*  
**Ezra Pound**

“While my hair was still cut straight across my forehead  
    I played about the front gate, pulling flowers.  
    You came by on bamboo stilts, playing horse;  
You walked about my seat, playing with blue plums.  
    And we went on living in the village of Chokan:  
    Two small people, without dislike or suspicion.

At fourteen I married My Lord you.  
    I never laughed, being bashful.  
    Lowering my head, I looked at the wall.  
Called to, a thousand times, I never looked back.

At fifteen I stopped scowling,  
    I desired my dust to be mingled with yours  
    Forever and forever and forever.  
    Why should I climb the lookout?

At sixteen you departed,  
You went into far Ku-to-en, by the river of swirling eddies,  
And you have been gone five months.  
The monkeys make sorrowful noise overhead.  
You dragged your feet when you went out.  
By the gate now, the moss is grown, the different mosses,  
Too deep to clear them away!  
The leaves fall early this autumn, in wind.  
The paired butterflies are already yellow with August  
Over the grass in the West garden --  
They hurt me.  
I grow older.  
If you are coming down through the narrows of the river,  
Please let me know beforehand,  
And I will come out to meet you  
As far as Cho-fo-Sa."

*Spring*  
**William Carlos Williams**

“O my grey hairs!  
You are truly white as plum blossoms.”

*Burnt Norton*  
**T.S. Eliot**

“Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable.  
What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.  
What might have been and what has been  
Point to one end, which is always present.  
Footfalls echo in the memory  
Down the passage which we did not take  
Towards the door we never opened  
Into the rose-garden.”

# Litany

Text by Samuel Orchard Beeton  
Adapt. Ryan Harper  
Music by Ryan Harper

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The tempo is marked as  $\text{♩} = 50$ . The score includes lyrics in a dotted-line style, indicating where the vocal part should enter. Measure numbers 1, 5, and 8 are indicated above the staves.

**Measure 1:** The vocal part begins at  $\text{♩} = 50$  with a dynamic of  $p$ . The lyrics are "It would be dif-fi-cult". The vocal part starts at  $8va$  (octave up) and ends at  $8vb$  (octave down).

**Measure 5:** The vocal part continues with a dynamic of  $p$ . The lyrics are "It would be dif-fi-cult to as-sign to as-sign a". The vocal part starts at  $8va$  and ends at  $8vb$ .

**Measure 8:** The vocal part begins with a dynamic of  $p$ . The lyrics are "grea-ter an-ti-quity to a ny\_ in-dus-tri-al art than that of gar-den-ing." The vocal part starts at  $8va$  and ends at  $8vb$ .

2

*II*

nat.  
Con - si - der:\_\_

(8)-----|

(8)-----|

14

 $\text{♩} = 116$ *f*

the

gar

- dens of

the Hes-per - i-des

 $\text{♩} = 116$ *f*

v.

and of Al - ci-nous;

the hang-ing gar -

16

*mf*

v.

v.

*mf*

19

- dens, — by means of which the

23

*f*      *mf* —————

migh-ty king      of Bab-y lon      sought to re-con-cile      his Me

27

*rit.*

di-an queen      to the flat and na-ked coun try\_ of her a-dop-tion;

*rit.*

4

31

$\text{♩} = 116$

*f*

vio - lets in pro - fu - sion\_ could be bought

$\text{♩} = 116$

*f*

34

in the mar - kets of A - then斯 while the snow\_\_\_\_\_ was\_\_\_\_\_

40

*mp*

thick u-pon\_ the ground; and when

*pp*

*mp*

*p*

43

Tar - quin      the Proud      was plan-ning with the "false" Sex-tus      the be

46

tray-al      of the      Sa-bines\_      he took his mess - en - ger

50

rit. - - -       $\text{♩} = 50$ 

in - to the      gar-den,      and, with out\_\_\_\_\_ a

rit. - - -      8va - - -

$\text{pp}$

$8vb$

6

53

word, cut off the heads of the tal-lest pop-pies grow-ing there

(8)-----

55

55

to show that their ends could be gained on - ly by re-

(8)-----

57

57

mov-ing the chief men of the ci - ty.\_\_\_\_\_. (8)-----

# Quair

Text by James I  
Music by Ryan Harper

$\text{♩} = 168$

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of four flats, and a tempo of  $\text{♩} = 168$ . The bottom staff is for the voice, also with a treble clef and a key signature of four flats. The music is in common time, indicated by a '4' at the beginning of each measure. The vocal part begins with a rest followed by a melodic line. The piano part features eighth-note patterns with dynamics such as *f*, *p*, and *f*. The vocal part continues with lyrics, and the piano part provides harmonic support. Measure numbers 5, 9, and 13 are marked above the staves.

A gar - den fair, and in the cor-ner-is

set, An her-ber-e green

2

13

with wand-es long and small Rail-it a-bout,

*p*

17

mf

and so with tree - is set Was

21

all the place, and haw - thorn

*p*

25

hed - ges knet,  
That lyfe  
was non,

That lyfe  
was non,

29

That lyfe  
was non,

walk-yng there for-bye

32

*rit.*

That might\_ with-in scarce a- ny\_ wight es -

*rit.*

4

36  $\text{J} = 50$

***pp***

pye. So thick the be - wis and the le - ves green

$\text{J} = 50$

***pp***

41

So thick the be - wis and the le - ves green

45

***f***  $\text{J} = 168$

***fff***

So thick the be - wis and the le - ves green.

# The River Merchant's Wife: A Letter

Text by Ezra Pound, adapted from the first of  
Li Po's "Two Letters from Chang-Kan"  
Music by Ryan Harper

$\text{♩} = 92$

The musical score consists of three systems of music. System 1 starts with a piano introduction followed by a vocal entry. System 2 continues the vocal line with lyrics 'hair was still cut straight a -'. System 3 continues the vocal line with lyrics 'cross my fore-head I played a-about the'. The piano part features various dynamics (p, mf, f) and rhythmic patterns. The vocal part includes sustained notes and slurs.

While my

5 *mf*

hair was still cut straight a -

10

cross my fore-head I played a-about the

*p* *f*

2

14

*p*

$\text{♩} = 144$

front gate, pul-ling flowers. You came by on\_\_\_\_

$8va$

$\text{pp}$

$\text{♩} = 144$

$mp$

20

— bam - boo stilts play-ing horse;

(8)

25

You walked a-bout my\_\_\_\_ seat

(8)

30

play-ing with blue plums blue plums.

(8)

35

$\text{♩} = 60$

And we went on li- ving in the vil-lage of Cho - kan: Two small

(8)

$\text{♩} = 60$

38

$\text{♩} = 92$

peo- ple with-out dis- like or sus-pi- cion.

$p$

$\text{♩} = 92$

$p$

$mp$

$6$

4

41

*mf* ♩ = 60

At four-teen I mar-ried my

44

Lord You. I ne-ver laughed feel-ing bash- ful.

48

f

Low-er- ing my head I looked at the wall.

50

*ff*

*mf*  $\overbrace{=}$  3

$\text{♩} = 84$

Called to a thou-sand times I ne-ver looked back.

*8va*  $\overbrace{=}$  1

*ff*

$\text{♩} = 84$

53

*p*

At fif- teen. I stopped scow- ling-

*p*

59

I de - sired my\_ dust to be min-gled with yours For

*8va*  $\overbrace{=}$  1

6

64

e - ver\_ and\_for - e - ver\_ and for - e - ver.\_

69

$\text{♩} = 69$

Why should I climb the look-out?

$\text{♩} = 69$

72

$\text{mp}$

At sixteen you de-par-ted You went

77

in - to\_\_ far Ku-to- en, by the

79

ri- ver\_\_\_\_ of swir - ling ed - dies, And you have

81

been gone\_\_ five months. The mon- keys\_\_ make

84

sor-row-ful noise o-ver-head.

88

By the

*8vb* -----]

91

gate now, the moss----- is grown, the dif-ferent

94

moss - es,

too deep to clear them a- way!

The

leaves fall\_\_\_\_

ear - ly\_\_\_\_

this

au - tumn,

in

wind.

The paired

10

100

but-ter-flies\_\_ are al-re-a-dy yel - low\_\_ with Au - gust

102

o-ver the grass in the West gar-den - They hurt me. I grow ol- der.

**ff**

**p**

105  $\text{♩} = 52$

**ppp**

If you are co - ming down through the nar-rows of the ri-ver,

$\text{♩} = 52$

**ppp**

$8vb$

107

Please let me know be - fore - hand,

(8)-----

108

And I will come to meet you as far as Cho-fo-sa.

(8)-----

# Spring

Text by William Carlos Williams  
Music by Ryan Harper

The musical score consists of three staves of music. The top staff is for the voice, starting with a tempo of  $\text{♩} = 104$ , mischievous. The lyrics "Oh my" appear at the beginning. The middle staff is for the piano, showing harmonic changes between measures. The bottom staff is also for the piano, providing harmonic support. The vocal part continues with "O my grey hairs!" followed by a dynamic  $ff$ . The piano parts feature various chords and rhythmic patterns. The vocal part concludes with "grey hairs! grey hairs!" followed by a dynamic  $f$ .

**1**  $\text{♩} = 104, \text{ mischievous}$   
Oh my

**5**  
O my grey hairs!  $ff$

**8**  
O my grey hairs! grey hairs!  $f$

2

14

*J = 58, ruefully*  
*subito p*

hairs!\_ grey hairs! grey hairs! grey hairs! hairs! You are

*J = 58, ruefully*  
*subito p*

20

*A tempo*

tru-ly white\_ as plum blos - soms.

*A tempo*  
*fff*

26

v.

# Burnt Norton

Text by T.S. Eliot  
Music by Ryan Harper

Sung normally.

$\text{♩} = 120$

*f* Sung into the piano

$\text{♩} = 120$

*mf*

*fff*

*Led.*

6

$\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time

$\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time

*mf*

$\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time

$\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time

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

Time Time Time Time pre- sent and time past

*f* *mf*

$\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time  $\text{♩}$  Time

2

16

Are both per-haps pre-sent in time fu - ture, \_\_\_\_\_

22

And time fu - ture con - tained in time past.

26

If all time If all

32

time                    If all time is e - ter-nal-ly pre-sent

38 *f*

All time                    All time                    All time is un-re-

42 *mf*

deem-a - ble.                    What might have been

4

51

57

57

in a world of spec-u - la - tion. What

63

might have been and what has been Point to one end, which is al-ways

68

pre-sent Foot-falls e-cho in the

74

me-mory Down the pass-age we did not

6  
80

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a tempo of 80 BPM. It features a mix of common time (indicated by a '4') and various compound time signatures (indicated by a '5', '2', '3', and '1'). The lyrics 'take' and 'Towards the door we-' are written below the notes. The middle staff is also for the voice, continuing the mix of time signatures. The bottom staff is for the bass, indicated by a bass clef and a key signature of one flat. It follows the same pattern of time signatures as the top staff. The score is set against a white background with black musical notation.

A musical score page for 'Never Opened the Rose-Garden'. The page number '87' is at the top left. The music is in common time (indicated by '8'). The first measure shows a treble clef, a key signature of one sharp, and a tempo marking of 'P'. The lyrics 'ne - ver\_ o-peneD' are written below the notes. Measures 2-4 show changes in time signature: from common time to 3/4, then to 5/8, then back to 3/4. The lyrics 'In-to the rose gar-' are written below the notes in measures 4-6.

A musical score for two voices. The top voice starts in common time (4/4), moves to 3/4, 5/8, 2/4, 3/8, and 1/4. The bottom voice starts in 7/8, moves to 3/4, 5/8, 2/4, 3/8, and 1/4. Both voices play eighth-note patterns.

Musical score for piano and voice. The piano part consists of a treble clef staff with a 12/8 time signature, followed by a 4/4 section. The vocal part has lyrics: "In-to the rose gar den." The piano accompaniment includes eighth-note chords and sustained notes. Measure 94 begins with a 3/4 section.

A musical score for piano, featuring two staves. The top staff uses a treble clef and measures in 1/8, 4/4, 7/8, 3/4, 5/8, 2/4, and 3/8. The bottom staff uses a bass clef and measures in 1/8, 4/4, 7/8, 3/4, 5/8, 2/4, and 3/8. Measure 1 starts with a single note. Measures 2-4 show eighth-note patterns. Measures 5-7 show sixteenth-note patterns. Measure 8 concludes with a sixteenth-note pattern followed by a fermata over the bass staff.

Sung into the piano

*f*

99

Time Time Time Time

Poco.

Rising in pitch,  
almost shouting

*fff*

105

Time Time Time Time hold until the sound dies away

III  $\text{♩} = 50$

$\text{♩} = 50$

*8va-*

*pppp*

*8vb*