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## PROGRAM NOTES

Ogden Nash is often cited as our country's best-known author of humorous poetry. His style emphasizes unconventional rhyming schemes and invented words, both features of the three poems included in my set "Three Settings of Ogden Nash." These three poems express a loose narrative of experiences and images from civilized urban and suburban life in mid-century America. "Tin Wedding Whistle," is a marriage proposal. "Pretty Halcyon Days" is a humorous sketch of a day at the beach. "A Lady Who Thinks She is Thirty" explores the fears of growing old.; the narrator wisely reassures the lady that "beauty is timelessness for you." To capture this tone musically, I strove to find a style that incorporated aspects of popular music, including gentle syncopations and jazz-influenced harmonies, integrated with the conventions of American classical Art Song.

Sheri Greenawald, beloved singer and teacher at the San Francisco Opera, first suggested to me Nash's poems and their potential for musical setting. I composed "A Lady Who Thinks She Is Thirty" in 2005. When my colleague and dear friend mezzo soprano Catherine Cook asked me for a set of songs to celebrate her ten years of teaching at the San Francisco Conservatory of Music, I decided to add two more settings. She premiered the set at the San Francisco Conservatory on April 18th, 2018 at the annual Kristin Pankonin Art Song Showcase Concert. I have prepared simultaneously an edition for High Voice for my longtime collaborator tenor Brian Thorsett.

—David Conte

## AVAILABLE EDITIONS

High Voice and Piano	8635
Medium Voice and Piano	8636

## I. Tin Wedding Whistle

Though you know it anyhow  
Listen to me, darling, now,  
Proving what I need not prove  
How I know I love you, love.  
Near and far, near and far,  
I am happy where you are;  
Likewise I have never learnt  
How to be it where you aren't.  
Near and far, near and far,  
I am happy where you are.

Far and wide, far and wide,  
I can walk with you beside;  
Furthermore, I tell you what,  
I sit and sulk where you are not.  
Visitors remark my frown  
Where you're upstairs and I am down,  
Yes, and I'm afraid I pout  
When I'm indoors and you are out;  
But how contentedly I view  
Any room containing you.

In fact I care not where you be,  
Just as long as it's with me.  
In all your absences I glimpse  
Fire and flood and trolls and imps.  
Is your train a minute slothful?  
I goad the stationmaster wrathful.  
When with friends to bridge you drive  
I never know if you're alive,  
And when you linger late in shops  
I long to telephone the cops.

Yet how worth the waiting for,  
To see you coming through the door.  
Somehow, I can be complacent  
Never but with you adjacent.  
Near and far, near and far,  
I am happy where you are;  
Likewise I have never learnt  
How to be it where you aren't.  
Then grudge me not my fond endeavor,  
To hold you in my sight forever;  
Let none, not even you, disparage  
Such a valid reason for a marriage.

"TIN WEDDING WHISTLE" by Ogden Nash  
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## II. Pretty Halcyon Days

How pleasant to sit on the beach,  
On the beach, on the sand, in the sun,  
With ocean galore within reach,  
And nothing at all to be done!  
No letters to answer,  
No bills to be burned,  
No work to be shirked,  
No cash to be earned,  
It is pleasant to sit on the beach  
With nothing at all to be done!

How pleasant to look at the ocean,  
Democratic and damp; indiscriminate;  
It fills me with noble emotion  
To think I am able to swim in it.  
To lave in the wave,  
Majestic and chilly,  
Tomorrow I crave;  
But today it is silly.  
It is pleasant to look at the ocean;  
Tomorrow, perhaps, I shall swim in it.

How pleasant to gaze at the sailors  
As their sailboats they manfully sail  
With the vigor of vikings and whalers  
In the days of the vikings and whale.

They sport on the brink  
Of the shad and the shark;  
If it's windy, they sink;  
If it isn't, they park.  
It is pleasant to gaze at the sailors,  
To gaze without having to sail.

How pleasant the salt anesthetic  
Of the air and the sand and the sun;  
Leave the earth to the strong and athletic,  
And the sea to adventure upon.  
But the sun and the sand  
No contractor can copy;  
We lie in the land  
Of the lotus and poppy;  
We vegetate, calm and aesthetic,  
On the beach, on the sand, in the sun.

"PRETTY HALCYON DAYS" by Ogden Nash  
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## III. A Lady Who Thinks She Is Thirty

Unwillingly Miranda wakes,  
Feels the sun with terror,  
One unwilling step she takes,  
Shuddering to the mirror.

Miranda in Miranda's sight  
Is old and gray and dirty;  
Twenty-nine she was last night;  
This morning she is thirty.

Shining like the morning star,  
Like the twilight shining,  
Haunted by a calendar,  
Miranda is a-pining.

Silly girl, silver girl,  
Draw the mirror toward you;  
Time who makes the years to whirl  
Adorned as he adored you.

Time is timelessness for you;  
Calendars for the human;  
What's a year, or thirty, to  
Loveliness made woman?

Oh, Night will not see thirty again,  
Yet soft her wing, Miranda;  
Pick up your glass and tell me, then--  
How old is Spring, Miranda?

"A LADY THINKS SHE IS THIRTY" by Ogden Nash  
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—Ogden Nash  
(1902–1971)

# Three Settings of Ogden Nash

for Medium Voice and Piano

## I. Tin Wedding Whistle

Ogden Nash  
(1902–1971)

David Conte  
(b. 1955)

Gentle waltz tempo, not too slow ♩ = 96 *mf*

Voice

Piano

*mf* *mp*

Though you know it

an - y - how Lis - ten to me, darl - ing, now,

Prov - ing what I need not prove How I know I love you, love.

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12 *f* Near and far, near and far, *mf* I am hap - py

16 where you are; Like - wise I have nev - er larnt

20 How to be it where you aren't.

24 *rit.*

Near and far, \_\_\_\_\_ near and far, \_\_\_\_\_ I am hap - py where you

*rit.*

28 **In tempo** ♩ = 96 *p* *mf*

are. \_\_\_\_\_ Far and wide, \_\_\_\_\_ far and wide,

**In tempo** ♩ = 96 *mf* *mp*

32 *cresc.*

I can walk with you be - side; \_\_\_\_\_ Fur - ther-more, \_\_\_\_\_

## II. Pretty Halcyon Days

Ogden Nash  
(1902–1971)

David Conte  
(b. 1955)

Gently swaying ♩ = 96 *mf*

Voice How

Piano *mf*

5

pleas-ant to sit on the beach, On the beach, on the sand, in the sun, With

*mp*

9

o - cean ga - lore with - in reach, And noth - ing at all to be

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12

done! No let - ters to an - swer, —

*r.h.* *l.h.*

This system contains measures 12 through 15. The vocal line begins with a whole rest in measure 12, followed by the lyrics "done!" in measure 13 and "No let - ters to an - swer, —" in measures 14 and 15. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a change in texture and dynamics between measures 13 and 14.

16

No bills to be burned, No work to be shirked,

This system contains measures 16 through 19. The vocal line has the lyrics "No bills to be burned," in measure 16 and "No work to be shirked," in measure 17. Measures 18 and 19 continue the piano accompaniment with complex chordal textures.

20

No cash \_\_\_\_\_ to be earned, It is pleas - ant to sit on the beach, \_\_\_\_\_ with

*rit.* **In tempo** ♩ = 96

*rit.* **In tempo** ♩ = 96

This system contains measures 20 through 23. Measure 20 starts with a *rit.* marking and the lyrics "No cash \_\_\_\_\_ to be earned,". Measure 21 has the lyrics "It is pleas - ant to sit on the beach, \_\_\_\_\_ with". Measure 22 features a **In tempo** marking with a tempo of ♩ = 96. Measure 23 concludes the system with a triplet of notes in the vocal line.



24

noth - ing at all to be done!

*mf*

28

*poco rit.* A bit faster, undulating ♩ = 104 *mf*

How

*poco rit.* A bit faster, undulating ♩ = 104

32

pleas - ant to look at the o - cean, Dem - o crat - ic and damp; in - dis - crim - i - nate; It

*mp*

## III. A Lady Who Thinks She Is Thirty

Ogden Nash  
(1902–1971)

David Conte  
(b. 1955)

Freely, with great good humor ♩ = 92

Voice

Piano

Freely, with great good humor ♩ = 92

*mf*

*p*

4

*hesitating*

*mf*

In tempo ♩ = 92

Un - will - ing - ly Mi - ran - da wakes, — Feels the sun with

*hesitating*

In tempo ♩ = 92

*mp*

8

*f*

ter - ror, — One un - will - ing step she takes, —

*f* *r.h.*

*mp*

The musical score is for a piano and voice piece. It begins with a tempo marking of 'Freely, with great good humor' and a metronome marking of ♩ = 92. The key signature has one flat (Bb) and the time signature is 4/4. The piano part starts with a mezzo-forte (mf) dynamic. The voice part enters with a melodic line. The score is divided into systems. The first system shows the initial piano accompaniment and the start of the vocal line. The second system, starting at measure 4, includes the lyrics 'Un - will - ing - ly Mi - ran - da wakes, — Feels the sun with'. The tempo changes to 'In tempo' at measure 4. The piano part features a change in time signature to 3/4 at measure 4. The third system, starting at measure 8, includes the lyrics 'ter - ror, — One un - will - ing step she takes, —'. The piano part has a forte (f) dynamic in the right hand (r.h.) and a mezzo-piano (mp) dynamic in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings.

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12

Shud - d'ring to the mir - ror.

*mf*

This system contains measures 12 through 15. The vocal line begins with a dotted quarter note on 'Shud', followed by eighth notes for 'd'ring to the mir - ror'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present in the piano part.

16

Mi - ran - da in Mi - ran - da's sight Is old and gray and

*mf*

*mp*

This system contains measures 16 through 19. The vocal line continues with 'Mi - ran - da in Mi - ran - da's sight Is old and gray and'. The piano accompaniment includes a change in time signature from 4/4 to 3/4 at measure 17. Dynamic markings of *mf* and *mp* are shown.

20

dirt-y; Twen - ty - nine she was last night; This

*f* *mf*

*f* *mp*

*r.h.*

This system contains measures 20 through 23. The vocal line starts with 'dirt-y;' and continues with 'Twen - ty - nine she was last night; This'. The piano accompaniment features a dynamic marking of *f* in the right hand and *mp* in the left hand. A right-hand (r.h.) marking is present in the bass line.

24 *f*

morn - ing she is thir - ty. \_\_\_\_\_

28 *mf*

Shin - ing like the morn - ing star, \_\_\_\_\_

*mp* *l.h.*

32

Like the twi - light shin - ing, \_\_\_\_\_ Haunt - ed by a cal - en - dar, \_\_\_\_\_ Mi -