

# Songs of Trees

Three songs for low voice and piano  
on poems by *Emily Pauline Johnson*

1. Fire-Flowers (3'30")
2. Moonset (4')
3. Still Stands the Oak (4'10")

Total duration ~ 12'10"

Commissioned by Jason Klippenstein

MUSIC BY

*Katerina Gimon*



## 1. Fire-Flowers

Poem: *Fire-Flowers* by Emily Pauline Johnson

And only where the forest fires have sped,  
Scorching relentlessly the cool north lands,  
A sweet wild flower lifts its purple head,  
And, like some gentle spirit sorrow-fed,  
It hides the scars with almost human hands.  
And only to the heart that knows of grief,  
[Of desolating fire], of human pain,  
There comes some purifying sweet belief,  
Some fellow-feeling beautiful, if brief.  
And life revives, and blossoms once again

## 2. Moonset

Poem: *Moonset* by Emily Pauline Johnson

Idles the night wind through the dreaming firs,  
That waking murmur low,  
As some lost melody returning stirs  
The love of long ago;  
And through the far, cool distance, zephyr fanned.  
The moon is sinking into shadow-land.

The troubled night-bird, calling plaintively,  
Wanders on restless wing;  
The cedars, chanting vespers to the sea,  
Await its answering,  
That comes in wash of waves along the strand,  
The while the moon slips into shadow-land.

O! soft responsive voices of the night  
I join your minstrelsy,  
And call across the fading silver light  
As something calls to me;  
I may not all your meaning understand,  
But I have touched your soul in shadow-land.

### 3. Still Stands The Oak

Poem: *The Giant Oak* by Emily Pauline Johnson  
(Note: the text italics is an addition by Katerina Gimon)

And then the sound of marching armies 'woke  
Amid the branches of the soldier oak,  
And tempests ceased their warring cry, and dumb  
The lashing storms that muttered, overcome,  
Choked by the heralding of battle smoke,  
When these gnarled branches beat their martial drum.  
*Still stands the oak.*

# 1. Fire-Flowers

from *Songs of Trees*:  
Three songs on poems  
by Emily Pauline Johnson

Pauline Johnson  
(1861 - 1913)

Reminiscent  $\text{♩} = 66$

Katerina Gimon  
(b. 1993)

rubato  
espress.

p

R&D. ad lib

5

Reflective

mp

And

## 1. Fire-Flowers

10

on - ly where the for - est fires \_\_\_\_\_ have sped,

13

Scorch - ing re - lent - less - ly the cool north lands \_\_\_\_\_

This section has been intentionally omitted for  
PDF security. The score will continue on the next page.

18

pur - ple head, And, like some gen - tle spir - it sor - row -

20

molto rit. a tempo

fed, It hides the scars with al - most hu - man hands.

molto rit. a tempo

23

This section has been intentionally omitted for PDF security. The score will continue below.

29

grief of hu - man pain There comes some pu - ri-fy-ing sweet be -

32

ff

lief,

Some fel - low - feel-ing beau - ti - ful, if brief.

rit.

mf

33

35      A little slower, reflective

freely

And life re - vives,      And life re - vives,      and blos - soms once a-

colla voce

39

gain.

## 2. Moonset

from *Songs of Trees*:  
Three songs on poems  
by Emily Pauline Johnson

Pauline Johnson  
(1861 - 1913)

Katerina Gimon  
(b. 1993)

Dreamy, Meditative  $\text{♩} = 58$

The musical score consists of two staves. The top staff is for the voice, starting with a rest followed by a melodic line. The bottom staff is for the piano, featuring a continuous harmonic bass line. The vocal line begins with a rest, followed by a melodic phrase. The piano part includes dynamic markings like *p* and *ped. ad lib.*. The vocal line continues with lyrics in measures 4 through 7, including "Like gentle, rocking waves", "wind through the dream-ing firs, that wak-ing mur-mur low, As some lost", and "mel-o-dy re-turn-ing stirs The love of long a-go;". Measure 7 concludes with a melodic line and a piano accompaniment. The score is set against a large, faint watermark reading "Perusal Score".

11    **p**      **mp**

— And through the far cool dis - tance, zeph-yr fanned. The

**p**      **mp**

14    **p**

moon \_\_\_\_\_ is skin - ing \_\_\_\_\_ in-to shad-ow - land.

**cresc.**      **mf**

18    **mf**

Restless, articulated

The trou - bled night - bird, call-ing plain - tive - ly,

**tr**

\*

**Broadly, passionate**

*legato*

21 wan - ders on rest-less wing; The ce-dars, chant-ing ves-pers to the sea, \_\_\_\_\_ A - wait its

{

*ad lib*

24 **f** an - swer-ing, \_\_\_\_\_ That comes in wash of waves a-long the

{

**f**

27 **ff** strand, \_\_\_\_\_ The while the moon \_\_\_\_\_ slips in - to \_\_

{

**ff**

**Mysterious**

*mf*

## 2. Moonset

13

Passionate *a tempo*

30 *rit.*      *accel.*      *pp*      *f*      *a tempo*  
*shad-ow - land.*      *O!*

33 *mf*      *f*  
*soft re-spon-sive voic - es*      *of the night*      *I join your*

Dreamy, hypnotic

37 *mp*  
*min-strel-sy,*      *And call*      *a - cross the*

This section has been intentionally omitted for PDF security. The score will continue below.

Musical score for piano and voice, page 14, measures 45-50. The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is A major (three sharps). The tempo is indicated by a wavy line above the staff.

**Measure 45:** The vocal line begins with a dotted quarter note followed by eighth-note pairs. The piano accompaniment consists of eighth-note chords. The lyrics are: "all your mean-ing un-der - stand," "But I have touched your soul — in shad-ow -". Dynamic markings include *p*, *rit.*, and *mp*. Articulation marks like *sf* and *p* are also present.

**Measure 46:** The vocal line continues with eighth-note pairs. The piano accompaniment features eighth-note chords. The dynamic *p* is marked. Articulation marks like *sf* and *p* are present. The lyrics "(let all ring out)" are written in parentheses below the vocal line.

**Measure 47:** The vocal line rests. The piano accompaniment consists of eighth-note chords. The dynamic *p* is marked. Articulation marks like *sf* and *p* are present. The lyrics "land." are written below the vocal line.

**Measure 48:** The vocal line begins with a dotted quarter note followed by eighth-note pairs. The piano accompaniment consists of eighth-note chords. The dynamic *p* is marked. Articulation marks like *sf* and *p* are present. The lyrics "ad lib" are written below the vocal line.

### 3. Still Stands The Oak

from *Songs of Trees*:  
Three songs on poems  
by Emily Pauline Johnson

E. Pauline Johnson  
(1861 - 1913)

Katerina Gimon  
(b. 1993)

With Vigour  $\text{♩} = 63$

With Vigour  $\text{♩} = 63$

3 4 5 4

$p$   $mf$

R&O. ad lib

3 4 5 4

6 3 3 4 > >  $mp$

This section has been intentionally omitted for  
PDF security. The score will continue on the next page.

## 3. Still Stands The Oak

13 *f*

14 *mf*

17 *mp*

18 *p*

20 *mf*

*f*

And then the sound  
of march - ing armies

'woke.  
A - mid \_\_\_\_\_ the

branch - es of  
the sol - dier oak,  
And

## 3. Still Stands The Oak

17

23

tem - pests ceased their war - ring cry, \_\_\_\_\_ and dumb The

simile

lash - ing storms \_\_\_\_\_ that mut - tered, o - ver - come, \_\_\_\_\_

## 3. Still Stands The Oak

28

*ff*

Choked \_\_\_\_\_ by the her - ald - ing of bat -

*f*

33

*mp*

tle smoke, \_\_\_\_\_ When these gnarled

*subito p*

37

*mf*

branch - es beat their mar - tial drum.

*mf*

This section has been intentionally omitted for PDF security. The score will continue below.

Musical score for page 19, measures 45-48. The score consists of two staves. The top staff is in treble clef, G major (one sharp), and 4/4 time. Measure 45 starts with a dynamic *mf*, followed by a piano dynamic (*p*) and a fermata. The bottom staff is in bass clef, C major (no sharps or flats), and 4/4 time. Measures 45-48 feature eighth-note patterns. The vocal line includes the lyrics "Still..." in measure 48. The score is marked with a large diagonal watermark reading "Perusal Score".

Musical score for page 19, measures 49-52. The score continues from the previous page. The top staff is in treble clef, G major (one sharp), and 4/4 time. Measure 49 starts with a dynamic *mf*, followed by a piano dynamic (*p*) and a fermata. The bottom staff is in bass clef, C major (no sharps or flats), and 4/4 time. Measures 49-52 feature eighth-note patterns. The vocal line includes the lyrics "stands" in measure 49 and "Still" in measure 52. The score is marked with a large diagonal watermark reading "Perusal Score".

## 3. Still Stands The Oak

53

*stands*

*Still stands the*

*oak.*

*fade away...*

*rit. (gradually to end)*