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CLEVELAND COMPOSERS GUILD PUBLICATION SERIES

Fortnightly Musical Club

Sponsored by the Kulas Foundation

CONTEMPORARY ART SONG ALBUM For High Voice

TABLE OF CONTENTS

KLAUS GEORGE ROY	<i>HOLIDAY</i>	2
STARLING CUMBERWORTH	<i>THREE CHINESE LOVE LYRICS</i>	
	1] <i>The Shadow of a Leaf</i>	6
	2] <i>When the Sun Rose</i>	8
	3] <i>Tiptoeing to her Lover</i>	10
JOHN WHITE	<i>A CRADLE SONG</i>	13
FREDERICK KOCH	<i>THREE SONGS FROM 'THE CHILDREN'S SET'</i>	
	1] <i>Whistles</i>	17
	2] <i>The Sad Shoes</i>	18
	3] <i>Rolling down a Hill</i>	20
SUSAN KRAUSZ	<i>BERCEUSE</i>	22
RAYMOND WILDING-WHITE	<i>THREE HOUSMAN POEMS</i>	
	1] <i>The Sloe was Lost in Flower...</i>	27
	2] <i>In the Morning</i>	28
	3] <i>The Halfmoon Westers Low ...</i>	30

To Priscilla

HOLIDAY

ADRIENNE RICH*

KLAUS GEORGE ROY
Opus 25

With quiet motion (♩. = 56)

p sempre

mp

Sum - mer was an - oth - er coun - try, where the birds

Woke us at dawn a - mong the drip - ping leaves

mp

*Text Copyright 1955 by Adrienne Rich Conrad. Originally published in the New Yorker. Used by permission.

poco tenuto a tempo

And lent to all our fetes_ their sweet ap-pro - val.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a fermata over the first two notes, followed by a slur over the next four notes with a '2' above it. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *poco tenuto* and *sf*. The tempo marking *a tempo* is placed above the final measure.

The touch of air on_ flesh was light - er,

The second system continues the vocal and piano parts. The vocal line has a fermata over the first two notes. The piano accompaniment features a complex texture with many notes and slurs. Dynamics include *pp*, *mp*, *p*, and *pp*. An *8va* marking is present below the piano part. The tempo marking *a tempo* is also present above the vocal line.

keen - er, The sen - ses flour-ished like a la-den tree.

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the first two notes. The piano accompaniment is more rhythmic and chordal. Dynamics include *mf* and *p*.

Whose ev' - ry ges - ture fin-ish-es like a flower.

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has a fermata over the first two notes. The piano accompaniment features a mix of chords and moving lines. Dynamics include *p*, *f*, *pp*, and *mf*. An *8va* marking is present below the piano part.

To Margaret Hauptman

THREE CHINESE LOVE LYRICS

TING TUN-LING (772-845)
English version by GERTRUDE L. JOERISSEN*

STARLING A. CUMBERWORTH

I. THE SHADOW OF A LEAF

Rocking rhythm ($\text{♩} = 48$)

pp

A - lone _____ in her cham - ber _____ a young

Lingeringly
pp

Ped.

girl _____ is em - broid - er - ing some silk - en flow'rs.

cresc.

* *Ped.* *

Sud - den - ly, sud - den - ly she hears _____ a dis - tant flute... she

tr.

Ped. * *Ped.* * *Ped.* * *Ped.* *

*Text reprinted from CHINESE LOVE POEMS, Copyright 1942 by
The Peter Pauper Press. Used by permission.

Breathily

mf

clos-es her eyes. She be-lieves that a hand is tear-ing her

mf

robe.

mf

dim. e rall.

rit.

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

II. WHEN THE SUN ROSE

LI CHUANG-CHIA (1703-1758)

English version by GERTRUDE L. JOERISSEN*

With movement ($\text{♩} = 56$)

Go-ing forth to meet her be-lov-ed un-der the

mp

great wil-low tree which stands by the ri-ver bank,

cresc.

con Ped.

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Allargando
f

third dress, the third dress, which was the sha - dow of a

cresc. **f**

Ped. * *Ped.* *

molto rit. **mp**

wil-low tree, no long - er ex - is - ted.

a tempo

mp *rit.* **pp**

III. TIPTOEING TO HER LOVER

PRINCE LI YU, 10th Century
English translation by CH'U TA KAO*
Lightly (♩ = 128)

Expectantly

The flow-ers bright, the moon dim,

Lightly **p** *simile*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped. simile*

and a light mist ed- dy - ing a - bout, to

cresc. **mp**

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A CRADLE SONG

WILLIAM BLAKE

JOHN WHITE

(♩. = 52-58)

mp
Sleep, Sleep, beau-ty bright

p *mp*

mf *p*
Dream-ing o'er_ the joys of night. Sleep, Sleep:

mf *p*

poco rit. *animato*
(♩. = 96-100)
in thy sleep Lit-tle sor-rows sit and weep.

p *mf*

Three Songs from "THE CHILDREN'S SET"

DOROTHY ALDIS*

FREDERICK KOCH

WHISTLES

Moderately fast (♩ = c.100)
With good humor

Opus 18, No. 2

The first system of the musical score is in 2/4 time. The vocal line begins with a whole rest, followed by the lyrics "I want to learn to". The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand. Dynamics include *p* (piano) for the vocal and *mf* (mezzo-forte) for the piano.

The second system continues the vocal line with lyrics "whis-tle. I've al-ways want-ed to, I fix my mouth to do it but The". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mp* (mezzo-piano) and *p* (piano).

The third system is marked "(pretend to whistle)" and "Slower ♩ = 72". The time signature changes to 3/4. The vocal line has lyrics "whis-tle won't come through. I". The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

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Pensively *poco rit.* (pretend to whistle)

think per-haps it's stuck, and so I try it once a-gain. Can

p

Deliberately *a tempo f*

people swal-low whist-les? — *gva* Where is my whist-le then? *gliss. gva*

mp *f*

Detailed description: This system contains the first two staves of music. The vocal line starts with a 3/4 time signature and a key signature of one flat. The lyrics are 'think per-haps it's stuck, and so I try it once a-gain. Can'. The piano accompaniment begins with a piano (*p*) dynamic. The second staff continues the vocal line with lyrics 'people swal-low whist-les? —' and 'Where is my whist-le then?'. The piano accompaniment features a mezzo-piano (*mp*) dynamic and includes a glissando (*gliss. gva*) in the right hand.

THE SAD SHOES

DOROTHY ALDIS*

Rather slowly ($\text{♩} = \text{c.64}$)
Sadly

Thoughtfully
p

Opus 18, No. 4

My shoes are ly-ing on the

floor. — They are not ve-ry new, And I can't wear them an-y more

Detailed description: This system contains the second and third staves of music. The vocal line continues with lyrics 'My shoes are ly-ing on the' and 'floor. — They are not ve-ry new, And I can't wear them an-y more'. The piano accompaniment continues with a piano (*p*) dynamic. The time signature changes to 5/4 in the second staff.

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p

I think per-haps they do — they lean — Up - on each oth-er so. —

legato *dim.*

ROLLING DOWN A HILL

DOROTHY ALDIS*

Fast (♩ = c.116)
Lightly

Opus 18, No. 5

sfz *mf* *f* *cresc.*

Roll - ing down a hill — my head turns in - to my feet in -

stead; And the grass-tops and the sky — tan-gle up as I go

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BERCEUSE

H. L. RITTENER

English translation by Susan Krausz

SUSAN KRAUSZ

Moderato (♩. = 66)

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Moderato' with a tempo of 66 beats per minute. The piano part features a gentle, flowing melody in the right hand and a supporting bass line in the left hand. The vocal line enters with the lyrics 'Pour que tu dormes' and 'That you may sleep'. The score includes dynamic markings such as *pp*, *p*, *cresc.*, *mf*, *dim.*, *poco rit.*, *legato, espressivo*, and *a tempo*. The piece concludes with a final piano accompaniment section.

pp *p* *pp* *p* *pp*

cresc. *mf*

dim. *poco rit.*

legato, espressivo *mf*

Pour que tu dormes mon tout pe - tit en -
That you may sleep, my tin - y lit - tle

a tempo *mp*

THREE HOUSMAN POEMS

A. E. HOUSMAN*

RAYMOND WILDING-WHITE

I. THE SLOE WAS LOST IN FLOWER

Andante

mp

The sloe was lost in

mp

flow - er, The Ap - ril elm was dim;

poco meno mosso

That was the lov - er's hour, The hour for lies and him.

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