

Singing in the Northland, Vol. 1
GP - D017
voice, piano

Martha Hill Duncan

\$20.00

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Singing in the Northland, Volume 1

A celebration of Canadian poetry in song for voice and piano



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art song for voice and piano

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My inspiration for *Singing in the Northland* began in 1998 when my daughter Claire was about twelve years old. Her voice teacher, Dr. Nadia Izbitskaya, lamented the lack of expressive contemporary vocal music for young singers and presented me with the challenge of writing for my own daughter. As a transplanted Texan, living in Canada, I decided to concentrate on Canadian poetry and the first song I wrote was "Quiet," with poetry by Marjorie Pickthall. The others in the collection followed over the years as my daughter grew up and continued singing. This collection is dedicated to Claire for her patience, humour, insights and moreover, her beautiful and expressive voice.

Martha Hill Duncan, 2008

This volume and the individual songs are available for download at:
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The Brook in February

A snowy path for squirrel and fox,
It winds between the wintry firs.
Snow-muffled are its iron rocks,
And o'er its stillness nothing stirs.

But low, bend low a listening ear!
Beneath the mask of moveless white
A babbling whisper you shall hear
Of birds and blossoms, leaves and light.

- *Charles G.D. Roberts (1860-1943)*

A Child's Prayer at Evening

(Domine, cui sunt Pleiades curae)
Father, who keepest
The stars in Thy care,
Me, too, Thy little one,
Childish in prayer,
Keep, as Thou keepest
The soft night through,
Thy long, white lilies
Asleep in Thy dew.

- *Charles G.D. Roberts (1860-1943)*

Daisy Time

See, the grass is full of stars,
Fallen in their brightness;
Hearts they have of shining gold,
Rays of shining whiteness.

Buttercups have honeyed hearts,
Bees they love the clover,
But I love the daisies' dance
All the meadow over.

Blow, O blow, you happy winds,
Singing summer's praises,
Up the field and down the field
A-dancing with the daisies.

- *Marjorie Pickthall (1833-1922)*

Life

(After the French)
O Life, how slight!
A little sweet,
A brief delight,
And then we meet!

O Life, how vain!
A little spite,
A little pain,
And then good-night!

- *Charles G. D. Roberts*

Quiet

Come not the earliest petal here, but only
Wind, cloud, and star,
Lovely and far,
Make it less lonely.

Few are the feet that seek her here, but sleeping
Thoughts sweet as flowers
Linger for hours,
Things winged, yet weeping.

Here in the immortal empire of the grasses,
Time, like one wrong
Note in a song,
With their bloom, passes.

- *Marjorie Pickthall*

The Star

I think God sang when He had made
A bough of apple bloom,
And placed it close against the sky
To whiten in the gloom.

But, oh, when He had hung a star
Above a blue, blue hill,
I think God in His ecstasy
Was startled . . . and was still.

- *Beatrice Redpath*

The Dustman

"Dustman, dustman!"
Through the deserted square he cries,
And babies put their rosy fists
Into their eyes.

There's nothing out of No-man's-land
So drowsy since the world began,
As "Dustman, dustman,
Dustman."

He goes his village round at dusk
From door to door, from day to day;
And when the children hear his step
They stop their play.

“Dustman, dustman!”
Far up the street he is descried,
And soberly the twilight games
Are laid aside.

“Dustman, dustman!”
There, Drowsyhead, the old refrain,
“Dustman, dustman!”
It goes again.

Dustman, dustman
Hurry by and let me sleep.
When most I wish for you to come,
You always creep.

Dustman, dustman,
And when I want to play some more,
You never then are farther off
Than the next door.

“Dustman, dustman!”
He beckles down the echoing curb,
A step that neither hopes nor hates
Ever disturb.

“Dustman, dustman!”
He never varies from one pace,
And the monotony of time
Is in his face.

And some day, with more potent dust,
Brought from his home beyond the deep,
And gently scattered on our eyes,
We, too, shall sleep,--

Hearing the call we know so well
Fade softly out as it began,
“Dustman, dustman,
Dustman!”

- *Bliss Carman, (1861-1929)*

The Brook in February

Voice and Piano

Charles G.D. Roberts (1860-1943)

Martha Hill Duncan

With a chill ♩ = 54-56

The piano introduction consists of two staves. The upper staff is in 3/4 time and features a melodic line with a slur over the first four measures, followed by chords in the fifth and sixth measures. The lower staff provides a harmonic accompaniment with chords. Dynamics are marked *mp* and *mf*. The instruction *with pedal* is written below the lower staff.

The vocal line begins at measure 5 with the lyrics "A snow - y path for squirrel and fox, It winds be-tween the". The piano accompaniment continues with chords in the right hand and bass notes in the left hand. Dynamics are marked *mp* and *p*.

8 *mp*

win - t'ry firs. Snow - muf - fled

mf *p*

12 *sub. p*

are its i - ron rocks, And o'er its still - ness noth - ing stirs. But

sub. p

15 *Warmer, piu mosso* *mp*

low, bend low, a list - - 'ning ear! Be -

15 *Warmer, piu mosso* *sub. p* *legato*

mp *sub. p* *legato*

19 *p*

-neath the mask of move-less white, a bab-bling whis - per you shall

23 *molto rit.*

hear of birds and blos - soms, leaves and light.

A Child's Prayer at Evening

Voice and Piano

Charles G.D. Roberts (1860-1943)

Martha Hill Duncan

Surrounded by Stars ♩ = 76

Do-mi - ne — cui sunt Plei-ad-es

mp 3

mf 8^{va}

Detailed description: This system contains the first two measures of the piece. The voice line is in treble clef with a key signature of three flats and a 3/4 time signature. It begins with a whole rest, followed by a quarter rest, and then a triplet of eighth notes (G4, A4, B4) with a dynamic marking of *mp*. The piano accompaniment is in grand staff (treble and bass clefs). The right hand starts with a dotted quarter note (G4) and an eighth rest, followed by a quarter note (A4), and then a dotted quarter note (B4). The left hand starts with a quarter rest, followed by a quarter note (G3), and then a dotted quarter note (A3). A dynamic marking of *mf* is placed between the staves. An 8^{va} marking is above the right hand staff.

4 cur - ae. Fa - ther who keep - est the stars in thy

mp pleading

p 8^{va} *p* with pedal

Detailed description: This system contains measures 3 through 6. The voice line continues with a dotted quarter note (C5) and an eighth rest, followed by a quarter note (D5), and then a dotted quarter note (E5). The piano accompaniment continues with a dotted quarter note (C4) and an eighth rest, followed by a quarter note (D4), and then a dotted quarter note (E4). A dynamic marking of *p* is placed below the right hand staff. An 8^{va} marking is above the right hand staff. A *with pedal* marking is below the left hand staff.

9 *mf* *relaxed*

care, me, too, thy lit-tle one, child-ish in prayer.

14 *a tempo* *rit.* *a tempo*
mp

Keep, as thou keep-est

20 *N.B.*

the soft night through, thy long, white lil-ies a -

24 *relaxed* ----- *a tempo*

sleep in thy dew.

24 *relaxed* ----- *a tempo*

mf *subito p*

29 *rit.* ----- *a tempo*

Keep, as thou keep - est the soft night

29 *rit.* ----- *a tempo*

p

33 *rall.* -----

through, thy long, white lil - ies a - sleep in thy

33 *rall.* -----

N.B.

37 *a tempo* *rit.*-----

dew.

37 *a tempo* *rit.*-----

p

The image displays a musical score for a vocal and piano piece. The vocal line (top staff) begins at measure 37 with a single note, followed by rests. The piano accompaniment (middle and bottom staves) starts at measure 37 with a piano (*p*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The score includes tempo markings: *a tempo* and *rit.* (ritardando), with a dashed line indicating the deceleration. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece concludes with a double bar line.

Daisy Time

Voice and Piano

Marjorie Pickthall (1833-1922)

Martha Hill Duncan

Brightly ♩ = 135 (♩ = ♩)

The first system of the musical score consists of three measures. The top staff is for the voice, starting with a whole rest in the first measure, followed by a half note in the second measure, and a quarter note triplet in the third measure. The lyrics are "See, the grass is full of stars,". The middle staff is for the piano, featuring a melody with triplets in the first two measures and a quarter note triplet in the third measure. The bottom staff is for the piano accompaniment, with a bass line that includes a "with pedal" instruction. Dynamics include *mp* for the voice and *mf* for the piano.

The second system of the musical score consists of four measures. The top staff is for the voice, with lyrics "Fall-en in their bright-ness; Hearts they have of shin-ing gold,". The middle staff is for the piano, and the bottom staff is for the piano accompaniment. The system includes dynamic markings and articulation symbols.

Please report performances of this piece to
Martha Hill Duncan at marthakaye@cogeco.ca



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8

rays of shin - ing white - ness.

11

But - ter - cups have hon - eyed hearts, Bees they love the clo - ver,

15

But I love the dai - sies' dance all the mead - ow o - ver.

19 *mf* *p*

Blow, _____ oh blow, _____ you hap - py winds. Blow, _____ oh blow, _____

19 *mp* *p*

22 *rit.* *mf* *p*

Sing-ing sum-mer's prai - ses, up the field and down _____ the field a

22 *rit.*

26 *a tempo*

danc - ing with _____ the dai - sies.

26 *a tempo* *p* *rit.*

Life

(After the French)
Voice and Piano

Charles G.D. Roberts (1860-1943)

Martha Hill Duncan

Melodramatically ♩ = 100

mf

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a whole rest, followed by a half note 'O' on the second measure. The piano accompaniment is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note 'mf' and continues with a series of eighth and sixteenth notes. The left hand has a steady eighth-note bass line. The piano part includes dynamic markings 'mf' and 'sub. p'.

rit. -----

a tempo

mp

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a measure rest, followed by the lyrics 'Life, how slight! A lit - tle sweet, A brief de - light, And then we'. The piano accompaniment continues with the same melodic and bass lines as the first system. The piano part includes dynamic markings 'rit.', 'a tempo', and 'mp'.

Life, how slight! A lit - tle sweet, A brief de - light, And then we

rit. -----

a tempo

mp

The third system of the musical score continues the vocal and piano parts. The vocal line continues with the lyrics 'Life, how slight! A lit - tle sweet, A brief de - light, And then we'. The piano accompaniment continues with the same melodic and bass lines as the first system. The piano part includes dynamic markings 'rit.', 'a tempo', and 'mp'.

Life, how slight! A lit - tle sweet, A brief de - light, And then we



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7 *sub. p* *accel.* -----

meet! O Life, how slight! A lit - tle sweet, A brief de-light, And then we meet!

7 *sub. p* *accel.* -----

10 *mf* *(slide)*

O Life, how vain! A lit - tle spite.

10 *mf* *with pedal*

14 *rit.* ----- *Exaggerated Vibrato and final 'N'* *sub. p* *accel.* -----

A lit - tle pain, O Life, how vain! A lit - tle spite, A

14 *rit.* ----- *sub. p* *accel.* -----

17 *a tempo* *mp* *accel.* *Shrug shoulders and walk off!*

lit - tle pain, And then good - night!

17 *a tempo* *mp* *accel.*

Quiet

Voice and Piano

Marjorie Pickthall (1833-1922)

Martha Hill Duncan

Gently ♩ = 60

p

simile

The piano introduction consists of two measures of music in 12/8 time, marked *Gently* with a tempo of ♩ = 60. The first measure begins with a piano (*p*) dynamic. The music features a melody in the right hand and a bass line in the left hand, both with a *simile* (similar) marking. The key signature is one sharp (F#).

3 *mp*

Come _____ not the ear - li - est pet - al here, _____ but on - ly

3

The vocal and piano accompaniment for the first line of the song. The vocal line is marked *mp* and begins with a triplet of eighth notes. The piano accompaniment also features a triplet in the right hand and a bass line in the left hand. The lyrics are: "Come _____ not the ear - li - est pet - al here, _____ but on - ly". The key signature is one sharp (F#).

5 *sub. p* *relaxed* -----

wind, cloud, and star; Love-ly and far. _____ Make it less lone - ly. _____

5 *relaxed* -----

sub. p

pedal as before

8 *mp*

Few _____ are the feet that seek her here, _____ but sleep-ing

8

p

11 *relaxed* -----

Thoughts sweet as flowers Lin-ger for hours, _____ Things winged yet weep - ing.

11 *relaxed* -----

p

pedal as before

14 *mp*

Here _____ in the im-mor-tal em-pire _____ of the grass-es

17 *meno mosso* *p* *rit.*

Time, like one wrong note in a song, With their bloom, — pass - es. —

The Star

Voice and piano

Beatrice Redpath

Martha Hill Duncan

With wonder ♩ = 96

legato
mp

with pedal

The first system of the musical score for 'The Star' is in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of two staves: a vocal line and a piano accompaniment. The piano part is marked 'legato mp' and includes a 'with pedal' instruction. The tempo is indicated as ♩ = 96. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

6

mp

I think God

6

relaxed - - - - -

The second system of the musical score continues from the first. It features a vocal line starting at measure 6 with the lyrics 'I think God' and a piano accompaniment. The piano part is marked 'relaxed' with a dashed line indicating a change in tempo or mood. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a melodic line in the right hand.

10

sang when He had made a bough of ap - ple bloom,

15

And placed it close a - gainst the sky to whit-en

20

in the gloom.

25 *rit.* ----- *mp* ----- *Broadly*

But, oh, when He had

29 *molto rit.* ----- *meno mosso* ----- *a tempo*

hung a star a - bove a blue, blue hill, I think God

32 *mp*

in His ec - sta - sy was start-led and was still.

The Dustman

Two Sopranos & Piano

Bliss Carman (1861-1929)

Martha Hill Duncan

Dreamily ♩ = 80

Sop. 1
Sop. 2

p dust - man!"
mp "Dust - man, through

mf *mp* *p*

gva

Detailed description: This block contains the first three measures of the musical score. It features two soprano staves and a piano grand staff. The tempo is marked 'Dreamily' with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat major or D minor). The first soprano part begins with a whole note rest, followed by a half note G4 with a fermata, and then a half note G4. The second soprano part begins with a whole note rest, followed by a half note G4 with a fermata, and then a half note G4. The piano accompaniment consists of eighth notes in both hands, with dynamics of mezzo-forte (mf), mezzo-piano (mp), and piano (p) indicated.

4

mp *relaxed*

And ba - bies put their ros - y fists in - to their eyes. —

mp *relaxed*

the de - ser - ted square he cries, And ba - bies put their ros - y fists in - to their eyes. —

relaxed

4

Pedal Harmonically

Detailed description: This block contains measures 4 through 6 of the musical score. It features two soprano staves and a piano grand staff. The tempo is marked 'relaxed'. The lyrics are: 'And ba - bies put their ros - y fists in - to their eyes. — the de - ser - ted square he cries, And ba - bies put their ros - y fists in - to their eyes. —'. The piano accompaniment continues with eighth notes, with dynamics of mezzo-piano (mp) and piano (p) indicated. A 'Pedal Harmonically' instruction is present at the bottom left. The piano part ends with a fermata.



7 *p* *mf* *rit.* *a tempo* *mf*

so drow - sy since the world be - gan as

p *mf* *rit.* *a tempo*

There's noth - ing out of No - man's land

10 *p* *mp* *mf* *mp*

"Dust - man, dust - man!" From door to door, from day to day;

mp *mf* *mp*

dust - man, He goes his vil - lage round at dusk And

10 *p* *mp* *p* *p*

Pedal Harmonically

14 *subito p* *mf* *p* *subito p*

"Dust - man, Far

when the chil - dren hear his step they stop their play. dust - man!"

14 *mp* *subito p*

17

up the street he is de-cried,

mf

And so-ber-ly the twi-light games Are laid a-side.

17

mp

20

mf "Dust-man, There, Drow-sy-head, the old re-frain, *mp* dust-man!"

mp dust-man!" *mf* "Dust-man, It goes a-gain.

20

mp p mp mp p mp

24

subito p "Dust-man, *mp* When most I wish for you to come, You al-ways creep. *relaxed*-----

p dust-man!" Hur-ry by and let me sleep. *mp* When most I wish for you to come, You al-ways creep. *relaxed*-----

24

subito pp

relaxed-----

28 *mf* *mp*

"Dust-man, And when I want to play some more You nev-er then are fur-ther off than the

mp *mp*

dust-man!" You nev-er then are fur-ther off than the

28 *mp*

Pedal Harmonically

32 *mf* *mp* *mp* <

next _ door. "Dust - man, He beck - les down the ech-o-ing curb, A

p *mp* <

next _ door. dust - man!" A

32 *mp* *p*

35 *mp*

step that nei - ther hopes nor hates e - ver dis-turb. dust - man!"

mf *mp*

step that nei - ther hopes nor hates e - ver dis-turb. "Dust - man, He

35 *mp* *p*

38

And the mo - no-to-ny of time _ is _ in his face,

ne-ver var-ies from one pace, And

mp <

p

42

Brought from his home be-yond the deep, And gent-ly scat-tered on our eyes, We,

some-day with more po-tent dust, And gent-ly scat-tered on our eyes, We,

p *mf* *mf* *p*

mp *p*

Pedal Harmonically

45

too, shall sleep, - "Dust - man, dust - man!"

too, shall sleep, - dust - man,

mf *p* *mp* *p*

Pedal Harmonically

molto rit. ----- *a tempo*

48 *p*

Fade soft - ly out as it be - gan,

molto rit. ----- *a tempo*

mf *mf*

Hear - ing the call we know so well "Dust - man,

molto rit. ----- *a tempo*

48 *mp* *p*

51 *mp* *p* *rit.* -----

dust - man, dust - man!"

p *rit.* -----

dust - man!"

rit. -----

51 *mp* *p*

8va

Martha Hill Duncan



Martha Hill Duncan received a diploma in Vocal Music in the first graduating class of the Houston High School for Performing and Visual Arts and a BM in Composition from the University of Texas at Austin. Her composition teachers have included Donald Grantham, Robert Palmer and Sam Dolin; her piano teachers have included Gregory Allen, Danielle Martin, Errol Haun and Trudi Borden.

Her ongoing interest in vocal music and recognition of her adopted country, Canada, has culminated in a cycle of songs for voice and piano entitled *Singing From the Northland: A Celebration of Canadian Poetry in Song*. Three of these songs, "Severance," "Grey Rocks and Greyer Seas" and "Rainfall" were chosen as finalists and performed in the 2005 Diana Barnhart American Song Competition in Wayne, PA.

As director of the Kingston, Ontario women's choir She Sings!, she has also produced several works for treble choir including "Song of the Stars," "Lady Icicle" and "Lullaby of the Iroquois." These three songs were performed on May 11, 2007 by the The New York Treble Singers in their concert entitled American Voices. "Star Prayers" was a co-winner in the 2005 Ruth Watson Henderson Choral Composition Competition. Choirs that have commissioned her work include Aurora, Melos Chamber Choir, Pro Arte Singers, and the Young Choristers Limestone.

Other vocal works from Graphite Publishing:

Abbie Betinis	GP - B005	The Clan of the Lichens (cycle)	soprano, piano
Abbie Betinis	GP - B005.1	The Prayer Wind (from <i>The Clan...</i>)	soprano, piano
Martha Hill Duncan	GP - D017	Singing in the Northland, Vol. 1 (collection)	voice, piano
Martha Hill Duncan	GP - D018	Singing in the Northland, Vol. 2 (collection)	voice, piano
Christopher Gable	GP - G001	December Carol	voice, piano
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Jocelyn Hagen	GP - H002	Hope (cycle)	soprano, piano
Jocelyn Hagen	GP - H002.1	Heart, we will forget him (from <i>Hope</i>)	soprano, piano
Jocelyn Hagen	GP - H007	Songs of Fields and Prairies (cycle)	soprano, piano
Jocelyn Hagen	GP - H007.1	The Flower of the Field (from <i>Songs of Fields...</i>)	high voice, piano
Jocelyn Hagen	GP - H008	The Sweetness of My Dreams (cycle)	mezzo-soprano, piano
Norman Mathews	GP - M001	Songs of the Poet (cycle)	voice, piano
Norman Mathews	GP - M001.1	Sometimes with One I Love (from <i>Songs of the Poet</i>)	voice, piano
Norman Mathews	GP - M001.2	Here the Frailest Leaves of Me (from <i>Songs of the Poet</i>)	voice, piano
Norman Mathews	GP - M001.3	The Last Invocation (from <i>Songs of the Poet</i>)	voice, piano
Norman Mathews	GP - M002	Velvet Shoes	voice, piano
Norman Mathews	GP - M003	Fancy	voice, piano
Scott Robinson	GP - R002	Song of Hannah	med./high voice, vln., vc., 1-3 opt. perc.

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