

Milk For the Cat

Harold Monro (1879 - 1932)

E. J. Robertson Op. 23 #2

NOT TOO FAST

When the tea is brought at five o'clock And all the neat curtains are

When the tea is brought at five o'clock And all the neat curtains are

When the tea is brought at five o'clock And all the neat curtains are

NOT TOO FAST
♩ = 74

mf *p* *mf*

This system contains the first three vocal staves and the first two piano accompaniment staves. The vocal parts are in 4/4 time and feature a melody with dynamics *p* and *mf*. The piano accompaniment includes chords and a bass line with dynamics *mf* and *p*.

drawn with care, the lit - tle black cat with bright green eyes Is sud - den - ly pur - ring there. At

drawn with care, the lit - tle black cat with bright green eyes Is sud - den - ly pur - ring there. At

drawn with care, the lit - tle black cat with bright green eyes Is sud - den - ly pur - ring there. At

p *mf* *p* *mf*

This system contains the next three vocal staves and the next two piano accompaniment staves. The vocal parts continue the melody with dynamics *p* and *mf*, and include triplet markings. The piano accompaniment features chords and a bass line with dynamics *p* and *mf*.

first she pre-tends hav-ing noth-ing to do, she has come in mere - ly to blink by the grate, But though tea may be late or the

first she pre-tends hav-ing noth-ing to do, she has come in mere - ly to blink by the grate, But though tea may be late or the

first she pre-tends hav-ing noth-ing to do, she has come in mere - ly to blink by the grate, But though tea may be late or the

milk may be sour she is nev - er late. And pre - sent - ly her a - gate eyes Take a

milk may be sour she is nev - er late. And pre - sent - ly her a - gate eyes Take a

milk may be sour she is nev - er late. And pre - sent - ly her a - gate eyes Take a

soft large milk-y haze, And her in - de - pend - ent cas - u - al glance Be - comes a stiff,

cresc. *mf* *p*

cresc. *mf* *p*

cresc. *mf* *p*

cresc. *mf* *dim.* *p*

hard gaze. Then she stamps her claws Or lifts her ears, Or

f *p*

f *p*

f *p*

cresc. *f* *p*

f *p* *f* *p*

twists her tail and be-gins to stir, Till sud - den-ly all her lithe bo - dy be-comes one breath - ing

f *p* *f* *p*

twists her tail and be-gins to stir, Till sud - den-ly all her lithe bo - dy be-comes one breath - ing

f *p* *f* *p*

twists her tail and be-gins to stir, Till sud - den-ly all her lithe bo - dy be-comes one breath - ing

f *p* *f* *p*

tremb - ling purr. The child-ren eat and wrig-gle and laugh; The two old lad - ies

dim. *pp* *f*

morendo *f* *3*

tremb - ling purr. The child-ren eat and wrig-gle and laugh; The two old lad - ies

morendo *f* *3*

tremb - ling purr. The child-ren eat and wrig-gle and laugh; The two old lad - ies

morendo *f* *3*

tremb - ling purr. The child-ren eat and wrig-gle and laugh; The two old lad - ies

dim. *pp* *f*

pp

stroke their silk: But the cat is grown small and thin with de - sire. Trans - formed to a

pp

stroke their silk: But the cat is grown small and thin with de - sire. Trans - formed to a

pp

stroke their silk: But the cat is grown small and thin with de - sire. Trans - formed to a

pp

p

creep - ing lust for milk. The white sau - cer like some full moon de-

p

creep - ing lust for milk. The white sau - cer like some full moon de-

creep - ing lust for milk.

p

- scends At last from the clouds of the ta - ble a - bove; She sighs and dreams and thrills and

- scends At last from the clouds of the ta - ble a - bove; She sighs and dreams and thrills and

p Like some full moon de - scends At last from the clouds of the ta - ble a - bove; She

glows trans - fig - ured with love. She nest - les ov - er the shin - ing rim, Bur - ies her chin in the

glows trans - fig - ured with love. She nest - les ov - er the shin - ing rim, Bur - ies her chin in the

sighs and dreams and thrills with love. She nest - les ov - er the shin - ing rim, Bur - ies her chin in the

cresc. *mf* *p*

cream - y sea; Her tail hangs loose; each drow - sy paw Is doub- led un - der each bend- ing knee.

cresc. *mf* *p*

cream - y sea; Her tail hangs loose; each drow - sy paw Is doub- led un - der each bend- ing knee.

cresc. *mf* *p*

cream - y sea; Her tail hangs loose; each drow - sy paw Is doub- led un - der each bend- ing knee.

cresc. *mf* *p*

pp

A long dim ec - stas - y holds her

pp

A long dim ec - stas - y holds her

pp

A long dim ec - stas - y holds her

pp

life; Her world is an in - fin - ite shape - less

life; Her world is an in - fin - ite shape - less

life; Her world is an in - fin - ite shape - less

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "life; Her world is an in - fin - ite shape - less". The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

white, Till her tongue has curled the last ho - ly drop.

white, Till her tongue has curled the last ho - ly drop.

white, Till her tongue has curled the last ho - ly drop.

cresc.

The second system continues with three vocal staves and a piano accompaniment. The lyrics are: "white, Till her tongue has curled the last ho - ly drop." The piano accompaniment features a similar rhythmic pattern to the first system, with a *cresc.* (crescendo) marking in the right hand.

Slightly slower

pp

p

Then she sinks back in-to the night.

Draws and dips her

pp

p

Then she sinks back in-to the night.

Draws and dips her

pp

p

Then she sinks back in-to the night.

Draws and dips her

Slightly slower

$\text{♩} = 68$

7

f

mf

p

Arp. from the bass up

p

tranquillo

bo - dy to heap Her sleep - y nerves in the

bo - dy to heap Her sleep - y nerves in the

bo - dy to heap Her sleep - y nerves in the

p

great arm - chair, lies de - feat - ed and bur - ied

p

great arm - chair, lies de - feat - ed and bur - ied

p

great arm - chair, lies de - feat - ed and bur - ied

cresc. *dim.*

deep three of four hours un-con - scious sleep.

cresc. *dim.*

deep three of four hours un-con - scious sleep.

cresc. *dim.*

deep three of four hours un-con - scious sleep.

tr.

pp

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are empty, indicating that the vocalists are silent for this section. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand with a slur over a series of notes, and a bass line with chords and single notes. The key signature has one flat (B-flat).

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are empty. The piano accompaniment is written in a grand staff and features a melodic line in the right hand with a slur over a series of notes, and a bass line with chords and single notes. The key signature has one flat (B-flat). The word *ritard.* is written above the piano part, indicating a ritardando. The system ends with a double bar line.