

Singing in the Northland, Vol. 2
GP - D018
voice, piano

Martha Hill Duncan

\$20.00

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Singing in the Northland, Volume 2

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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Grey Rocks and Greyer Seas

Grey rocks, and greyer seas,
And surf along the shore
And in my heart a name
My lips shall speak no more.

The high and lonely hills
Endure the darkening year
And in my heart endure
A memory and a tear.

Across the tide a sail
That tosses, and is gone
And in my heart the kiss
That longing dreams upon.

Grey rocks, and greyer sea,
And surf along the shore
And in my heart the face
That I shall see no more.

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

Lady Icicle

Little Lady Icicle is dreaming in the north-land
And gleaming in the north-land, her pillow all a-glow;
For the frost has come and found her
With an ermine robe around her
Where little Lady Icicle lies dreaming in the snow.

Little Lady Icicle is waking in the north-land,
And shaking in the north-land her pillow to and fro;
And the hurricane a-skirling
Sends the feathers all a-whirling
Where little Lady Icicle is waking in the snow.

Little Lady Icicle is laughing in the north-land,
And quaffing in the north-land her wines that over-
flow;
All the lakes and rivers crusting
That her finger-tips are dusting,
Where little Lady Icicle is laughing in the snow.

Little Lady Icicle is singing in the north-land,
And bringing from the north-land a music wild and
low;
And the fairies watch and listen
Where her silver slippers glisten,
As little Lady Icicle goes singing through the snow.

Little Lady Icicle is coming from the north-land,
Benumbing all the north-land where'er her feet
may go;
With a fringe of frost before her
And a crystal garment o'er her,
Little Lady Icicle is coming with the snow.

- *E. Pauline Johnson (1862-1913)*

Rainfall

From out the west, where darkling storm-clouds float,
The 'waking wind pipes soft its rising note.

From out the west, o'erhung with fringes grey,
The wind preludes with sighs its roundelay,

Then blowing, singing, piping, laughing loud,
It scurries on before the grey storm-cloud;

Across the hollow and along the hill
It whips and whirls among the maples, till

With bough upbent, and green of leaves blown wide,
The silver shines upon their underside.

A gusty freshening of humid air,
With showers laden, and with fragrance rare;

And now a little sprinkle, with a dash
Of great cool drops that fall with sudden splash;

Then over field and hollow, grass and grain,
The loud, crisp whiteness of the nearing rain.

- *E. Pauline Johnson (1862-1913)*

Severance

The tide falls, and the night falls,
And the wind blows in from the sea,
And the bell on the bar it calls and calls,
And the wild hawk cries from his tree.

The late crane calls to his fellows gone
In long flight over the sea,
And my heart with the crane flies on and on,
Seeking its rest and thee.

O Love, the tide returns to the strand,
And the crane flies back oversea,
But he bring not my heart from his far-off land,
For he brings not thee to me.

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

Where Leaps the Ste. Marie

What dream you in the night-time
When you whisper to the moon?
What say you in the morning?
What do you sing at noon?
When I hear your voice uplifting,
Like a breeze through branches sifting,
And your ripples softly drifting
To the August airs a-tune.

Lend me your happy laughter,
Ste. Marie, as you leap;
Your peace that follows after
Where through the isles you creep.
Give to me your splendid dashing,
Give your sparkles and your splashing,
Your uphurling waves down crashing,
Then, your aftermath of sleep.

- *E. Pauline Johnson (1862-1913)*

Be Quiet, Wind

Be quiet, wind, a little while,
And let me hear my heart.
You chiming rivulet still your chant
And stealthily depart.

You whisperings in the aspen leaves,
You far-heard whip-poor-will,
You slow drop spilling from the rose
You, even you, be still.

I must have infinite silence now,
Lest I should miss one word
Of all my heart would say to me
Now, when its deeps are stirred.

Hardly I dare my breath to draw
Lest breathing break the spell,
While we commune, my heart and I,
In dreams too deep to tell.

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

Roadside Flowers

We are the roadside flowers,
Straying from garden grounds,--
Lovers of idle hours,
Breakers of ordered bounds.

If only the earth will feed us,
If only the wind be kind,
We blossom for those who need us,
The stragglers left behind.

And lo, the Lord of the Garden,
He makes his sun to rise,
And his rain to fall with pardon
On our dusty paradise.

On us he has laid the duty,--
The task of the wandering breed,--
To better the world with beauty,
Wherever the way may lead.

Who shall inquire of the season,
Or question the wind where it blows?
We blossom and ask no reason.
The Lord of the Garden knows.

- *Bliss Carman (1862-1929)*

Grey Rocks and Greyer Seas

Voice and Piano

Charles G.D. Roberts (1860-1943)

Martha Hill Duncan

Freely, as with the sea ♩ = c. 72

The piano introduction is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with the instruction *Pedal Harmonically*.

This section contains the vocal line and piano accompaniment starting at measure 5. The vocal line is in a soprano clef and begins with a mezzo-piano (*mp*) dynamic. The lyrics "Grey — rocks," are written below the vocal line. The piano accompaniment continues with a similar harmonic style to the introduction, featuring a melodic line in the right hand and a supporting bass line in the left hand.

10

and grey-er seas, And surf a-long the shore, And in my heart a

14

name My lips shall speak no more.

18

mp
The

23 *animato*
high and lone-ly hills En - dure the dark-ning year And in my heart en-dure a

23 *legato, animato*
p

26 *mp subito p*
mem - o - ry and a tear. A-cross the tide a sail that toss - es and is

26

Broader *mf*
gone And in — my — heart the kiss That long-ing dreams up-on.

29 *Broader* *mf*

32 *mp*

Grey _rocks, and grey-er seas, And surf a-long the shore, And

36

in my heart the face that I shall see no more.

41

Lady Icicle

Voice and Piano

E. Pauline Johnson (1862-1913)

Martha Hill Duncan

Dramatically, like a storyteller ♩ = 63

legato mp *port.*

Lit-tle La-dy I-ci-cle is dream-ing in the north-land And gleam-ing in the north-land, her

legato p

with pedal

relaxed *accel.* *relaxed* *accel.* *relaxed*

4

pil-low all a-glow; For the frost has come and found her With an er-mine robe a-round her

relaxed *accel.* *relaxed* *accel.* *relaxed*

4

p

7 *mp port.* *relaxed* *a tempo mf marcato*

Where lit-tle La-dy I-ci-cle lies dream-ing in the snow. Lit-tle La-dy I-ci-cle is

11 *tremolo* *relaxed*

wak-ing in the north-land, And sha-king in the north-land her pil-low to and fro;

14 *accel.* *p* *relaxed* *accel.* *relaxed* *port.*

And the hur-ri-cane a-skir-ling Sends the fea-thers all a-whirl-ing Where

17 *a tempo* *f marcato* *mp*

lit-tle La-dy I-ci-cle is wak-ing in the snow. Lit-tle La-dy I-ci-cle is laugh-ing in the northland, and

20 *rit.* *accel.* *relaxed* *p* *mp*

quaff-ing in the north-land her wines that o-ver-flow; All the lakes and riv-ers crust-ing

22 *accel.* *relaxed* *p* *mf* *port.*

That her fin-ger-tips are dust-ing, — Where lit-tle La-dy I-ci-cle is laugh-ing in the snow.

25 *sustained mf* *port.* *port.* *port.*

Lit-tle La-dy I - ci-cle is sing - ing in the north - land, And bring - ing from the north - land a

28 *rit.* *a tempo p*

mu - sic wild and low; And the fair - ies watch and lis - ten

31 *p* *port.* *port.* *mf* *port.*

Where her sil - ver slip - pers glis - ten, As lit - tle La - dy I - ci - cle goes

34

rit. -----

sing - ing through the snow. _____

34

rit. -----

Rainfall

Voice and Piano

E. Pauline Johnson (1862-1913)

Martha Hill Duncan

Relentlessly ♩ = 144 *p*

From out the west, _____ where

pp

simile

4

dark - ling storm - clouds float, _____ The 'wak - ing wind _____

8

— pipes soft_ its ri - sing note. — From

11

out the west, — o'er - hung_ with frin - ges grey, —

15

The wind prel - udes_ with sighs_ its roun - de - lay, —

30 *mf* *subito p*

It whips and whirls a - mong the ma -

34 *mp* *subito p*

ples, till With bough up - bent, and

38 *mf* *subito p*

leaves of green blown wide, The sil - ver

41 *mp*
shines _____ up - on _____ its un - der side. _____ A

41 *pp*

45 *mp*
gust - y fresh - en - ing of hu - mid _____ air, _____ And flow - ers

45 *p*

48 *mp*
lad - en _____ and with _____ fra - grance _____ rare; _____ And

48 *p*

52 *mf* *subito p*

now — a lit - tle sprin - kle, with a — dash Of great cool

55 *mp*

drops — that fall — with sud - den splash; — Then

59 *mf*

o - ver field — and hol - low, grass and — grain, —

61 *subito p*
meno mosso

The loud, crisp white - ness of the near - ing

mf *p meno mosso*

64 *accelerando* ----- *f*

rain. ----- *f*

accelerando ----- *f*

Severance

Voice and Piano

Charles G.D. Roberts (1860-1943)

Martha Hill Duncan

In dark waves ♩ = 96 *p*

The

With pedal

5

tide falls, _____ and the night falls, And the wind blows in from the sea,

With pedal

9

Sweetly *mp*

And the bell on the

13

bar it calls and calls, And the wild hawk

13

ped. simile

17

cries from his tree.

17

mf

21 *sub. p*

The late crane calls to his

mp *sub. p* *ped. simile*

25

fel - lows gone in — long flight o - ver the sea. And my

mp *sub. p* *ped. simile*

29 *Broadly* *f* *rit.* *mp*

heart with the crane flies on and on, seek - ing its rest and

Broadly *mf* *p* *rit.* *ped. simile*

33 *a tempo* *mp*

thee. _____ O _____

37 *mp* *ped. simile*

Love, _____ the tide re - turns to the strand

40 *mp* *p*

And the crane _____ flies back o-ver sea.

44 *mf* *Resigned* *sub. p* *rit.*

But he bring not my heart — from his far off land, For he bring not thee to

44 *Resigned* *rit.* *p*

48 *a tempo*

me. _____

48 *a tempo* *rit.*

Where Leaps the Ste. Marie

Voice and Piano

E. Pauline Johnson (1862-1913)

Martha Hill Duncan

Sincerely ♩ = 60

mp

with pedal

5 *mp* 3

What dream — you — in the night - time — When you whis - per to the

8

moon? What say³ you in the morn - ing? What

11

do you sing at noon? When I hear your voice up-lift-ing,

piu mosso
p

legato
piu mosso
p

pedal harmonically

14

Like a breeze through branch-es sift - ing, And your rip - ples soft - ly drift - ing

16 *relaxed* *a tempo primo*
mp

To the Au-gust airs a - tune.

19 *Breathless*
mf

Lend me your hap - py -

22 *sing out* *sing out*

laugh - ter, Ste. Ma - rie, as you leap;

25 *mp* *relaxed*

Your — peace that — fol-lows — af - ter Where through the isles you

25 *mp* *sing out* *sing out* *relaxed*

28 *p* *piu mosso*

creep. — Give to me your splen - did dash - ing,

28 *p* *piu mosso*

30 *mp*

Give your spark - les and your splash - ing, Your up - hurl - ing waves down crash - ing,

30 *mp*

32 *relaxed* *a tempo primo*

sub. p

Then your af - ter - math of sleep.

32 *relaxed* *a tempo primo*

sub. p *p*

34

Be Quiet, Wind

Soprano, Alto, & Piano

Charles G.D. Roberts (1860-1943)

Martha Hill Duncan

A la wind chimes ♩ = 69-72

pp
leggiero

The piano introduction is in 4/4 time. The right hand features a melody of eighth notes with a grace note on the first beat of each measure. The left hand plays a steady eighth-note accompaniment. The tempo is marked as ♩ = 69-72.

3 *p* *mp* *subito p*

Be qui - et wind, a lit - tle while, Be qui - et

3 *p* *mp* *subito p*

Be qui - et wind, a lit - tle while, Be qui - et

3 *subito p*

The vocal parts (Soprano and Alto) and piano accompaniment are shown for the first verse. The vocal lines are in 4/4 time and feature a melody of eighth notes with a grace note. The piano accompaniment is in 4/4 time and features a steady eighth-note accompaniment. The tempo is marked as ♩ = 69-72. The dynamics are marked as *p*, *mp*, and *subito p*.

6 *rit.* *a tempo*
mp
wind, a lit-tle while, and let me hear my heart. You chim-ing ri-vu-let

6 *rit.* *a tempo*
mp
wind, a lit-tle while, and let me hear my heart. You chim-ing ri-vu-let

6 *rit.* *a tempo*
p

10 *mp*
still your chant — And stealth-i-ly and stealth-i-ly de-part.

10 *p*
still your chant — And stealth-i-ly and stealth-i-ly de-part.

10 *p*

14 *p*
You whis-per-ings — in the as - pen leaves,

14 *p*
You whis-per-ings — in the as - pen leaves,

14 *pp*

17 *(lower notes optional)* *mf*
You far heard whip - poor - will, You, e-ven
mp
You far heard whip - poor - will, You slow drop spill-ing from the rose
p

21 *mp*
you, be still. I must have in - fi - nite si - lence now, Lest
mp
I must have in - fi - nite
p
pedale simile

25
I should miss _____ one _____ word
si - lence now, Lest I should miss _____ one _____ word Of

28

Of all my heart would say to me Now, when its deeps — are — stirred.
all my heart would say — to me Now, when its deeps — are — stirred.

31

Hard-ly I dare — my breath — to draw Lest breath - ing break — the
Hard-ly I dare — my breath — to draw Lest

34

spell, While we com-mune — my —
breath - ing break — the spell, While we com-mune — my —

37 *molto rit.* ----- *a tempo* *p*

heart and I, In dreams too deep to tell. Be qui - et

heart and I, In dreams too deep to tell. Be qui - et

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

40 *mp* *subito p*

wind, a lit - tle while, Be qui - et

wind, a lit - tle while, Be qui - et

40 *mp* *subito p*

wind, a lit - tle while, Be qui - et

42 *rit.* -----

wind, a lit - tle while, and let me hear my heart.

wind, a lit - tle while, and let me hear my heart.

42 *rit.* -----

Roadside Flowers

Two Sopranos and Piano

Bliss Carman (1861-1929)

Martha Hill Duncan

Carried by the wind ♩ = 108-112

leggiero

relaxed -----

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth notes and a bass clef staff with a similar rhythmic accompaniment. The second system continues the melody and accompaniment. The tempo is marked *leggiero* and the dynamics are *mp*.

3 *mp*
We are the road-side flow-ers. Stray-ing from gar - - - den

mp
We are road-side flow-ers. Stray-ing from gar - - - den

The piano accompaniment continues with the same rhythmic pattern. It includes a dynamic change to *mp subito p (distant)* in the second system. The piece concludes with a final flourish in the treble clef staff.



6 *mp*

grounds, Lov-ers of i - dle Lov-ers of i - dle hours, _____

6 *mp*

grounds, Lov-ers of i - dle i - dle hours, _____

6 *ped. simile* *subito p*

9 *mf*

Break-ers of or - - - dered bounds. If on-ly the earth will feed us, _____

9 *mp* *p*

Break-ers of or - - - dered bounds. If on-ly the wind be

9 *mp* *p*

12 *mf* *subito p*

We blossom for those who need us, The stragglers left behind,
kind, We blossom for those who need us, The stragglers left behind.

14 *relaxed* *mf* *mf*

hind. And lo, the Lord of the Garden, And
hind. He makes his sun to rise, And

17 *subito p* *relaxed* ----- *mp*

his rain to fall with par-don On our dust-y par - a - dise. The

his rain to fall with par-don On our dust-y par - a - dise. — On us he has laid the du - ty, The

17 *mp* *relaxed* ----- *subito p (distant)* *cresc.*

20 *pressing*

task of the wan - der - ing breed, To bet - ter the world with beau - ty, Where

task of the wan - der - ing breed, To bet - ter the world with beau - ty,

20

22 *relaxed* -----

pressing *relaxed* -----

e - ver the way, where e - ver the way may lead. ___

Where e - ver the way, where e - ver the way may lead. ___

pressing *relaxed* -----

24 *Expressively with generous rubato*

mp

27 *meno mosso* *mp*

meno mosso *mp*

Or

meno mosso *mp*

Who shall in-quire of the sea-son, Or

meno mosso

p *cresc.*

30 *pressing*

ques-tion the wind where it blows? We blos-som and ask no rea-son, The Lord of the Gar-den The

ques-tion the wind where it blows? We blos-som and ask no rea-son, The Lord of the Gar-den

30 *cresc.*

33 *mf*

Lord of the Gar - den knows.

Lord of the Gar - den knows.

33 *Freely*

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
Christopher Gable	GP - G002	Solstice Lullaby	voice, piano
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.

Graphite Publishing

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