

November Songs

Woman's Voice and Piano

(2002)

Don Freund

November Songs

Woman's Voice and Piano
(2002)

Don Freund

for Mary Ann Hart

A Daughter Of Eve
Christina Georgina Rossetti

A fool I was to sleep at noon,
And wake when night is chilly
Beneath the comfortless cold moon;
A fool to pluck my rose too soon,
A fool to snap my lily.

My garden-plot I have not kept;
Faded and all-forsaken,
I weep as I have never wept:
Oh it was summer when I slept,
It's winter now I waken.

Talk what you please of future spring
And sun-warm'd sweet to-morrow:--
Stripp'd bare of hope and everything,
No more to laugh, no more to sing,
I sit alone with sorrow.

"Did You Never Know?"
Sarah Teasdale

Did you never know, long ago, how much you loved me --
That your love would never lessen and never go?
You were young then, proud and fresh-hearted,
You were too young to know.

Fate is a wind, and red leaves fly before it
Far apart, far away in the gusty time of year --
Seldom we meet now, but when I hear you speaking,
I know your secret, my dear, my dear.

"It Will Not Change"
Sarah Teasdale

It will not change now
After so many years;
Life has not broken it
With parting or tears;
Death will not alter it,
It will live on
In all my songs for you
When I am gone.

Don Freund
2100 Olcott Blvd., Bloomington, IN 47401
Phone: office (812) 855-1242
home (812) 332-9548
fax: IU School of Music - (812) 855-4936
E-mail: dfreund@indiana.edu
<http://php.indiana.edu/~dfreund/>
All selections ASCAP

Because
Sarah Teasdale

Oh, because you never tried
To bow my will or break my pride,
And nothing of the cave-man made
You want to keep me half afraid,
Nor ever with a conquering air
You thought to draw me unaware --
Take me, for I love you more
Than I ever loved before.

And since the body's maidenhood
Alone were neither rare nor good
Unless with it I gave to you
A spirit still untrammelled, too,
Take my dreams and take my mind
That were masterless as wind;
And "Master!" I shall say to you
Since you never asked me to.

"Only in Sleep"
Sarah Teasdale

Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten --
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces,
I met their eyes and found them mild --
Do they, too, dream of me, I wonder,
And for them am I too a child?

The Seed-Shop
Muriel Stuart

Here in a quiet and dusty room they lie,
Faded as crumbled stone or shifting sand,
Forlorn as ashes, shrivelled, scentless, dry -
Meadows and gardens running through my hand.

In this brown husk a dale of hawthorn dreams;
A cedar in this narrow cell is thrust
That will drink deeply of a century's streams;
These lilies shall make summer on my dust.

Here in their safe and simple house of death,
Sealed in their shells, a million roses leap;
Here I can blow a garden with my breath,
And in my hand a forest lies asleep.

November Songs

Woman's Voice and Piano
(2002)

A Daughter of Eve (Christina Rossetti)

Don Freund
(2002)

for Mary Ann Hart

$\text{♩} = 144$, desperate, slightly mad

f rough

A fool I was to sleep at

f almost legato
mf
mp
mf No Pedal

noon, And wake when night is chilly Be-

legato
with Pedal

neath the comfortless cold moon; A fool to pluck my rose too soon,

mf
p
No Pedal P P

A fool, A fool to snap my lily.

mf *f* *f*
P almost legato

17

f

My gar - den-plot— I have not—

mp *p, with energy*

21

kept; Fad-ed and all - for - sak-en, I

mf

with Pedal

25

weep— as I have nev-er wept: Oh it— was sum-mer when I slept,—

p *mf, lush* *p*

p *p* *p* *p*

29

It's win-ter, It's win-ter now I

p *fp* *pp* *mp* *mf*

34

wak-en. Talk

f *f* \Rightarrow *p*

percussive *mf*

37

what you please of fu-ture spring And

mf \Rightarrow *p*

p

40

sun-warm'd sweet to-mor-row:— Stripp'd bare of hope and—

p *f* *mf*

p *p* *p*

44

ev-ery-thing, No more to laugh, no more to sing,

p *mf* *p*

p *mf* *mp*

No Pedal

48 *p* *f* *mf*

a - lone, — I sit a - lone, a -

add Pedal No Pedal

53 *mp* *f* *tenuto*

lone, — I sit a - lone with

p *f*

57 *a tempo*

sor-row.

f *percussive* *f* *f*

60 *f* *f*

A fool — A fool — I was —

p *f*

Did You Never Know

(Sarah Teasdale)

♩ = 92

mf, tenderly

Did you nev - er know, long a - go,

p *p*

with Pedal

5 Did you nev - er know how much you loved me— Did you nev - er know,

mp

8 That your love would nev - er les - sen— and nev - er go?

mf *p*

12 *mf* Did you nev - er know, long — a - go, nev - er know how much you loved me—

mp

16

Did you nev-er know, That your love would nev-er les-sen— and nev-er

19

go? You were young then, proud and fresh-heart-ed, You were too young,— too

mf *fp* *fp* *mp*

23

young— to— know. Did you nev-er know, long— a-go,

mf *p*

28

Did you nev-er know how much you loved me—

mp *pp* *mf*

32 *f* 3

Fate is a wind, and red leaves fly 3 be-fore it

ff, blustery *p* *f* *p* *mf*

P P P P P P

36

Far a-part, far a-way in the gus-ty time of year—

mf *p* *p* *f*

P P P P P P

39 *p* *p*

Did you nev-er know,

p *pp*

with Pedal

42 *mf*

long a-go, Did you nev-er know, long a-go,

p *f* *p*

46

Did you nev - er know how much you loved me—

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

50

Sel - dom we meet now, Sel - dom we meet now, Sel - dom we meet but when I

p *cresc.*

53

hear you speak - ing, but when I hear you speak - ing, I know your se - cret, —

mf *p, confidential*

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

57

I know your se - cret, my dear, my dear. —

p *pp*

Ossia:

It Will Not Change

(Sarah Teasdale)

A transposition of this song up a whole step (as performed by Mary Ann Hart) is printed on pages 24 and 25.

♩ = 56, *massive, hard*

f, with fierce resolve

It will not change— now, Af-ter— so ma - ny years;—

always mf

f

3

Use Sost. Ped to connect chords (No damper Ped.)

7

f *f* *f*

It will not change now, Life has not bro-ken it, With part-ing— or

5

13

f *f*

tears; It will not change— now, Life has not bro-ken it,

5 5

18

f, *marcatissimo*, slightly slower than tempo

3 3

Death will not al - ter it, Af-ter so ma - ny years;—

f

3

(maintain strict tempo)

22 *f* *f* *f*

With part-ing or tears; Life has not bro-ken it, It will not change now,

always mf

27 *f, marcattissimo, slightly slower than tempo* *mf* *mf*

Death will not al-ter it, It will live on, It will live

always mf

32 *f* *f, strong*

on, Life has not bro-ken it, It will live on

always mf

36 *mf (weaker, but with determination)*

In all my songs for you, When I am gone.

mf

Because

(Sarah Teasdale)

♩ = 160 or a little slower (Lively, but it's all about the words!)

f, rough

Oh, be-cause you nev-er tried To bow my will or

5

break my pride, And noth-ing of the cave-man made You

9

want to keep me half a-fraid, Nor ev-er with a

13

con- quering air You thought to draw me un- a- ware-

16 *f, expansive*

Take me, for I love you

f *p*

20 *mf*

more Than I ev - er loved be - fore. (g.p.)

mf *f* *p*

24 *f*

And since the bod - y's maid - en - hood A - lone were nei - ther

f *p*

28 *f*

rare nor good Un - less with it I gave to you A

f *p*

8vb-----

32

spir - it still un - tram - meled, too, Take my dreams and

36

take my mind That were mas - ter - less as wind;

41

f, soaring (but slightly ironic)

And "Mas - ter!" I shall say to

45

mf, dry

you Since you nev - er asked me to.

Only in Sleep

(Sarah Teasdale)

♩ = 50, *gently flowing*

mp, direct, warm

legato
p, simple

On - ly in sleep I see their fac - es,

touches of Pedal for color

4

Child-ren I played with when I was a child, Lou - ise comes back with her

7

brown hair braid-ed, — An-nie with ring-lets warm — and wild.

11

On-ly in sleep is Time for-got-ten — What may have come to them, — who can know? —

16

— Yet we played last night — as long — a - go, — And the

20

doll-house stood at the turn of the stair. The years had not sharp-ened

24

their smooth round fac-es, I met their eyes and found— them mild—

29

Do they, too, dream— of me, I won-der,

34

And— for them am I too a child?

slight rit. . . .

The Seed-Shop

(Muriel Stuart)

♩ = 76

The first system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, which changes to 3/4 time at the end of the system. The middle and bottom staves are piano accompaniment. The piano part begins with a dynamic marking of *p* and the instruction *dry, but lively*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

4 *mp, quietly excited*

Here in a qui - et and dust - y room — they lie,

The second system continues the vocal line and piano accompaniment. The vocal line starts at measure 4 and includes a triplet of eighth notes. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *mp* and the instruction *quietly excited* are present.

8

Fad - ed as crum - bled stone or shif - ting sand,

The third system continues the vocal line and piano accompaniment. The vocal line starts at measure 8. The piano accompaniment features a dynamic marking of *p*. The piano part includes a triplet of eighth notes in the right hand.

11

For - lorn as ash - es, shriv - elled, scent - less, dry—

The fourth system continues the vocal line and piano accompaniment. The vocal line starts at measure 11. The piano accompaniment features dynamic markings of *pp* and *p*. The piano part includes a triplet of eighth notes in the right hand.

14

Mead - ows and gar - dens

p *mf* *p, miraculous*

17

run - ning through my hand. In this brown

mf *p*

(P) P

21

husk a dale of haw - thorn dreams;

mp, dancing *mp* *p*

P P P

24

A ce - dar in this nar - row cell is thrust

mf *p*

P P P P

29 *f, broad*

That will drink deep - ly of a

mp *mf* *p* *mp*

P P P P

32

cen - tu - ry's streams;

p *mp* *f*

P (No Pedal) P

35 *mf, bright*

These lil - ies, These lil - ies shall make sum - mer,

pp, stacatissimo

37 *f*

sum - mer on my dust. < (st)

mf *p* *mf* *p*

P P P P

40

mp

Here in their safe and sim-ple house of death,——

p, dry, but lively

43

mf

Sealed in their shells, a mil-lion ros-es

p *pp* *p* *p*

46

f *ff, ecstatic*

leap; Here I can blow

mf *p* *f* *p*

49

a gar-den with my breath,——

pp

52 *allargando* ----- ♩ = 56 *f* *mf, wondrous*

And in my hand a for-est, in my hand a for-est lies

mf *mp, but grand*

P P P P _____ legatissimo — short pedals for legato only

57 *mp*

a - sleep.

Tempo I (♩ = 76)

f *mf, rich*

P P P P P P P

62

mp *pp*

(P) P

It Will Not Change

(Sarah Teasdale)

♩ = 56, massive, hard

f, with fierce resolve

It will not change— now. Al-ter— so many years—

change mf

Use Sust. Ped to connect chords (No damper Ped.)

7

It will not change now. Life has not broken it. With pain-ful—

10

tears. It will not change— now. Life has not broken it.

19

Death will not al-ter it. Al-ter so many years—

(maintain strict tempo)

22 *f* *f* *f*

With part-*mf* ——— or tears. Life has not broken it. It will — not change now.

always mf

27 *f, marcato/cresc., slightly slower than tempo* *mf* *mf*

Death will not alter it. It will live on. — It will live

always mf

32 *f* *f, strong*

on. ——— Life has not broken it. It will live on. —

always mf

36 *mf (punchy, but with determination)*

— In all my steps for you. When I am gone

mf

