

1985

Songs of Mourning and Exaltation for soprano and piano or tenor and piano

Alan Stringer

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for my good friend of twenty-five years
Janet Lynne Snider

November 22, 1939 — March 28, 1985

Songs of Mourning and Exaltation

for soprano + piano
or tenor + piano

by

Alan Stringer

completed summer 1985

voice range:



742
Lithium, A
Box 17
No. 23

I. The Tide Rises, the Tide Falls

Henry Wadsworth Longfellow

$\text{P} = 84$

1. The tide rises, the tide falls, The
2. Dark-ness set-tles on roofs and walls, But the
3. The morn-ing breaks; the steeds in their stalls

P

twi- light dark-ens the cur-lew calls; A-
sea, the sea in the dark-ness calls; The
stamp and neigh as the host-ler calls; The

long the sea-sands damp and brown the
lit-tle waves with their soft, white hands Ef-
day re-turms but nev-er-more Re-

I.-2 -

travel-ler hast-ens
face the foot-prints
turns the travel-ler

toward the
in the
to the

town, And the tide
sands, And the tide
shore, And the tide

1st & 2nd endings

3rd ending

ri- ses, the tide falls. the tide falls.
rit. rit.

II. Acquainted with the Night

Robert Frost

$\text{♩} = 63$

Voice 1.
2.

I have been one ac-quaint-ed with the night. I
have stood still and stopped the sound of feet when

Piano

have walked out in rain and back in rain. I
far a-way an in-ter-rup-ted cry Came

have out-walked the fur-thest cit-y light. I
ov-er hous-es from an-oth-er street, But

II. - 2 -

have looked down the sad-dest cit-y lane.
not to call me back or say good-bye;

I
And

have passed by the watch-man on his beat
fur-ther still at an un-earth-ly height, and One

I
and One

dropped my eyes un-will-ing to ex-plain.
lu-min-ar-y clock a-gainst the sky

I
Pro-

II.-3-

claimed that time was nei-ther wrong or

right. I have been one ac-quaint-ed

with the night.

rit. dim.

Robert Frost III. Reluctance

Handwritten: 2/2/72, 2/2/73, 2/2/73

Tempo: ♩ = 76

1. Out through the fields and the woods And over the
 2. The leaves are all dead on the ground, Save those that th
 3. And the dead leaves lie huddled and still, No long-er blow.
 4. Ah, when to the heart of a man Was it ev- er

walls I have wen- ded; I have climbed the
 oak is Keep- ing ra- vel them
 hi-ther and thi- ther; The last lone
 less than a trea- son To go with the

III. -2 -

hills of view And looked at the world, and des-
 one by one And let them go scrap- ing and
 as-ter is gone; The flowers of the witch- ha- zel
 drift of things, To yield with a grace to

Slower last time only

cen- ded; I have come by the high- way
 creep- ing Out ov- er the crust- ted
 wi- ther; The heart is still ach- ing to
 rea- son, And bow and ac- cept the

Slower last time only

III. - 3 -

home, And lo, it is snow, When oth-ers are seek, But the feet ques-tion end Of a love or a sea - ded. ing. ther? son?

home, And lo, it is snow, When oth-ers are seek, But the feet ques-tion end Of a love or a sea - ded. ing. ther? son?

49, 50
Haywood
Bartlett
1923

IV. from the Memorial to Clorinda Haywood, Edgbaston

$\text{♩} = 138$

Voice

Warm sum-mer

sun, shine kind-ly

here

TV. - 2 -

warm sum-mer wind

blow soft-ly here:

Green sod a-

bove, lie light

IV. -3 -

Handwritten musical score for a piano piece, featuring four systems of staves. The lyrics are: "lie light.", "Good - night,", "Dear Heart", and "good - night". The notation includes treble and bass clefs, key signatures (one flat), and various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

IV. - 4 -

Handwritten musical score for a piano piece, measures 1-4. The score is written on two systems of staves. The first system (measures 1-2) features a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth notes. The bass clef accompaniment consists of quarter notes. The second system (measures 3-4) continues the melody and accompaniment. The lyrics "good - night." are written above the melody in measure 3. The tempo and dynamics markings "dim. molto" and "a niente" are written above the melody in measures 3 and 4 respectively. The bass clef accompaniment in measure 4 is marked "molto rit." and "dim. a niente".

good - night.

dim. molto

a niente

dim.

molto rit.

dim. a niente

22 X
Alfred
Brent
1900

V. from "A Christmas Memory" - Capote

Cheerfully

Voice

Piano

4/4

mp

6/4

Voice

Piano

4/4

p

mp

My, how fool-ish I am!

Voice

Piano

Empty musical staves for additional notation.

V. - 2 -

You know what I've al-ways thought?

Slightly slower

I've al-ways

thought a bo-dy would have to be sick and dy-ing

V. - 3 -

be-fore they saw the Lord. And I im-

a-gined that when he came it would be like

look-ing at the Bap-tist win-dow

pret-ty as col-ored glass with the

sun pour-ing through

accel. e
cresc.

rit.

V. -5-
Slower

A tempo such a shine *poco rit.* you don't know it's get-ting

A tempo

dark. And it's been a com-fort

to think of that shine tak-ing a-way

all the spoo-ky feel-ing

Slightly faster

But I'll wa-ger

it nev-er hap-pens

V. -7-

I'll wa-ger at the ve-ry end

a bo-dy re-al-izes

the Lord has al-read-y shown Him-

self. That things as they are

just what they've at ways seen

was see-ing Him.

V. -9-

As for me I could

leave the world with to-day in my

eyes.

VI. from The Rubaiyat of Omar Khayyam

Andante c. d = 84

5/22
L. H. H. H. H.
P. O. Box
70.22

Voice

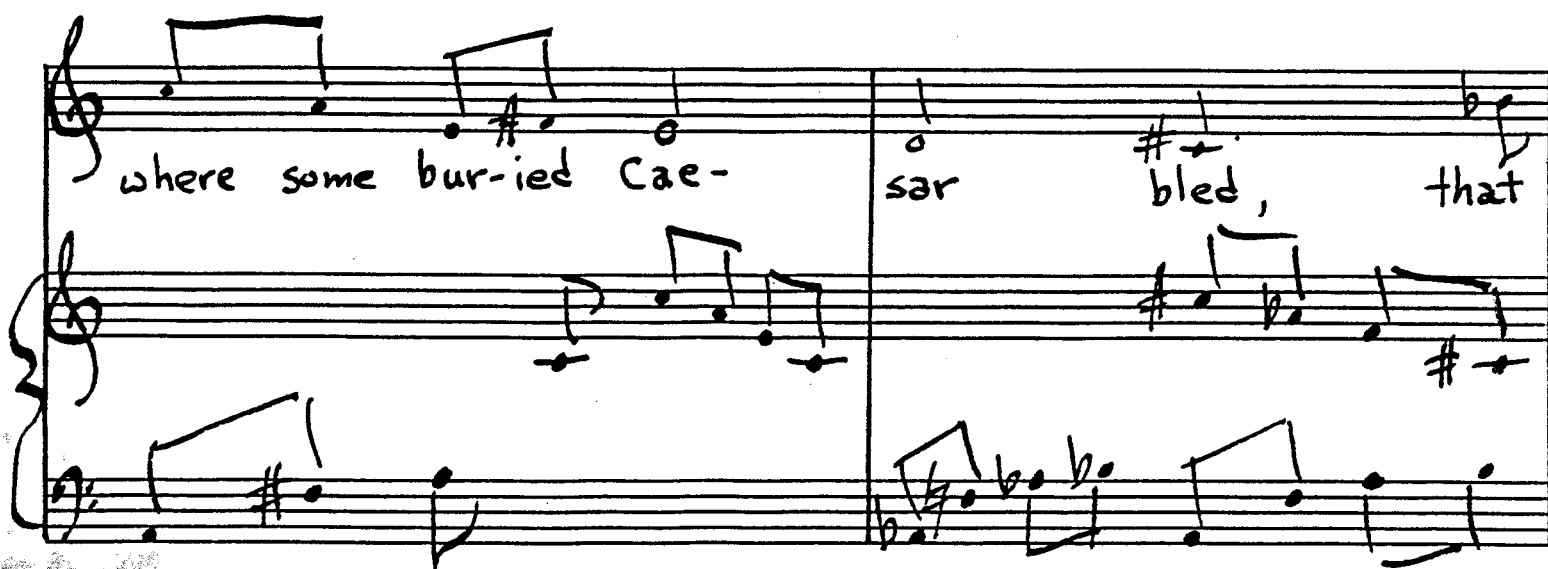
I some-times think



that nev-er blows so red the Rose as



where some bur-ied Cae-sar bled, that



VI. -2-

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics "ev-ery Hy-a-centh" and "the Nar-". The piano accompaniment (grand staff) features a right hand with eighth and sixteenth notes and a left hand with eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics "den wears Dropt in her Lap from". The piano accompaniment (grand staff) continues with similar rhythmic patterns. The key signature remains one sharp (F#).

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics "some once love- ly head And". The piano accompaniment (grand staff) concludes the piece with a final cadence. The key signature remains one sharp (F#).

this re- vi-
ving Herb whose ten-der Green

Fled-
ses the Riv-er lip

on which we
lean

VI. -5-

dim molto

un- seen.

dim. rit.

+8va

8va only

432
Liriana
Barn
1942

VII. from "In Memoriam"

Tennyson

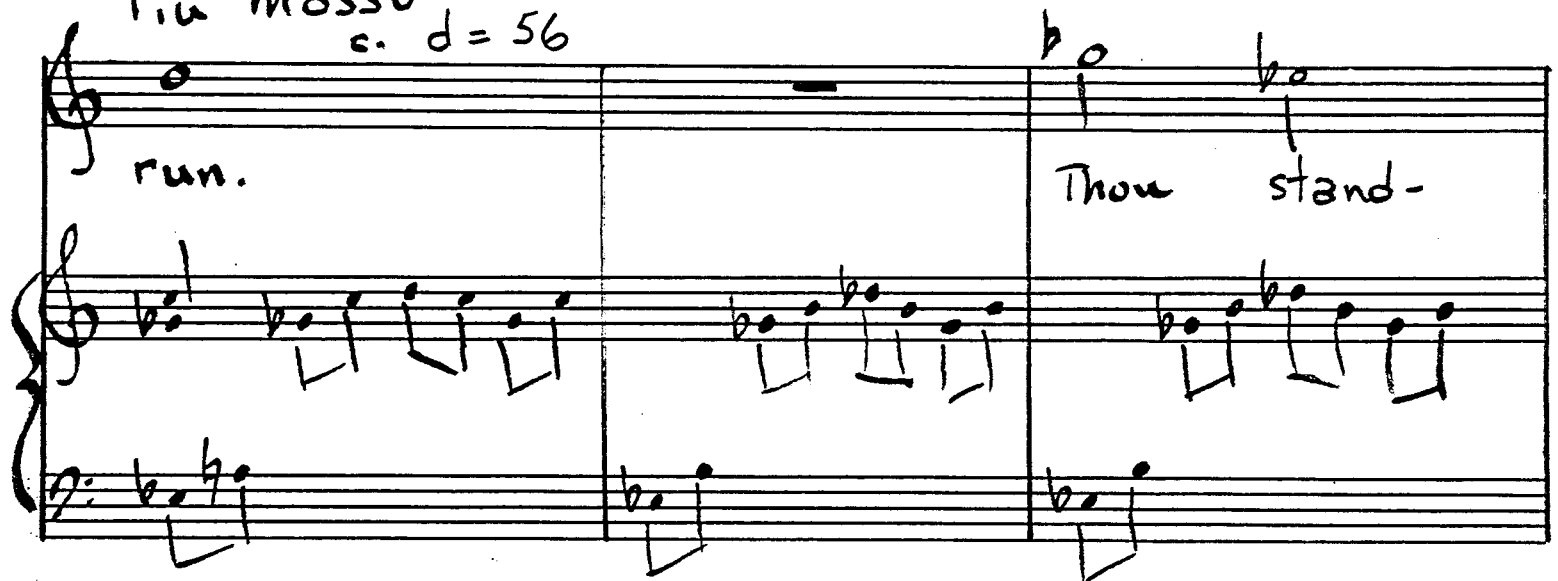
4/4 Lento -
Voice

Thy voice is on the roll-ing air.

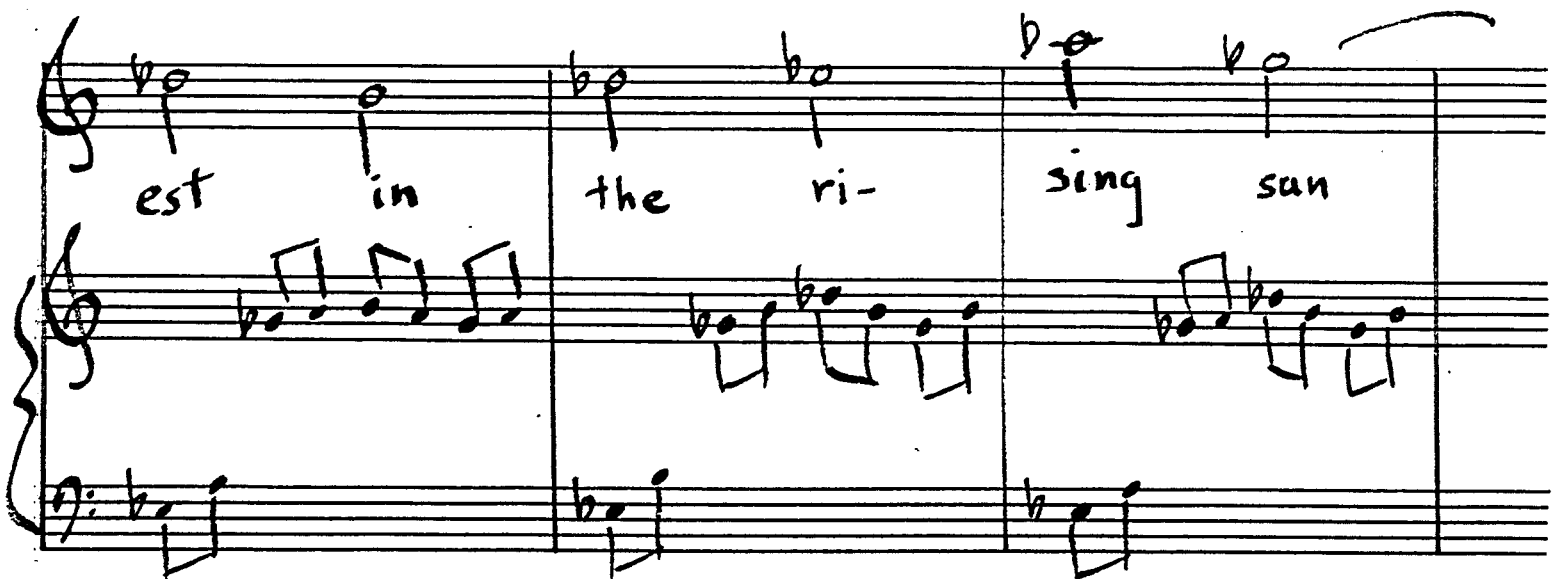
I hear thee where the wa-ters

Pia Mosso VII. - 2 -
c. d = 56

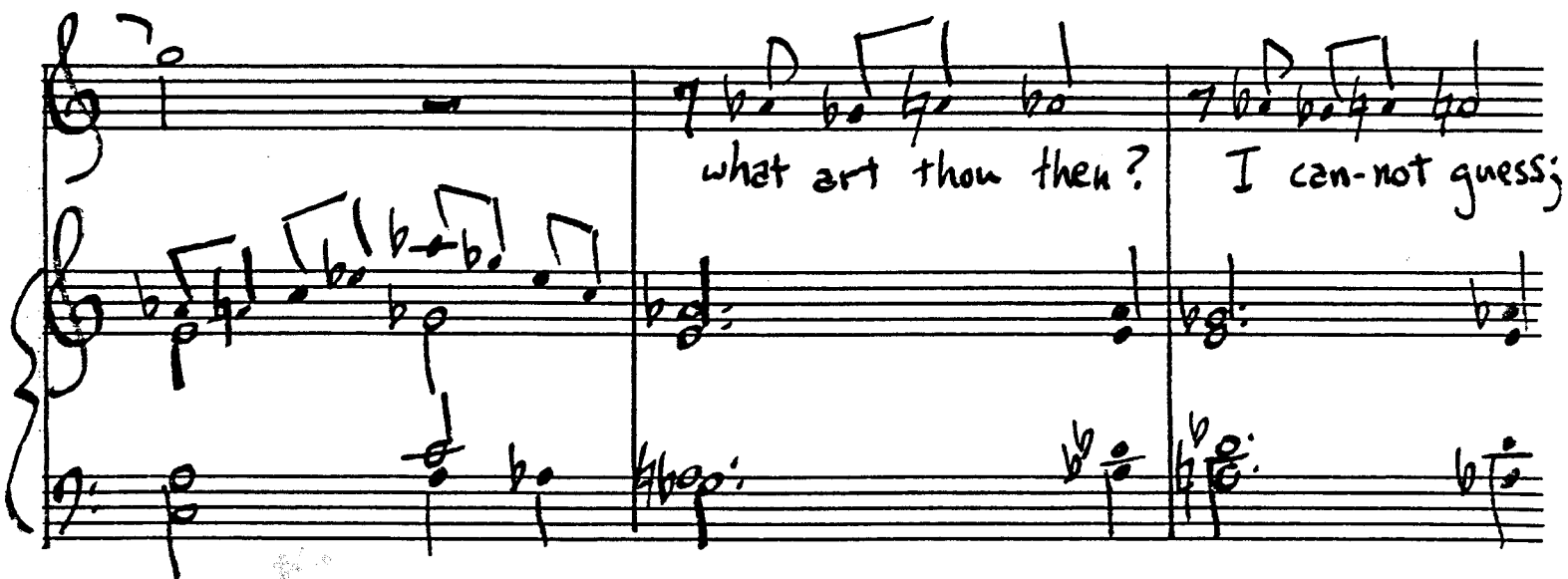
run. Thou stand-



est in the ri- sing sun



what art thou then? I can-not guess;



VII. -3 -

cresc. poco a poco

But tho I seem in star and flower to feel thee

cresc. poco a poco

some dif-fus-sive power I do not there-fore

F

mf

love thee less: my love in-volves the love be-

VII. - 4 -

fore. My love is vast-er pas-sion now Tho

8va

poco piu mosso

mixed with God and Na- ture

poco piu mosso

meno mosso

thou I seem to love thee more and

mp dim

Lento VII. - 5 -

more.

as at the beginning

292
Bliss Carmen VIII. Veni Creator
Beyr
Maestoso
♩ = 69

Voice: Lord of my heart's e-la-tion, Spir-it of things un-

Gradually increase in volume throughout

Piano:

+8

seen. Be thou my as-pir-ra-tion con-sum-ing and ser-

+8

ene! Bear up, bear out, bear on-ward this mor-tal

+8

self a-lone, to self-hood or ob-li-vion in-

+8 +8 +8 +8

cred-ib-ly thine own,— As the foam heads are

loos-ened and blown a-long the sea, or

sink and merge for- ev- er in that which bids them

be. I too must climb in won- der

up- lift at thy com- mand, - be one with my frail

VIII. -4-

fel-lows be-neath the wind's strong hand, A

+8va

Slightly slower

fleet and sha-dow-y col-umn of dust or

+8va

moun-tain rain, to walk the earth a mo-ment

+8va

Slower

and be dis-solved a-gain. Be

+8v2 - - - - -

thou my ex-al-ta-tion or fort-i-tude of

+8 +8 +8 +8 +8

mien, Lord of the world's e-la-tion, thou

+8 +8 +8 +8 +8

VIII. - 6 -

breath of things un-seen!