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to Scott Mello  
commissioned by the Staunton Music Festival, Carsten Schmidt, artistic director

# Lay thy cheek to mine, love

for Soprano and Piano

Duncan Campbell Scott  
(1862–1947)

Zachary Wadsworth  
(b. 1983)

**Tenderly**  
♩ = ca. 48

Piano *p*

*sempre poco*  $\text{Ped.}$

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a series of chords in the right hand and single notes in the left hand. The tempo is marked 'Tenderly' with a quarter note equal to approximately 48 beats per minute. The dynamics are marked 'p' (piano) and the pedaling instruction is 'sempre poco Ped.'.

4 *mp cantabile*

Lay thy cheek to mine, love, Once be-fore I go; Mem - 'ries

This system contains the vocal entry at measure 4. The soprano line is marked 'mp cantabile'. The lyrics are 'Lay thy cheek to mine, love, Once be-fore I go; Mem - 'ries'. The piano accompaniment continues with a similar texture to the introduction.

7

throng and quiv-er, love, In the af - ter - glow.

This system contains the vocal entry at measure 7. The soprano line features a triplet of eighth notes. The lyrics are 'throng and quiv-er, love, In the af - ter - glow.'. The piano accompaniment also features a triplet in the right hand.

10 *mf*

All the rip - pling spring - times Full of cro - cus lights;

13 *rit.* . . . . *Freely* *mp espress.*

When the dawns came too soon And tar - dy were the

*rit.* . . . . *Freely* *pp*

17 **Tempo I** ♩ = ca. 48 *p*

nights.

**Tempo I** ♩ = ca. 48 *mf semplice e legato*

39

Lay thy cheek to mine, love, Once be -

*p*

*p* *mp*

42

fore I go.

rall. Freely rit.

*p* *mf* *molto espr.*

45

a tempo

*p* *pp*

# deep inside the woods

for Soprano and Piano

Ivy Wang  
(b. 1984)

Zachary Wadsworth  
(b. 1983)

Always freely, with intensity ♩ = ca. 60

mp

Voice

I walk the

Piano

*p*

*poco a poco cresc.*

*con Ped.*

5

*mf*

*p sub.*

house and find no one and turn cor - ners and o - pen chests.

*mp*

*mf*

*p sub.*

9

*mf molto espress.*

Light a world of can - dles a

*mp*

*molto espress.*

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13

burn - ing hill-side for the dead.

*(mp)*

+ = Muffled. Reach inside the piano and press the string at its end to produce a hollow, pitched "knocking" sound.

17

*p poco a poco cresc.*

In death my quiet friends become noisy, rock-ing the rooms on their

*mp*

*p poco a poco cresc.*

20

hing - es. And then I say a name and no one comes. What can I do but

*mf* *f*

rit. *mf* *mf* *morendo* a tempo

ossia

loud - er, lone - li - er?

*ff* *mf* *morendo*

sit as the house grows loud - er, lone - li - er?

rit. a tempo

8<sup>va</sup> 15<sup>ma</sup>

*ff* *mp*

Commissioned by the Lotte Lehmann Foundation,  
Linn Maxwell, President, 2008

# Pictures of the Floating World

for Soprano and Piano

Amy Lowell  
(1874–1925)

Zachary Wadsworth  
(b. 1983)

## 1. The Garden by Moonlight

Adagio sognando ♩ = ca. 76 *mp*

Soprano

A black cat a-mong

Adagio sognando ♩ = ca. 76 *p*

Piano

*Ped.* \* *Ped.* \* *sim.*

4

ros - es, li - lac - mist - ed un - der a

7

first - quar - ter moon, The

*p*



10

sweet \_\_\_\_\_ smells of he - li - o - trope \_ and night - - scent - ed

13

stock. *p* The gar - den \_\_\_\_\_ is ver - y

16

still, *mp* It is dazed with moon-light, \_\_\_\_\_ Con - ten - ted \_\_\_\_\_ with per -

19

fume, \_\_\_\_\_

59 *mp semplice*

They knew my moth - er, — But who be - long - ing to

61 *p*

me will they know When I am gone.

63 *mp*

*rit. poco a poco al fine*

67 *pp*

## 2. Opal

Presto con fuoco ♩ = ca. 184

Piano

15<sup>ma</sup>

*ff*

*f*

*con Ped.*

8<sup>va</sup>

Detailed description: This block shows the piano introduction for the piece. It consists of two systems of a grand staff (treble and bass clefs). The first system starts with a fortissimo (*ff*) dynamic and features a melodic line in the right hand with a 15<sup>ma</sup> (fifteenth) fingering and a bass line with a 8<sup>va</sup> (octave) marking. The second system continues with a forte (*f*) dynamic and includes the instruction *con Ped.* (with pedal). The music is in 3/4 time and features a driving eighth-note bass line and a more melodic right hand.

4

*f*

You are

*sim.*

*mf*

Detailed description: This block covers measures 4 to 6. The vocal line (treble clef) begins at measure 4 with the lyrics "You are". The piano accompaniment (grand staff) continues with a forte (*f*) dynamic in the vocal line and a *sim.* (sostenuto) marking in the piano line. The piano line features a consistent eighth-note bass line. The dynamic shifts to mezzo-forte (*mf*) in the vocal line at measure 6.

7

ice and fire,

Detailed description: This block covers measures 7 to 9. The vocal line (treble clef) continues with the lyrics "ice and fire,". The piano accompaniment (grand staff) maintains the eighth-note bass line. The vocal line features a melodic line with a slur over measures 7 and 8, and a fermata over the final note in measure 9.

10

The touch of you burns my hands

8<sup>va</sup>

*f*

Detailed description: This block covers measures 10 to 12. The vocal line (treble clef) begins at measure 10 with the lyrics "The touch of you burns my hands". The piano accompaniment (grand staff) features a forte (*f*) dynamic and a *8<sup>va</sup>* (octave) marking in the right hand. The piano line continues with the eighth-note bass line and chordal accompaniment.

poco rit. . . . .

47

Gleam - ing with ag - i - - - - - tat - ed

poco rit. . . . .

*mp*

Tempo I ♩ = ca. 184

51 *p*

torch - es.

Tempo I ♩ = ca. 184

*ff*

*8va*

*ff*

*ff*

55

*mp*

*15<sup>ma</sup>*

*8<sup>vb</sup>*

\*

3. September, 1918

Adagio luminoso ♩ = ca. 66

*p* *sust.* *sust.* *sim.*

*ped.* \* *ped.* \* *sim.*

4 *mp* *poco*

This af - ter-noon was the col - our of wa - ter

7 *poco* *mp*

fall - - ing through sun light; The trees

10

glit - - tered with the tum - bling of leaves;

poco accel.

13 *p* *mp*

The side-walks shone like al-leys of dropped

*pp* *p* *mp*

16 *mf* *mp*

ma-ple leaves, And the hous-es ran a-long them laugh-ing

*mf* *p*

19 *rit.* *accel.*

out of square, o-pen win-dows.

*rit.* *accel.*

*mp*

23 *mf con urgenza, quasi recitativo*

Un-der a tree in the park, Two lit-tle boys,

*mf* *con urgenza, quasi recitativo*

*sim.*



4  
sing when buf - fet - ing salt waves And *3*

7 *f*  
stung with bit - ter surg - es, in whose *3*

10 *mp*  
might I toss, a cock - le - shell? *p*

13 *f*  
The dread - ful night *mf*



16 *ff*

Mar - shals its un - de - feat - ed dark and raves

19 *f*

In bru - tal mad - ness,

22 *f*

reel - ing o - ver graves Of van - quished men,

25 *mf*

long - sunk - en out of sight,

## 5. Aubade

Teneramente, sempre rubato ♩ = ca. 69

*mp sempre cantabile*  
*con Ped.*

6  
*poco a poco cresc.*

11  
*f dim. poco a poco* *mp*

16  
*mf cantabile*

As I would free the white al - mond

21

from the green husk So would I

26 *f ma delicato*

strip your trap - pings off, Be - lov - - ed.

*mf*

31 *Poco movendo*

And fin - ger - ing the smooth and

*Poco movendo*

*mp* *mf*

36 *(f)* *rit.*

pol - ished ker - nel I should see in my hands

*rit.*

41 *Tempo I* ♩ = ca. 69 *mp*

a gem - be - yond count - ing.

*Tempo I* ♩ = ca. 69 *mp*

46 *con amore*

*mf*

51

56

*mp*

61 *rit.*

*p*

*Ped.*  $\frac{1}{2}$  *Ped.* \*

## 6. A Dream in Wartime

Quasi recitativo

*mf*

I dug a grave un - der an oak - tree. With in - fi - nite care, I

*mf*

*sim.*

8 *f* *mp*

stamped my spade In - to the heav - y grass. The sod sucked it, And I

*f* *p*

14 *f*

drew it out with ef - fort, Watch - ing the steel run liq - uid in the

*mf* *f*

19 *p*

moon - light As it be - came clear.

*p non arpegg. sim.*

to Margaret Lias  
 commissioned by the Staunton Music Festival, Carsten Schmidt, artistic director

# Present and Future

for Soprano and Piano

Christina Rossetti  
 (1830–1894)

Zachary Wadsworth  
 (b. 1983)

## 1. A Bride Song

**Liberalemente** ♩ = ca. 120

**f** *amoroso*

**Presto (lo stesso tempo)** **mf** *dolce*

Voice

Through the vales \_\_\_\_\_ to my - love! To the

**Liberalemente** ♩ = ca. 120

**f** *sonore*

**Presto (lo stesso tempo)**

Piano

**mf** *leggiero*

*poco* **ped.**

9

hap - py small nest of home \_\_\_\_\_ Green from base - ment to

**mf**

14

roof; Where the hon - ey-bees come to the

**mf**

19 *f*  
 win - dow - sill flow'rs, And dive from a - bove,

23 *mp* *f*  
 Safe from the spi - der that weaves Her

27 *molto* *mp* *poco rit.*  
 warp and her woof In some out - er - most

32 *accel.* *Liberamente* ♩ = ca. 120 *f* *amoroso*  
 leaves. Through the vales

39 *Presto* *mf legato*  
to my love! In sweet

*Presto*  
\* *mp tranquillo*

44 *mp*  
A - pril hours All rain -

*mp*

48 *mp*  
- bows and show'rs, While dove an - swers

*mp*

52 *mf cantabile*  
dove, - In beau - -

*mf*



57 *f*

- ti - ful May, When the or - chards are ten - der

*poco f*

61 *mf* *poco rit.*

And froth - ing with flow'rs, —

*mf* *mp* *poco rit.*

65 *a tempo* *mf*

In op - - - u - lent June,

*a tempo* *mf*

69 *f*

When the wheat stands up slen - der By

*f*

## 2. Hand in Hand

Largo, dolce ♩ = ca. 58

Piano

*f* brillante

*mf*

*mp* espr.

*mp* legato

*poco* *And.*

4

*p* legato

7 *mp* semplice

Two doves up - on the self - same branch,

*mp* brillante

*m.d.*

*mp*

The image shows a piano score for the piece 'Hand in Hand'. It is in 6/4 time and consists of three systems of music. The first system (measures 1-3) features a treble clef with a 3-measure triplet of eighth notes marked 'f brillante', followed by a half note marked 'mf', and another 3-measure triplet marked 'mp espr.'. The bass clef has a 7-measure triplet of eighth notes marked 'mp legato' and a 'poco And.' marking. The second system (measures 4-6) continues the treble line with a half note and a quarter note, and the bass line with a 6-measure triplet of eighth notes marked 'p legato'. The third system (measures 7-9) includes a vocal line with the lyrics 'Two doves up - on the self - same branch,' in the treble clef. The piano accompaniment in the bass clef has a 7-measure triplet of eighth notes marked 'mp brillante' and a 'm.d.' marking, with a final measure marked 'mp'.

9

Two lil - ies on a sin - gle stem,

11

Two but - ter - flies up on one flow'r:

14

Oh hap - py they who look

17

on them!

*mf* 3

*mp*

*espress.*

*m.s.*

20

Who look up - on them hand in

*p*

*p*

22

hand Flushed in the ros - y sum - mer light; Who look up - on them hand in

*mp*

*mp brillante*

*p legato*

*m.d.*

*mp*

24 *mf* *f*

hand, And nev - er, nev -

*mf* 3 *f* 3 3 3

*mp* *f*

*mf* *m.s.*

27 rit. *p* a tempo

- er give a thought to night.

rit. a tempo

3 3 3 *p* *p* *mp*

29 rit.

3 3 3

### 3. A Smile and a Sigh

Vivo ♩ = ca. 88

*mf*

Voice

A smile \_\_\_\_\_ be-cause the nights are short!

Piano

Vivo ♩ = ca. 88

*mf*

senza Ped.

*p sempre*

8<sup>vb</sup>

6

And ev - 'ry morn - ing brings such plea - sure Of sweet \_\_\_\_\_

*sim.*

(8<sup>vb</sup>)

10

love - mak - ing, harm - less sport: Love \_\_\_\_\_

*mp*

(8<sup>vb</sup>)

14

that - makes and finds its trea - sure; Love, \_\_\_\_\_

*f*

*f*

(8<sup>vb</sup>)

19

treasure with - out mea - sure.

*gl.*

*mf*

*p stacc.*

8<sup>vb</sup>

25

*mf* A sigh \_\_\_\_\_ because the days are long! Long, \_\_\_\_\_

*poco rall.* . . . . . *a tempo* ♩ = ca.88

*mp*

*mf*

*mp*

*pp sempre, stacc.*

8<sup>vb</sup>

30

— a hay - field      back - ing, —      lap - ping,      Two drows-y peo - ple —

34

— pil - lowed round a - bout;      *espress.* While in the om - i - nous west a -

38

cross the dark - ness      *mf* Flame      *f* leaps out.



a tempo ♩ = ca. 58

poco rall. . . . .

52 *ff con forza*

Lit a-loft, lit a-loft, lit a-loft.

*ff con forza*

poco rall. . . . .

a tempo ♩ = ca. 58

poco rall. . . . .

a tempo ♩ = ca. 58

*mp* *f* *mp*

8va

Ped.

\*

58

8va

molto rit.

8va

*mf* *p*

8va

\*

## 5. Grown and Flown

**Sempre sostenuto** ♩ = ca. 112 *mp semplice*

Voice

I loved my love from green of Spring —

**Sempre sostenuto** ♩ = ca. 112

Piano

*p sereno*

*sempre poco*  $\text{Ped.}$

5

Un-til sere Au-tumn's fall; But now that leaves are with-er-ing —

9 *cantabile*

How should one love at all? One heart's too small For hun-ger, cold,

13 *p*

love, — ev - ery - thing.

*espress.*

44 *p*

to me.

*pp*

48 (non rit.)

*ppp*

51

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### 6. Present and Future

Con moto ♩ = ca. 80

Piano

*p molto legato*

3 *mp semplice*

What is life that we should love it, Cher-ish-ing it ev-er-more, —

5 *rit.*

— Nev-er priz-ing aught a-bove it, Ev-er loth to give it o'er? —

*rit.*

7 **Liberamente**

Is it good-ness? is it glad-ness?

**Liberamente**

*pp* *ppp*

Tempo I ♩ = ca. 80

9

*mp*

Vocal staff for measures 9-10. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A slur covers the final two notes of the phrase.

Nay, 'tis more of sin and sad - ness, Nay, of wear - i - ness 'tis

Tempo I ♩ = ca. 80

Piano accompaniment for measures 9-10. The right hand plays chords, some with a half note (h) marking. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano).

11

Vocal and piano accompaniment for measures 11-12. The vocal line has a long note with a fermata and a hairpin crescendo. The piano accompaniment continues with chords and eighth-note accompaniment.

more. \_\_\_\_\_

13

Vocal and piano accompaniment for measures 13-14. The vocal line has a hairpin crescendo leading to a phrase. Dynamics include *mp* (mezzo-piano).

Earth - ly joys are ver - y fleet - ing, -

15

Vocal and piano accompaniment for measures 15-16. The vocal line has a hairpin crescendo and a dynamic change. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Earth - ly sor - rows ver - y long; Part - ing ev - er fol - lows

31

And the dark - ness shall flee \_\_\_\_\_ from us, And the

33

sun beam down up - on us

35

*mf* Ev - er glow - ing more and more, \_\_\_\_\_ *mp* ev - er glow - ing more \_\_\_\_\_

37

\_\_\_\_\_ and more, and more and more. \_\_\_\_\_

39 **Liberamente** **a tempo** ♩ = ca. 88 **rit.**

2015  
ca. 18'00''

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