

FRANK STEMPER

a love imagined

EIGHT SONGS FROM TEN POEMS BY HERBERT SCOTT

FOR VOICE AND PIANO

NOVEMBER

Text: Herbert Scott
Music: Frank Stemper

Stark
Tempo Rubato ♩ = 46 (♩ = 92)

8va
4/4
mf mf p mf mf ppp
poco rit. à tempo
R.H. is up one octave for the entire song.

7
8
p
It is rain - ing to - day, the
mf mf mp (don't cover voice)

12
8
slick whale backs of side - walks sur - fac - ing - a - long the block.
mf

15
8
Look how the earth throws them up, buck - led, break - ing.
mf molto rit.
mp mp

19 *à tempo*

mp

The fal - len leaves raked in - to humps, flat - ten,

mp L.H.

Measures 19-21: Vocal line in treble clef with lyrics. Piano accompaniment in grand staff (treble and bass clefs) with *mp* dynamic. Includes triplets and slurs.

22

mf

press down like hands. If I were to reach my hand in - to the

Measures 22-24: Vocal line in treble clef with lyrics. Piano accompaniment in grand staff with *mf* dynamic. Includes triplets and slurs.

25

f

rich, wet leaves and lift them to my face, I would smell the sea - sons blood,

mf

Measures 25-27: Vocal line in treble clef with lyrics. Piano accompaniment in grand staff with *mf* dynamic. Includes triplets and slurs.

28 *mf*

an - i - mal. in - sect, the e - vi - dence of earth - ly

mp *cresc.*

Measures 28-31: Vocal line in treble clef with lyrics. Piano accompaniment in grand staff with *mp* and *cresc.* dynamics. Includes triplets and slurs. Time signature changes from 3/4 to 2/4 at the end of measure 29.

30 *f*

liv - ing.

ff

32 *meno mosso* *resigned* *p*

Each thing has left its mark, its scent,

mp

36 *à tempo* *explode* *f* *no decresc.* *pp* *breathy - head voice* *meno mosso* *no vib.*

all the ra-velled frag-ments of birth and death - fal-len in - to place.

mp *mf*

41 *à tempo*

43 *ppp* *mp* *poco rit.* *à tempo*

more optimistic, rhythmically

North of here No-vem-ber glis-tens, a new snow stick-ing to

mf *pp* *mp*

47 *mf* *mp*

e - vry - thing. branch - es of

p *legato; lightly - evenly*

Red.

49 *ppp* *mf*

trees, cats curled on porch - es, the steam-ing backs

51 *mf*

of hor - ses. Dis - tance turn - ing

breathy - head voice *pp*

53

rain to snow or snow to rain Each is



57

pain and beau - ty, wet pave - ment

60

glow - ing in the pale Nov - em - ber noon, or snow

sub. mf

Red.

63

nienté *mp* its own il - lu - - - mi - na - tion,

mp lightly, shimmering (Berceuse)

65

Musical score for measures 65-66. The vocal line (treble clef) has lyrics: "each wind - ing a -". The piano accompaniment (grand staff) features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The key signature has one flat (B-flat).

67

Musical score for measures 67-68. The vocal line (treble clef) has lyrics: "cross time and dis - tance". The piano accompaniment (grand staff) continues with similar sixteenth-note patterns. The key signature has one flat (B-flat).

69

Musical score for measures 69-70. The vocal line (treble clef) has lyrics: "a dark path". The piano accompaniment (grand staff) continues with similar sixteenth-note patterns. The key signature has one flat (B-flat).

71

Musical score for measures 71-72. The vocal line (treble clef) has lyrics: "a dark path." and a dynamic marking of *p* (piano). The piano accompaniment (grand staff) continues with similar sixteenth-note patterns. The key signature has one flat (B-flat).

IN A FIELD OF SUNLIGHT

Text: Herbert Scott
Music: Frank Stemper

♩ = 132 *Light and a little zaney*

4/4

p

6 *mf animato* *accent naturally, not with meter*

We will walk in in - to the field of gold - en - rod

mp

L.H. - legato

10 *a little quieter, sneaky*

field - of gold - en rod splint - ered by the sun's the

sub

14 *cresc.*

sun's fool - ish - ness We have been there - be - fore, af - ter a rain - rain when the wa - ter

18 *mf*

streamed like the grain of wood a - round o - bli - ter -

mf

parts/hands cross

22 *mp*

a - tions o - bli - ter - a - tions

legato

subito p

poco a poco cresc.....

mp

27 *mf* *f*

of limb, and knots of mourn - ers re - call - ing o - ther loss - es

poco a poco cresc.....

bring out R.H., louder, here

mf

32 *mp*

o - ther rains.

15^{ma}

sfz *pp* *sfz* *pp* *p*

6 4 6 4 6 4 4 4 4 4

37 *mp*
The mind as it chills

42 *f*
re - turns to sun - light (t)

47 *mf*
and the

51
chi - ld's leap - - - ing stitch a - cross the field, bob-bing a -

55

bove weeds and re - morse, un-til we go to meet her where she

59

pro - gres - ses, where she ri - ses in-to the arm's

63

reach, reach, (cha-cha-cha!)

67

reach her gnat - ty hair

black & white note clusters

6
4
6
4
6
4

sprechstimme
(suddenly, a little sinister)

74

6/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

gleam - ing.

81

p

NIGHT WALKING

Text: Herbert Scott
Music: Frank Stemper

♩ = 78 *precisely, prissy, rhythmic*

mf
The nose nose of an o-boe

mp

5
o-boe a wedge of light (t) LIGHT

f *dolcé espress., enlightened* *p* *f*

mf shimmer

Red.

9
à tempo *prissy..* *mf*
through an o-pen door light door o-pen door light

*

13 *mf* *heavier, darker* *mf* *mf* *mf*

o - pen light dark - ness light pried a - part light a kind of

18 *Molto espress., suddenly dramatic*

breath - ing a kind of breath - ing

bigger

Ped. (ad lib)

21 *mf prissy...*

a kind of light through an o - pen light light

15^{mb-1} *8^{va}*

mf

no Ped.

25

a wedge of dark - ness breath - ing light a kind of

28

espress.

breath - ing breath - ing voi - ces

bigger

Ped. (ad lib)

3 3 3 3 3 3

5/4 5/4 5/4

31

nienté

voi - ces of hou - ses

Cadenza

subito mp

3 3 3 3 3 3

5/4 4/4 5/4 4/4

34

8va

f

sfz

no Ped.

3 3 3 3 3 3

3/4 2/4 3/4 2/4 3/4 2/4

37

8va

6 6

2/4 2/4 2/4 2/4 2/4 2/4

30

3/4

(8va)

6 *decrec.....* 6

3 3

41

4/4

(8va)

bring out R.H.

decrec.....

p

3 2 3 2 3 2

46

3/2

(8va)

rubato

loco *legato*

pppp

à tempo

p

(legato)

3

52

poco cresc.....

3

getting a little out of control

3

56

espress. p

the

3 *mf* *decresc..3.*

59

mf

stark ad lib time

street

a

pa-tient si-lence pried

3 *mp* *15^{ma}*

64

mp *maestoso, dragging*

nienté

a part

and

that long thin reed of

loco *mp* *Red. (ad lib)*

69

mu-sic

some-thing you nod

to,

pass-ing

3

73
8
fin - gers pi - geoned in
pedal getting muddy
2/4 3/4 4/4
Ped. *



76
8
front pock - ets as though it
4/4
Ped. *

79
8
were your song.
8va
3
3
3
Ped. *

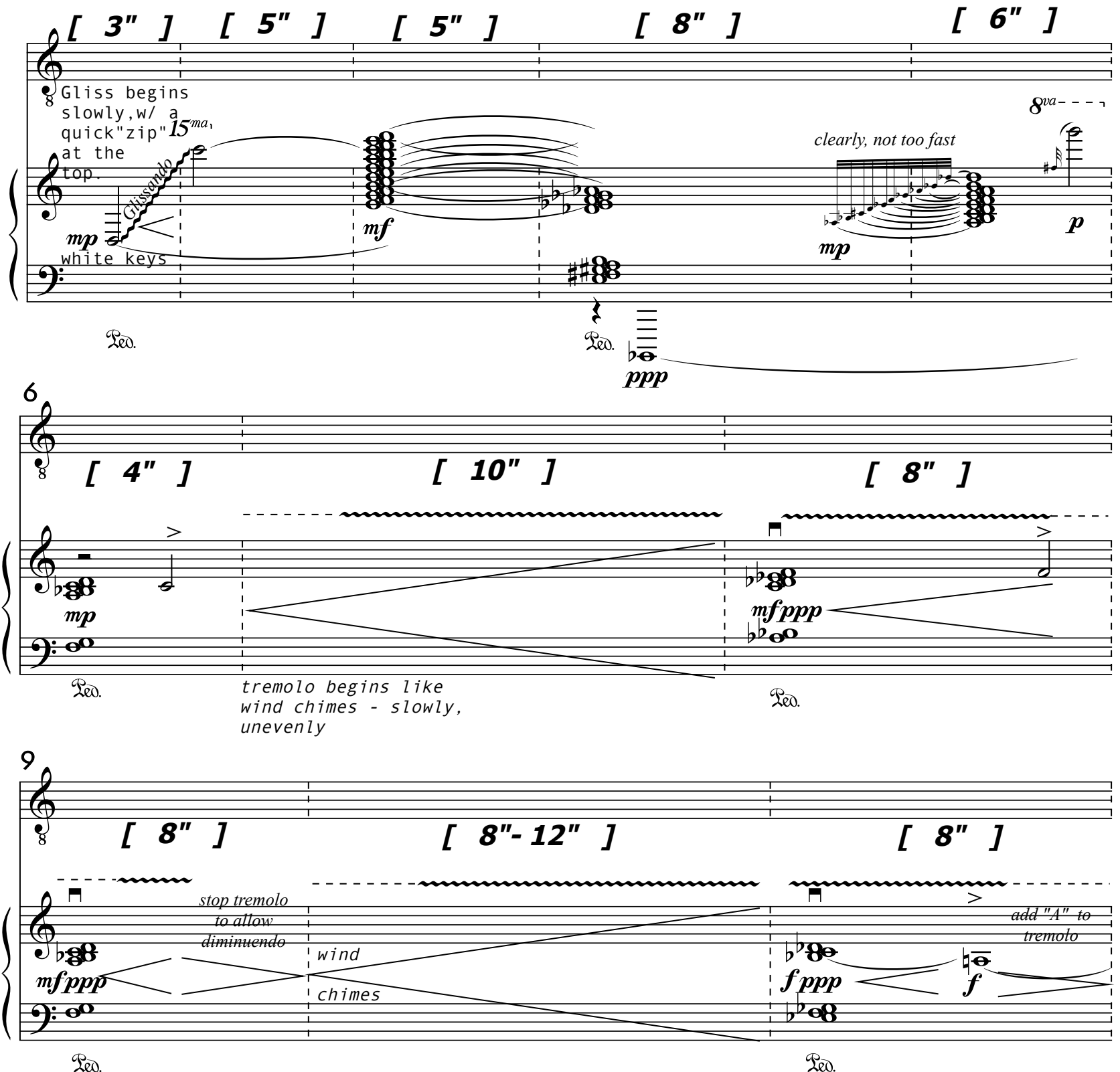
83
8
8va

SNOWSTORM ON MOZART'S BIRTHDAY

Text: Herbert Scott
Music: Frank Stemper

- The trill symbol indicates tremolo. 
- A dotted (dashed) line before the tremolo symbol indicates a less intense, irregular tremolo, usually a gradual easing into the tremolo; sometimes marked "Like Wind Chimes."
- The downbow symbol  indicates that a new harmony should be articulated clearly (normally) at the indicated dynamic, which is often *fp*, and begins tremolo cycle as described below.
- The dotted and trill symbol in combination with the crescendo symbol (which happens most often) indicate that the tremolo should begin quietly (initially using the soft pedal, which is gradually lifted, revealing the many colors that can be created) and irregularly (like wind chimes) gradually building in dynamic and tremolo intensity, and finally swelling aggressively just before the next harmonic change, which often begins the process again. In those cases where a new harmony is marked with a "down bow" symbol, the new chord should be struck *fp*, i.e. immediately beginning another progression of soft to loud dynamic and less to greater intensity of the tremolo.

FREE NOTATION



[3"] [5"] [5"] [8"] [6"]

8 Gliss begins slowly, w/ a quick "zip" 15^{ma} , at the top.

mp white keys

mf

clearly, not too fast

mp *p*

ppp

[4"] [10"] [8"]

mp

tremolo begins like wind chimes - slowly, unevenly

mf ppp

[8"] [8"-12"] [8"]

stop tremolo to allow diminuendo

wind chimes

mf ppp *f ppp* *f*

add "A" to tremolo

12 [4"]

[10"]

♩ = 54 *Tempo rubato, ad lib.*

change unnoticeably, from one chord to the other, via light tremolo.

pp

bring out this short melody crisply, *espressivo*

22 *f* The tea - chers of Win - ter *subito ppp* Let down their long hair *mf*

26 *FREE NOTATION [10"]* nienté We *Slowly and luxuriously*

"snap" this E and let all ring (no trem.) *f* *ppp* wind chimes

♩ = 54

30 *written accel.* **5** **7** **5** **4** *suddenly to nothing* *f* *3* *nienté* *mp* **4** **4**

lie back on our beds and dis-appear in the pale qui - et

via pedal *nienté*

pedal "twang" is OK

ped. *ped.* *ped.*

34 *mus - lin.* *eratic* *f* *subito p* **4** **3** **4** **4** **3** **4** **4** **3** **4**

disappear

ped. *pedal ad lib*

36 **3** **4** **3** **4** *luxurious, dolce* **4** **4** **4** **4**

f *p* *mp*

41 *(all R.H.)* *p* *lib.* **3** **3** **3**

(bass only)

46

♩ = 54 *now more introspective*

Musical score for measures 46-50. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The music features complex chords and triplets. A 'Ped.' marking is present at the bottom right.

51

nienté

cresc. with piano written accel.

Musical score for measures 51-54. The vocal line includes the lyrics: "Twe - - - nty se - ven in - ches of". Large numbers 5/4 and 4/4 are written vertically. A 'Ped.' marking with an asterisk is at the bottom right.

55

Tempo III: somewhat faster than tempo I (♩ = 68)

Musical score for measures 55-57. The vocal line includes the lyrics: "snow, and Mo - - - zart on the ra - di - o.". A 'Ped.' marking with an asterisk is at the bottom right.

58

irregular use of pedal to "smear" the sound

Musical score for measures 58-62. The piano accompaniment starts with a 'mp' dynamic marking. A 'Ped.' marking with an asterisk is at the bottom left. The text 'gradually' is written below the piano part.

60

ad lib, seamless to trem.

mp no dynamic change

mf *p*

mf

2/4 3/4

2/4 3/4

2/4 3/4

2/4 3/4

Lea.

* Lea.

pp

65

The neigh - bors

mf

p *mf*

p

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4

* Lea.

* Lea.

Lea.

70

are push - ing through five foot

pp

pp

pp

fp

fp

fp

6/4 5/4 3/4

6/4 5/4 3/4

6/4 5/4 3/4

6/4 5/4 3/4

Lea.

Lea.

74

swells suddenly light and airy

mp

nienté swells of

fp

p

3/4 6/4

3/4 6/4

3/4 6/4

3/4 6/4

78 *mf*

snow Where

80 *f* *mf* *f*

will they go the Ci - ty is a - drift but Mo - zart on the

fp *mf* *fp* *f*

ped. *ped.*

84 *mp*

ra - di - o.

pedal ad lib

86 *mf* *p* *mfp* *mp-p* *mfp* *mf*

Mo - zart we are thank - ful The

ped. *ped.* *ped.* *pedal ad lib*

91

air

gli - s(t)ens with

8

Led.

93

mu - sic

And we lie

8

Led.

97

back

a - gain and a - gain

8

Led.

101

gain

a - gain

8

Led.

104 **6/4** **4/4** *(but a little slower)* ♩ = 120 *freely, not rhythmically in sync with the piano*

GAIN The sky

107 sky flings down its love - - - ly notes

110 a - gain and a - gain PA PA *(in character)*

113 PA PA-PA GE - NO **FREE NOTATION** [8"]

p

[3"] [5"] [2"] [8"] [4"]

p *f* *p* *f* *p*

f *f* *f* *f* *f*

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

121 $2 \cdot = 54$

[3"] $\frac{2}{4}$ $\frac{4}{4}$ *mp*

Mo - zart on the ra - di - o

p *f* *mp*

Ped. *Ped.*

131 *p* *pp*

a - gain a - gain

poco à poco dim. *whispy* *p*

L.H.

135 *ppp*

a - gain *8va* *p* *mp*

p

ad lib pedal - then hold again til end

Let echo ring...



MOTHER AT THE MIRROR, 1939 INVOCATION

Text: Herbert Scott
Music: Frank Stemper

♩ = 112

Unfolding, trying to dance, rhythmic

4/4

mf

7

12

17

mf

She says She says (s) She says her

23 *p* *mf*
8 lean prayers lean prayers She says her

28
8 ev - ning prayers (s)

wild
f
mf
sfz
7

32
8 5/4 4/4 4/4

(ad lib. accel. to trill) *f* *mf* *mf*
3 (Gb)

38
8 3/4 3/4 3/4 3/4

sub. *p* *mf* *sffz* *mf* *sub. pp*
exaggerate this cresc. (scary) delicately
sffz *sfz* *sfz*

43 **4/4** **5/4** **4/4** *mf*

prayers for the

sfz *mf* *p* (*scary*) *sfz*

f *p* *sffz* *sfz* *mf*

47 **4/4** **4/4** **4/4** **4/4**

flesh (shh) the flesh fin - gers

sub. pp (*scary*) *f* *f*

p *sffz* *sfz* *f*

51 **3/4** **3/4** **3/4** **3/4** *fp*

dipped in Pond's cold cream flesh

gva

54 **2/4** **4/4** **4/4** **4/4** *mp*

(shh) She says her ev - ning flesh

sfz *p* *mp*

rumble! *gva*

58 *f*

prayers

2 4 4 4

f bless - ing

marching

62

her face be - fore the bird's-eye (ye)

3 4 4 4

suddenly hushing

sub. p sneaky

66 *p*

ma - ple dre - - - sser ble - ss/her fle -

4 4 5 4 4 4

phonetic and rhythmic

70

sh ble - ssing her dre - sser in

3 4 3 4 3 4

15ma

8va

74 **3** **4** **4** **4** *mf*

(8va) Pond's (nd's)

78

poco a poco cresc.

82

85 *f*

Bless - - ing the cold ev - ning flesh be -

88

neath the bird's - eyes face She says her lean

91

fin - gers cream be - fore her ma - ple dress - er

a little heavier

95

brittle and violent

ff

5
4
5
4
5
4

98

rit.

mp

f

5
4
5
4
5
4
4
4
4
4

101 *a little slower* *pp* *delicately*

Chi - ldren tucked a - sleep

15^{ma} *p* *nienté*

108

be - neath the rim of wind-whipped sheets

(15^{ma})

113 $\text{♩} = \text{♩} = 92$ *n.* *mp* *n.*

Skin

(15^{ma}) *loco* *legato* *mp*

Red. (ad lib.)

122 *n.* *mfpp*

and bone and weed

129 *mp*

n. , *dolcé pp* 3

flow - er in the flesh.

poco accel. *f* *pp*

134

p (shhh) Do not go to sleep.

p (stirring, slightly agitated)

139

n. *n.* Love is a dust we keep, silt of the

(8va)

144

n. bo-dy's dream - ing. Do not go to sleep. ♩ = 112

suddenly agitated, but not too loud mp

$\text{♩} = 92$
mfpp *mp*

149

(P) to sleep.

154

(P) *molto rit.*----- *à tempo* If I were the speech of leaves

p $\text{♩} = 92$ *tentatively* *no.*

160

suddenly strong *f* *dim.* *poco a poco dim.*

I'd let my bo-dy sing. Do not go to sleep. Do not go to sleep.

165

mp

Do not go to sleep. to sleep.

171

Majestic, like a prayer
p cresc.

Words like wil-low branch-es bend to the

poco decresc.

p cresc.

177

f

earth's reach.

f

decresc.

p

Words.

THE SONG THE BURNT CHILD SINGS

Text: Herbert Scott
Music: Frank Stemper

♩ = 88 PANIC!

f
I have no lips, (ps) no nose

Pedal ad lib, unless noted
f

7
no lips my *mf* *sprechstimme*

off pedal

11
mouth is a howl, a *f*

normal voice - espress.
mp *fff*

14 **2** **4** howl | **3** **4** have | **2** **4** no

molto cresc. *fff* *f*

17 **2** **4** lips, | **3** **4** nose | **2** **4** mouth

20 *mf* **2** **4** my | **3** **4** tongue is a choir | **2** **4** No one can clap | **2** **4** my ears.

mf *va* *3* *6*

25 **3** **4** no | **2** **4** lips | **3** **4** nose | **2** **4** ears | **3** **4** tongue | **2** **4** mouth

f

30 *(growl a little)*

can bite. (te)

15^{ma}

sfz *f*

6 6

3/4 3/4

32

Simili (accidentals remain from previous measure)

p

6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6

3/4 3/4

34 *mp* *like a prayer (falsetto)*

Must I thank God

sudden sharp accents, use pedal to control dynamics

sfz p

6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6

3/4 3/4

36

for my eyes?

sfz p

6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6

3/4 3/4

(normal voice)



2
4

2
4
2
4

my eyes?

sfz p

40 my eyes? my eyes?

mf

42 my eyes? they will not close.

ff

45 The world spills cease - less - ly

f

50

in - to them.

4/4

3

(written rall. - or ad lib)

6

52

Indifferently, emotionally detached, mechanical

3/4

3

poco decresc.....

mf

p

56

2/4 3/4 2/4

If I could

8va

62

2/4 3/4 2/4 3/4

have hair or ears, or nose, or eyes that

8va

68

close,

72

gva- which would I choose?

77

82

None of those.

rit.

♩ = 60

88 *mp* *nienté* Lord Lord

8va

94 *p* *rubato espress.* give me Lord, give me lips to kiss this

100 *fff* life. (fff)

mp *fff*

103 *8va* (off 16th's)

106

Musical score for measures 106-108. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest and a dashed line indicating an octave shift: *(8va)*. The piano accompaniment features complex chords and rhythmic patterns. Measure numbers 106, 107, and 108 are indicated on the right side of the system.

109

Musical score for measures 109-110. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a dense texture of chords and triplets. Measure numbers 109 and 110 are indicated on the right side of the system.

111

Musical score for measures 111-112. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a dense texture of chords and triplets. Measure numbers 111 and 112 are indicated on the right side of the system.

113

Musical score for measures 113-114. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a dense texture of chords and triplets. Measure numbers 113 and 114 are indicated on the right side of the system. The lyrics "give me" are written under the vocal line in measure 113. Dynamic markings include *molto cresc.*, *ff*, and *fff*.

116

3/4 4/4 3/4

lips to kiss this

ff

Red.

118

3/4 4/4 4/4 4/4

life. solid, no decresc. (fe)

catch half of the echo with pedal hold pedal until end of the piece

* Red.

121 *Inside the piano - Time ad lib - espress.*

[2"] [20"] [10"] [2"]

Slap the lowest strings RH: put thumb and finger on interesting nodes of these two strings; LH: play keys - lowest A & B. Slowly rub fingers on strings, between pegs and dampers - middle quad.

f *mf* *p*

As if a shutter were clapping desolately in the night breeze

gva *gub*

125

[6"] [6"] [10"]

gva *mf* *(norm.)* *mf* *pp*

knuckle on sound board

pluck with nails

$\text{♩} = 60$
rubato espress. p

[15"]
Slowly scratch the lowest strings - LENGTHWISE (faster and higher at the end)

Menacing, loud, disturbing

The new wi - dow

Slap the lowest strings

Slowly rub fingers...

f *f* *mf*

is walk - ing bare - - - foot

like a slightly chilling breeze

Slap the lowest strings

With fingers on strings quickly, lightly, gently; mid-piano

mp *mp*

wid - ow walk - ing bare

p

bare-foot on wood - en floors

8va

142 **3/4** through the **4/4** ear - - - ly **2/4** morn - - - ing **4/4** //

145 **4/4** hours

146

147 *slight accents*

gradually release pedal, becoming quieter and more distant

Musical notation for measures 148-149. The system consists of a grand staff with a treble clef and a bass clef. The bass clef part contains a complex rhythmic pattern of sixteenth notes, with a '6' above each measure. The treble clef part is mostly empty, with a few notes in measure 148. A fermata is placed over the end of measure 149.

Musical notation for measures 149-150. The system consists of a grand staff with a treble clef and a bass clef. The bass clef part contains a complex rhythmic pattern of sixteenth notes, with a '6' above each measure. The treble clef part is mostly empty, with a few notes in measure 149. A fermata is placed over the end of measure 150.

Musical notation for measures 150-151. The system consists of a grand staff with a treble clef and a bass clef. The bass clef part contains a complex rhythmic pattern of sixteenth notes, with a '6' above each measure. The treble clef part is mostly empty, with a few notes in measure 150. A fermata is placed over the end of measure 151.

pedal finally off, the sound is dry

Musical notation for measures 151-152. The system consists of a grand staff with a treble clef and a bass clef. The bass clef part contains a complex rhythmic pattern of sixteenth notes, with a '6' above each measure. The treble clef part is mostly empty, with a few notes in measure 151. A fermata is placed over the end of measure 152. The word 'Ped.' is written in a cursive font below the bass clef part.

A quick pedal, catching just a little of the echo

Ped.

for Shirley
POEM

Text: Herbert Scott
Music: Frank Stemper

♩ = 60 *Plodding*
heartfelt, espress.

mp

4/4

Is - n't it here in the un - named

resigned, rather mechanical

mp

5

giv - ing of light bod - ies of earth and

9

wa - ter lift - ed and tak - en

mf

12

in - to the or - bit of flesh

mp

15

Musical score for measures 15-18. The vocal line is mostly rests. The piano accompaniment features a triplet in the right hand and a melodic line in the left hand. Dynamics include *p*, *f*, and *8va*. A *subito pp* marking is present in the final measure.

19

Musical score for measures 19-21. The vocal line contains the lyrics "Is - n't it the wak - - - ing". The piano accompaniment is highly rhythmic with many chords. Dynamics include *f*, *pp*, *sfz*, and *mf*. A *subito pp* marking is present in measure 21.

22

Musical score for measures 22-24. The vocal line contains the lyrics "of blood and bone". The piano accompaniment features a triplet in the right hand. Dynamics include *sfz*, *mp*, *mf*, *f*, and *p*.

25

Musical score for measures 25-28. The vocal line contains the lyrics "to an - o - ther an -". The piano accompaniment features triplets in the right hand. Dynamics include *ppp*, *f*, *mp*, *subito f*, and *subito p*.

27
8
o - ther earth - ly pre - - - - - sence

29
8
// *dolcé*
nienté *mf*
mov - - - - - ing

32
8
a - cross the space

34
8
of a light - ed

36

win - dow as though it were the u - - ni - verse;

39

Is-n't it Is-n't it the break - ing that

with apprehension (rubato) *suddenly exploding*

43

sets free the co - min - gl - ing of sane and

45

sane of in - sane sane in - sane sane

47
8
and in - sane frag - ments

ff *mf* *p*

49
8
mo - ments when the light

mp *mp* *p*

52
8
burns through to the meek sus - pen - sion of

pp *p* *wispy, airy* *gva*

55
8
air?

espress. *p* *gva* *subito* *f*

Red. *

57

8 *loud & brilliant, final*
(8^{va})

3 3 3

Detailed description: This system contains measures 57 and 58. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line is mostly silent, with a few notes in measure 58. The key signature has one flat, and the time signature is 3/4.

59

8

sprechstimme ----- *whisper*
p ----- *nienté*

air.

(cadence)

sfz sfz sfz sfz

sffz

Detailed description: This system contains measures 59 and 60. The piano part provides harmonic support with chords and moving lines, marked with *sfz* and *sffz*. The vocal part includes a *sprechstimme* section in measure 59 and a *whisper* section in measure 60. The word 'air.' is written below the vocal line in measure 59. The system concludes with a cadence. The key signature has one flat, and the time signature is 3/4.

Evening, Milking

Text: Herbert Scott
Music: Frank Stemper

$\text{♩} = 80$ slowly, freely, *espress.*

Musical score for measures 1-14. The score is in 4/8 time. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a *pp* (pianissimo) marking for the bass line, noted as "(bass only)".

Musical score for measures 15-27. The score continues the piano accompaniment from the previous system, with various chordal textures and melodic lines in both hands.

Musical score for measures 28-31. This system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "Each day re - deemed by ev - ning The stam - mer - ing sun - set." The piano part features a *p* (piano) dynamic marking.

239

8

The moon in its rut of sky. The mind is white wick -

3
4
3
4

49

8

er. Cows, Cows, hea - vy with the biz -

more rhythmic *mp*

3
4
3
4

3
4
3
4

mp

56

8

ness of milk, nod home from the east pas - ture There

63

8

is a moan that milk makes. The clat - ter of hooves,

71

the love-ly cow eyes. Thrown oats. The rasp of rough

poco cresc....

79

tongues. My grand - mo - ther's small hands.

mf

mf

86

It is true the earth cries cries out

p

p subito

p

p subito

96

at dusk. Its va-ri-ous voi - ces.

3