

# Men at Forty

for

Baritone Voice and Piano

Music by Steve Murray

Text by Donald Justice

**Perusal Score: Not for Sale**



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# Men at Forty

Donald Justice

Men at forty  
Learn to close softly  
The doors to the rooms they will not be  
Coming back to.

At rest on a stair landing,  
They feel it moving  
Beneath them now, like the deck of a ship,  
Though the swell is gentle.

And deep in mirrors  
They rediscover  
The face of the boy as he practices tying  
His father's tie there in secret.

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And the face of that father,  
Still warm with the mystery of lather.  
They are more fathers than sons themselves now.  
Something is filling them, something

That is like the twilight sound  
Of the crickets, immense,  
Filling the woods at the foot of the slope  
Behind their mortgaged houses.

# Men at Forty

(for my son, Kimball Allan Murray)

***Baritone Voice and Piano***

Poem by Donald Justice

(3' 50")

Music by Steve Murray

Andante ♩ = 102

*mf* *rit.*

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5 ♩ = 80 *mf*

Men at for - ty learn to close soft - ly

*mp*

Ped. Ped. Ped.

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7

the doors to the rooms they will not be coming back to.

Red.

9

At rest on a stair land-ing they feel it mov-ing, They feel it

Red.

12

(b) p.

15

mov-ing be-neath them now like the deck of a ship,

18

Though the swell is gent - le.

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20

*poco accel.*

similie

23

And deep \_\_\_\_\_ in mir-rors \_\_\_\_\_ they re - dis-

similie

This system contains the vocal line and piano accompaniment for measures 23 through 27. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "And deep \_\_\_\_\_ in mir-rors \_\_\_\_\_ they re - dis-". The word "similie" is written below the piano part.

28

cov - er \_\_\_\_\_ the face of the boy \_\_\_\_\_ as he prac-ti - ces ty - ing his

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This system contains the vocal line and piano accompaniment for measures 28 through 30. The vocal line continues with the lyrics: "cov - er \_\_\_\_\_ the face of the boy \_\_\_\_\_ as he prac-ti - ces ty - ing his". The piano accompaniment continues with similar rhythmic patterns. A large watermark "Perusal Score: Not for Sale" is overlaid across the piano part.

31

fa - ther's tie \_\_\_\_\_ there \_\_\_\_\_ in sec-ret. \_\_\_\_\_

This system contains the vocal line and piano accompaniment for measures 31 through 35. The vocal line concludes with the lyrics: "fa - ther's tie \_\_\_\_\_ there \_\_\_\_\_ in sec-ret. \_\_\_\_\_". The piano accompaniment continues with the same accompaniment style.

36

Vocal line for measures 36-40. The melody starts with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A crescendo hairpin is placed above the notes from G4 to C5.

And the face of that fa - ther still

36

Piano accompaniment for measures 36-40. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The key signature is two sharps (D major).

41

Vocal line for measures 41-45. The melody consists of a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A crescendo hairpin is placed above the notes from G4 to C5.

warm, \_\_\_\_\_ still warm \_\_\_\_\_ with the

41

Piano accompaniment for measures 41-45. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with quarter notes. A large watermark "Perusal Score: Not for Sale" is overlaid on the piano part.

45

Vocal line for measures 45-50. The melody starts with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A crescendo hairpin is placed above the notes from G4 to C5.

mys - te - ry of lath - er. \_\_\_\_\_

45

Piano accompaniment for measures 45-50. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with quarter notes. A *rit.* (ritardando) marking is placed above the right hand in measure 48. The key signature changes to two flats (B-flat major).

49

54

*poco meno mosso* ♩ = 60

They are more fa - thers than sons,

54

57

They are more fa - thers than sons them - selves now. \_\_\_\_\_

57



61

*meno mosso e poco agitato*

*f*

Musical score for measures 61-66. The system includes a bass line and a grand staff (treble and bass clefs). The tempo/mood is marked *meno mosso e poco agitato*. A dynamic marking of *f* (forte) is present. The music features complex rhythmic patterns and chordal textures.

67

*mf* <sup>3</sup>

Something is fill-ing them \_\_\_\_\_

Vocal line for measures 67-69. The melody is in the bass clef. A dynamic marking of *mf* (mezzo-forte) is shown. A triplet of eighth notes is indicated with a '3' above the notes. The lyrics are "Something is fill-ing them \_\_\_\_\_".

67

*mf*

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Piano accompaniment for measures 67-69. The grand staff shows the piano part. A dynamic marking of *mf* is present. A large, bold watermark "Perusal Score: Not for Sale" is overlaid on the score.

70

*f* <sup>3</sup>

something is fill-ing them, \_\_\_\_\_

Vocal line for measures 70-72. The melody is in the bass clef. A dynamic marking of *f* (forte) is shown. A triplet of eighth notes is indicated with a '3' above the notes. The lyrics are "something is fill-ing them, \_\_\_\_\_".

70

*f*

Piano accompaniment for measures 70-72. The grand staff shows the piano part. A dynamic marking of *f* is present. The music continues with complex rhythmic patterns.

73

*rit.*

76

*p sub.*

some-thing that is like the twi-light sound of the crick-ets, — im-

79

mense, Fill-ing the woods at the foot of the slope —

82

*rit.*

Be - hind their mort-gaged hous - es.

*rit.*

*più mosso* (♩ = c. 98)

*mp*

86

*rit.*

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