

A decorative border of stylized flowers and leaves surrounds the text. The border is composed of repeating floral motifs, including roses and other flowers, connected by flowing, leafy vines. The design is symmetrical and elegant, framing the central text.

Carol Barnett

**EPIGRAMS,
EPITAPHS**

I. The Lady Who Offers Her Looking-Glass to Venus

*** II. My Own Epitaph**

**III. On the Setting up Mr. Butler's Monument in
Westminster Abbey**

**IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's,
Buried Under a Rose-Bush in her Garden**

V. On My First Son

SATB, piano four-hands

Beady Eyes Publishing
www.CarolBarnett.net

Epigrams, Epitaphs was written for the Grand Rapids Area Community Chorus. Director James Clarke wanted a companion piece to Brahms *Liebeslieder Waltzes*, hence the piano four-hand accompaniment. John Gay's *My Own Epitaph* is a rollicking commentary on the comedy of life, complete with giggles and guffaws.

My Own Epitaph

Life is a jest, and all things show it;
I thought so once, but now I know it.

Duration: 2:45

II. My Own Epitaph

John Gay (1685-1732)

Carol Barnett

$\text{♩} = \text{c. } 124$

Soprano

Alto

Tenor

Bass

Piano I

mp stacc.

$\text{♩} = \text{c. } 124$

Piano II

mp stacc.

II. My Own Epitaph

9

mf

S Life is a jest, a jest, ha ha ha ha ha ha ha ha ha ha

mf

A Ha ha ha ha ha ha ha ha ha ha ha ha ha ha

mf

T Life is a jest, a jest, ha

mf

B Life is a jest, ha

Pno. I *mf* (bell-like)

Pno. II *mf* (bell-like)

The musical score is arranged in a system with four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and II). The vocal parts enter at measure 9. The Soprano part begins with the lyrics 'Life is a jest, a jest, ha ha ha ha ha ha ha ha ha ha'. The Alto part begins with 'Ha ha ha ha ha ha ha ha ha ha ha ha ha ha'. The Tenor part begins with 'Life is a jest, a jest, ha'. The Bass part begins with 'Life is a jest, ha'. The piano accompaniment consists of two staves, Pno. I and Pno. II, both playing a rhythmic pattern of eighth notes with accents. The dynamic marking *mf* is present for both piano parts. The instruction '(bell-like)' is written above the piano parts. A large watermark 'beady eyes Publishing' is visible across the score.

18

S
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

A
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

T
8 ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

B
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Pno. I
(mf)

Pno. II

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II. My Own Epitaph

S
A
T
B

26 *f* *p*
ah
ah
ah
ah

Pno. I

26 *f* *mp* *f* *p sub.*

Pno. II

26 *f* *mp* *f*

Pno. I

33 *f* *sfz* *mp*

Pno. II

33 *mf* *f* *sfz* *mp*

41 *mp*

S life is a jest, and all things show it; *p* ah *mp* life is a jest, and

A *mp* life is a jest, and all things show it; ah

T *mp* life is a jest, and all things show it; ah

B *mp* life is a jest, and

Pno. I

Pno. II

41

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46

S
all things show it, all things show it, all things show it; life is a jest, *p*

A
all things show it, all things show it, all things show it; life is a jest, *p*

T
all things show it, all things show it, all things show it; life is a jest, *p*

B
all things show it, all things show it, all things show it; life is _____ *mp*

Pno. I
f ff pp sub.

Pno. II
f ff pp sub.

46

52

S
life is a jest, life is a jest, life is a jest, life is a jest, life is *cresc.*

A
life is a jest, life is a jest, life is a jest, life is a jest, life is *cresc.*

T
8 life is a jest, life is a jest, life is a jest, life is a jest, life *cresc.*

B
a jest, life is a jest, life is a jest, life is a jest, life *cresc.*

Pno. I
p *mf* *p* *cresc.*

Pno. II
mf *p* *cresc.*

Detailed description of the musical score: The score is for a vocal quartet and piano. It begins at measure 52. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'life is a jest, life is a jest, life is a jest, life is a jest, life is'. The piano accompaniment consists of two parts, Pno. I and Pno. II. The score includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal parts have a melodic line with some rests, while the piano parts provide harmonic support with chords and moving lines.

II. My Own Epitaph

59

S a jest, a jest, ah, life is a jest, and all things show it, *f*

A a jest, a jest, ha ha, life is a jest, and *f*

T — is a jest, and all things show that life is a jest, ha ha, *f*

B — is a jest, and all things show that life is a jest, ha ha, *f*

Pno. I *f* *dim.*

Pno. II *f* *dim.*

The musical score is arranged in a system with four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Piano I and II). The vocal parts have lyrics written below them. The piano accompaniment consists of two staves, each with a treble and bass clef. Dynamic markings like 'f' and 'dim.' are placed above or below notes. A large watermark 'For Preview Only beady eyes Publishing' is visible across the score.

64 *mp cresc. poco* *mf*

S all things show it; ah life is a jest, and all things

A all things show it; ah life is a jest, and all things

T 8 all things show it; ah life is a jest, and all things

B life is a jest, and all things show it, all things show it, all things show it; ah

64 *mp cresc. poco* *mf*

Pno. I

64 *mp cresc. poco* *mf*

Pno. II

64 *mp cresc. poco* *mf*

69

S *pp* *mp* *pp* *p* *pp*
 show it, — show it; — life is a jest, and all things show it, — show it, — show it, — show it; —

A *pp* *mp* *pp* *p* *pp*
 show it, — show it; — life is a jest, and all things show it, — show it, — show it, — show it; —

T *pp* *mp* *pp* *p* *pp*
 8 show it, — show it; — life is a jest, and all things show it, — show it, — show it, — show it; —

B *mp* *p*
 ha ha ha ha

Pno. I *mp* *p*

Pno. II *mp* *p*

The musical score is arranged in a system with five staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, and the piano accompaniment (Piano I and Piano II) is in the bottom two staves. The vocal parts have lyrics underneath them. The piano parts have dynamic markings and articulation marks. The score is marked with a '69' at the beginning of the system. The key signature is one sharp (F#). The vocal parts have a melodic line with lyrics. The piano parts have a harmonic accompaniment. The bass part has a rhythmic accompaniment with 'ha ha' lyrics. The piano parts have a harmonic accompaniment with dynamic markings. The score is marked with a '69' at the beginning of the system. The key signature is one sharp (F#). The vocal parts have a melodic line with lyrics. The piano parts have a harmonic accompaniment. The bass part has a rhythmic accompaniment with 'ha ha' lyrics. The piano parts have a harmonic accompaniment with dynamic markings.

73 *poco rit.* ♩ = c. 76

S *p*
I thought so once,

A *p*
I thought so once,

T *p*
I thought so

B *pp*
ha ha I thought so

Pno. I *pp*

Pno. II *pp* (una corda)

77

S
I thought so once, I thought so once, ah

A
I thought so once, I thought so once, ah

T
8
once, I thought so once, I thought so once, I thought so once, ah

B
once, I thought so once, I thought so once, I thought so once, ah

Pno. I

Pno. II

77

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II. My Own Epitaph

The musical score is divided into three systems. The first system (measures 80-82) features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line begins with a *mf* dynamic and concludes with a *p* dynamic. The piano accompaniment (Pno. I and Pno. II) also starts at *mf* and transitions to *mp* by measure 81. A *rit.* marking is present above the piano parts in measure 82. The second system (measures 83-86) continues the piano accompaniment. Pno. I starts at *mp* with a *cresc. poco* instruction and reaches *mf* by measure 85. Pno. II also starts at *mp* with a *cresc. poco* instruction and reaches *mf* by measure 85. The score concludes with a double bar line and repeat dots.

Tempo I (♩ = 124)

86 *mp* *cresc.* *ff*

S I thought so once, I thought so once, I thought so once, but now I know it.

A *mp* *cresc.* *ff*

I thought so once, I thought so once, I thought so once, but now I know it.

T *mp* *cresc.* *ff*

8 I thought so once, I thought so once, I thought so once, but now I know it.

B *mp* *cresc.* *ff*

I thought so once, I thought so once, I thought so once, but now I know it.

Tempo I (♩ = 124)

86 *p* *cresc.* *ff* *manic* *8va*

Pno. I

Tempo I (♩ = 124)

86 *mp* *p* *cresc.* *ff*

Pno. II

II. My Own Epitaph

(*8va*)

93

Pno. I

Pno. II

100

S

A

T

B

Life is a jest, and all things show it; I thought so once, but now I know it.

ha ha ha ha ha ha ha ha

100

Pno. I

Pno. II

107

mp *f* *mf*

S Life is a jest, life is a jest, and all things show it;

mp *f* *mf*

A Life is a jest, life is a jest, and all things show it;

mp *f* *mf*

T Life is a jest, and all things show it;

mp *f* *mf*

B Life is a jest, and all things show it;

107

mf *pp*

Pno. I

107

mf *mf*

Pno. II

114

S I thought so once, but now I know it. *mp*

A I thought so once, but now I know it. *mp*

T I thought so once, but now I know it. *mp*

B I thought so once, but now I know it. *mp*

Pno. I *mf sub.* *mp*

Pno. II *mp*

121

S *mf* (stagger breathing) *p*
ha ha ha ha ha ha ha ha ha

A *mf* *p*
ha ha ha ha ha ha ha ha ha ah

T *mf* *p*
8 ha ha ha ha ha ha ha ha ha ah

B *mf* *p*
ha ha ha ha ha ha ha ha ah

Pno. I *mf* *p*

Pno. II *mf* *p*

121

129

S

A

T

B

129

Pno. I

129

Pno. II

138

Pno. I

138

Pno. II

ah

stacc.

cresc.

f

mf

ff

mp

144 *mf* *ff* *mp*

S
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

A
mf *ff* *mp*
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

T
mf *ff* *mp*
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

B
mf *ff* *mp*
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

144 *mf* *p*

Pno. I

144 *mf* *sfz*

Pno. II