

Gwyneth Walker

SONGS OF THE NIGHT WIND

for Soprano and 'Cello

Duration: 15 minutes

SONGS OF THE NIGHT WIND were composed in 1982 for Soprano, Marsha Hogan, an active performer in Hartford, Connecticut. The original scoring was for Soprano and Cello, and the songs have been performed frequently with cello accompaniment. A transcription for Soprano and Piano is also available.

The texts for SONGS OF THE NIGHT WIND are five poems by 20th-century women poets: Louise Bogan, Lisel Mueller and H.D. (Hilda Doolittle). Each of the poems makes reference to either the night or the wind, or both.

These musical settings are unusually delicate, and are intended for recital performance by skilled musicians.

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WALKER MUSIC PRODUCTIONS

Credits:

"To Be Sung Upon the Water" & "Song for a Lyre" by Louise Bogan
from The Blue Estuaries: Poems 1923-1968
used with permission of the publisher, Farrar, Straus & Giroux

"Where is the Nightingale" & "Never More Will the Wind" by H.D.
from Selected Poems of H.D.
used with permission of the publisher, New Directions Publishing
Corporation

"Night Song" by Lisel Mueller from
The Need to Hold Still: Poems by Lisel Mueller (1980)
used with permission of the publisher, Louisiana State University
Press

TO BE SUNG ON THE WATER

text: Louise Bogan

music: Gwyneth Walker

$\text{♩} = 100$

gently

pp p

rit. ... a tempo

rit. ... a tempo

ad lib.

slow pizz arco

p mp p

(ad lib.) a tempo

* a tempo

The musical score is written for voice and violin. The voice part is in treble clef, and the violin part is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked as quarter note = 100. The score is divided into several systems. The first system contains the first line of the voice part with the lyrics 'Beau-ti-ful, my de-' and the violin accompaniment. The second system contains the second line of the voice part with the lyrics 'light, Pass, as we pass the wave. Pass, as the mot-tled' and the violin accompaniment. The third system contains the third line of the voice part with the lyrics 'night leaves what it can-not save, scattering dark and bright.' and the violin accompaniment. The fourth system contains the fourth line of the voice part with the lyrics 'Beau-ti-ful, beau-ti-ful, pass and' and the violin accompaniment. The fifth system contains the fifth line of the voice part with the lyrics 'be less than the guilt-less shade to which our vows were said; less than the sound of' and the violin accompaniment. Performance instructions include dynamics (pp, p, mp), articulation (gently, arco, pizz), and tempo changes (rit., a tempo, ad lib.).

* allow singer ample time

oar | to which our | less than the sound of its blade | dipping the

slow pizz. | to which our | made; | arco

(sim.)

stream once more. | Beau-ti-ful, my de-

pizz. #f.

light. | Beau - - - ti-ful, my de-light. | Beau - - -

arco | pizz. #f. | arco

pp

- - - ti-ful, beau-ti-ful, my de - - light.

mp | p

pp

pp

WHERE IS THE NIGHTINGALE

poem: H. D.

music: Gwyneth Walker

Handwritten musical score for the poem "Where is the Nightingale" by H. D., set to music by Gwyneth Walker. The score is written on ten staves, with lyrics interspersed between the lines. The music is in a minor key, indicated by the presence of flat signs (b) on the notes. The tempo is marked "con sord. SLOWLY" and the time signature is 3/4. The score includes various musical notations such as dynamics (p, pp, f), articulation (accents, slurs), and fingerings (3, 5, 7). The lyrics are: "Where is the night-in-gale? In what myrrh --- wood and dim? let the night come black, for we would conjur back all that en- chant-ed him, all that en-chant---ed him. Where is the bird of fire?"

con sord.
SLOWLY

Where is the night-in-gale? In what

myrrh --- wood and dim?

let the night come black, for we would conjur back all that en-

chant-ed him, all that en-chant---ed him.

Where is the bird of fire?

In what packed hedge of rose? In what roofed ledge of flower?

mf

No oth-er crea-ture knows what mag-ic lurks with-in, what mag-ic lurks with-in,

mf p

with-in, with-in.

mf p

mf cresc. 5

animato ♩ = 144

Bird, bird,

♩ = 144 animato

f p

mf rit.....

bird, we cry, hear, pi-ty us in pain.

mp

SLOWER

Hearts break in the sun-light, hearts break in the day-light rain,

SLOWER

p

freely $\text{♩} = \text{ca. } 60$

on-ly the night heals a-gain,

p

$\text{♩} = \text{ca. } 60$

pp

a-gain, a-gain, a-gain.

pp

[It is suggested that the cellist make an additional photocopy of pp. 6, 7 & 16 in order to eliminate page-turn problems.]

NIGHT SONG

poem: Lisel Mueller

music: Gwyneth Walker

SLOWLY
♩ = 56

p 3
A-mong rocks, I am the loose one,

pp sul pont.
repeat pattern at

A-mong ar-rows, I am the heart, A-mong daugh-ters, I am the re-cluse,

A - mong sons, the one who dies young. A-mong an---swers, I am the

ord.
p

ques - tion, be-tween lov-ers, I am the sword,

A-mong scars, I am the fresh wound, A-mong con-fet-ti,

the black flag.

espr. ad lib.

pp p

accel

cresc

Slowly / a tempo $\text{♩} = 80$

rit

A-mong shoes, ———

a tempo $\text{♩} = 80$

I am the one with the

f

mf

peb-ble,

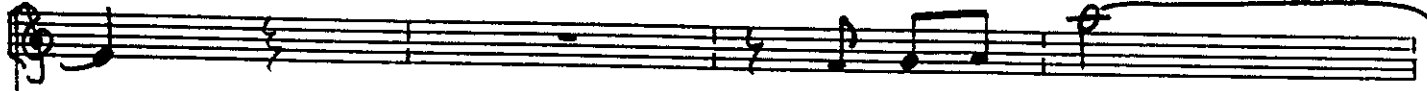
mf

a-mong days, ———

etc.

the one that nev-er comes, —

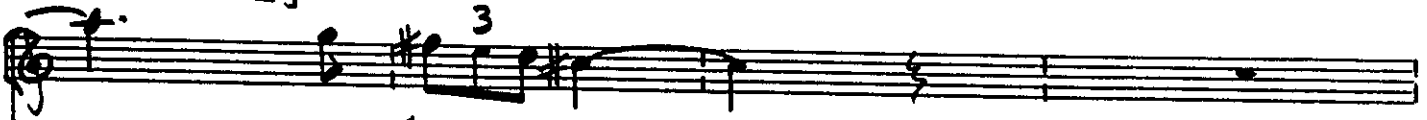
etc.



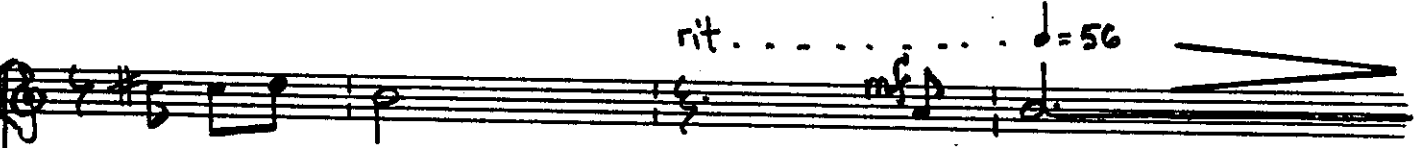
a-mong the bones



f



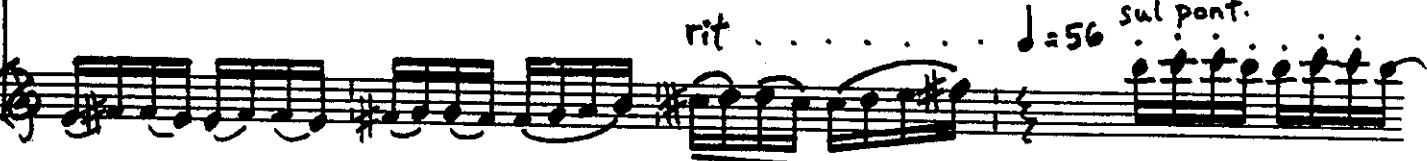
you find on the beach,



the one that sings

rit. $\text{♩} = 56$

was mine.



rit. $\text{♩} = 56$

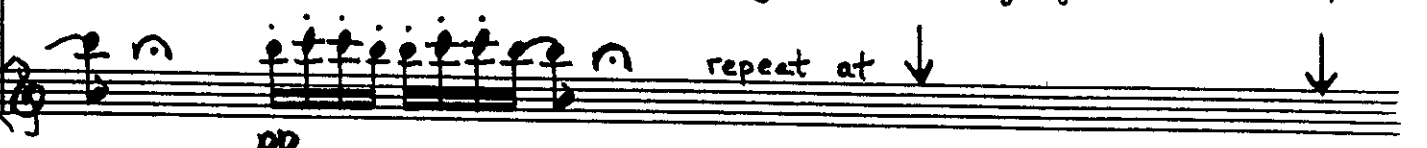
sul pont.

p



A-mong the bones

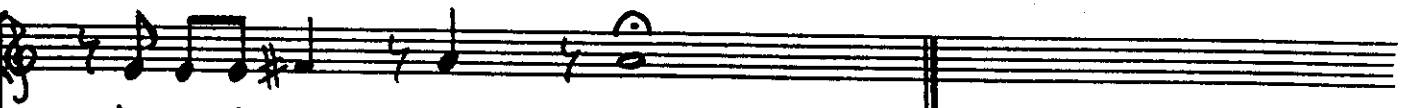
you find on the beach,



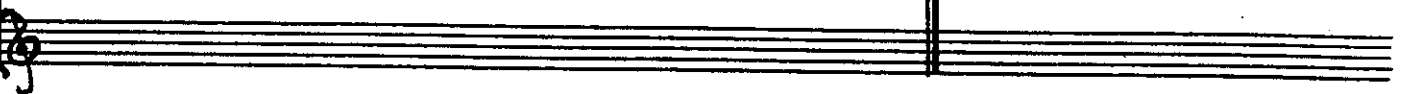
pp

repeat at ↓

↓



the one that sings was mine.



SONG FOR A LYRE

text: Louise Bogan

$\text{♩} = 60$
pizz. gently

p

The land-scape where I lie ————— a-gain from

Sim.

boughs set free ————— sum — — — — — mer; all

night must fly in wind's ob-scur-ity the thick green leaves that made heav-y —

the Au-gust shade. ————— Soon,

$\text{♩} = \text{♩} = 120$
arco, sul pont.

in the pic-tured night, Re-turms ————— as in a dream- the

sim.

shal-low au-tumn stream: Soft-ly a-wake,

softly a-wake its sound poured ————— on the chill-y ground.

mf

Soon fly the leaves ————— in throngs;

SLOWER

love, though once I lay far from its sound to weep,

f *p*

con sord. → (turn page)

f
slow arpegg.

$\text{♩} = 60$

(p)

(peacefully) when night di-vides my sleep, when stars, the au-tumn stream, —

The first system consists of two staves. The top staff is a vocal line in treble clef with a 7/8 time signature. It begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The bottom staff is a piano accompaniment in bass clef, starting with a piano (p) dynamic. It features a series of chords, primarily triads, with some grace notes and slurs.

still - - - ness — di-vide my dream, $\text{♩} = 60$

The second system also has two staves. The vocal line continues with a quarter rest, followed by notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with chords, including a section marked 'Senza Sord.' and 'pizz.' (pizzicato).

slowly (recited on pitch)

Night to your voice belongs, to your voice be-longs.

The third system features a vocal line that is mostly a single note (G4) with a square box underneath, indicating it is recited on pitch. The piano accompaniment includes a triplet of eighth notes (G4, A4, B4) and a section marked 'rit.' (ritardando).

Four empty musical staves, each consisting of five lines, are provided for further notation.

NEVER MORE WILL THE WIND

Poem: H.D.

music: Gwyneth Walker

spoken freely:

Never more will the wind
Cherish you again,
Never more will the rain.

Never more
Shall we find you bright
in the snow and wind.

slowly, freely (bounce bow)

The snow is melted,
The snow is gone,
and you are flown:
Like a bird out of our hand,
Like a light out of our heart,

you are gone.

gva ----- *loco* *Slow gliss. harmonics*

p $\text{♩} = 72$

Never more will the wind, Never more

will the rain, Never more — will the wind — cher-ish you a-gain, —

Never more will the rain. — Never more in the

Snow, Nev-er more in the wind, Nev-er more shall we

find you bright in the snow and wind. Ne- - - - - ver more,

♩ = ♩ = 144

Ne- - - - - ver more, Ne- - - - -

- - - - - ver more, Ne- - - - - ver, Ne- - - - -

- - - - - ver, Ne- - - - - ver more.

freely, espr.

Vcl.

Vcl.

p *be be be be be be be be be be*

The snow is melt-ed, the snow is gone,

pacorrit... *a tempo* $\text{♩} = 144$

be be be be be be be be be be

and you are flown:

$\text{♩} = 72$ peacefully

Like a bird — out of our

peacefully

hand, Like a light — out of our heart, you are gone.

* this section may be omitted

gone, _____

gone, _____

Like a bird — out of our hand, like a light — out of our

heart, you are gone. _____ gone, _____

gone. _____