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

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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. Of the five movements, *Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried under a Rose-Bush in her Garden* is the most obvious parody of the Brahmsian style, in keeping with the mock solemnity of the epitaph itself.

Epitaph on Two Piping-Bullfinches of
Lady Ossory's, Buried under a Rose-Bush
in her Garden

All flesh is grass, and so are feathers too:
Finches must die, as well as I and you.
Beneath a damask rose, in good old age,
Here lies the tenant of a noble cage.
For forty moons he charmed his lady's ear,
And piped obedient oft as she drew near,
Though now stretched out upon a clay-cold bier.
But when the last shrill flageolet shall sound,
And raise all dickybirds from holy ground,
His little corpse again its wings shall plume,
And sing eternally the self-same tune,
From everlasting night to everlasting noon.

On the Other Bull-finch, Buried in the Same Place

Beneath the same bush rests his brother--
What serves for one will serve for t'other.

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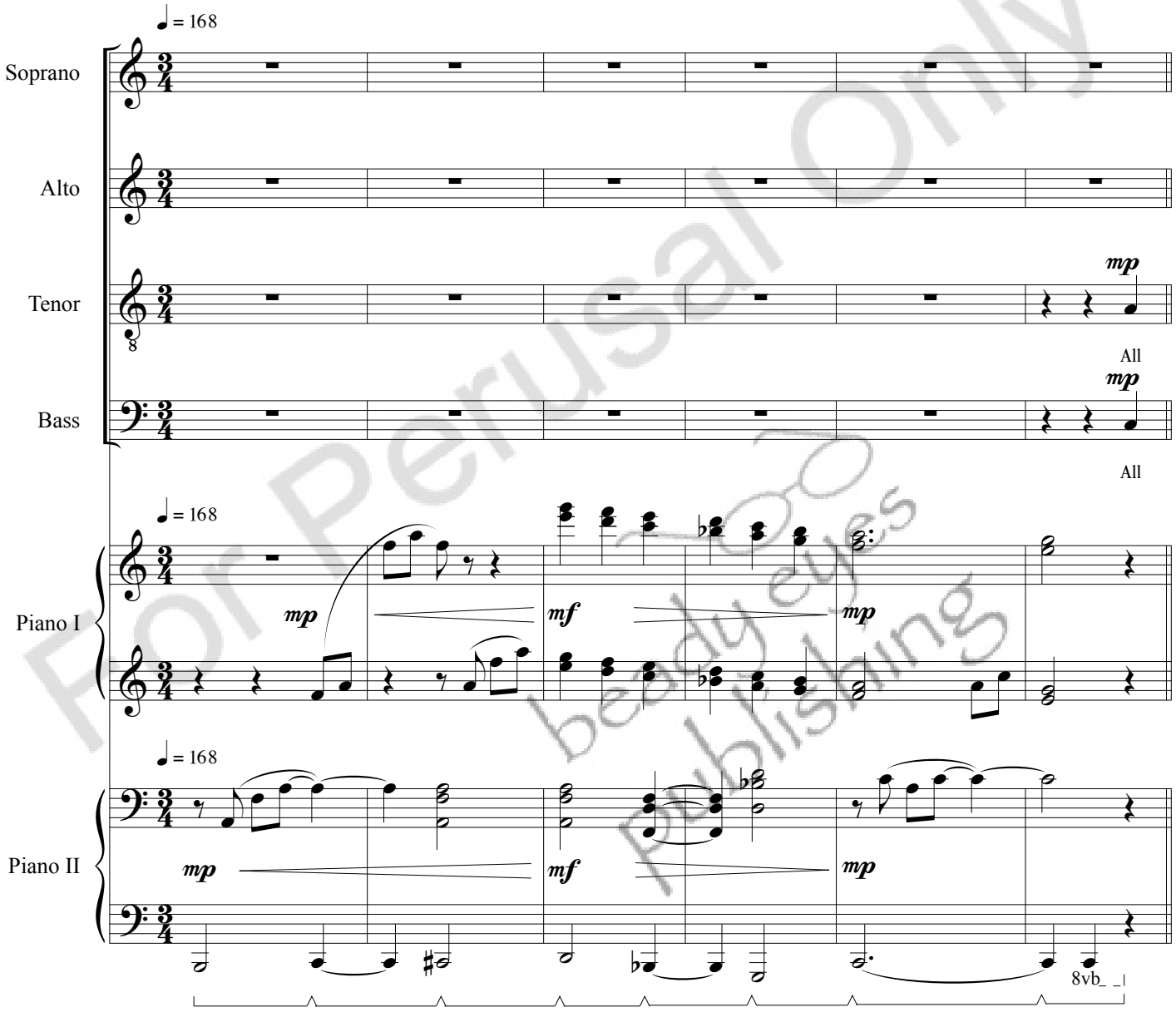
Duration: c. 3:15

Commissioned by the Grand Rapids Area Community Chorus, James Clarke, Director.

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

Horace Walpole, Earl of Orford (1717-1797) — Carol Barnett



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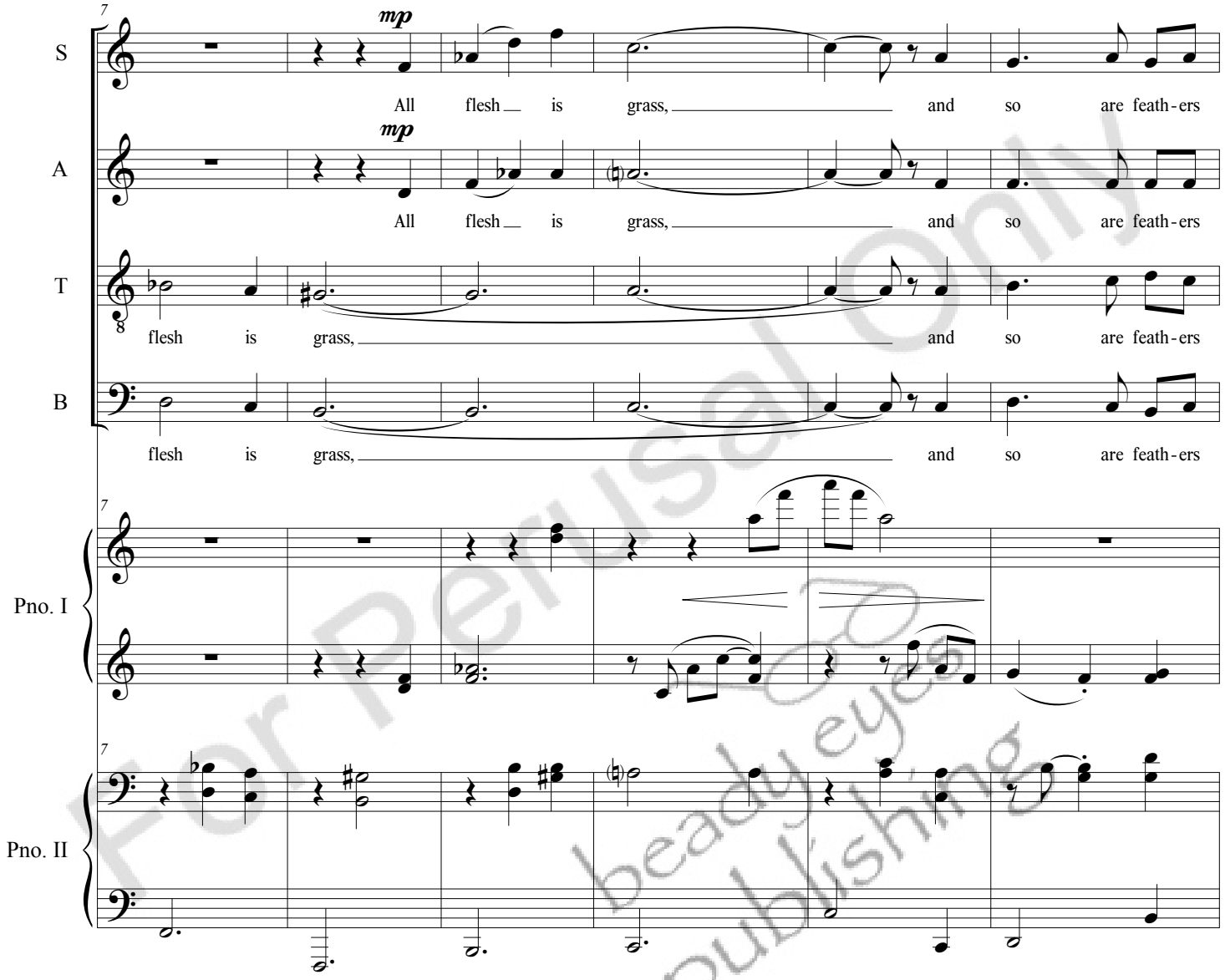

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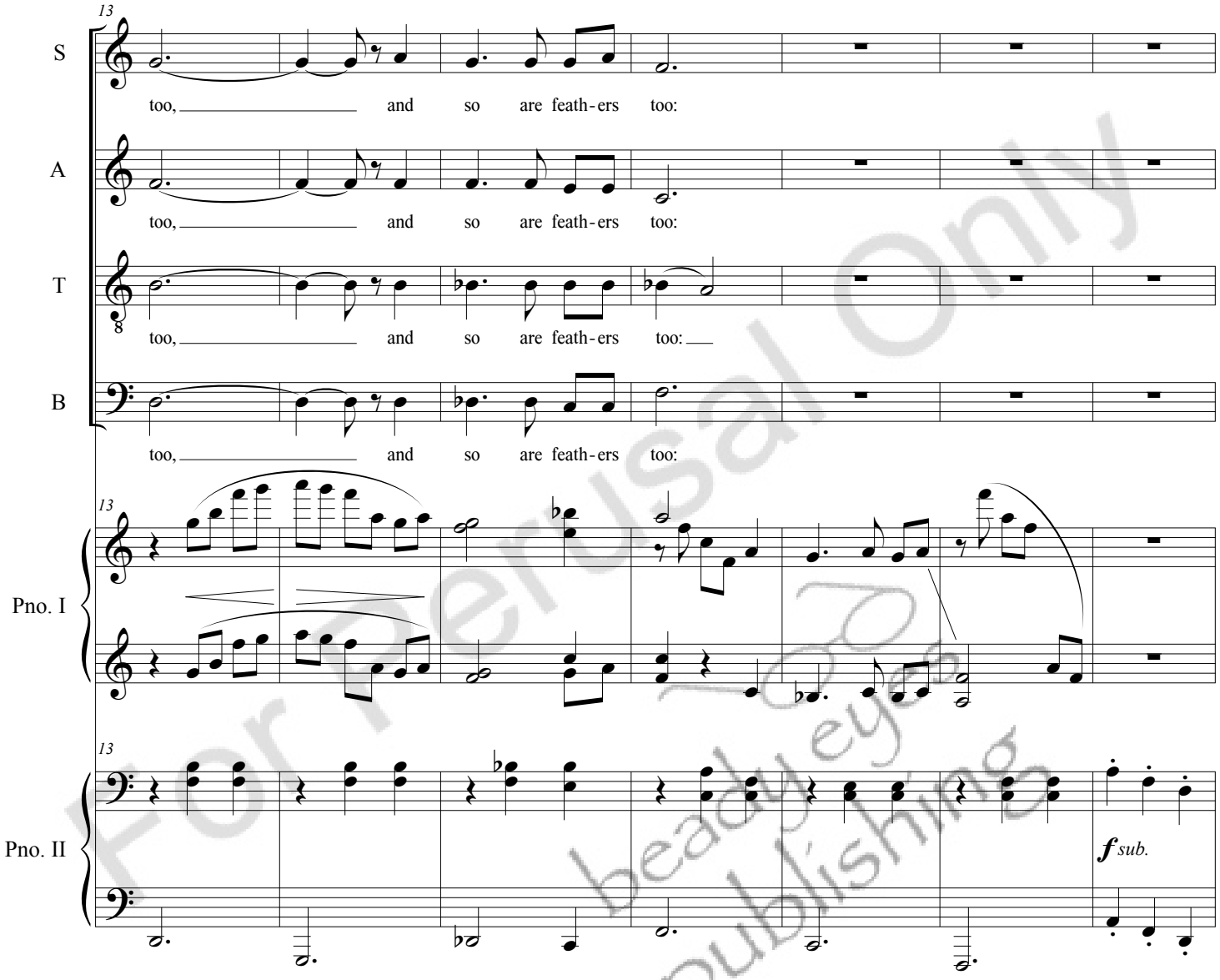

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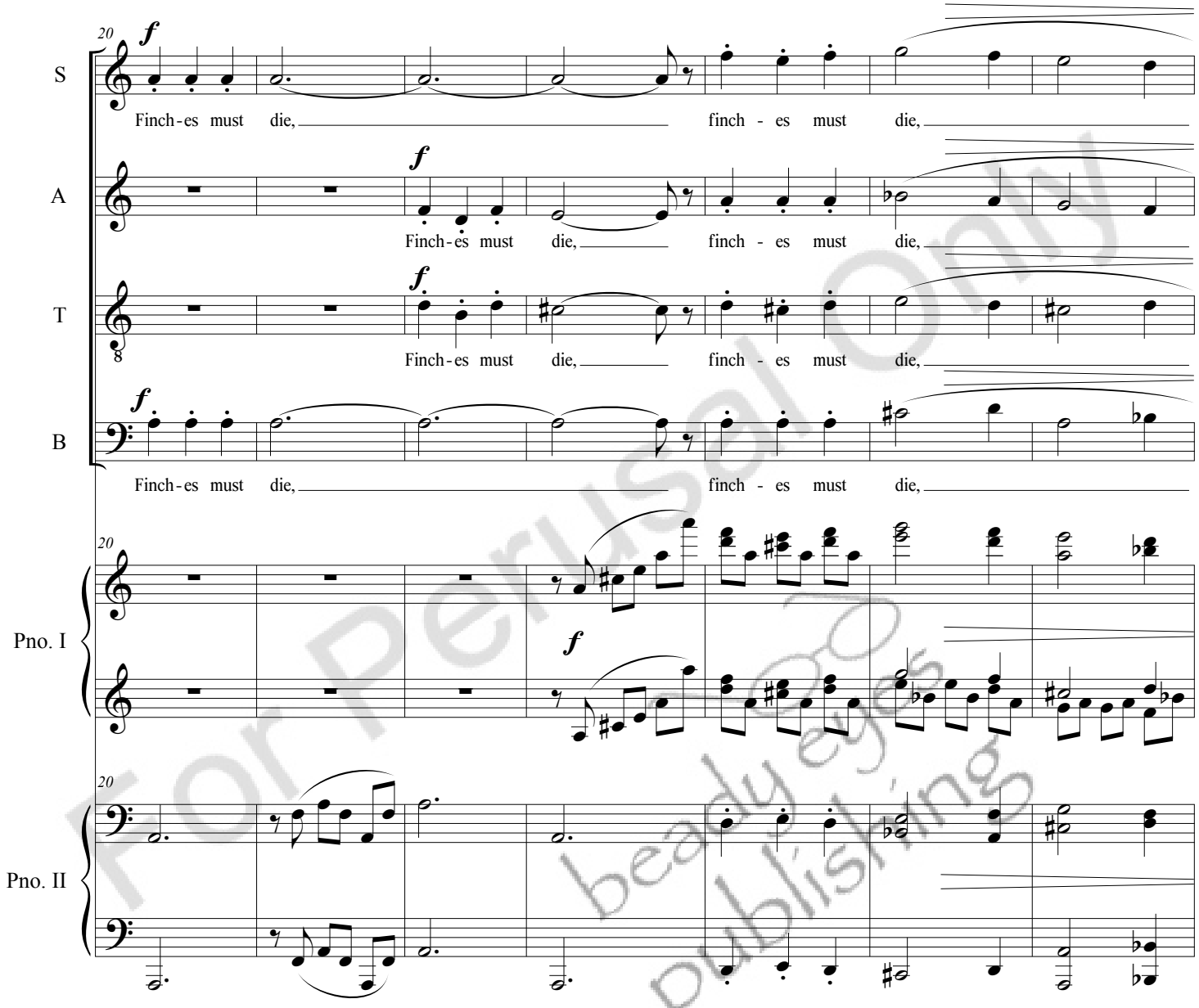

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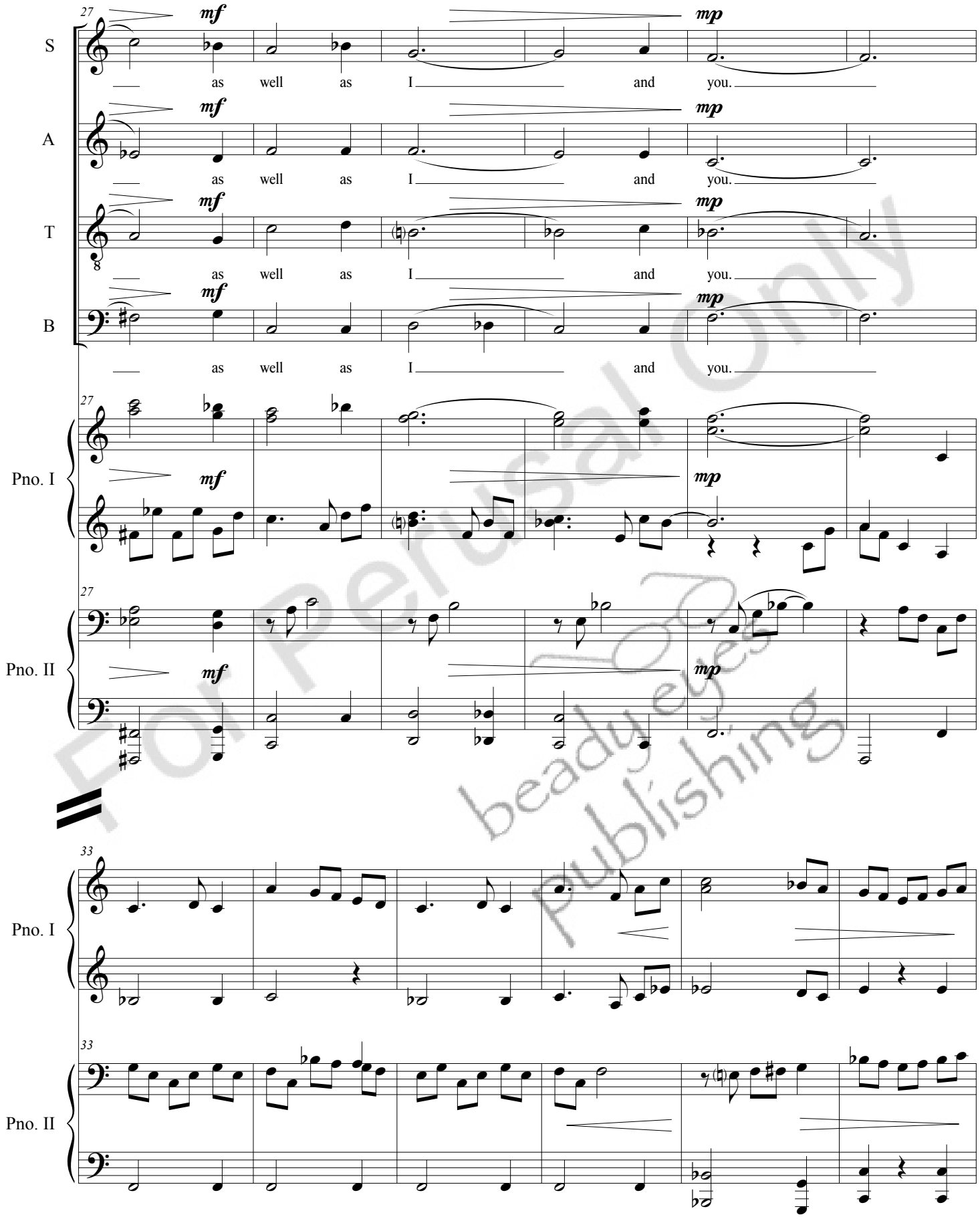

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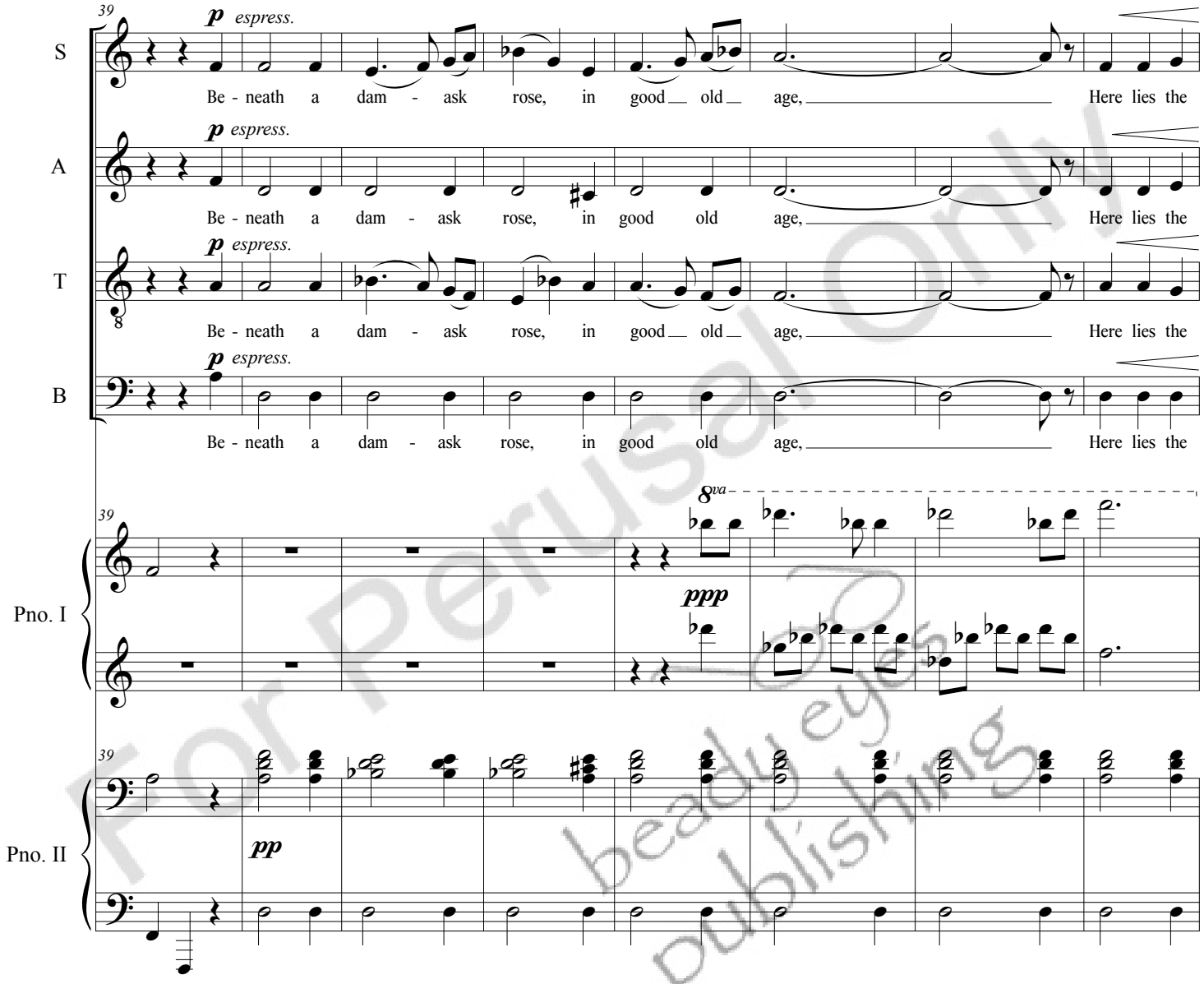

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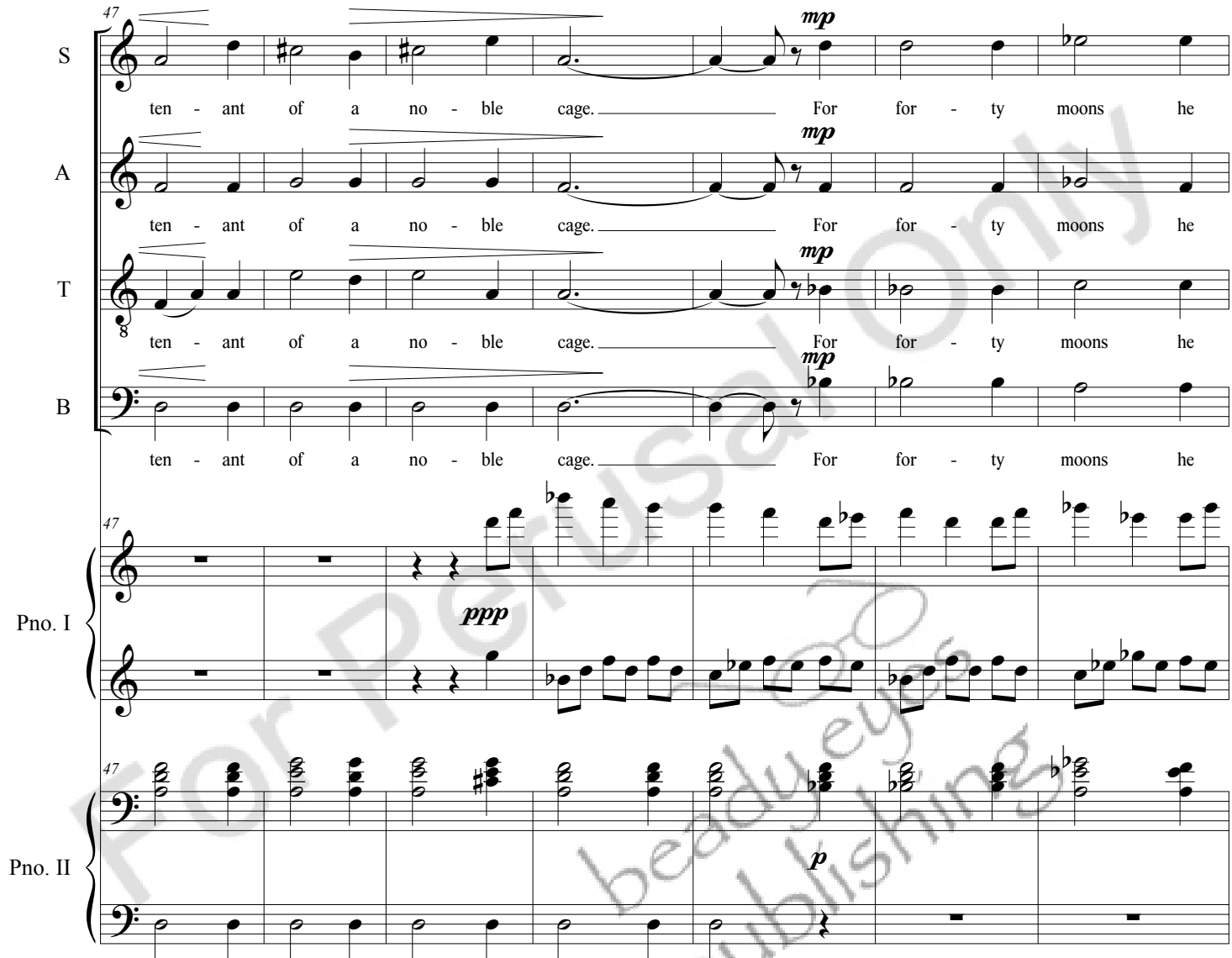

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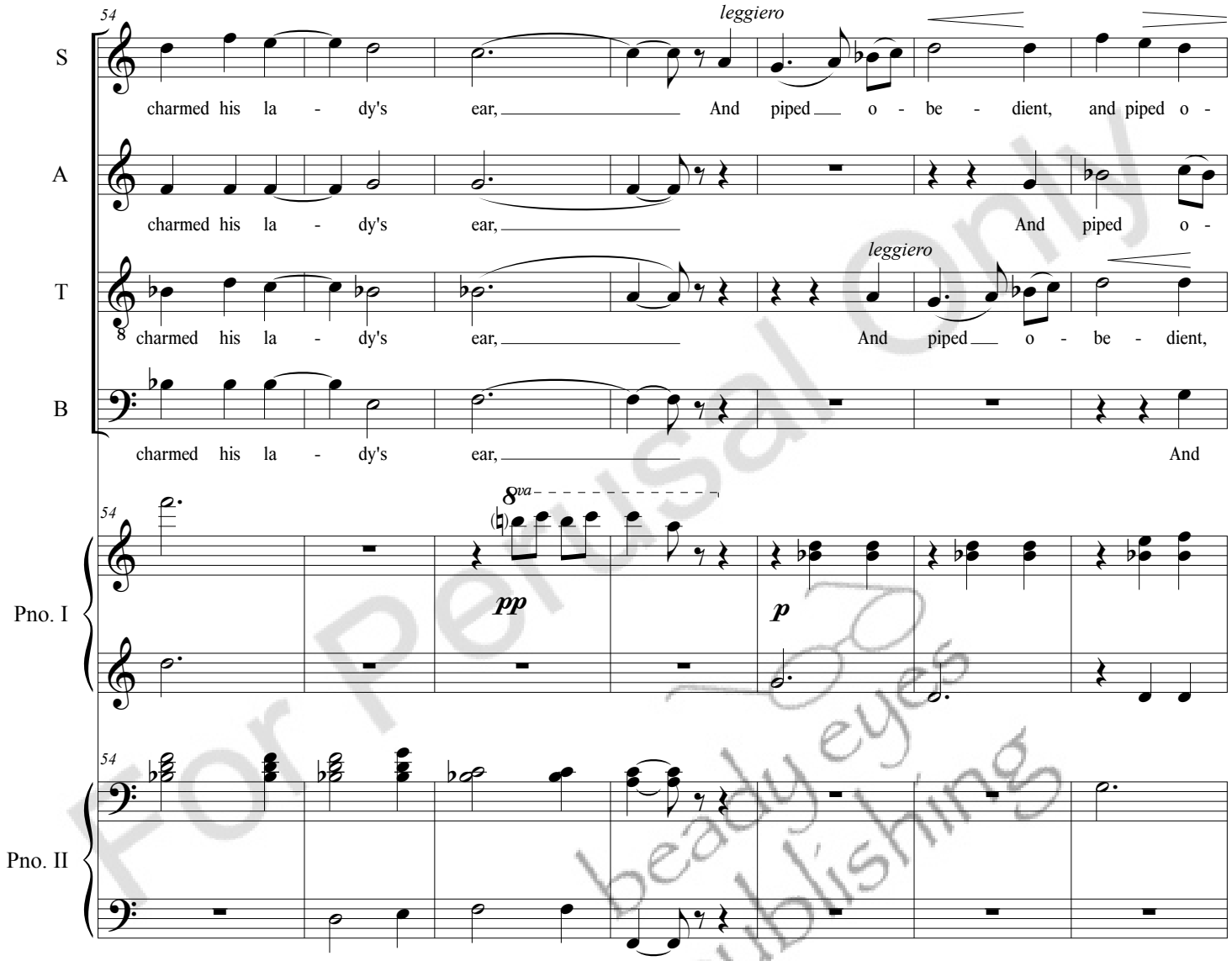

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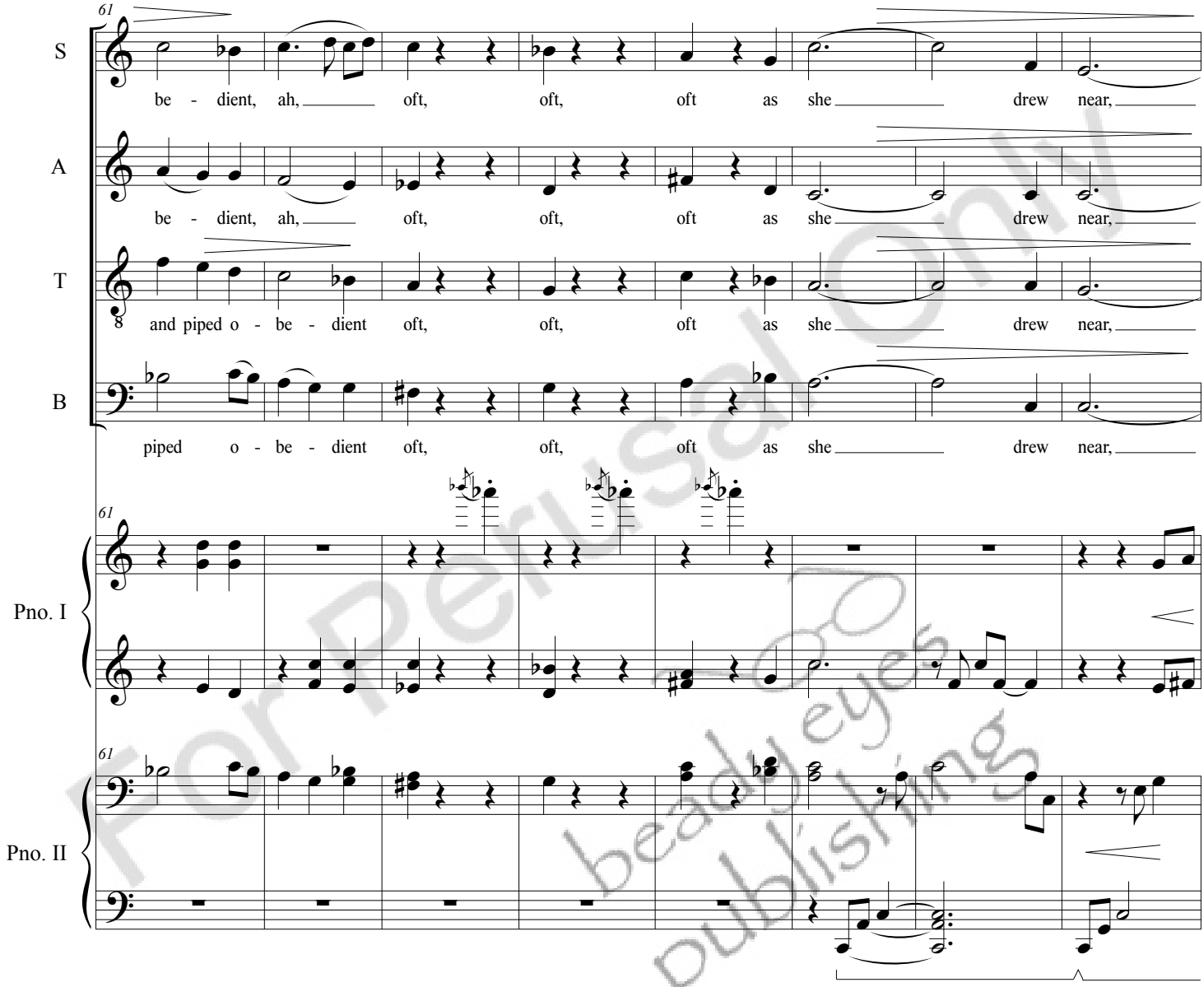

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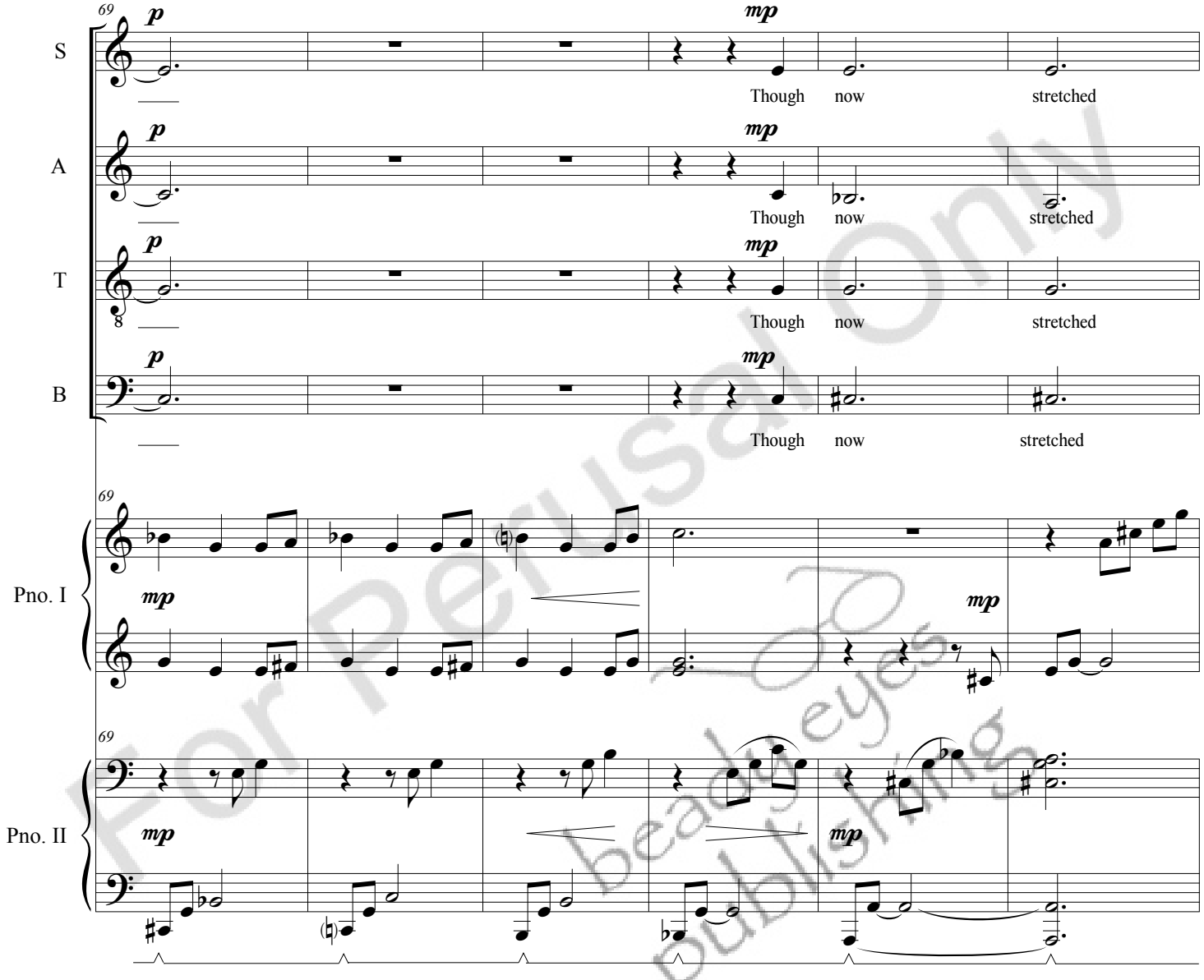

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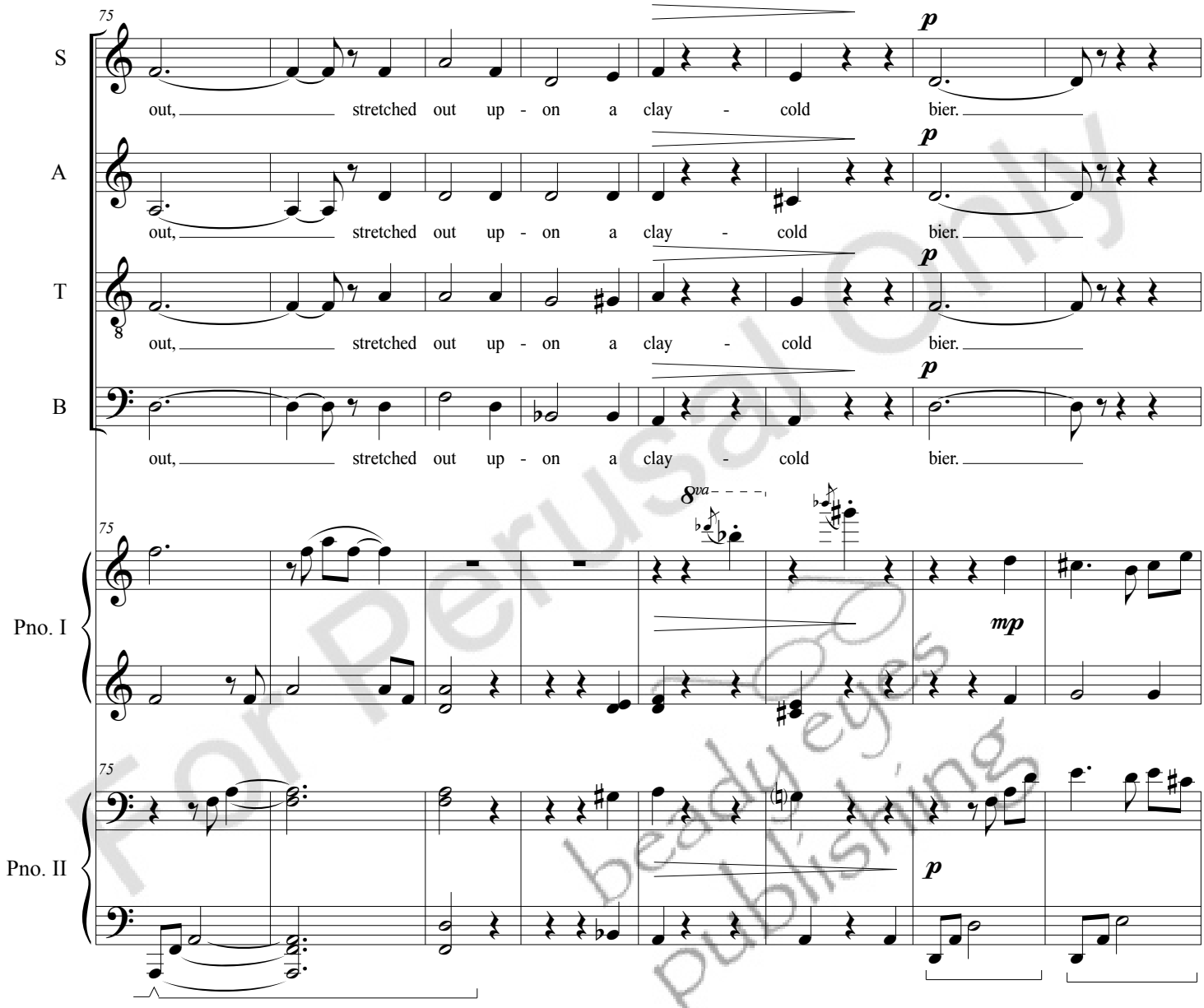

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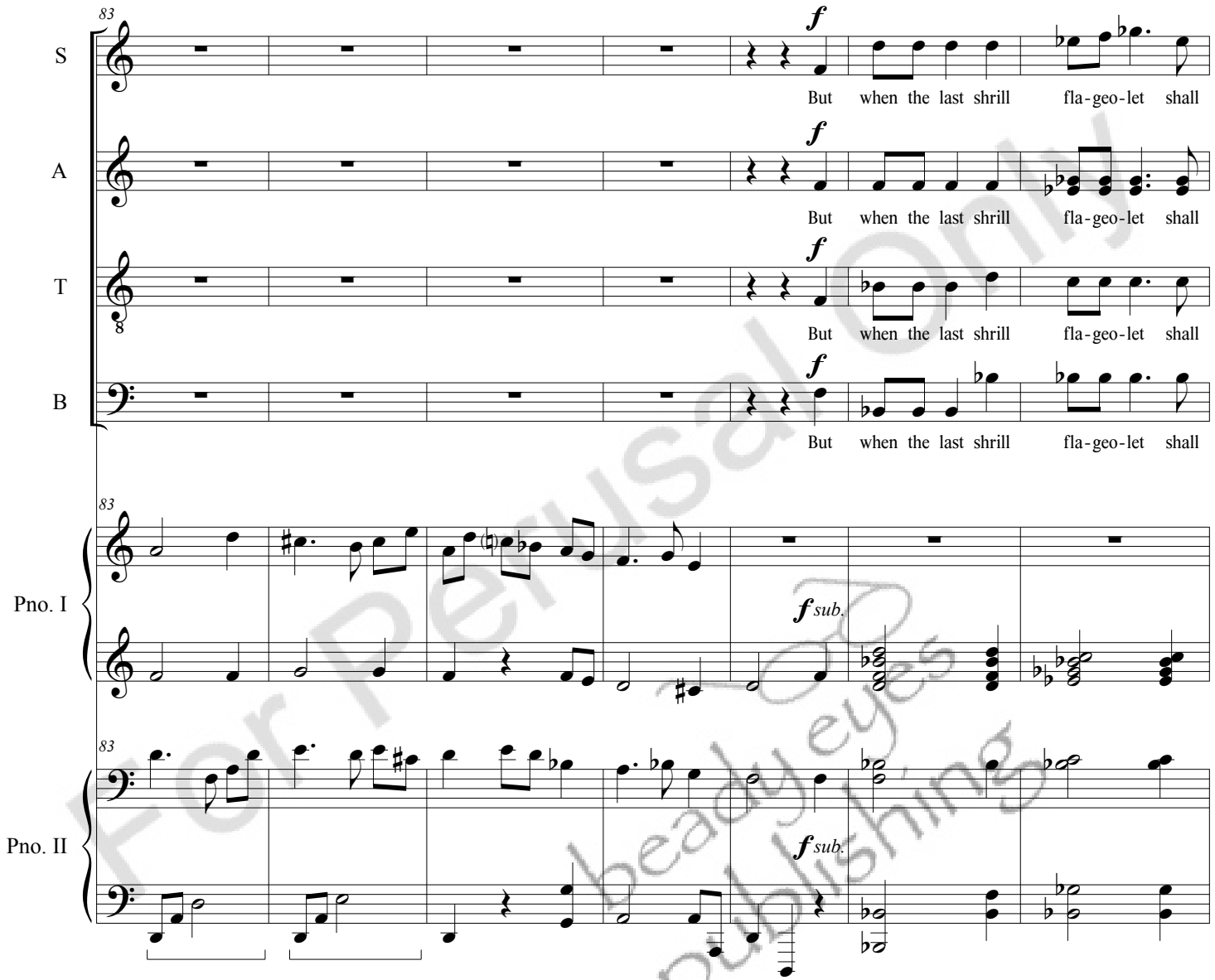

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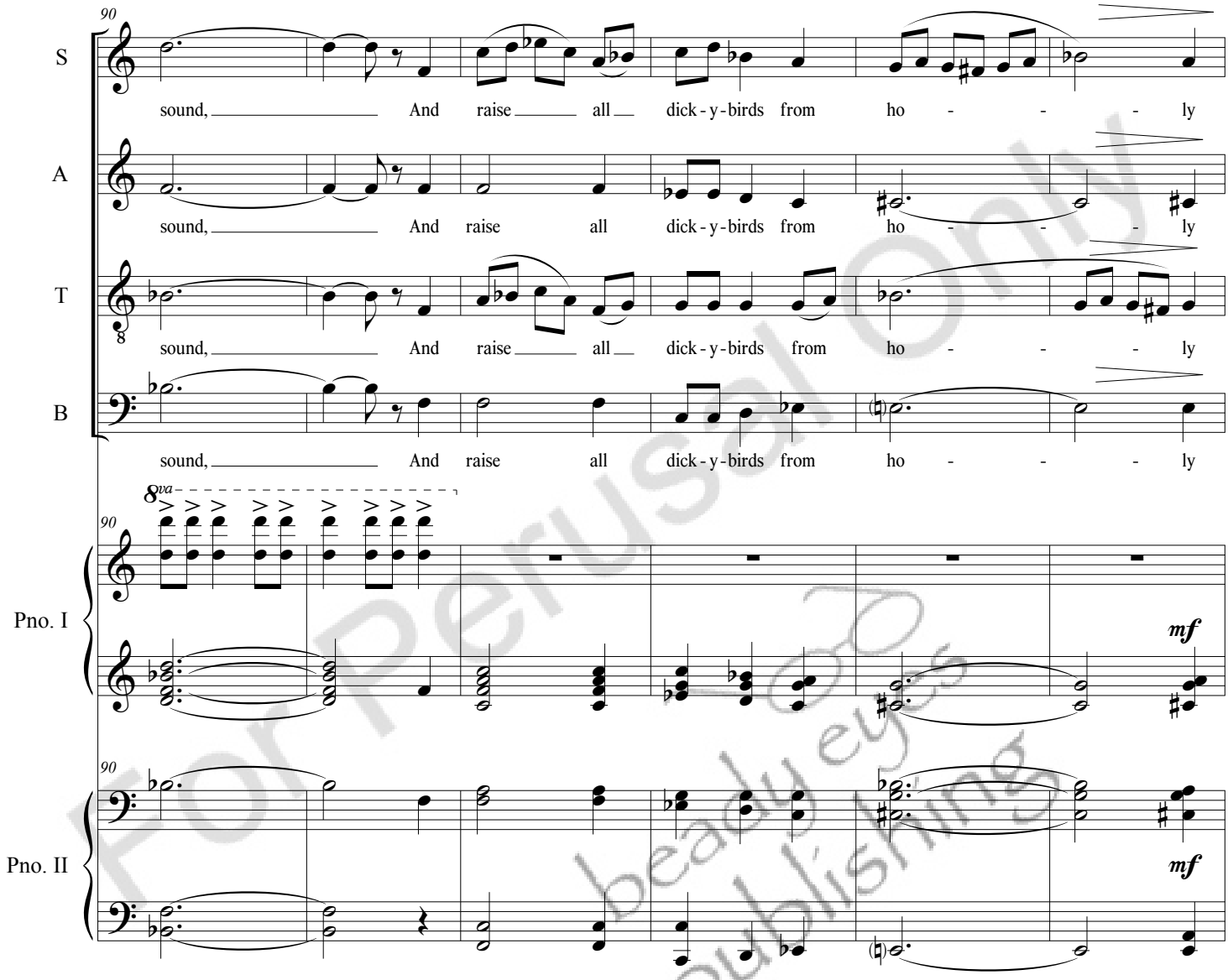

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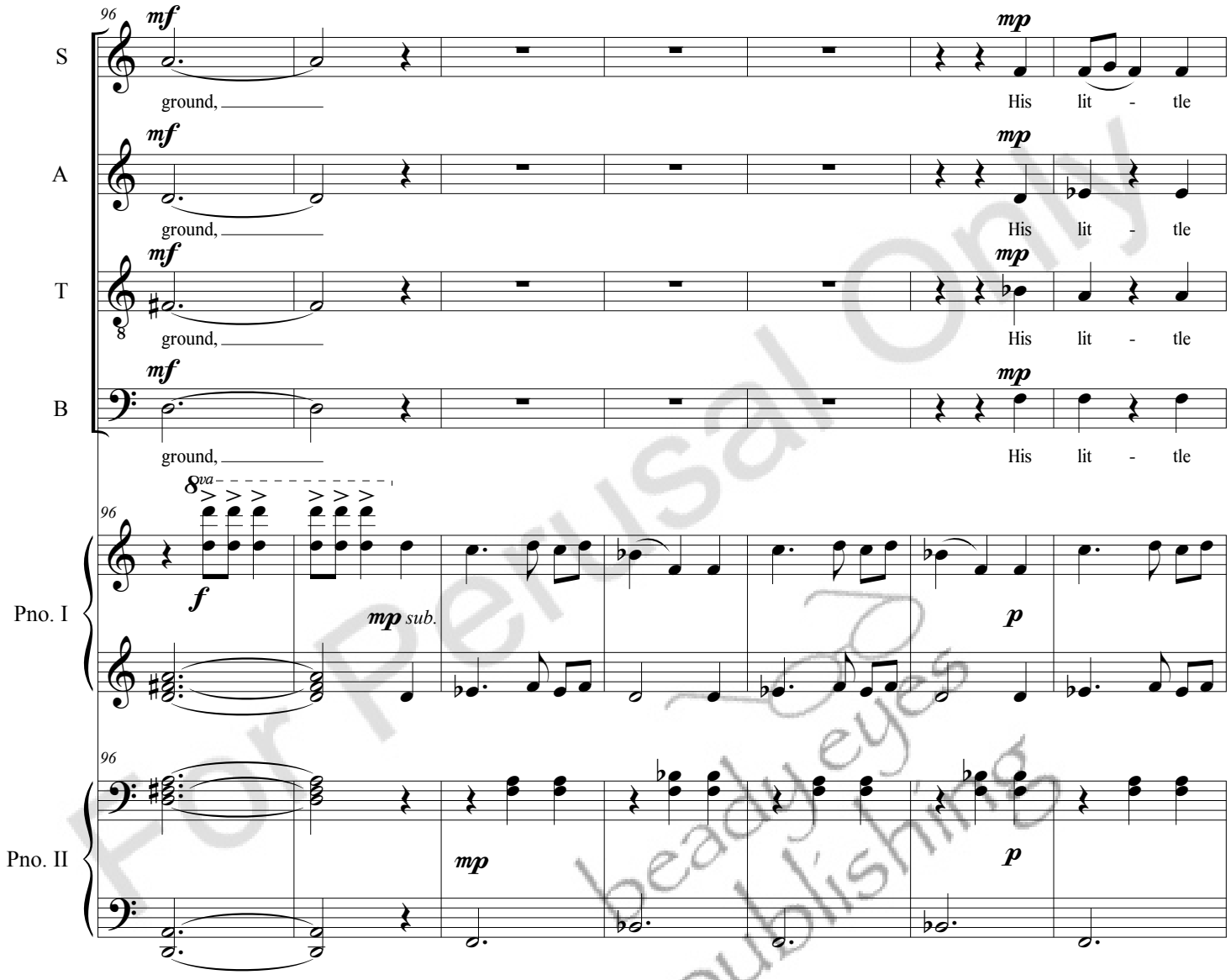

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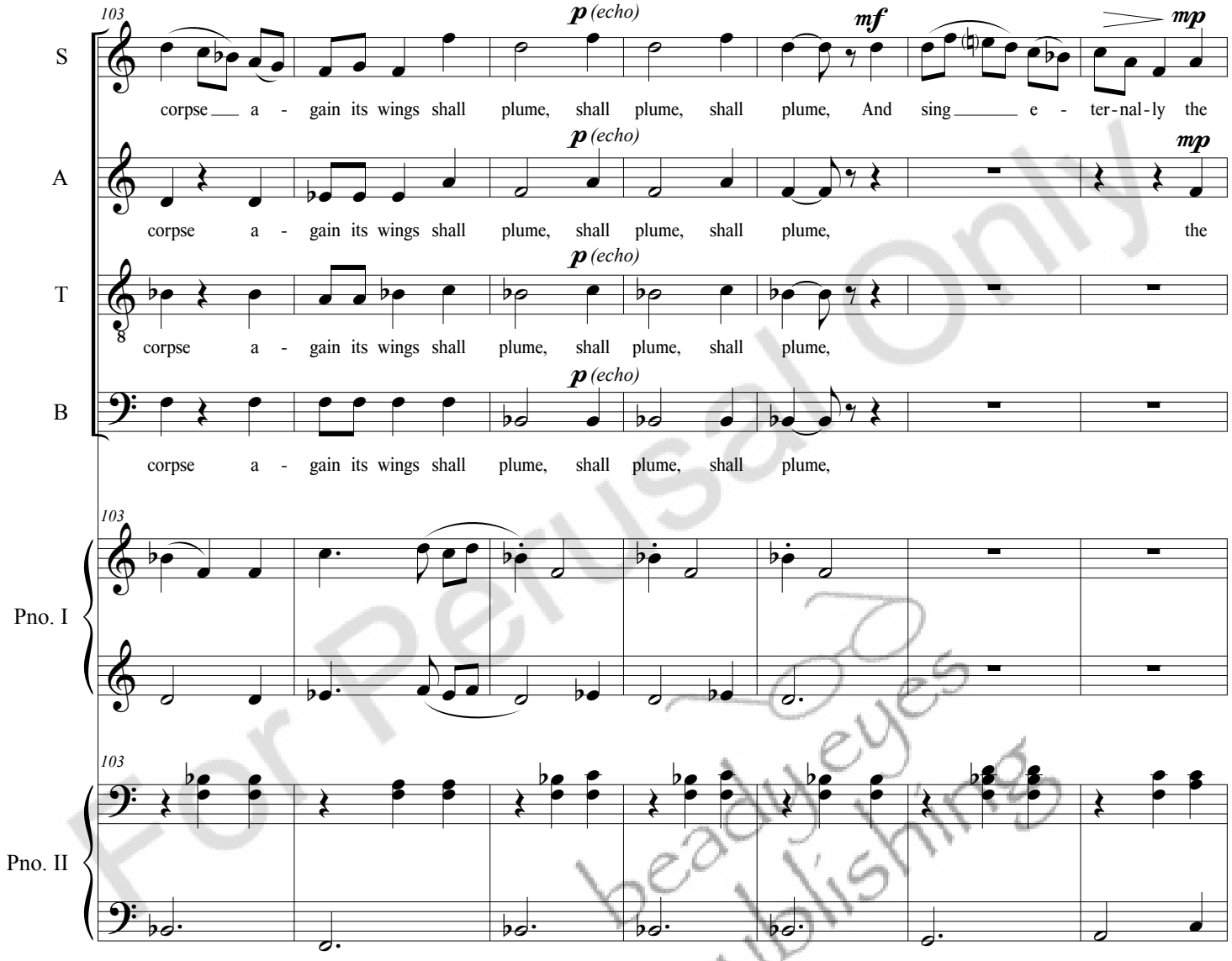

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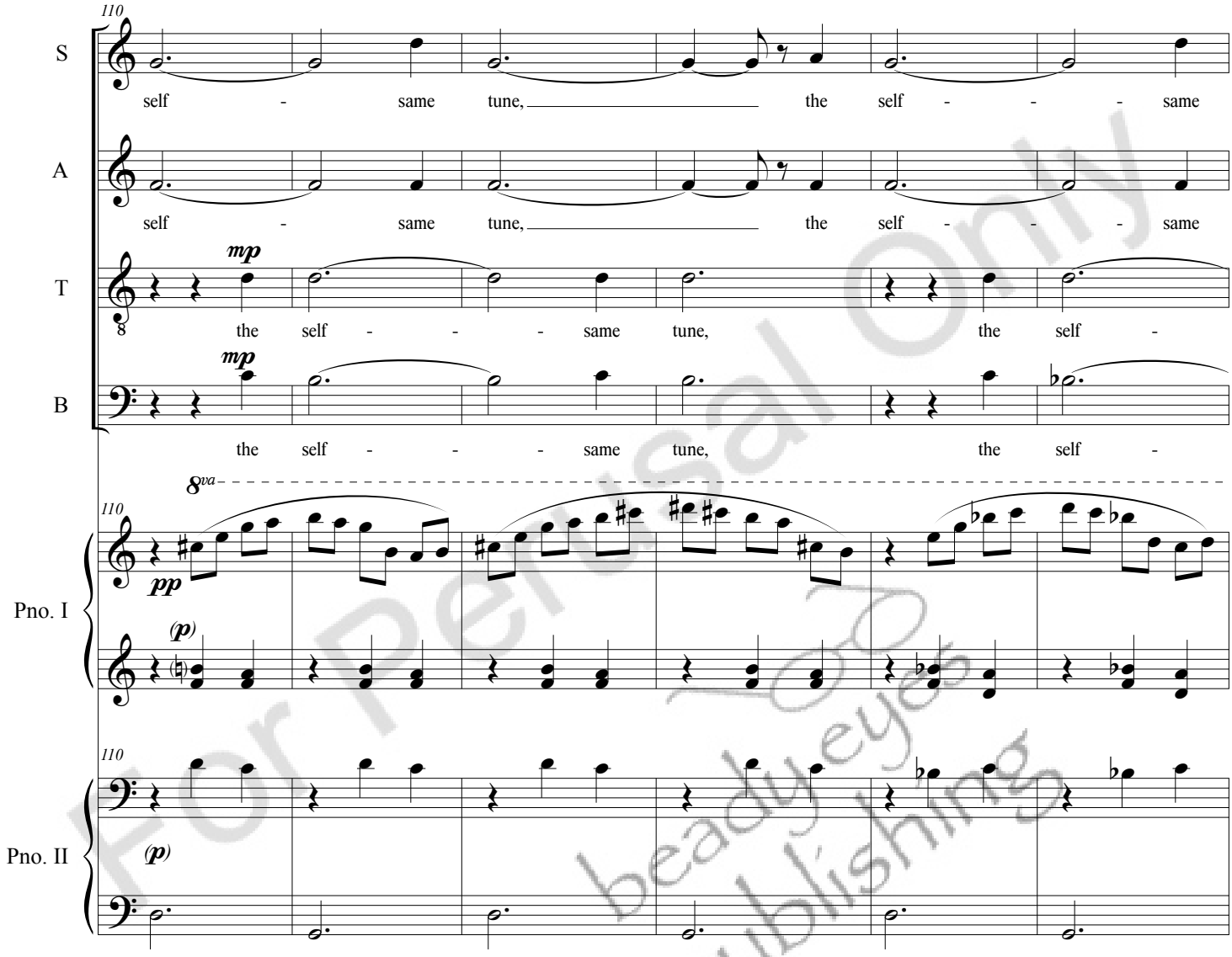

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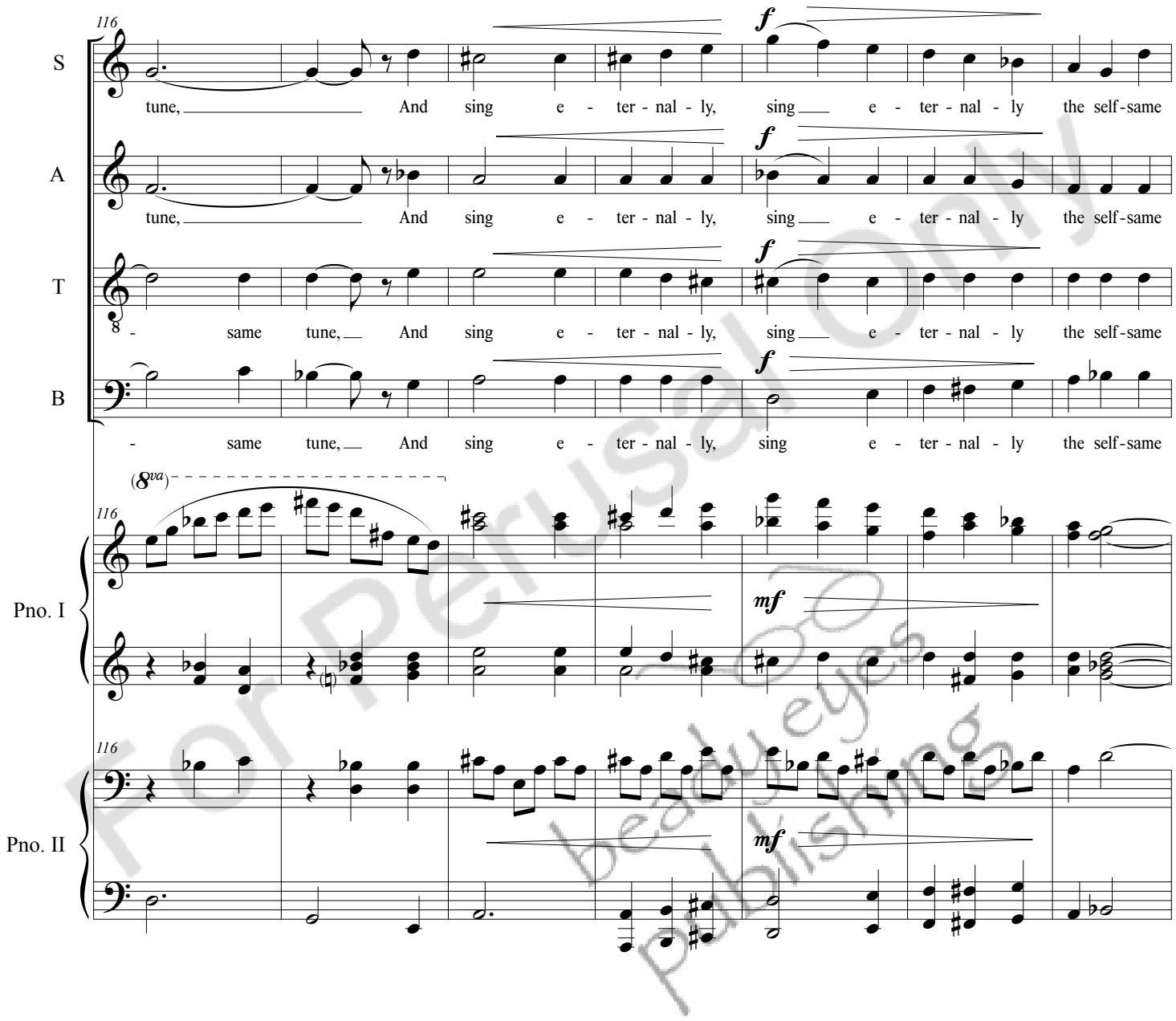

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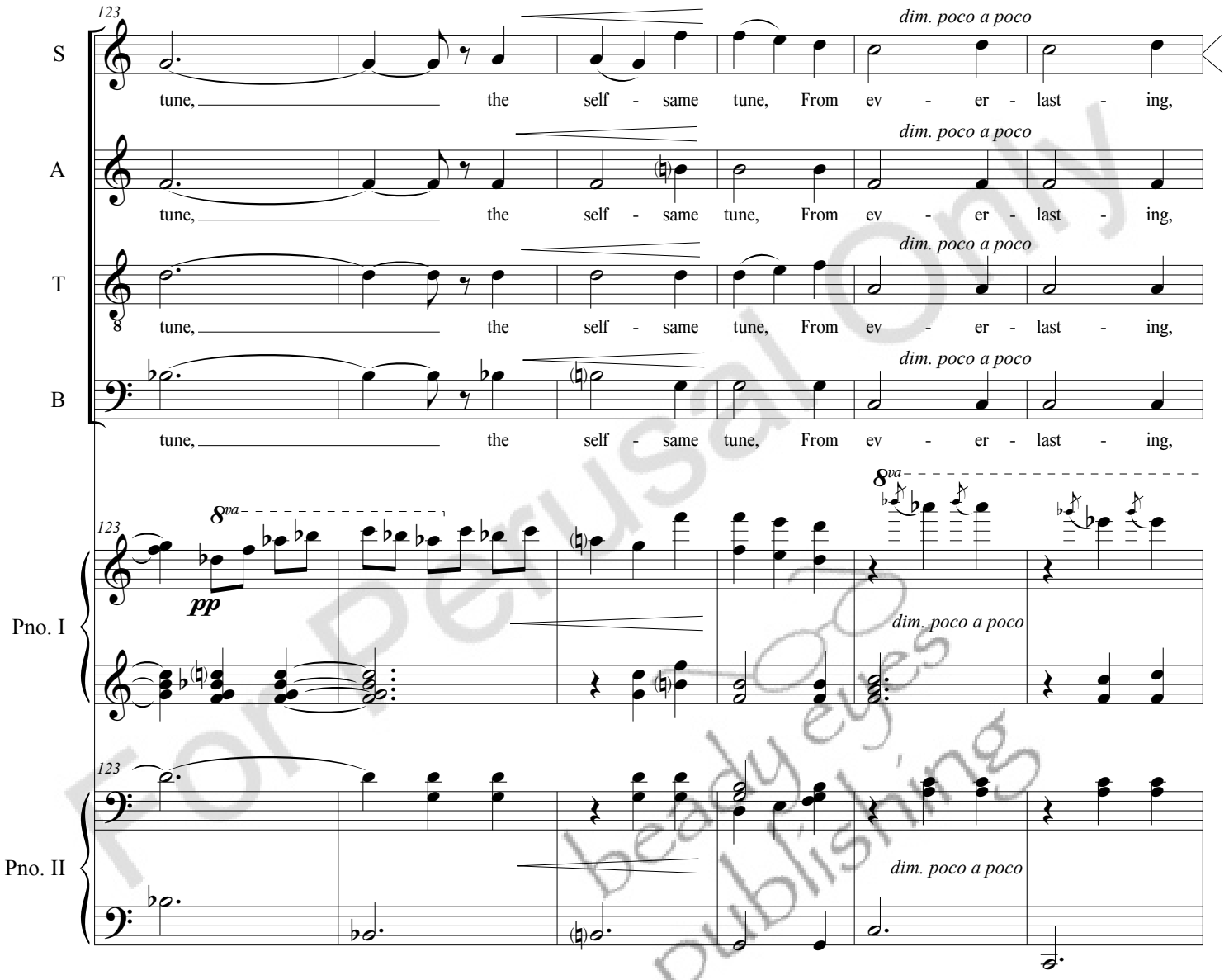

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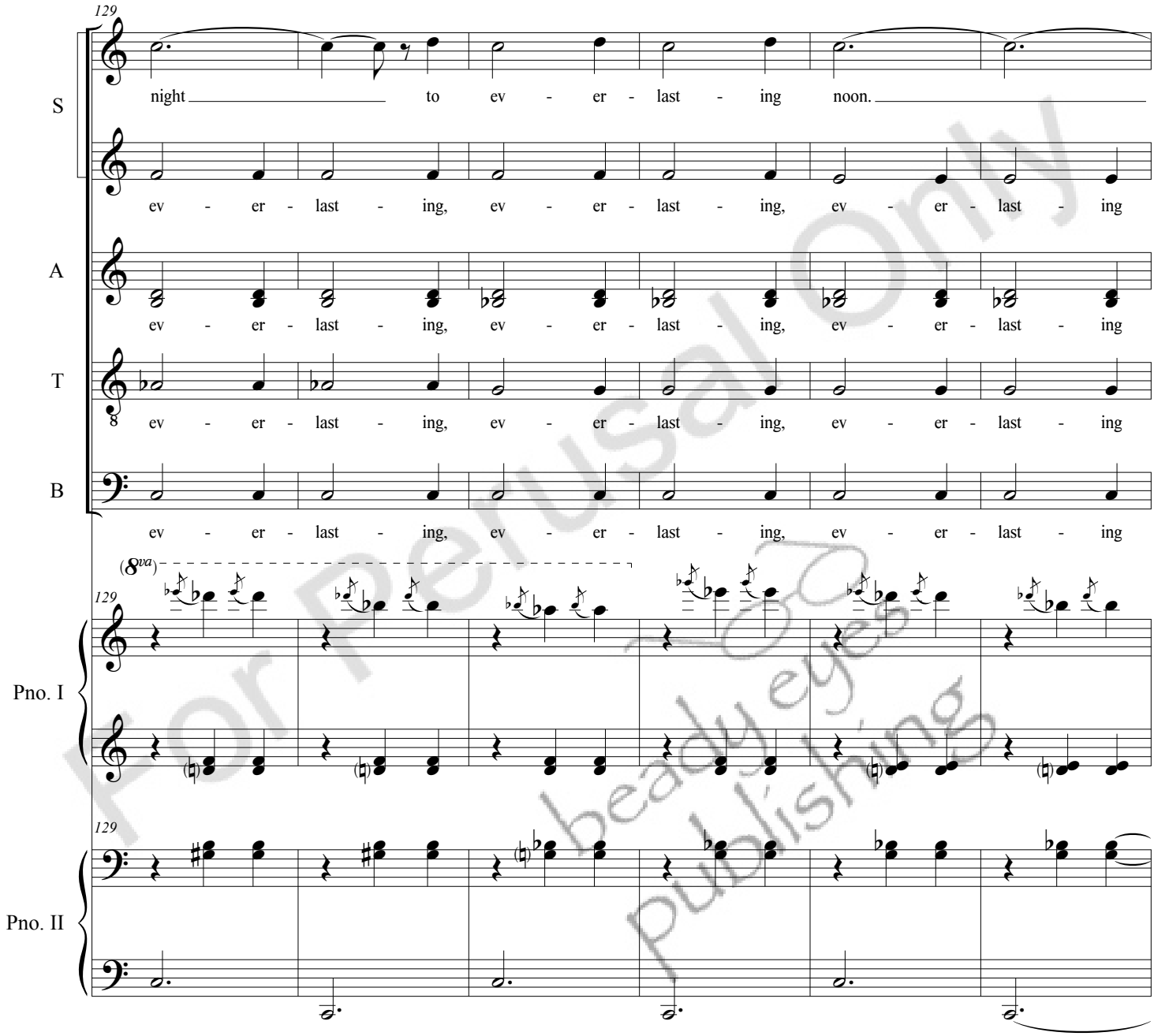

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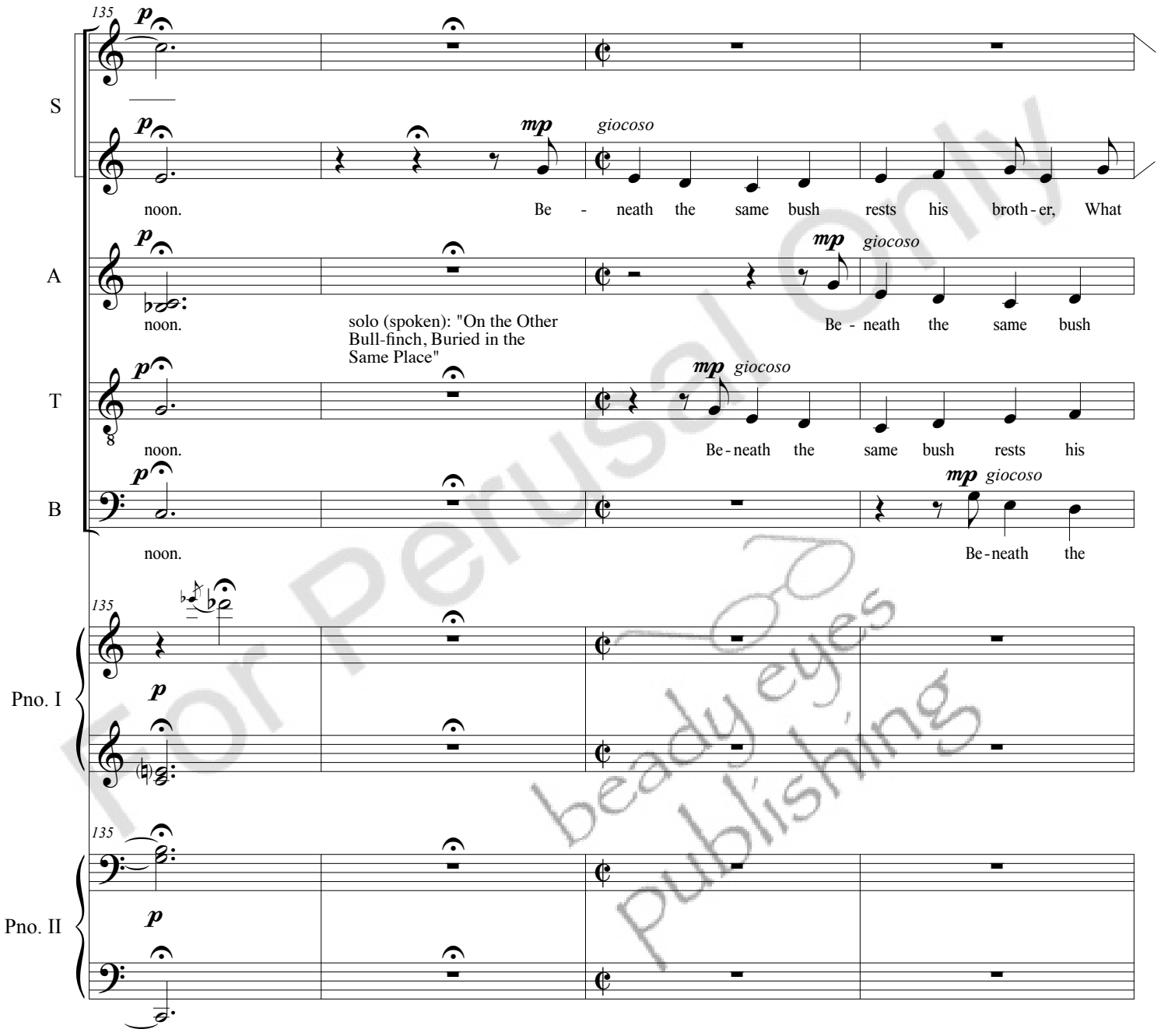

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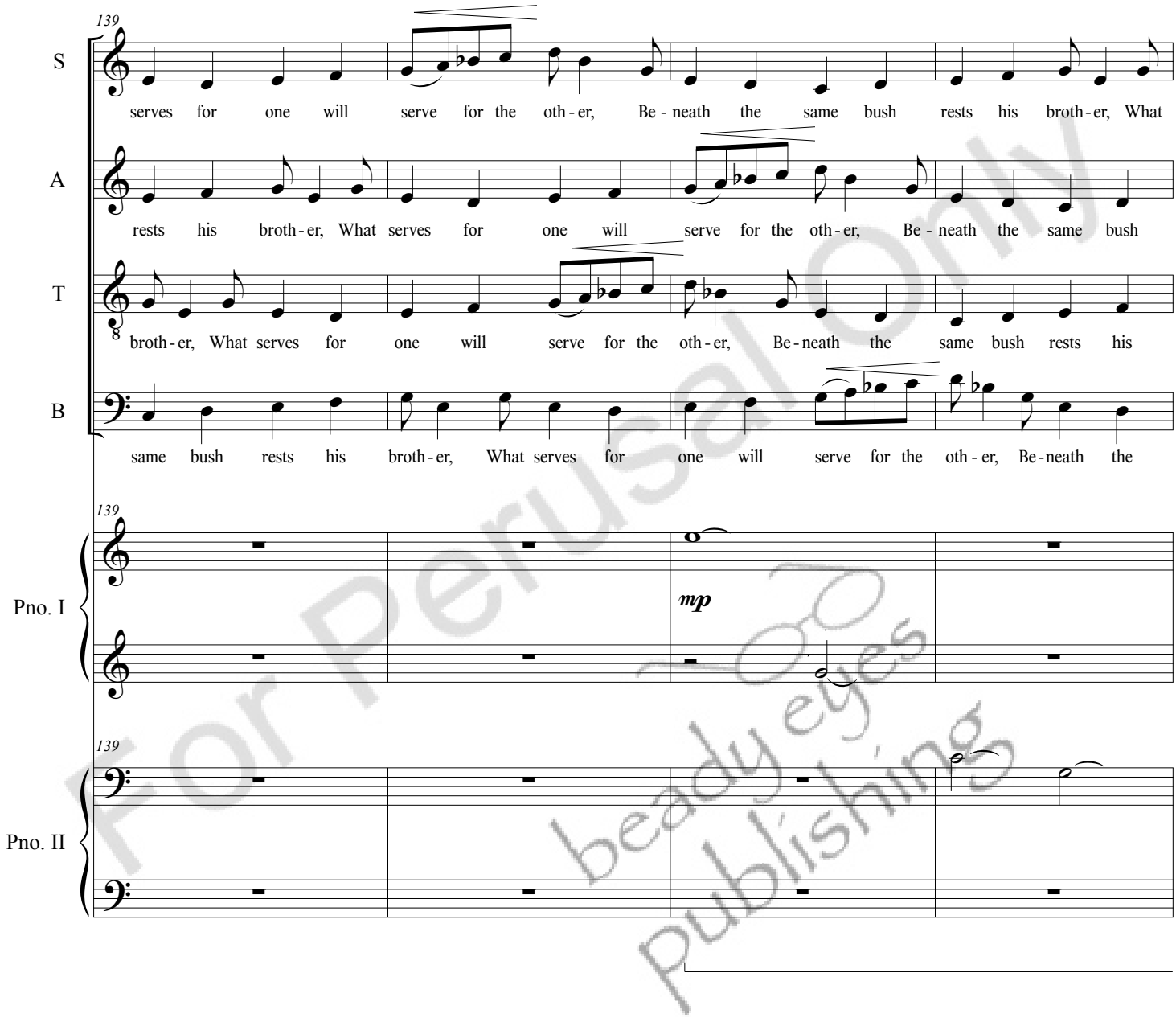

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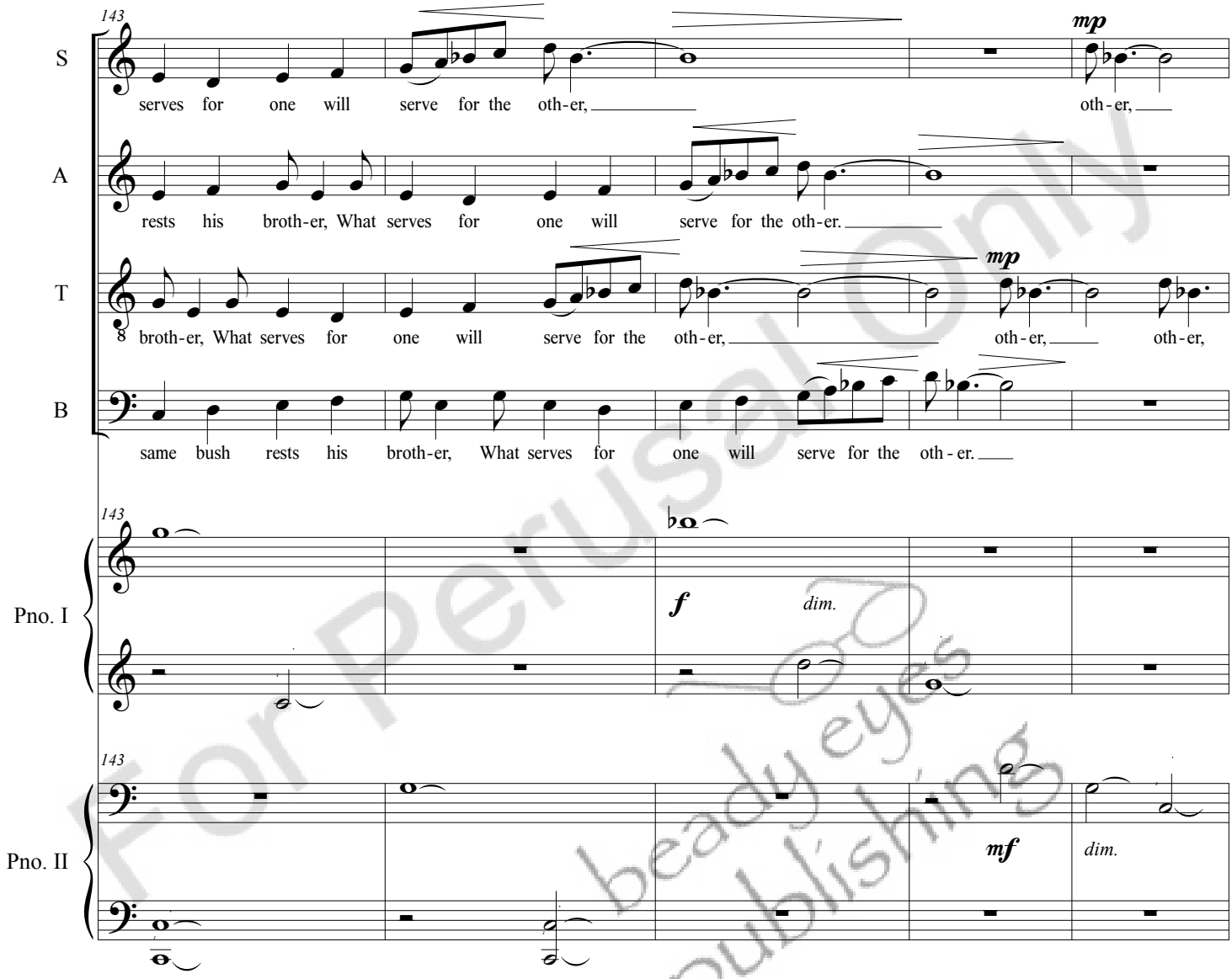

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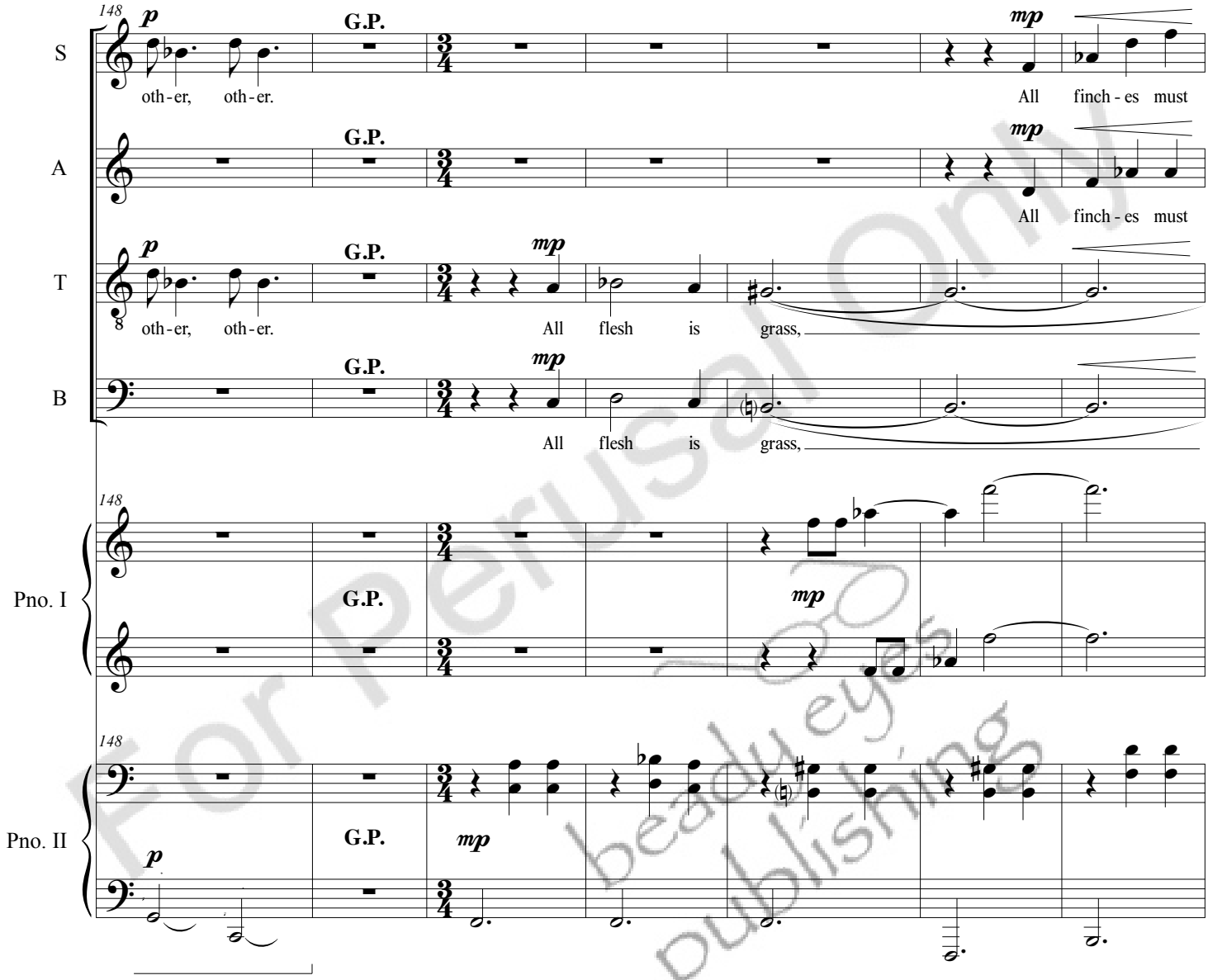

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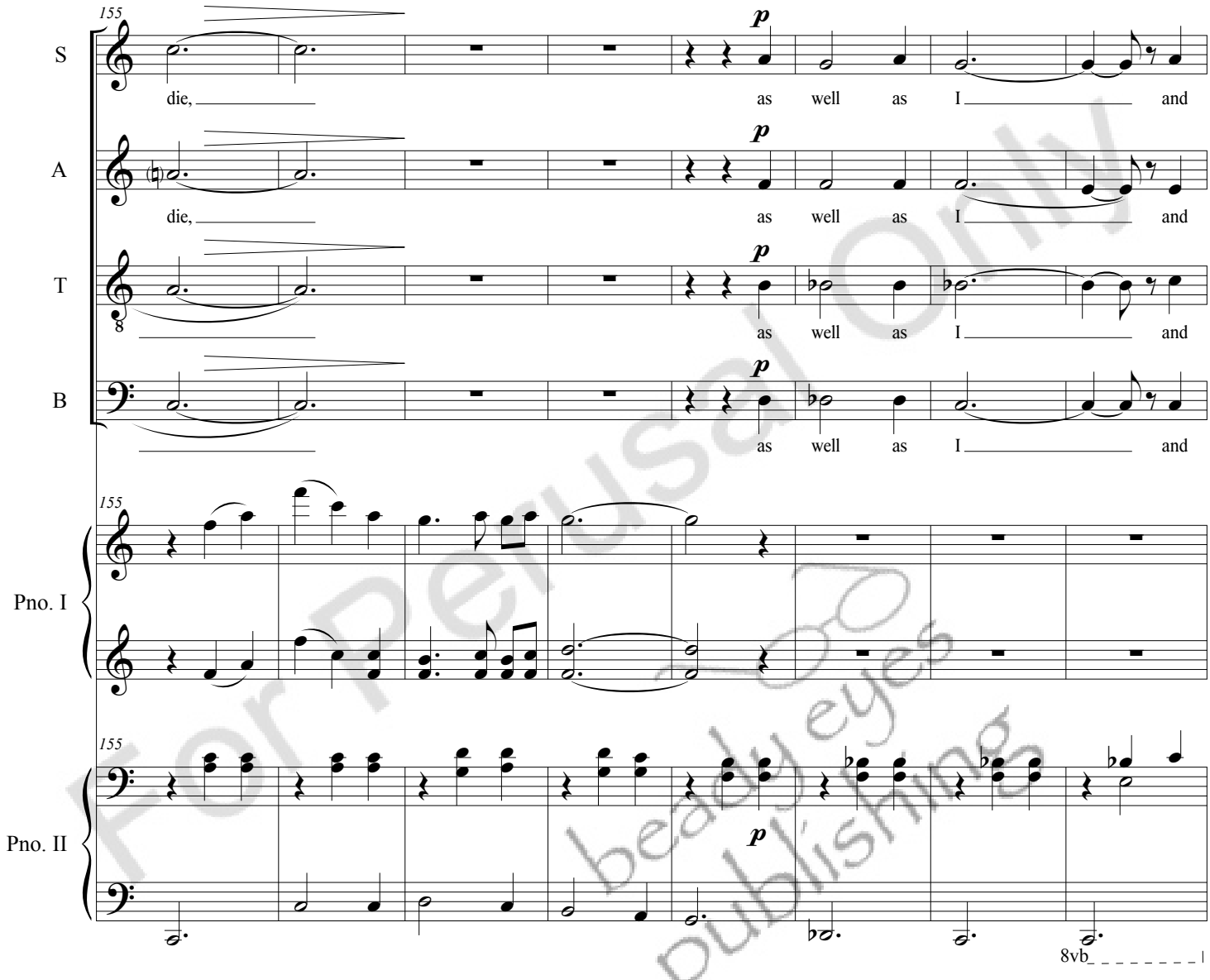

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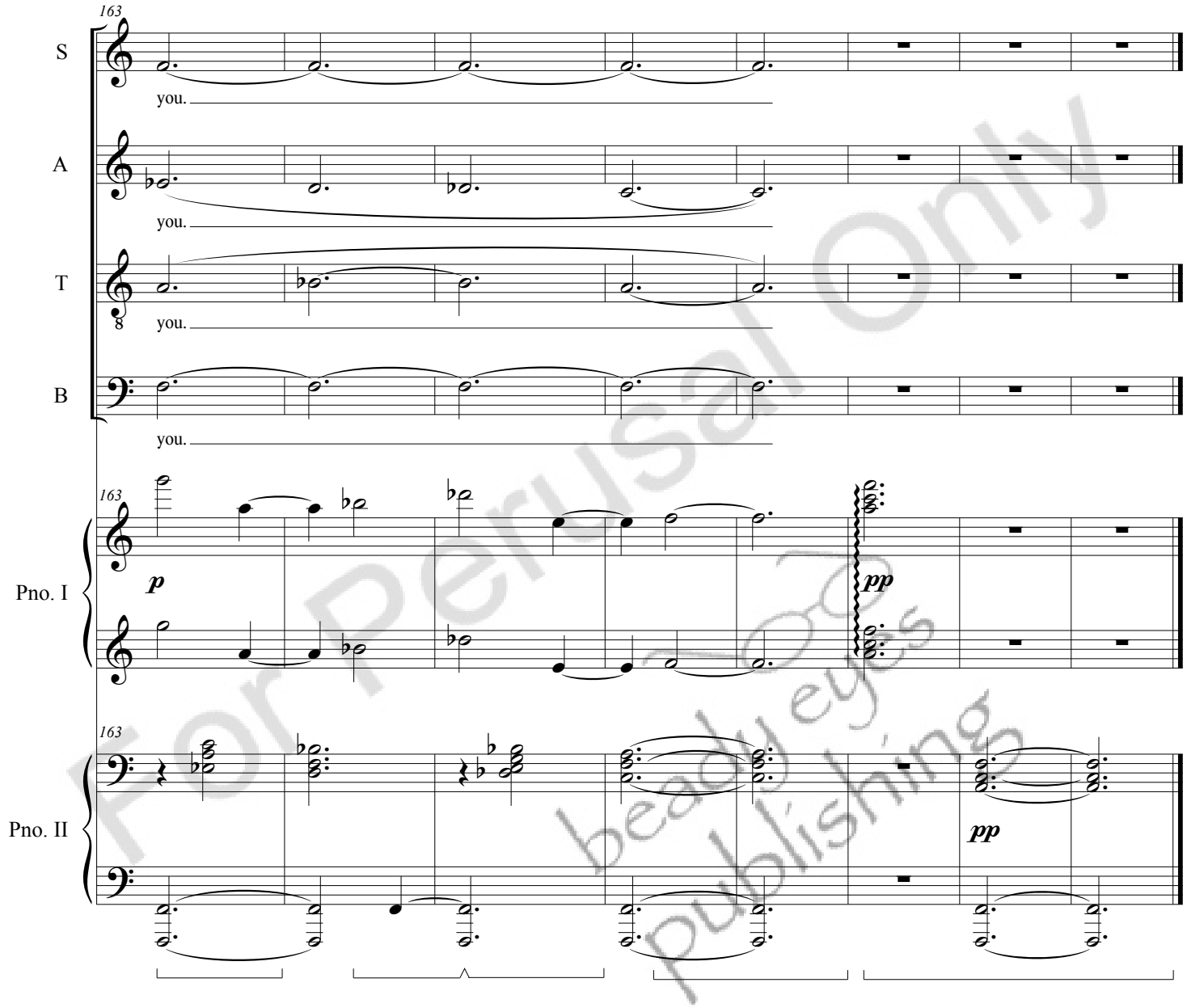

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