



# *Spilled Milk*

for Mezzo-Soprano and Piano

by Coleman Rowlett  
(2017)

For Perusal Only



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Hush now, my child.  
Rest your worried eyes.  
Remember always  
How loved you are.

Sleep now, my child.  
Your mother's by your side.  
In my arms, you are safe.  
Do not be afraid.

Be still, my heart.  
Do not worry of the bottle that drips,  
the milk seeping into the cracks  
of the cold hardwood floor.

Smile, my eyes.  
Surely, I have not dried.  
This fear, I must hide,  
A dignified lie,  
I must keep inside!

Oh, my sweet child.  
Please do not cry.  
Soon, you will drink again.  
Remember, sweet angel,  
Mommy always loved you.

# *Spilled Milk*

for Mezzo-Soprano and Piano

Duration 5'38"

## About the Piece:

*Spilled Milk* (2017) is a song about a loving mother struggling to make ends meet. She is singing a lullaby to her hungry and weeping child, reassuring them that all will be ok. Her facade begins to crumble as her struggles worsen. Nevertheless, she reassures the child to the end that everything will be alright and that they were loved.

## About the Composer:

Coleman Rowlett received his B.M. in Music Composition at Susquehanna University in 2016 where he studied composition under Dr. Patrick Long. In addition, Rowlett holds a M.M. in Music Composition from Butler University where he studied under Michael Schelle and James Aikman. Rowlett has been commissioned by Dr. Gail B. Levinsky, the Akira Quartet, Joshua Heaney, the SUSQ Quartet, the Quakertown Community Band, and the Mifflinburg Area High School Symphonic Band. In addition to his studies under Dr. Long, Dr. Schelle, and Dr. Aikman, Rowlett has had the privilege to participate in masterclasses and lessons with composers such as Marilyn Shrude and Libby Larsen and attended the 2016 Snow Pond Composer's workshop with Dr. Ed Jacobs and Dr. Richard Nelson. Rowlett has had compositions performed at multiple North American Saxophone Alliance conferences as well as the 40th Annual Navy Band Saxophone Symposium.

Rowlett's compositions are eclectic in style, mixing various elements of some of his favorite music including jazz, classical, expressionist, avant-garde, serialist, and others. In addition to his compositional activities, Rowlett is also an active performer and teacher of the saxophone. When he is not composing or performing, Rowlett can be found hiding in the woods, meditating by bodies of water, or playing with his cat, Buttons.

# Spilled Milk

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Mezzo-Soprano

*mf*

Musical score for Mezzo-Soprano and Piano, measures 1-4. The Mezzo-Soprano part begins with a rest in 3/4 time, followed by a 4/4 measure, and then a 3/4 measure with the lyrics "Hush now, — my". The Piano accompaniment starts in 3/4 time with a *mf* dynamic, moves to 4/4, and then back to 3/4 with a *mp* dynamic. A triplet of eighth notes is marked with a '3' in the piano part.

5

Musical score for Mezzo-Soprano and Piano, measures 5-8. The Mezzo-Soprano part has the lyrics "chi - ld. My chi - ld, Rest your wear - y eyes." The Piano accompaniment continues in 4/4 time with a *mp* dynamic, featuring a triplet of eighth notes in measure 5. A large red watermark "For Perusal Only" is overlaid on the score.

9

Musical score for Mezzo-Soprano and Piano, measures 9-12. The Mezzo-Soprano part has the lyrics "Re - mem - ber al - ways, Al - ways — re - mem - ber how loved you". The Piano accompaniment continues in 3/4 time with a *f* dynamic, featuring a triplet of eighth notes in measure 9. A large red watermark "For Perusal Only" is overlaid on the score.

14

are. \_\_\_\_\_

*mp*

*mp*

\* Ped.

19

*mp*

Sleep now, my chi - ld. My chi - ld,

19

22

*mf*

sleep. your mo - ther's by your side. your mo - ther's by your

22

*mf*

26

side. In my arms, you are safe. Do not be a -

This system contains measures 26 through 29. The vocal line starts with a half note on 'side.' followed by a quarter note on 'In', a quarter note on 'my', a quarter note on 'arms,', a quarter note on 'you', a quarter note on 'are', a quarter note on 'safe.', a quarter note on 'Do', a quarter note on 'not', a quarter note on 'be', and a quarter note on 'a -'. The piano accompaniment features a complex texture with multiple chords and moving lines in both hands.

30

fraid.

*For Perusal Only*

*Red.*

This system contains measures 30 through 33. The vocal line has a whole note on 'fraid.' followed by rests. The piano accompaniment continues with intricate chordal and melodic patterns. A large red watermark 'For Perusal Only' is overlaid across the score, and the instruction 'Red.' is written in the lower left.

34

This system contains measures 34 through 37. The vocal line consists of whole notes with rests. The piano accompaniment features a series of chords and melodic fragments in both hands.

38

Be still, my heart. \_\_\_\_\_ Be still, my heart.

38

This system contains the first two staves of music. The top staff is a vocal line in treble clef, 5/4 time, with lyrics "Be still, my heart. \_\_\_\_\_ Be still, my heart." The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), 5/4 time, with a large slur under the first two measures and a fermata over the final measure. A small asterisk is placed below the piano staff in the final measure.

42

Do not wo-rry, \_\_\_\_\_ wo-rry of the bo - ttle that drips, the milk seep -

42

This system contains the next two staves of music. The top staff is a vocal line in treble clef, 5/4 time, with lyrics "Do not wo-rry, \_\_\_\_\_ wo-rry of the bo - ttle that drips, the milk seep -". The bottom staff is a piano accompaniment in grand staff, 5/4 time, with triplets in both staves. A large red watermark "For Perusal Only" is overlaid across the system.

45

ing in-to the cracks of the cold hard-wood floor. smi-le

45

This system contains the final two staves of music. The top staff is a vocal line in treble clef, 5/4 time, with lyrics "ing in-to the cracks of the cold hard-wood floor. smi-le". The bottom staff is a piano accompaniment in grand staff, 5/4 time, with triplets in both staves and a large slur under the final measure.



49

Non-operatic tone, no vibrato

smi - le, my eyes sure - ly smi - le

53

*molto accel.*

Smi - le, my eyes. Sure - ly I have not dried...

57

Transition from pitched to spoken word.

Shouting (not screaming)

Spoken

This fear I must hide, this dig - ni - fied lie, lie! lie! LIE! I must keep in side!

61 *a tempo*

61 *a tempo*

this dig - ni - fied lie...

Ped.

64 From m.64 to m. 79, the mezzo-soprano should be rhythmically loose, as if speaking.

64

My chi - ld, Oh, my sweet chi - ld. Please

64

p.

69

do not cry. Soon, you will drink a - gain. Please do not cry. Re-

69

p.

76 79 *rubato*

mem-ber, my child re - mem - ber, sweet an -

OPTIONAL VAMP (wait for voice if needed)

81 *freely* 4 *tenuto*

gel, Mom - my al - ways loved you...

85

*fff* *sffz*