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# Great Pictures Described by Great Writers

Scott Wilkinson

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SCORE

# GREAT PICTURES

DESCRIBED BY

# GREAT WRITERS

FOR  
WOMEN'S CHORUS  
WITH OBOE

1. MONA LISA  
DA VINCI  
(PATER)
2. LILITH  
ROSSETTI  
(SWINBURNE/  
ROSSETTI)
3. MARRIAGE A-LA-MODE  
HOGARTH  
(DOBSON)

TEXT  
SELECTED FROM  
OR BASED ON  
THE WRITERS

MUSIC  
SCOTT WILKINSON

## NOTES

NOT LONG AGO I CAME ACROSS A BOOK FROM MY MOTHER'S LIBRARY - GREAT PICTURES DESCRIBED BY GREAT WRITERS. IT WAS EDITED BY ESTHER SINGLETON AND COPYRIGHTED IN 1899. IT IS A COLLECTION OF 48 WORLD-FAMOUS PAINTINGS WITH WRITINGS ABOUT THEM BY FAMOUS WRITERS SUCH AS SHELLEY, RUSKIN, GOETHE, AND SWINBURNE - TO MENTION A FEW.

MUCH, THOUGH NOT ALL, OF THE WRITING WAS ABOUT THE PAINTER, HIS BACKGROUND AND TECHNIQUE, AND HIS LIFE AND WORK. THOUGH ROSSETTI PROVIDED A POEM ABOUT LILITH, WHICH WAS USED IN PART, MUCH OF THE TEXT OF THESE THREE SONGS WAS SELECTED WORDS AND PHRASES FROM THE WRITERS AND OTHER SOURCE READING. MARRIAGE A-LA-MODE IS A SERIES OF SIX PAINTINGS WITH A DEFINITE STORY, BUT ONLY THE FIRST PAINTING WAS REFERRED TO IN THE MUSIC. HOGARTH'S ATTACK ON THE SOCIETY OF THAT TIME, AND HIS HUMOR AND SATIRE HAVE BEEN ALLUDED TO IN THE MUSIC. \*"THE GAYEST AND MOST ROTTEN SOCIETY IN HISTORY" PRETTY WELL EXPRESSES HOGARTH'S OPINION OF THE ARISTOCRACY AND UPPER-MIDDLE CLASS OF THE PERIOD.

SCOTT WILKINSON

\*WILL & ARIEL DURANT-THE STORY OF CIVILIZATION.

# I. MONA LISA

SCOTT WILKINSON

$\text{♩} = 0.76$

OBOE

1ST SOPRANO

2ND SOPRANO

ALTO

STAT-U-ESQUE,

STAT-U-ESQUE,

STAT-U-ESQUE,

GRACE-FUL MYS-TER-Y, AL-LUR-ING, A-LDDF.

GRACE-FUL MYS-TER-Y, AL-LUR-ING, A-LDDF.

GRACE-FUL MYS-TER-Y, AL-LUR-ING A-LDDF

Musical score for the first system, measures 1-6. It features a vocal line and two piano accompaniment staves. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are "SUB - DUE D, GRADE - FUL MYS - TER".

Musical score for the second system, measures 7-12. It features a vocal line and two piano accompaniment staves. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are "GREN - TLE".

Musical score for the third system, measures 13-18. It features a vocal line and two piano accompaniment staves. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are "HANDS, SEARCHING EYES, - CRYPTIC SMILE.".

25

*p mp mp*

WEAVES A SPELL, A SPELL THAT HAUNTS, HAUNTS, CLOUDS OUR

WEAVES A SPELL, A SPELL THAT HAUNTS, HAUNTS, CLOUDS OUR

30

*f*

30

MIND. LA-DY LI - SA, MO-NA LI - SA, MO-NA LI -

MIND. LA-DY LI - SA, MO-NA LI - SA, MO-NA LI -

35

*mp p*

MORENO

35

*mp p*

SA, MO-NA LI - SA, MO-NA LI - SA,

SA, MD-NA LI - SA, MD-NA LI - SA,

MD-NA LI - SA,

40

# 2. LILITH

$\text{♩} = c. 86$

OBOE

*mp*

*mp*

*mf*

1st SOP. *mp*

2nd SOP. *mp* OF AD-AM'S FIRST WIFE, LIL-ITH, it is

ALTO *mp* OF AD-AM'S FIRST WIFE, LIL-ITH, it is

TOLD \_\_\_\_\_ (THE WITCH HE LOVED BE-FORE THE GIFT OF,

TOLD \_\_\_\_\_ (THE WITCH HE LOVED BE-FORE THE GIFT OF

pp

GIFT OF EVE), SNAKE HER TONGUE DE-CEIVE, HER EN-

EYE), mp THAT, ERE THE SNAKE'S HER SWEET TONGUE COULD DE-CEIVE

p f p f p f p f

CHANT-ED HAIR WAS THE FIRST GOLD.

CHANT-ED HAIR WAS THE FIRST GOLD.

rit. tempo

SHE EX-CELS ALL WOMEN IN THE MAGIC OF HER

SHE EX-CELS ALL WOMEN IN THE MAGIC OF HER

mf



mp

LOCKS; AND WHEN SHE WINDS THEM ROUND, ROUND A

LOCKS; AND WHEN SHE WINDS THEM ROUND, ROUND A

30

YOUNG MAN'S NECK SHE WILL NOT EV-ER, EV-ER SET HIM FREE

YOUNG MAN'S NECK SHE WILL NOT EV-ER, EV-ER SET HIM FREE

rit... TEMPO

A - GAIN. AND ROUND HIS DO HIS

A - GAIN. ROUND HIS

35

HEART ONE STRANG-LING GOLD-EN HAIR, GOLD-EN

HEART ONE STRANG-LING GOLD-EN HAIR, GOLD-EN

HAIR.

HAIR

# 3. MARRIAGE A-LA-MODE

d=C1D6

OBOE

1ST SOPRANO

2ND SOPRANO

ALTO

MAR-RIAGE A - LA - MODE, LA - MODE, LA - MODE, LA - MODE, A-LA-LA-

MAR-RIAGE A - LA - MODE, LA - MODE, LA - MODE, LA - MODE, A-LA-LA-

MODE. FOR WE ARE PRDP-ER, DH SO PROP - ER,

MODE. FOR WE ARE PRDP-ER, DH SO PROP - ER,

VER-Y STYL-ISH, IN FASH-ION. YES IN- DEED, AND DUR

VER-Y STYL-ISH, IN FASH-ION, YES IN- DEED, IN - DEED, AND DUR

BRIT-ISH PRIDE LIES DEEP IN- SIDE, FOR DUR PED- i -

BRIT-ISH PRIDE LIES DEEP IN - SIDE FOR DUR PED - i -

GREE GOES BACK FAR AS YOU CAN SEE, OF THAT YOU CAN BE SURE, YOU

GREE GOES BACK FAR AS YOU CAN SEE, OF THAT YOU CAN BE SURE, YOU

Musical staff with notes and a measure number 35 in a box.

CAN BE SURE, BE VER-Y, VER-Y SURE.

CAN BE SURE, BE VER-Y, VER-Y SURE.

Musical staff with notes and a measure number 35 in a box.

Musical staff with notes and a measure number 40 in a box.

IT GOES BACK, BACK TO WIL-LIAM, THE CON-QUER-

IT GOES BACK, BACK TO WIL-LIAM, THE CON-QUER-

Musical staff with notes and a measure number 40 in a box.

Musical staff with notes and a measure number 45 in a box.

OR, THE CON-QUER-OR, YES WE ARE PROPER

OR, THE CON-QUER-OR, YES WE ARE PROP PROP-ER

Musical staff with notes and a measure number 45 in a box.

*a poco rit.*  $d = c.62$  [50]

*a poco rit.* [50]

PROP-ER, PROP-ER, LOVE AND MAR-RIAGE BY DE - CREE,

VER - Y PROP-ER, PROP-ER, LOVE AND MAR-RIAGE BY DE - CREE,

[55]

MAY NOT WORK OUT TO A TEE, IT IS

MAY NOT WORK OUT TO A TEE, IT IS

[60]

VER - Y SAD TO SAY, IT WILL

VER - Y SAD TO SAY, IT WILL

65

OF - TEN END THAT WAY, A NAS - TY MESS, A

OF - TEN END THAT WAY, A NAS - TY MESS, A

70

rit. - - - - - *POLO* *n* *POLO* *accl.*...

VER-Y VER-Y NAS - TY MESS. LA LA LA LA LA LA LA LA LA

VER-Y VER-Y NAS - TY MESS. LA LA LA LA LA LA LA LA LA

75

*mf* **TEMPO I**

LA LA LA LA LA WE ARE PROP - ER, AL - WAYS

LA LA LA LA LA WE ARE PROP - ER, AL - WAYS

80 *rit.* ten. ten. TEMPO

80 *rit.* ten. ten. TEMPO

STYL-ISH, IN FASH-ION, YES IN - DEED, WE MAY PART-Y UN-TIL

STYL-ISH IN FASH-ION YES IN - DEED, IN - DEED, WE MAY PART-Y UN-TIL

85

85 *mf*

TWO, — E - VEN QUAFF A FEW, — SOME MAY GO A - STRAY, SO WE'LL

TWO, E - VEN QUAFF A FEW, SOME MAY GO A - STRAY, SO WE'LL

90

90 *f*

LOOK THE OTH-ER WAY, FOR HIGH STAND-ARDS, HIGH PRO-PRI - E-TY, A MUST IN DUR SO -

LOOK THE OTH-ER WAY, FOR HIGH STAND-ARDS HIGH PRO-PRI - E-TY A MUST IN DUR SO -



95

Handwritten musical score for measures 95-99. It features three staves with lyrics: "CI - E - TY, - CI - E - TY, - E - TY, FOR". The first staff has a dynamic marking *f*. The second and third staves have lyrics: "CI - E - TY, - CI - E - TY, - E - TY, FOR".

100

Handwritten musical score for measures 100-104. It features three staves with lyrics: "WE ARE PROP-ER, GAD ARE WE PROP - ER, D SO". The second and third staves have lyrics: "WE ARE PROP-ER, GAD ARE WE PROP - ER, D - SO".

105

Handwritten musical score for measures 105-109. It features three staves with lyrics: "VER-Y, VER-Y, VER-Y, VER-Y. PROP PROP PROP PROP PROP PROP PROP-ER". The first staff has a dynamic marking *f*. The second and third staves have lyrics: "VER-Y VER-Y VER-Y VER-Y PROP PROP PROP PROP PROP PROP PROP-ER".

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The score is divided into measures 110, 115, and 115.

**Measure 110:** The vocal line begins with the lyrics "SO MUCH FOR WED-DING A-LA-MODE,". The piano accompaniment provides harmonic support. Dynamics include *mp* and *mf*. The section concludes with a *cresc. al* marking.

**Measure 115:** The vocal line continues with the lyrics "LA-MODE, WED-DING, WED-DING A-LA-MODE." and "LA-MODE, WED-DING, WED-DING A-LA-MODE." The piano accompaniment continues. Dynamics include *mf* and *f*. The section concludes with a *fine* marking.

**Measure 115 (repeated):** This section repeats the vocal and piano parts from the previous measure 115, ending with a *fine* marking.

The score includes various musical notations such as notes, rests, and dynamic markings. The date "1/25/98" is written in the bottom right corner.