

# Pieces of Peacock Pie

*for medium high voice and piano*

Texts of Walter de la Mare



2006

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# Pieces of Peacock Pie

*Twelve songs for medium high voice and piano*

Texts of  
Walter de la Mare

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# Pieces of Peacock Pie

Walter de la Mare (1873-1956)

## The Lost Shoe

Gary Bachlund

$\text{♩} = 180$

1. Poor lit - tle Lu - cy - by some mis - chance, lost her shoe

7 as she did dance - 'Twas not up-on the

13 stairs, not in the hall; not where they sat at sup - per at

19 all. She looked in the gar - den, but there it was not;

*f* *mp* *simile* *ped.* *simile*

25

Hen - house, or ken - nel, or high dove - cote. Dai - ry and mea - dow, and

The musical score for measures 25-30 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. The lyrics are: "Hen - house, or ken - nel, or high dove - cote. Dai - ry and mea - dow, and".

31

wild woods through showed not a trace of \_\_\_\_\_ Lu - cy's \_\_\_\_\_

The musical score for measures 31-36 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. The lyrics are: "wild woods through showed not a trace of \_\_\_\_\_ Lu - cy's \_\_\_\_\_".

37

\_\_\_\_\_ shoe. \_\_\_\_\_ Bird nor bun - ny nor glim - mer - ing moon

The musical score for measures 37-42 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. The lyrics are: "\_\_\_\_\_ shoe. \_\_\_\_\_ Bird nor bun - ny nor glim - mer - ing moon".

43

breathed a whis - per of where 'twas \_\_\_\_\_ gone. \_\_\_\_\_

The musical score for measures 43-48 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. The lyrics are: "breathed a whis - per of where 'twas \_\_\_\_\_ gone. \_\_\_\_\_".

49

It was cried and cried, O - yez and O - yez! in French, Dutch La - tin and

This system contains measures 49 through 54. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "It was cried and cried, O - yez and O - yez! in French, Dutch La - tin and".

55

Por - tu - guese. O - yez and O - yez!

This system contains measures 55 through 61. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Por - tu - guese. O - yez and O - yez!".

62

Ships the dark seas went plung - ing through, but none brought

This system contains measures 62 through 68. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Ships the dark seas went plung - ing through, but none brought".

69

news of Lu - cy's shoe; None

This system contains measures 69 through 74. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "news of Lu - cy's shoe; None".

75

brought news of Lu - cy's shoe.

85

And still she pat - ters in silk and lea - ther, o'er snow, sand, shin - gle, in

92

ev - ry wea - ther; Spain, and A - fri - ca, Hin - du -

99

stan, Ja - va, Chi - na, and lamped Ja - pan. Plain and de - sert, she

106

hops-hops and hops-hops through, — Per - nam - bu - co to gold Pe - ru;

The musical score for measures 106-112 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

113

moun-tain and for - est, and ri - ver too, all the world o - ver for her —

The musical score for measures 113-119 continues the vocal and piano parts. The piano accompaniment features a consistent eighth-note pattern in the right hand and a more active bass line.

120

— lost — shoe. —

*mp*

The musical score for measures 120-125 shows the vocal line ending with a fermata over the word "shoe". The piano accompaniment continues with a dynamic marking of *mp* (mezzo-piano).

126

Poor lit - tle Lu - cy\_

*f* *mp*

The musical score for measures 126-131 features a piano introduction with a dynamic marking of *f* (forte) and a vocal entry with a dynamic marking of *mp* (mezzo-piano). The piano accompaniment includes a complex texture with sixteenth-note runs in the right hand.

circa 2' 15"

## Tired Tim

$\text{♩} = 70$  *ritardando a tempo*

The musical score is written in a key signature of one flat (Bb) and a 3/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand with chords and melodic lines. There are several fermatas and a triplet of eighth notes in the piano part. The tempo markings are  $\text{♩} = 70$ , *ritardando*, and *a tempo*. The lyrics are: "Poor tired Tim! It's sad for him. He lags the long bright morn - ing through, E - ver so tired of no - thing to do; He lags the long bright morn - ing through, E - ver so tired of no - thing to do; he moons and mopes the live - long".

Poor tired Tim! It's sad for him. He

lags the long bright morn - ing through, E - ver so tired of

no - thing to do; He lags the long bright morn - ing through, E - ver so tired of

no - thing to do; he moons and mopes the live - long

15

day, no-thing to think a - bout no-thing to say;

Musical score for measures 15-17. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves in bass clef. The lyrics are: "day, no-thing to think a - bout no-thing to say;"

18

up to bed with his can-dle to creep, too tired to yawn, too tired to \_\_\_\_\_ sleep:

Musical score for measures 18-20. The vocal line is in treble clef. The piano accompaniment consists of two staves in bass clef. The lyrics are: "up to bed with his can-dle to creep, too tired to yawn, too tired to \_\_\_\_\_ sleep:"

21

Poor tired Tim! It's sad for him. Poor tired Tim! It's

Musical score for measures 21-23. The vocal line is in treble clef. The piano accompaniment consists of two staves in bass clef. The lyrics are: "Poor tired Tim! It's sad for him. Poor tired Tim! It's"

24

*ritardando*

sad for him.

Musical score for measures 24-26. The vocal line is in treble clef. The piano accompaniment consists of two staves in bass clef. The lyrics are: "sad for him." The tempo marking *ritardando* is present above the staff.

*circa l' 30"*

## The Huntsmen

$\text{♩} = 140$

3. *f*

5

Three jol-ly gen-tle-men, in

10

coats of red, rode their hor-ses up to bed. Three jol-ly gen-tle-men

14

snored till morn, their hor-ses cham-ping on the

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked with a tempo of 140 and a forte (f) dynamic. The introduction consists of four measures of piano accompaniment. The vocal melody begins at measure 5 with the lyrics 'Three jol-ly gen-tle-men, in'. The piano accompaniment continues with chords and a rhythmic pattern in the bass line. The dynamics range from forte (f) to mezzo-forte (mf). The score is divided into four systems, with measure numbers 5, 10, and 14 indicated at the beginning of each system. The lyrics are: 'Three jol-ly gen-tle-men, in coats of red, rode their hor-ses up to bed. Three jol-ly gen-tle-men snored till morn, their hor-ses cham-ping on the'. The piano accompaniment includes chords and a rhythmic pattern in the bass line. Dynamics range from forte (f) to mezzo-forte (mf).

18

gold - en corn. Three jol - ly gen - tle - men, at break of day,

The musical score for measures 18-21 features a vocal line and a piano accompaniment. The vocal line begins with a half note 'gold', followed by a quarter note 'en', and a half note 'corn.' with a slur. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

22

came clit - ter - clat - ter down the stairs \_\_\_\_\_ and gal - loped \_\_\_\_\_ a -

The musical score for measures 22-25 continues the vocal line and piano accompaniment. The vocal line has a slur over 'came clit - ter - clat - ter' and a long note for 'stairs'. The piano accompaniment maintains the rhythmic pattern.

26

way. \_\_\_\_\_ Three jol - ly gen - tle - men... \_\_\_\_\_

The musical score for measures 26-29 shows the vocal line with a long note for 'way.' and a slur over 'Three jol - ly gen - tle - men...'. The piano accompaniment continues with the same rhythmic pattern.

30

Three jol - ly gen - tle - men... \_\_\_\_\_ ...gal - loped a - way. \_\_\_\_\_

The musical score for measures 30-33 concludes the vocal line and piano accompaniment. The vocal line has a slur over 'Three jol - ly gen - tle - men...' and a long note for '...gal - loped a - way.'. The piano accompaniment features triplets in both hands.

circa 1' 00"

## Some One

♩ = 60

4. *p*

Some- one\_ came knock- ing\_ at my

5 *ten.*

wee, small door; Some one\_ came knock ing\_ I'm\_ sure - sure - sure;

8

I lis-tened, I o-pened, I

12

looked to the left and right, but naught there was a - stir ring in the

16

still, dark night; \_\_\_\_\_ On - ly the bu - sy bee-tle tap-tap ing in the wall,

20

\_\_\_\_\_ On - ly from the for-est the screech-owl's call, \_\_\_\_\_

25

On - ly the crick-et whist - ling while the dew - drops fall, \_\_\_\_\_

29

so I know \_ not who came knock - ing, \_ at all, at all, at all. \_\_\_\_\_

*ritardando al fine*

*p* *pp*

## Miss T

♩ = 100

The musical score for 'Miss T' is presented in four systems. Each system consists of a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked as ♩ = 100. The piano part includes dynamic markings of *mp* and *simile*.

**System 1 (Measures 1-5):** The vocal line begins with a rest, followed by the lyrics "It's a ve-ry odd thing --- as odd as can be ---". The piano accompaniment starts with a *mp* dynamic and features a rhythmic pattern of eighth and sixteenth notes.

**System 2 (Measures 6-10):** The vocal line continues with "that what - e - ver Miss T. eats turns in - to Miss T.;". The piano accompaniment maintains the rhythmic pattern.

**System 3 (Measures 11-15):** The vocal line includes the lyrics "Por-ridge and ap - ples, - mince, muf - fins and". The piano accompaniment shows a change in meter from 3/4 to 2/4 and then back to 3/4.

**System 4 (Measures 16-20):** The vocal line concludes with "mut - ton, - jam, junk - et, jum - bles -- not a rap, - not a but - ton it". The piano accompaniment continues with the established rhythmic pattern.

21

mat- ters; the mo- ment they're out of her plate, though shared by Miss Butch- er and sour Mis - ter

*mf*

Detailed description: This system contains measures 21, 22, and 23. The vocal line is in a key with three flats and a 4/4 time signature. It features a mix of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes, with a dynamic marking of *mf* at the beginning.

24

Bate; they're out of her plate... Ti- ny and cheer- ful and neat as can be...

*mp*

Detailed description: This system contains measures 24, 25, and 26. Measure 24 has a triplet of eighth notes. Measure 25 has a triplet of eighth notes. Measure 26 is a 3/4 time signature change. The piano accompaniment includes a dynamic marking of *mp* in measure 26.

27

It's a ve- ry odd thing --- as odd as can be --- that what -

Detailed description: This system contains measures 27, 28, 29, 30, and 31. The vocal line has a long note in measure 27 and a dash in measure 31. The piano accompaniment features a steady eighth-note bass line.

32

e- ver Miss T. eats turns in - to Miss T.;

Detailed description: This system contains measures 32, 33, 34, and 35. The vocal line has a long note in measure 32 and a dash in measure 35. The piano accompaniment features a steady eighth-note bass line.

circa l' 10"

## The Cupboard

♩ = 100

6. *f*

I know a lit-tle cup-board, with a

7

tee-ny, ti-ny key, and there's a jar of Lo-ly-pops for me, me, me.

13

It has a lit-tle shelf, my dear, as dark as dark can

19

be, and there's a dish of Bran-bu-ry Cakes for me, me, me.

25

I have a small fat grand-mam- ma, with a ve - ry slip-p'ry knee, and

30

she's the Keep-er of the Cup-board with the key, key, key. \_\_\_\_\_

36

And I'm ve - ry, ve- ry, ve - ry good, as good as good can

41

be, there's Bran-bu-ry Cakes and Lo - ly-pops for me, me, me.

circa 1'00"

## Hide and Seek

$\text{♩} = 72$

7. *mf* *mp*

Hide and seek, says the Wind, in the shade of the woods;

5 *mf* *mp*

Hide and seek, says the Moon, to the ha - zel buds;

9 *p*

Hide and seek, says the Cloud, star on to star;

13

Hide and seek, says the Wave, at the har - bour bar;

The musical score is for a piece titled "Hide and Seek" from the album "Pieces of Peacock Pie". It is on page 16 and has a tempo of quarter note = 72. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The first system (measures 7-10) is marked *mf* and *mp*. The second system (measures 11-14) is also marked *mf* and *mp*. The third system (measures 15-18) is marked *p*. The fourth system (measures 19-22) is also marked *p*. The lyrics are: "Hide and seek, says the Wind, in the shade of the woods;" (measures 7-10), "Hide and seek, says the Moon, to the ha - zel buds;" (measures 11-14), "Hide and seek, says the Cloud, star on to star;" (measures 15-18), and "Hide and seek, says the Wave, at the har - bour bar;" (measures 19-22). There are triplets in the piano accompaniment in the first two systems.

17

Hide and seek, say I, ——— hide and seek, say I, to my-self, and

*mf* *mp*

Measures 17-20: Vocal line with lyrics and piano accompaniment. The piano part features triplets and dynamic markings *mf* and *mp*.

21

step out of the dream of Wake in - to the dream

Measures 21-24: Vocal line with lyrics and piano accompaniment. The piano part features triplets and a dynamic marking *mp*.

25

of Sleep. ——— Sleep.

*mp*

Measures 25-29: Vocal line with lyrics and piano accompaniment. The piano part features triplets and a dynamic marking *mp*.

30

*ritardando al fine*

Sleep. ———

*pp*

Measures 30-33: Vocal line with lyrics and piano accompaniment. The piano part features triplets and a dynamic marking *pp*. The piece concludes with a double bar line.

circa 1' 00"

## Then

$\text{♩} = 70$

Twen-ty, for-ty, six-ty, eight-y, a hun-dred years a - go, all

through the night with lan-tern bright the Watch truded to and fro,

and lit-tle boys tucked snug a - bed would wake from dreams to

hear - 'Two o' the morn - ing by the clock, and the stars a - shin - ing clear!



34 *come prima*

Twen ty, for ty, — six- ty, eight-y, — a hun-dred years a - go, —

39

all ————— through the night with lan-tern bright the Watch trudged to and fro,

43

and lit - tle boys — tucked snug a - bed

47 *ritardando e dimunendo al fine*

would wake from dreams....

21 XII 2006  
Torino

circa 2' 20"

The image shows a musical score for a piece titled "Pieces of Peacock Pie". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score begins at measure 34 with the instruction "come prima". The lyrics are: "Twen ty, for ty, — six- ty, eight-y, — a hun-dred years a - go, —". The piano accompaniment starts with a piano (pp) dynamic and moves to mezzo-piano (mp) at measure 39. The lyrics continue: "all ————— through the night with lan-tern bright the Watch trudged to and fro,". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line. The score continues to measure 43 with the lyrics: "and lit - tle boys — tucked snug a - bed". The piano accompaniment maintains its accompaniment pattern. The final system starts at measure 47 with the instruction "ritardando e dimunendo al fine" and the lyrics: "would wake from dreams....". The piano accompaniment concludes with a final chord and a fermata over the bass line. The page number "20" is in the top left, and the title "Pieces of Peacock Pie" is at the top center. The publisher information "21 XII 2006 Torino" is at the bottom right. A performance time of "circa 2' 20\"" is noted at the bottom left.

# Full Moon

$\text{♩} = 70$

9. *mf* *mp*

One night as Dick lay half a - sleep, in-to his drow - sy

This system contains measures 1 through 4. It features a vocal line and a piano accompaniment. The piano part has dynamics markings of *mf* and *mp*. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

5

eyes a still great light be - gins to creep from out the si - lent

This system contains measures 5 through 8. It continues the vocal line and piano accompaniment from the previous system.

9 *mp*

skies. It was love - ly moon's, for when he raised his

This system contains measures 9 through 12. The piano part features a *mp* dynamic marking. The key signature and time signature remain consistent.

13

dream - y head, her surge of sil - ver

This system contains measures 13 through 16. It concludes the vocal line and piano accompaniment for this section.

*poco meno mosso*

16

filled the pane and streamed a-cross his bed. So,

*pp*

20

for a while, each gazed at each - Dick and the so - lemn moon -

*pp*

25

*ten. meno mosso*

Till, climb - ing slow - ly on her way, she van - ished,

30

*ten.*

and was gone.

*mp* *p*

circa 1' 00"

# Poor Henry

♩ = 90

10. *f* Poor Hen - ry! *mp*

5 Thick<sup>3</sup> in its glass the phy<sup>3</sup> sic stands, poor Hen-ry lifts dis - tract-ed hands; \_

9 his round cheek wans in the can<sup>3</sup> dle-light, to smell that smell! To see that sight!

13 Fin-ger and thumb clinch his small nose, — A *f*

The score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The piece concludes with a final chord marked *f*.

17

gur-<sup>3</sup>gle, a gasp, and down it goes; \_\_\_\_\_ Poor

20

Hen - ry! \_\_\_\_\_ Scowls — Hen-ry now; but mark that cheek,

24

sleek with the bloom of health next week! Poor

28

Hen ry! \_\_\_\_\_

circa 1' 25"

# Will Ever?

♩ = 90

11. *mp*

Will he e-ver be wea-ry of wan-der-ing, the fla-ming

*simile*

6

sun? E-ver wea-ry of wan-ing in love-light, the

12

white still moon? Will e-ver a shep-herd come with a

17

crook of sim-ple gold, and lead all the lit-tle stars like lambs to the

22

fold? Will e-ver? Will e-ver the Wan-der-

27

er sail from o'er the sea, up the ri-ver of wa-ter to the

32

stones to me? Will he take us all in-to his ship, dream

37

ing, and waft us far, to where in the clouds of the West the is-lands

42

are? Will

Musical score for measures 42-46. The vocal line starts with a long note on 'are?' followed by a rest and then 'Will'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

47

e ver? Will e ver? ...dream

Musical score for measures 47-51. The vocal line continues with 'e ver?' and 'Will e ver?' followed by a rest and then '...dream'. The piano accompaniment maintains the rhythmic pattern from the previous system.

52

ing... ..where the Is - lands are....

Musical score for measures 52-55. The vocal line has a long note on 'ing...' followed by a rest and then '...where the Is - lands are....'. The piano accompaniment continues with the same rhythmic pattern.

56

...dream - ing....

Musical score for measures 56-60. The vocal line has a long note on '...dream - ing....'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and a steady bass line in the left hand.

circa 2' 00"

23 XII 2006  
Torino

# Song of the Secret

♩ = 80

12. *p*

Where is beau-ty? Gone, gone:

7 *ten.* *a tempo*

The cold winds have ta-ken it with their faint moan; the

11 *ritardando* *a tempo*

white stars have sha-ken it, trem - bling down, in - to the path-less deeps of the

15

sea. Gone, gone is beau-ty from me.

*ritardando espressivo*

19

Gone, \_\_\_\_\_ The clear na-ked flo-<sup>3</sup>wer <sup>3</sup>is fad - ed \_\_\_\_\_ and dead;

22 *a tempo*

The green-leafed wil - low droop ing her head, whis-<sup>3</sup>pers low \_\_\_\_\_ to the shade \_\_\_\_\_ of her

25 *ritardando* *a tempo*

boughs in the stream, \_\_\_\_\_ sigh - ing a beau-ty, \_\_\_\_\_ sigh-ing a beau - ty, \_\_\_\_\_ se-<sup>3</sup>cret as

29

dream. \_\_\_\_\_ ...sigh - ing.... beau - ty, se-cret as \_\_\_\_\_ dream. \_\_\_\_\_

33

...sigh - ing...      ...sigh - ing...

37

Gone is beau - ty from me.

42

Gone...      Where is beau - ty?      Gone,

48

gone from me.

**i. The Lost Shoe**

Poor little Lucy  
 By some mischance,  
 Lost her shoe  
 As she did dance -  
 'Twas not on the stairs,  
 Not in the hall;  
 Not where they sat  
 At supper at all.  
 She looked in the garden,  
 But there it was not;  
 Henhouse, or kennel,  
 Or high dove-cote.  
 Dairy and meadow,  
 And wild woods through  
 Showed not a trace  
 Of Lucy's shoe.  
 Bird nor bunny  
 Nor glimmering moon  
 Breathed a whisper  
 Of where 'twas gone.  
 It was cried and cried,  
 Oyez and Oyez!  
 In French, Dutch, Latin,  
 And Portuguese.  
 Ships the dark seas  
 Went plunging through,  
 But none brought news  
 Of Lucy's shoe;  
 And still she patters  
 In silk and leather,  
 O'er snow, sand, shingle,  
 In every weather;  
 Spain, and Africa,  
 Hindustan,  
 Java, China,  
 And lamped Japan;  
 Plain and desert,  
 She hops-hops through,  
 Pernambuco  
 To gold Peru;  
 Mountain and forest,  
 And river too,  
 All the world over  
 For her lost shoe.

**ii. Tired Tim**

Poor Tired Tim! It's sad for him.  
 He lags the long bright morning through,  
 Ever so tired of nothing to do;  
 He moons and mopes the livelong day,  
 Nothing to think about, nothing to say;  
 Up to bed with his candle to creep,  
 Too tired to yawn, too tired to sleep:  
 Poor Tired Tim! It's sad for him.

**iii. The Huntsmen**

Three jolly gentlemen,  
 In coats of red,  
 Rode their horses  
 Up to bed.

Three jolly gentlemen  
 Snored till morn,  
 Their horses champing  
 The golden corn.  
 Three jolly gentlemen,  
 At break of day,  
 Came clitter-clatter down the stairs  
 And galloped away.

**iv. Some One**

Some one came knocking  
 At my wee, small door;  
 Some one came knocking,  
 I'm sure - sure - sure;  
 I listened, I opened,  
 I looked to left and right,  
 But naught there was a-stirring  
 In the still dark night;  
 Only the busy beetle  
 Tap-tapping in the wall,  
 Only from the forest  
 The screech-owl's call,  
 Only the cricket whistling  
 While the dewdrops fall,  
 So I know not who came knocking,  
 At all, at all, at all.

**v. Miss**

It's a very odd thing ----  
 As odd as can be ---  
 That whatever Miss T. eats  
 Turns into Miss T.;  
 Porridge and apples,  
 Mince, muffins and mutton,  
 Jam, junket, jumbles ----  
 Not a rap, not a button  
 It matters; the moment  
 They're out of her plate,  
 Though shared by Miss Butcher  
 And sour Mr. Bate;  
 Tiny and cheerful,  
 And neat as can be,  
 Whatever Miss T. eats  
 Turns into Miss T.

**vi. The Cupboard**

I know a little cupboard,  
 With a teeny tiny key,  
 And there's a jar of Lollypops  
 For me, me, me.  
 It has a little shelf, my dear,  
 As dark as dark can be,  
 And there's a dish of Branbury Cakes  
 For me, me, me.

I have a small fat grandmamma,  
 With a very slippery knee,  
 And she's the Keeper of the Cupboard  
 With the key, key, key.

And I'm very good, my dear,  
 As good as good can be,  
 There's Branbury Cakes, and Lollypops  
 For me, me, me.

**vii. Hide and Seek**

Hide and seek, says the Wind,  
 In the shade of the woods;  
 Hide and seek, says the Moon,  
 To the hazel buds;  
 Hide and seek, says the Cloud,  
 Star on to star;  
 Hide and seek, says the Wave,  
 At the harbour bar;  
 Hide and seek, say I,  
 To myself, and step  
 Out of the dream of Wake  
 Into the dream of Sleep.

**viii. Then**

Twenty, forty, sixty, eighty  
 A hundred years ago,  
 All through the night with lantern bright  
 The Watch trudged to and fro,  
 And little boys tucked snug abed  
 Would wake from dreams to hear -  
 Two o' the morning by the clock,  
 And the stars a-shining clear!  
 Or, when across the chimney-tops  
 Screamed shrill a North-East gale,  
 A faint and shaken voice would shout,  
 Three! And a storm of hail!

**ix. Full Moon**

One night as Dick lay half asleep,  
 Into his drowsy eyes  
 A great still light begins to creep  
 From out the silent skies.  
 It was lovely moon's, for when  
 He raised his dreamy head,  
 Her surge of silver filled the pane  
 And streamed across his bed.  
 So, for a while, each gazed at each -  
 Dick and the solemn moon -  
 Till, climbing slowly on her way,  
 She vanished, and was gone.

**x. Poor Henry**

Thick in its glass  
 The physic stands,  
 Poor Henry lifts  
 Distracted hands;  
 His round cheek wans  
 In the candlelight,  
 To smell that smell!  
 To see that sight!

Finger and thumb  
 Clinch his small nose,  
 A gurgle, a gasp,  
 And down it goes;  
 Scowls Henry now;  
 But mark that cheek,  
 Sleek with the bloom  
 Of health next week!

**xi. Will Ever?**

Will he ever be weary of wandering,  
 The flaming sun?  
 Ever weary of waning in lovelight,  
 The white still moon?  
 Will ever a shepherd come  
 With a crook of simple gold,  
 And lead all the little stars  
 Like lambs to the fold?

Will ever the Wanderer sail  
 From over the sea,  
 Up the river of water,  
 To the stones to me?  
 Will he take us all into his ship,  
 Dreaming, and waft us far,  
 To where in the clouds of the West  
 The Islands are?

**xii. Song of the Secret**

Where is beauty?  
 Gone, gone:  
 The cold winds have taken it  
 With their faint moan;

The white stars have shaken it,  
 Trembling down,  
 Into the pathless deeps of the sea.  
 Gone, gone  
 Is beauty from me.

The clear naked flower  
 Is faded and dead;  
 The green-leafed willow,  
 Drooping her head,  
 Whispers low to the shade  
 Of her boughs in the stream,  
 Sighing a beauty,  
 Secret as dream.

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This song cycle's title reflects the original title, *Peacock Pie. A Book of Rhymes*, by Walter de la Mare, a small book of poems ostensibly for children which is prefaced with a quote by Isaac Watts: "He told me his dreams. . ." In some of the other texts I have set, de la Mare speaks of dreams, and these dreams of childhood are an adult's dreams. They are a retrospection of times past, or perhaps times now lost. I therefore see these poems in part as meant also for adults, as we each remember our own childhood - the medicine difficult to swallow, the obsessive search for something lost, the boredom which sometimes came, wild imaginings, dreams, fantasy and play.

Carl Gustav Jung wrote that the "...dynamic principle of fantasy is play, which belongs also to the child, and as such it appears inconsistent with the principle of serious work. But without this playing with fantasy no creative work has ever yet come to birth. The debt we owe to the play of imagination is incalculable." Certainly another visit in memory and musings to one's childhood proves this out, but also this same "dynamic principle of fantasy" -- play -- is what allows the composing of such a set of songs. It is, as Jung reminds, also that which powers so many other facets of a productive and inventive life. Those "adults" who would strip our childish fantasy from us have lost theirs; we must not heed such a poor example, but rather continue with the best of our childhood, even as we might recall it with some melancholy for a time now past.

These settings were composed in Torino, Italy, 18-23 December 2006.