

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

Program Notes

Stephen Chatman's *Eight Love Songs for High Baritone Voice, Violin, Violoncello and Piano* (formerly known as *Love Songs*) was commissioned in 2010 by MusicFestVancouver for renowned Canadian baritone, Tyler Duncan, and Australia's pre-eminent chamber music ensemble Freshwater Trio. Chatman's subsequent arrangement for baritone and piano includes five of the original eight songs. Tara Wohlberg's lyrics, full of inner rhymes and wit, explore far ranging aspects of love, such as tenderness, Schubert and his song *Gretchen am Spinnrade*, some *Hanky-panky*, and the wrong and right moves of *Mr. Smooth*. The contrasting musical settings typify Chatman's eclectic panoply of classical and popular musical styles, from Ragtime and Tango to Neo-Romanticism.

Five Love Songs for High Baritone Voice and Piano

1. Not that kind of song
2. Something like that
3. Hanky-panky
4. My Love
5. Mr. Smooth

Total duration: 13'30"

Publisher's Notes

The full score (Catalog No. 7.0579) and string parts (Catalog No. 7.0580) for *Eight Love Songs for High Baritone Voice, Violin, Violoncello and Piano* are available for sale.

1. Excuse Me
2. Something like that
3. Not that kind of song
4. Dream Girl
5. Dating is a sport
6. Hanky-panky
7. My Love
8. Mr. Smooth

Total duration: 19'30"

Texts for the Present Edition

Not that kind of song

You won't see me wringing my hands
through a bunch of German verse—
or worse—this is just a little song
that someone could burst into,
a little twinkle toes to show you
that an art song doesn't have
to be serious or Germanic to be good.

The kind of song you might think that
Schubert had in mind when he
put Gretchen to work on
her spinning wheel,
the buzz of the bobbin
and the thump of his
seventeen year old heart
all distracted by a kiss, what bliss.

The kind of song about some kiss that
Schubert had in mind,
melting chocolate-sprinkles
at the Central Café,
the smile of a lady
and a dance, do you fancy that?
Swingin' Schubert waltzin' in Vienna—
and wondering about Princess Esterhazy.

Don't worry—
it's not that kind of song.

Something like that

The sky is blue, or something
like that—when your words
sing back like a chickadee
the whole world's a bird call

Time has stopped, or something
like that—when you look back at me
and I get stuck in your smile

Maybe this is it, or something
like that—when you laugh and
your eyes bubble over like fine
champagne, soaking me

You are beautiful, or something
like that—when you reach
back to touch me, your wild hair
on my pillow, we soar
and fly, fly away.

Hanky-panky

Hey Baby, would you like to try
some horizontal hula dancing?
Maybe you could rough up the goalie
and put the "man" back in Manitoba?

Or maybe, if you prefer, I could just
butter your muffin in a
hanky-panky moment of
curling (your toes) afternoon nookie?

*Making whoopee the old-fashioned way,
a sexercise with a gazillion
techniques that would make the
Kama Sutra blush in a rush of kisses that
make "playing Mountie" more fun
than fur trapping and stuffing the beaver*

Hey Baby, look me in the eye,
would you like to tickle my pickle?
Flirting in a four-legged frolic,
and playing hokey-pokey with you.

I want a two run homer
and a huge grand slam,
I want to charge the mound
and hit a fastball outta the park.

Shake the sheets all night,
rumble and tumble all night,
and repeat, all right?
On the way to Nether, Netherland,
through the Tunnel of Love—

*Making whoopee the wild western way,
maybe, my little cowgirl, you
can rope me into a bedroom rodeo,
and stretch my leather, tight, re-e-eal good,
shake the sheets,
an Adam and Eve kinda night,
let's just do it—eh?*

All right.

My Love

My love is tender,
full and constant,
my love for you,
so true.
My heart always knew
that you were the one,
my only love, this love for you.

Believe in love, a sea of love
between the shores of our souls.

Love is tender,
my love is here,
my love for you, so near,
our love, one Soul—

Full and constant,
my love for you,
so true.
My heart always knew
that you were my one love,
my only one, my one love, my tender,
beautiful true love,
my tender one, my love,
my tender lover.
I love you—
my one, my love.

Mr. Smooth

With all the wrong moves
a man can make his bed
a sad empty affair,
that said, he can lie in it, too.

With all the wrong moves
no style, all the while
a man forgets how a smile
is like a dozen red roses.

A sunset walk along the beach
a nightcap outta reach
a gull with indigestion leaves
a bad impression,

a terrible impression
all over her new
silk dress, what a mess.

Don't go on about your ex, this
is not cool, she could care less
about what Freud would think
about your past, and if she needs to
know she'll ask, and you can
always sugar-coat it,
just sugar-coat it.

But with all the right moves
a man can make his bed
a high thread count affair,
and yes, he can lie in it too.

With all the right moves
a long look across the room
and she's hooked—
a long look, a little magic,
a twirl of hair, a grin
and she says, "Yes."

With all the right moves
brush her hand while holding
the door and you'll have more,
much more than you hoped for.

Now I'm Mr. Smooth—
dreaming in and out
of traffic, lovesick.

Sparks and flames
that can't be contained,
winning this game of love,
our breathless steamy love,
our love.

Words: © Copyright 2010 by Tara Wohlberg.
Used by permission.

Five Love Songs for High Baritone Voice and Piano

Tara Wohlberg

Stephen Chatman

1. Not that kind of song

Not too slow, swing ♩ = 72

Piano

mf *con pedale* *sub. p* *cresc.*

3 *rit.* *A tempo* *p*

Bar. You

Pno. *mf* *dim.* *pp* *8va*

5 *mp*

won't see me wring - ing my hands through a bunch of Ger - man —
even

p *Ped.*

Words: © Copyright 2010 by Tara Wohlberg. Used by permission.

Music: © Copyright 2016 by Highgate Press. A division of ECS Publishing,
Boston, Massachusetts. All rights reserved. Made in U.S.A.

8 *poco rit.* *A tempo*

p *mp*

verse — or worse — ^{8^{va}} this is just a lit - tle song — that

10 *poco rit.* *A tempo*

p

some - one could burst in - to, — a lit - tle twin - kle toes to show you that an

13 *cresc.* *ff ten.* *p*

art song does-n't have to be se - ri - ous or Ger-man-ic, an art song does-n't have to be

*spoken freely,
with German accent*

Slower ♩ = 69-72
even ♩'s *al fine*

34

in' in Vi - en - na — and wondering about Princess Esterhazy. Don't wor - ry — it's not that kind of song, — it's

rit. **A tempo** *rit.* *hold ad lib.*

38

not that kind of song.

Copyrighted material

2. Something like that

11

Tara Wohlberg

Stephen Chatman

Simply; gently flowing ♩ = 76

Baritone

Piano

p

con pedale

**

5

9

poco rit. *a tempo*

mp

The sky is

blue, or some-thing like that — when your words sing back like a chick-a-dee the

whole world's a bird call

* emphasize the melody

** stress the bottom note on chords with *tenuto* marks below stems rather than above note heads, where they would ordinarily appear

Words: © Copyright 2010 by Tara Wohlberg. Used by permission.

Music: © Copyright 2016 by Highgate Press. A division of ECS Publishing, Boston, Massachusetts. All rights reserved. Made in U.S.A.

Slightly faster $\text{♩} = 60$

38

beau-ti ful, or some-thing like that — when you reach back to touch me, your

Slightly faster

 $\text{♩} = 66$

42

wild _ hair on my pil-low, we soar _ and fly,

Slightly faster

 $\text{♩} = 72$

47

fly a - way.

3. Hanky-panky

Tara Wohlberg

Stephen Chatman

Quasi tango, rhythmic ♩ = 92

Baritone

Piano

p even ♩'s

even ♩'s

p marc.

Hey Ba-by, would you like to

try — some hor - i - zon - tal hu - la danc - ing? — May-be you could

rough up the goal - ie and put the "man" — back in Man - i - to - ba —

10 *mp*

Or may-be, if you pre-fer — I could just

mp marc.

14

but-ter* your muf - fin in a han - ky - pan - ky mo - ment of

8va

begin trill slowly; end trill slowly

17

curl-ing (your toes) af-ter-noon nook - - - - ie?

sempre marc.

hiccup

* Ontario airy "t"

50 *mp* *dim.* *rit.*

peat, all right? On the way to Neth - er, Neth - - er -

cresc. *mp* *dim.*

53 *p* *A tempo* *ad lib. ornamentation*

land, through the Tun - nel of Love—

p

Ped.

56 **Refrain - "blues"**
spoken

Mak-ing whoop-ee the wild west - ern way, may-be, my lit-tle cow - girl, you can

p

marcato, senza pedale

59 *3* *3* *3* *3*
 rope me in - to a bed-room ro - de - o and stretch my

61
 leath-er, tight, re-e-eal good, shake the

8vb *marc.*

63
 shshsheets, an A-dam and Eve kind-a night, let's just do it—

66 *mp sung* *accel.* . . . *rit.* *opt. solo "riff" to end phrase*
 eh? Al - - - right.

mp *p*

4. My Love

Tara Wohlberg

Stephen Chatman

Tenderly, passionately ♩ = 69

Baritone *p* *pp*

My love, ——— my love is ten-der,

Piano *p*

Ped. ——— *sim.*

6 *p* *crescendo poco a poco*

full and con-stant, my love for you, so true. My heart al-ways knew

crescendo poco a poco

10

that you were the one, — the one, my on-ly love, this love — for

* emphasize melody and/or moving voice

Words: © Copyright 2010 by Tara Wohlberg. Used by permission.

Music: © Copyright 2016 by Highgate Press. A division of ECS Publishing,
Boston, Massachusetts. All rights reserved. Made in U.S.A.

43

one love, my on - ly one, my one love, my — ten - der, beau-ti-ful true love, my

48

ten - der one, my love, my ten - der lov - er.

ff

ff *p*

51

p *pp*

I — love you — my one, my love.

rit. Slower ♩ = 56 rit.

attacca in 3''-4''
3:10

5. Mr. Smooth

Tara Wohlberg

Stephen Chatman

Fast ♩ = 132; Inflexible *swing*
p

Baritone With

Piano *ff* *sub. p* *dry*

5
all the wrong moves a man can make his bed — a sad emp-ty af-fair, that said, he can lie in it,

9
too. *swing* *mf* *f* *mp* With all the wrong moves no style, — all the while a man for

The musical score is written for Baritone and Piano. The Baritone part is in bass clef with a key signature of one flat and a 4/4 time signature. The Piano part is in treble and bass clefs with the same key signature and time signature. The score is divided into systems. The first system shows the beginning of the piece with a piano introduction marked *ff* and *sub. p*. The second system contains the first line of lyrics: "all the wrong moves a man can make his bed — a sad emp-ty af-fair, that said, he can lie in it,". The third system contains the second line of lyrics: "too. With all the wrong moves no style, — all the while a man for". Dynamic markings include *ff*, *sub. p*, *dry*, *mp*, *mf*, *f*, and *mp*. A tempo marking of "Fast ♩ = 132; Inflexible" is at the top. A style marking of "*swing*" and a dynamic marking of "*p*" are in the top right. A "With" instruction is placed above the Baritone staff in the first system. A large watermark "ROVING COPY" is overlaid diagonally across the score.

Words: © Copyright 2010 by Tara Wohlberg. Used by permission.

Music: © Copyright 2016 by Highgate Press. A division of ECS Publishing,
Boston, Massachusetts. All rights reserved. Made in U.S.A.

13

gets how a smile is like a doz-en red ros - es. _____ A sun - set walk - a-long the

mf *mp*

17

beach a night-cap out - ta reach a gull with in - di - ges - tion leaves a bad im -
even ♭'s

mf *f* (*swing*)

cresc. *mf* *f*

20

pres - sion, a gull with in - di - ges - tion, - a ter - ri - ble im - pres - sion all o - ver her

23 *spoken, even ♩'s* (even ♩'s) *p*

new _ silk dress, what a mess. Don't go on a-bout your

f *sub. p*

senza pedale, non legato

27

ex, this _ is not _ cool, she _ could care _ less a-bout what Freud would think

30 *p*

_ a-bout your past, _ and if she needs to know she'll ask, she'll

marc.

66

fic, — love - sick, —

69

Faster ♩ = 152 *ff sempre* **accel. poco a poco.**

Sparks and flames that can't be con -

72

tained win - ning this game — of love, — our breath - less

con pedale

75

78 $\text{♩} = 176$ *ff*
8va
loco

81
(8va)
r.h. gliss.