

Turning Fifty

Poems: Judith Wright

Music: Julian Philips

I. Breath

I turned to the dark window;
outside were stars and frost.
My breath went out to the night
shaped like a cloud or a mist.
Small and soulless ghost,
what was it my heart meant
that, watching the way you went,
it moved so under my breast?

Slow, sotto voce
(♩ = c.45-50) *p sempre sotto voce*

Baritone
Harp
Violoncello

I turned to the dark

win - dow; out - side were stars and frost.

My

mp delicato

II. Bachelor Uncle

Meticulous ($\text{♩} = \text{c.90}$)

Bar. *mp*
When you came

Prepare high D and E strings with rattling paperclips (see bar 33 onwards)

Hp. $\wedge \wedge \wedge | \text{--} \text{--} \text{--}$

Vc. pizz *p*

5 *mp*
vi - si - ting, the house was sour and strange.

Vc. *p*

9 *mp*
'Time past was all be - trayed

Vc. arco *p* *mp*

13
by un - known youth and

Hp. Db, Cb, Bb, Eb, Fb, G#, Ab *mf* chiming Eb

Vc. *p*

The musical score is for a piece titled 'II. Bachelor Uncle' in 4/4 time, marked 'Meticulous' with a tempo of approximately 90 beats per minute. It features three staves: Baritone (Bar.), Harp (Hp.), and Violoncello (Vc.). The Bar. staff contains the vocal line with lyrics: 'When you came', 'vi - si - ting, the house was sour and strange.', ''Time past was all be - trayed', and 'by un - known youth and'. The Hp. staff includes performance instructions: 'Prepare high D and E strings with rattling paperclips (see bar 33 onwards)' and a rhythmic pattern of three eighth notes followed by a rest. The Vc. staff provides accompaniment with various techniques like pizzicato and arco. The score is divided into measures 5, 9, and 13, with dynamic markings such as *mp*, *p*, and *mf*. The key signature changes from one flat to two flats at measure 13.

V. Turning Fifty

Always flowing

(♩ = c.135)

mf intimate, relaxed

Bar. 

Hp. 

Vc. 

5 

Hp. 

Vc. 

9 

Hp. 

Vc. 