

# Gary Noland

## Women Who Cry Apples

A Cycle of Six Songs for Soprano, Clarinet, Violin & Piano  
on a Poem by Jonathan Swift

Op. 36



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on a Poem by Jonathan Swift

### **1. Apples**

**Op. 36, No. 1**

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## **Freeland Publications**

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# Verses Made for the Women Who Cry Apples, etc.

Poem by Jonathan Swift  
(first published in 1746)

## Apples

Come buy my fine wares,  
Plums, apples, and pears,  
A hundred a penny,  
In conscience too many,  
Come, will you have any;  
My children are seven,  
I wish them in heaven,  
My husband's a sot,  
With his pipe and his pot,  
Not a farthing will gain 'em,  
And I must maintain 'em.

## Asparagus

Ripe 'sparagrass,  
Fit for lad or lass,  
To make their water pass:  
O, 'tis a pretty picking  
With a tender chicken.

## Onions

Come, follow me by the smell,  
Here's delicate onions to sell,  
I promise to use you well.  
They make the blood warmer,  
You'll feed like a farmer:  
For this is every cook's opinion,  
No savoury dish without an onion:  
But lest your kissing should be spoiled,  
Your onions must be thoroughly boiled;  
Or else you may spare  
Your mistress a share,  
The secret will never be known;  
She cannot discover  
The breath of her lover  
But think it as sweet as her own.

## Oysters

Charming oysters I cry,  
My masters come buy,  
So plump and so fresh,  
So sweet is their flesh,  
No Colchester oyster,  
Is sweeter and moister,  
Your stomach they settle,  
And rouse up your mettle,  
They'll make you a dad  
Of a lass or a lad;  
And Madam your wife  
They'll please to the life;  
Be she barren, be she old,  
Be she slut, or be she scold,  
Eat my oysters, and lie near her,  
She'll be fruitful, never fear her.

## Herrings

Be not sparing,  
Leave off swearing,  
Buy my herring  
Fresh from Malahide,  
Better ne'er was tried.  
Come eat 'em with pure fresh butter and mustard,  
Their bellies are soft, and as white as a custard.  
Come, sixpence a dozen to get me some bread,  
Or, like my own herrings, I soon shall be dead.

## Oranges

Come, buy my fine oranges, sauce for your veal,  
And charming when squeezed in a pot of brown ale.  
Well roasted, with sugar and wine in a cup,  
They'll make a sweet bishop when gentlefolks sup.

# Women Who Cry Apples

A Cycle of Six Songs for Soprano, Clarinet, Violin & Piano

## 1. Apples

Music by Gary Noland, Op. 36 (1994)  
Poem by Jonathan Swift (1746)

**Sprightly Waltz Tempo**

♩ = ca. 160–168

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves: Soprano, B flat Clarinet (at concert pitch), Violin, and Piano. The Soprano part is a whole rest. The Clarinet and Violin parts begin with a mezzo-forte (*mf*) dynamic. The Piano part begins with a mezzo-piano (*mp*) dynamic. The score shows the first four measures of the piece.

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5

sop.



Soprano staff with rests for measures 5-8.

clar.



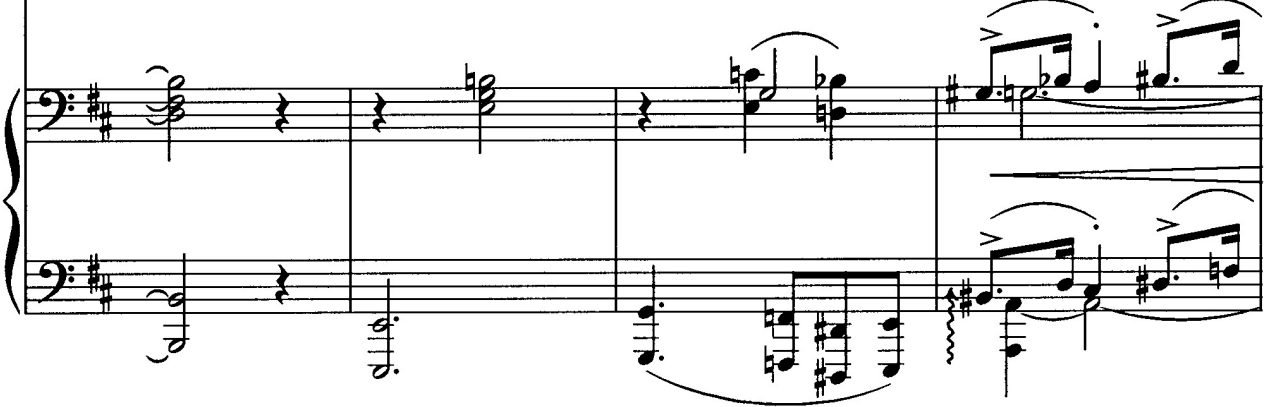
Clarinet staff with notes and dynamics. *mp* dynamic marking appears at the end of the staff.

vln.



Violin staff with notes and dynamics. *mp* dynamic marking appears at the end of the staff.

pno.



Piano staff with notes and dynamics. *mp* dynamic marking appears at the end of the staff.

10

**A**

sop.



Soprano staff with rests and time signature changes from 2/4 to 3/4.

clar.



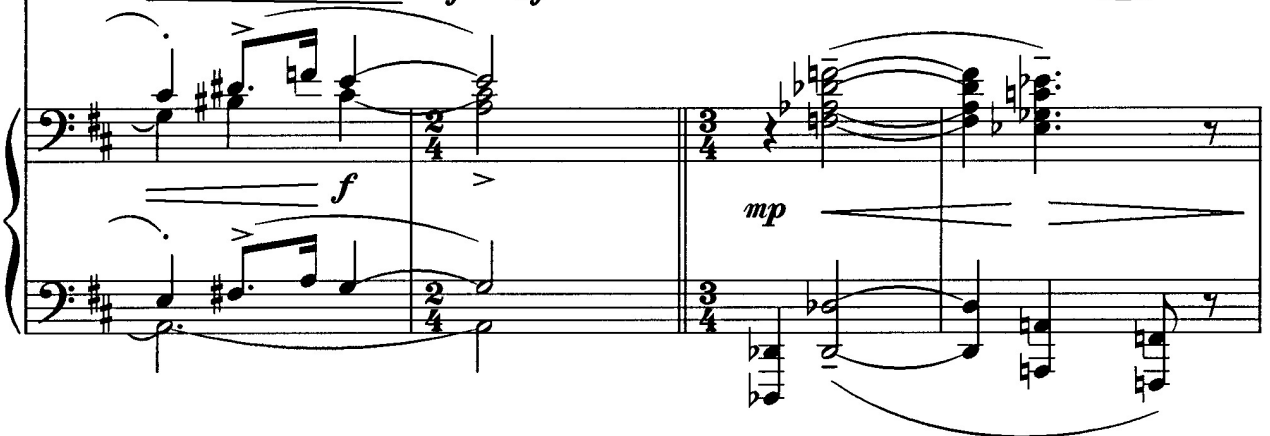
Clarinet staff with notes and dynamics. *f* and *mf* dynamic markings are present.

vln.



Violin staff with notes and dynamics. *f* and *mf* dynamic markings are present.

pno.



Piano staff with notes and dynamics. *f* and *mp* dynamic markings are present.

sop.

clar.

vln.

pno.

*mf* *mp* *mf* *p*

*mf* **B** 20

sop.

clar.

vln.

pno.

Come buy my fine wares, Plums, ap - ples and

*mp*

*Red.* \*

sop. *v* pears, A hun - dred a pen - ny, In con - science too

clar.

vln.

pno.

**C**

sop. *v* man - y,

clar. *mf*

vln. *mf*

pno.

*Red.* \* *Red.* \*

30

*mf* *cresc.* -----

sop. *Come,*

clar. *cresc.* -----

vln. *cresc.* -----

pno. *cresc.* -----

*Red. \**

*(cresc.)* ----- *ff*

**D**

35

sop. *Come, Come, — will you have an - y;*

clar. *(cresc.)* ----- *f* *mf*

vln. *(cresc.)* ----- *f* *mf*

pno. *(cresc.)* ----- *f* *mf*

*Red. \** *Red. \** *Red. \** *Red. \**



sop.

clar.

vln.

pno.

*f* *mf* *f* *mf* *f* *mf*

Red. \* Red. \*

sop.

clar.

vln.

pno.

*mf* **E** 45

My chil - dren are sev - en, I wish them in

Red. \* Red. \*

sop. *f* *mf* 50 *f* *mf*  
heav-en, My hus-band's a sot — With his pipe and his pot, Not a

clar. *mf* *f*

vln. *mf* *f* *mf*

pno. *f* *mf* *f*

Detailed description: This system contains the first four staves of the score. The vocal line (soprano) begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and then a section marked '50' with a forte (*f*) dynamic, ending with a mezzo-forte (*mf*) dynamic. The clarinet part starts with a mezzo-forte (*mf*) dynamic and moves to forte (*f*). The violin part starts with a mezzo-forte (*mf*) dynamic and moves to forte (*f*) and then mezzo-forte (*mf*). The piano part features a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand, with various articulations and phrasing.

sop. *f*  
far - thing will gain 'em, And I must main - tain 'em. My

clar. *mf* *f*

vln. *f*

pno. *mf* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Detailed description: This system contains the next four staves of the score. The vocal line continues with a forte (*f*) dynamic. The clarinet part starts with a mezzo-forte (*mf*) dynamic and moves to forte (*f*). The violin part starts with a forte (*f*) dynamic. The piano part features a mezzo-forte (*mf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. At the bottom of the piano part, there are six measures with the word 'Red.' and an asterisk (\*) below them, indicating a reduction or specific performance instruction.

55

*mf* *f* *mf* **F**

sop. hus-band's a sot With his pipe and his pot,

clar. *f* *mf*

vln. *mf* *f* *mf*

pno. *f* *mf*

60

sop. And I must main -

clar. *f*

vln. *f* poco dim.

pno. *f* poco dim.

sop. tain 'em.

clar. *mf*

vln.

pno.

sop.

clar. *espr.*  
*mp*

vln. *espr.*  
*mp*

pno. *mp*

*Red.* \*

sop. [Musical staff with rests and a 3/4 time signature change in the second measure.]  
 clar. [Musical staff with notes, dynamics *f*, and accents.]  
 vln. [Musical staff with notes and dynamics *f*.]  
 pno. [Musical staff with notes, dynamics *cresc.* and *f*, and *Red.* markings with asterisks.]

sop. [Musical staff with rests and a 2/4 time signature change in the second measure.]  
 clar. [Musical staff with notes and dynamics *mp*.]  
 vln. [Musical staff with notes and dynamics *mf*.]  
 pno. [Musical staff with notes, dynamics *mf*, and *Red.* markings with asterisks.]

80

sop.

clar.

vln.

pno.

Red.

85

**H**

\*

sop.

clar.

vln.

pno.

Red.

\*

sop.

clar.

vln.

pno.

*mf cresc.* - - - - - *f*

*mf cresc.* - - - - - *f*

Red. \* Red. \*

I

95

sop.

clar.

vln.

pno.

*mp* *ff* *mf* *f*

*mp* *ff* *mf* *f*

*mp* *f* *mf*

sop.

clar.

vln.

pno.

**J**

100

sop.

clar.

vln.

pno.

*mf* < *f*

Come buy my fine

*mp*

*mp*

*mf*

Red. \* Red. \* Red. \*



sop. wares, Plums, ap - ples, and pears, A hun - dred a

clar.

vln.

pno.

Red. \*

Red. \*



sop. pen - ny, In con - science too man - y,

clar. *mf* < *f*

vln. *mf* < *f*

pno.

Red. \*

Red. \*

sop.

clar.

vln.

pno.

*mp cresc.*

*mp cresc.*

*mp cresc.*

Red. \*

115 *mf* *ff*

sop.

clar.

vln.

pno.

Come, Come, Come will you have an - y.

*(cresc.)* *f*

*(cresc.)* *f*

*(cresc.)* *f*

Red. \*