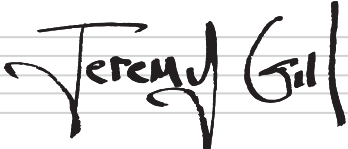


3 Songs About Words

for soprano and piano



Jeremy Gil

3 Songs About Words

for soprano and piano
text by Lucy Miller Murray

Commission

commissioned by Martin L. and Lucy Miller Murray
to commemorate the 30th anniversary of Market Square Concerts

Premiere

16 May 2012 at the Rose Lehrman Arts Center, Harrisburg, PA
by Sarah Wolfson and Renate Rohlfig

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Instrumentation

soprano
piano

Duration

approximately 10 minutes

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3 Songs About Words

Words

Sit there, listen, listen to my voice
Sit there and be silent, love;
Ask me nothing, let me pound
My heart against your door;
Listen love, but do not open
Lest I should falter, fly in fear.

On Hearing a Very Famous Man Speak Profoundly

I sat complacent on that tin chair
And heard the ancient scholar say
That what is real we cannot know for certain
But only hope to feel at times its insufficient shade;
And all about me the learned heads would nod
In blind agreement of despair that knew itself
As innocent pattering upon paneled walls
That dulled its awful content and held mute the bleating heart.
Yet all this while I longed to press my lips upon your ear
And tell you of the drab, unconscious sparrow
That stared unblinking through the pane,
A gray bird on a gray bush, unconcerned, but there.

Please Take My Words

Please take my words
And turn them into song,
Do not leave them in a dusty drawer
For someone else to find
When all is done.

Please take my words
And turn them into song—
Give them your long crescendos,
Your subtle harmonies,
And your gentle ritards.

Please take my words
And turn them into song,
And if you do,
I shall be a child
Let loose among bells.

This work has been commissioned by Lucy Miller Murray for Concert Artists Guild
and has been written for Sarah Wolfson

3 SONGS ABOUT WORDS

Lucy Miller Murray

J. Gill (2009)

1. WORDS

♩ = 54 accel. - - - - -

p, cresc. (l.h.) *f p*

Ped. _____

5 - - - - - tempo <> rit. - -

8va Sit there, lis- ten, lis - ten to my voice

sf *p* *pp*

10 tempo *p*

Sit there and be si- lent, love; Ask me no - thing,

p

16 *mp* *cresc.*

let me pound My heart a- gainst your door;

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

8^{vb} 8^{vb} 8^{vb}

22 *ff* *p poco*

Lis- ten love, but do not o- pen

ff *f* *poco sf*

8

28

Lest I should fal - ter, fly in fear.

p, cresc.

Ed.

33 *accel.*

f p sf

7 (l.h.) 6 6 8^{va}

2. ON HEARING A VERY FAMOUS MAN SPEAK PROFOUNDLY

♩ = 60

Musical score for measures 1-6. The score is in 4/8 time. The upper staff (treble clef) is mostly empty. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes. The right hand (treble clef) has chords and some melodic fragments. Annotations include '8va' with a bracket, 'chiaro', and 'sim.'.

Ped. sempre

7

Musical score for measures 7-12. The upper staff (treble clef) has a melodic line starting in measure 7. The lower staff (bass clef) has a rhythmic accompaniment. Annotations include '8va' with a bracket and '8vb' with a dashed line.

13

Musical score for measures 13-18. The upper staff (treble clef) has a melodic line starting in measure 13. The lower staff (bass clef) has a rhythmic accompaniment. Annotations include '8va' with a dashed line.

19

poco cresc.

loco

8va

8va

8va

8va

25

p, flautando

I sat com - pla - cent on that tin chair — And heard the an - cient scho - lar say —

3

(Ped. sempre)

30

— That what is real we can - not know for cer - tain — But on - ly hope to feel at

35

times its in - suf - fi - cient shade;—

chiaro 8^{va} | 8^{va}

dim. poco a poco

41

pp 8^{vb} *mf* 8^{vb}

p *ff**

47

p

And all a - bout me the learn - ed heads would nod In blind a - gree - ment of de - spair

p 8^{va} 8^{va} *sim.*

Ped. sempre

50 *cresc. poco a poco*

that knew _____ it - self As in - no - cent pat - ter - ing _____ on pa - neled

(8)

cresc.

52 *f*

walls That dulled its aw - ful con - tent and held mute _____

(8)

loco *(8va)* *(8va)* *loco* *(8va)*

54 *sempre f*

_____ the bleat - ing _____ heart.

f *sf* *sf*

(Ped. sempre)

65 *mf*

And tell you of the drab, un - con - scious spar - row That stared un - blink - ing through the pane,

69 *sub. p* *più sub. p* *p*

A gray bird on a gray bush, un - con - cerned, but

76 *poco*

there.

3. PLEASE TAKE MY WORDS

♩ = 58
mp, cresc.

Please take my words And turn them in - to song.

poco, sempre
p
cresc.
f
espr.
Ped.

Detailed description: This system contains the first four measures of the piece. The vocal line is in 2/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note G4. The piano accompaniment is in 2/4 time. The right hand features a melodic line with slurs and fingering (5, 5, 5, 6, 6). The left hand has a bass line with slurs and a pedal point. Dynamics range from piano (p) to forte (f). Performance markings include 'poco, sempre' and 'espr. Ped.'.

5 Do not leave them in a dus - ty drawer

mf
espr.
sub. 3
mf *p*

Detailed description: This system contains measures 5 through 8. The vocal line starts with a half rest, followed by quarter notes G4, A4, and B4, then a dotted quarter note G4, and finally a half note G4. The piano accompaniment features a complex rhythmic pattern with slurs and triplets in both hands. Dynamics include mezzo-forte (mf) and piano (p). Performance markings include 'espr.' and 'sub. 3'.

9 For some - one else to find When all is done.

cresc.
mf
dim.
dim.
espr.
Ped.

molto rit. - - -

Detailed description: This system contains measures 9 through 12. The vocal line starts with a half rest, followed by quarter notes G4, A4, and B4, then a dotted quarter note G4, and finally a half note G4. The piano accompaniment features a melodic line with slurs and fingering (5, 5) and a bass line with slurs and a pedal point. Dynamics range from mezzo-forte (mf) to piano (p). Performance markings include 'cresc.', 'dim.', 'espr.', and 'Ped.'. A 'molto rit.' marking is placed above the system.

tempo

13

mf, cresc.

Please take my words And turn them in - to

come prima

p

cresc. molto

espr.

17

sempre forte

song: _____ Give them your long cre -

f

sempre f

espr.

f *p*

21

scen - dos, Your sub - tle har - mo - nies, And your

cresc.

f

rit. - - - - -

24

dim.

più f

gen - tle ri - tards.

Please take my

mp
espr.
p
espr.

28

cresc.

words And turn them in - to song,

cresc.
8va

31

cresc.

And if you do,

f
sf p *cresc. e accel.*

rit. a tempo meno mosso

34

I shall be a

8va

sf

mp

p *espr.*

pause

40

child Let loose a-mong bells.

3

3

p

Ped.

46

8va

3

p

pp

3

pp