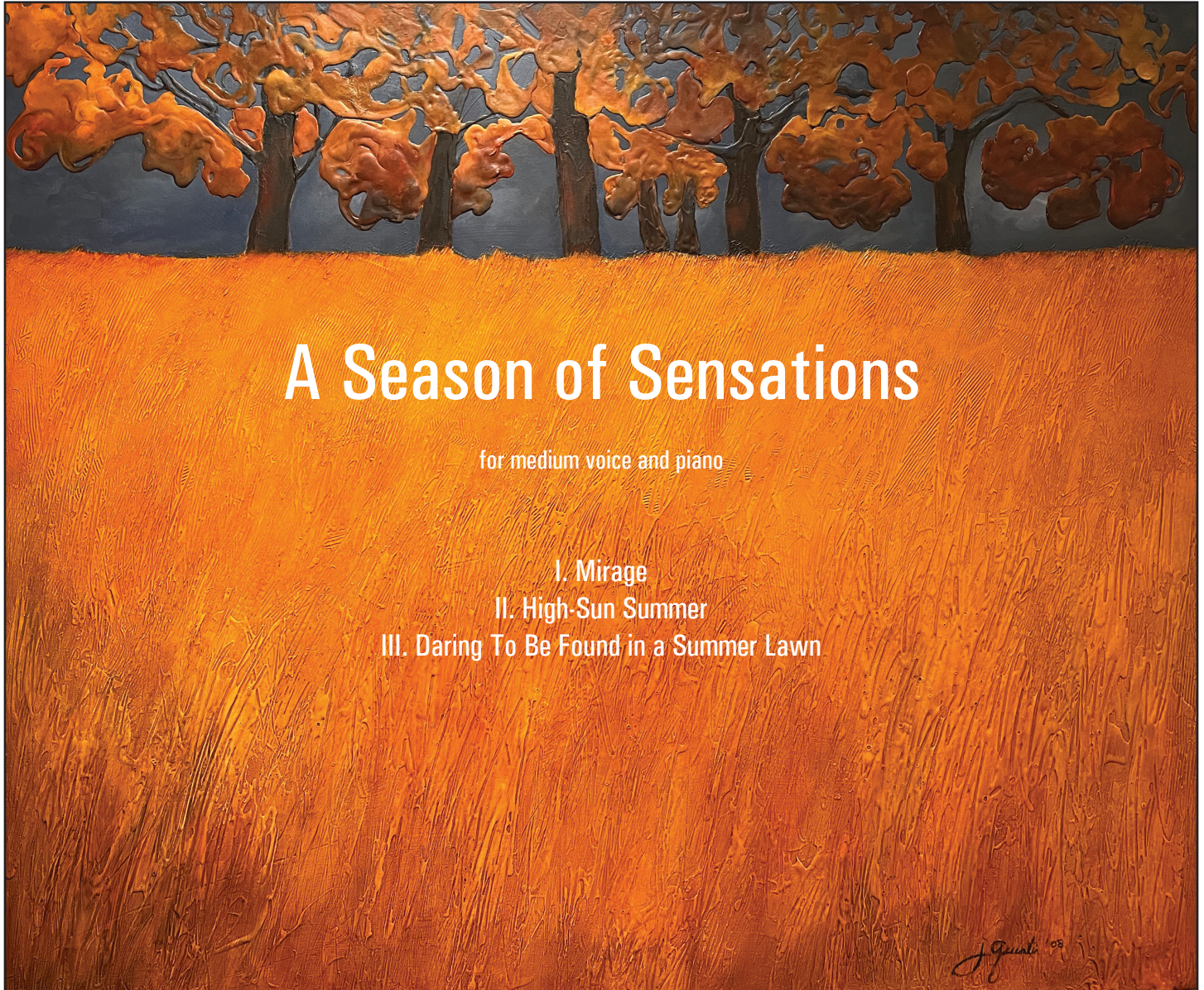


A Season of Sensations (cycle)  
GP - D028.1  
medium voice, piano

Martha Hill Duncan

pdf download - \$8.00  
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# Martha Hill Duncan



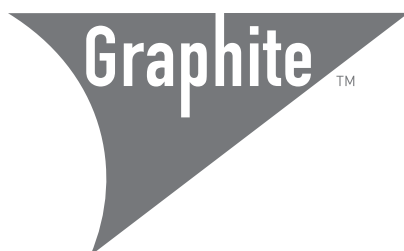
## A Season of Sensations

for medium voice and piano

- I. Mirage
- II. High-Sun Summer
- III. Daring To Be Found in a Summer Lawn

*J. Quintin '08*

Painting by Judith Quintin



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## Texts:

### 1. Mirage

Come into my dream at dawn  
through the flash of light, swim  
in the blue behind my eyes,  
while the scent of rosewater  
drifts down our faces.

Come walk in the cool hollow  
of my mind, through wisdom  
and out the other side to love.

But truth emerges in the waking hour,  
and you are not, and cannot, be with me,  
the illusion uprooted, splintered  
and buried, like a tree caught  
off-guard by an avalanche.

“Absence makes the ... .”  
No it’s just more  
aching absence.

© *Meg Freer*

Note: An abbreviated version of this poem was published in *The Ultra Best Short Verse 2016* A Canadian Anthology of Poetry Compiled by George Swede, Beret Days Press, 2016 (Ontario Poetry Society)

### 2. High-Sun Summer

I go into the midsummer night,  
print its dense simplicity on my skin,  
an alleluia from head to foot.

My voice deserts me,  
words dress in silence,  
a door stands open.

Night closes over the moon-hour,  
and the little red rose that will perish  
in the snow will bloom again.

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Note: Different versions of this poem were previously published as “Hedge Rose”: *NatureWriting*, posted online October 9, 2017, <https://www.naturewriting.com> and as “high-sun summer” and “the world returns with a shudder” at *Another Way Round* (the smallest) literary journal (in Los Angeles), August 7, 2018, <https://awrjournal.wixsite.com/anotherwayround/poetry-meg-freer>

### 3. Daring To Be Found in a Summer Lawn

the night hoards my dreams  
swallows them whole  
refuses to give them up  
steals my mind’s natural appetite

desperate for scraps of meaning  
traces of you everywhere nowhere  
fleeting fragments

an arm  
across my shoulders I want it  
to stay a more personal message  
I wear your jeans best of all  
it makes you laugh dipping into a voice smooth  
as crème brûlée crisp on the surface  
in a garden creeping thyme  
purple carpet luscious under bare feet

tornadic activity ends  
with breathtaking brevity  
those were just dreams

this is true  
I fold a four-leaf clover carefully in paper  
place between pages of a favorite book  
fold myself carefully into your future

© *Meg Freer*

Note: An abbreviated version of this poem was published in *quatrain. fish*, online (four-line poems), March 7, 2018. The complete poem was published in *Sulphur: Poetry and Prose from Northern Ontario*, 2018 issue

## From the Composer:

In “Mirage,” I imagine shifting sand, billowing chiffon and an enticing siren’s song beckoning us into a dream oasis with “scented rosewater” and “out the other side to love.” We are brought back to a jolting reality at m. 32 where “truth emerges in the waking hour.” Here, the singer and pianist can emphasize the strongly syncopated melody, articulation, rests and dynamics to further contrast the smoother, more hypnotic dream sequence with the disappointing reality upon awakening.

In “High-Sun Summer,” I hoped to recreate that exhilarating “out of body” sensation when nature surprises us with simple, but stunning wonder. The singer should feel lifted and weightless across the arching, long lines of the piano accompaniment. “A door stands open” brings us back to earth, but with a new outlook and understanding. “Night closes over the moon hour” is the chance to grasp the experience and catch our breath.

The challenge in the final song’s “tornadic activity” of dream fragments is to keep a musically cohesive and continuous flow, while juxtaposing the contrasting moods, tempos and changing imagery. My dream performance would be a dramatic, wild ride of sensation and emotional exhaustion.

- *M.H. Duncan, January 2020*

## From the Poet:

Dreams occupy a significant part of our lives, but we don’t always remember or take note of them. These poems explore the sometimes strange flow of seemingly disconnected images across our subconscious, as well as the various sensations upon waking. The poems also feature our five senses, all of which somehow can be experienced even in our sleep.

- *Meg Freer*

# A Season of Sensations

## 1. Mirage

for medium voice and piano

Meg Freer

Martha Hill Duncan

Inviting (♩ = c. 92)

Voice

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*mp*

with pedal

5

*mf*

Come — in - to — my dream — at dawn — through the

*mp*

*p*

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7 *mf*  
flash of light, \_\_\_\_\_ swim in the blue be -  
*mp* notable. elevated.

10 *mp*  
hind my eyes, \_\_\_\_\_ while the scent \_\_\_\_\_ of  
*p*

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13 *mf* *f*  
rose - wa - ter drifts \_\_\_\_\_ down, drifts \_\_\_\_\_ down,  
*mp* *mf* notable. elevated.

16 *mf* drifts down our faces. *mp* Come walk in the

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19 cool hol-low of my mind. Come walk through

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22 wis-dom and out the o-ther side to love,

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25 *mp* *p*

to love, to love.

Graphite <sup>TM</sup> notable, elevated.

29 *mf*

But

*p* *mp*

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32 *f* *mf*

truth e - mer - ges in the wak - ing hour, and you are not, and

Graphite <sup>TM</sup> *mf* *mp*

35 *mp*  
can - not, be with me. — The il -  
*p*  
notable. elevated.

38  
lu - sion up - root - ed, splin - tered and bur - ied, —  
*mf* *f*  
notable. elevated.

41 *mf* *f*  
like a tree caught off - guard by an  
*mp* *mf*  
notable. elevated.

44

*f* *mf*

a - va - lanche. \_\_\_\_\_ Ab - sence makes \_\_\_\_\_ no it's

*f* *mf* *mp*

47

*mp*

just \_\_\_\_\_ more \_\_\_\_\_ ach - ing ab - sence. \_\_\_\_\_

*p*

3

50

*ppp*

# 2. High-Sun Summer

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Meg Freer

Martha Hill Duncan

Shimmering (♩. = c. 46)

Voice *mp*

I go in - to the mid - sum - mer

*p legato*

with pedal

2

night, print its dense sim -

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Graphite™

notable. elevated.

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

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4

pli - ci - ty on my skin,

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6

an al - le - lu - ia,

L.H.

8

*mf*

an al - le - lu - ia,

*mp*

L.H.

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10 *f*

an al - le - lu - ia

*mf* L.H.

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12 *mf* rit. *p*

from head to foot. My

*mp* L.H. *p*

For perusal purposes only. Do not copy.

14 *a tempo* *mp*

voice de - serts me,

*mp* L.H.

For perusal purposes only. Do not copy.

16 *mf* *mp*

words dress \_\_\_\_\_ in si - lence, a

*mp* *notable. elevated.*

18 *f*

door \_\_\_\_\_ stands o - pen. \_\_\_\_\_

*mf*

20 (*♩* = *♩*) *mf*

Night \_\_\_\_\_ clo - ses o - ver the moon - hour

*mp* *notable. elevated.*

22 *f*

Night — clo - ses o - ver the moon - hour and the

*mf*

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24 *mp*

lit - le red rose that will per-ish in the snow will

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Tempo I (♩. = c. 46) rit. ....

26

bloom a - gain.

*p*

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# 3. Daring To Be Found in a Summer Lawn

Meg Freer

Martha Hill Duncan

Expressive (♩ = c. 92)

Voice

*mp legato*  
with pedal

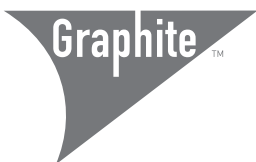
4

*mf*

The night — hoards my dreams — swallows them whole

7

— re - fus - es to give — them up — steals — my



notable. elevated.

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

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10

mind's na - tu - ral ap - pe - tite \_\_\_\_\_ des - pe - rate for scraps of mean - ing

notable. elevated.

13

trac - es of you ev' - ry - where no - where fleet - ing

with a "popular" feel

*sub p* *mf*

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16

frag - ments an arm a - cross my

notable. elevated.

18 *f* *mf*

shoul - ders — I want it — to

20

stay —

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23 *f* *mp*

a more per - son - al mes - sage — I wear your

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$\text{♩} = 120$  (  $\text{♪} = \text{♩} \text{ } \overset{\frown}{3}$  )

26 With a "western swing"

jeans best of all it makes you laugh

buoyant "straight" 8ths

rit. -----

Tempo I ( $\text{♩} = \text{c. } 92$ )

*mp*

29

dip - ping in - to a voice smooth as crème bru - lée

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32 *mf*

rit. -----

crisp on the sur - face in a gar - den creep - ing

35 **Flowing** (♩ = c. 80) **broadening** **rit.** **a tempo**  
*p* *mp*

thyme pur - ple

39 *mf*

car - pet lus - cious un - der bare feet pur - ple

43

car - pet lus - cious un - der bare feet ton - na - die ac -

*molto rit.*

47 *f* *mf* *mf*

tiv - i - ty ends \_\_\_\_\_ with breath - tak - ing brev - i - ty

*meno mosso with awakening/realization*

50 *mp* *p*

those were just dreams \_\_\_\_\_ just \_\_\_\_\_ dreams \_\_\_\_\_

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Finish freely and expressively  
with a memory of Tempo I (♩ = c. 92)

54 *mp* *p*

this is true this is true I fold a four-leaf clo - ver

a tempo

57 *sub p* *mf*

care - ful - ly in pa - per — place be - tween pa - ges of a

59 *mp* *mf*

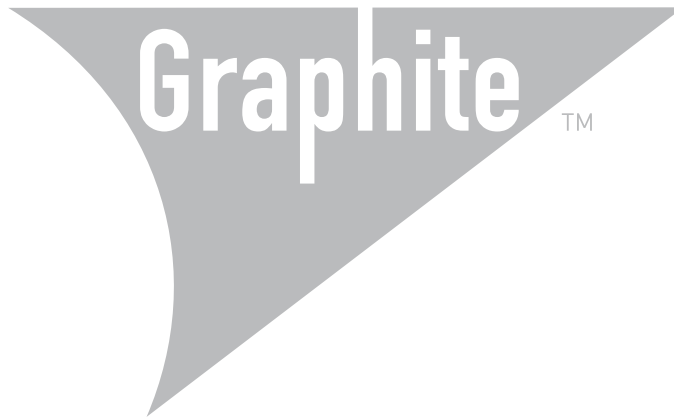
fa - v'rite book fold my - self care - ful - ly in - to your

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62 *mp*

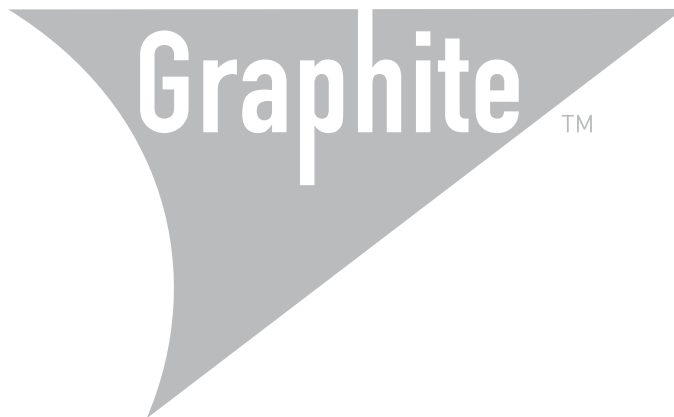
fu - ture your fu - ture

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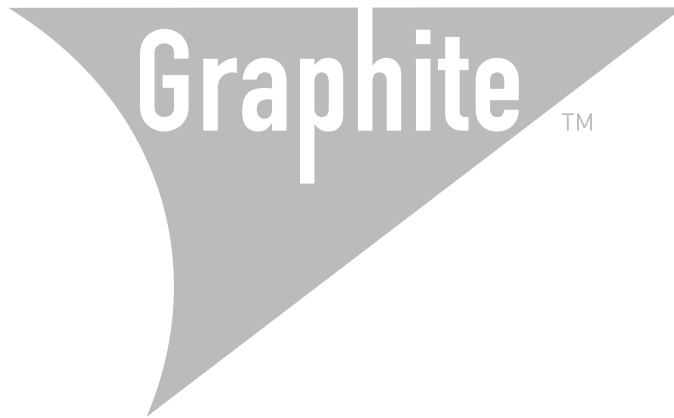
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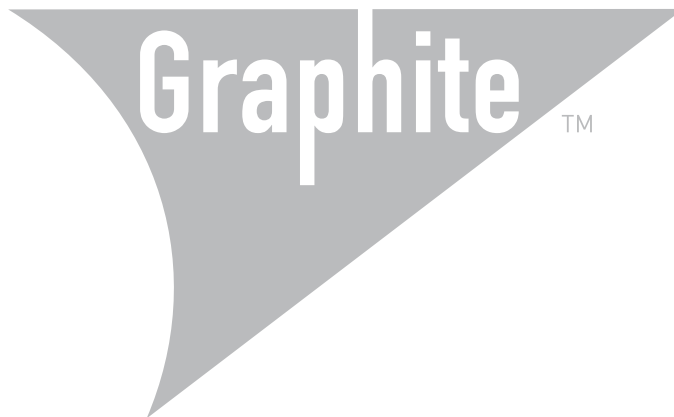
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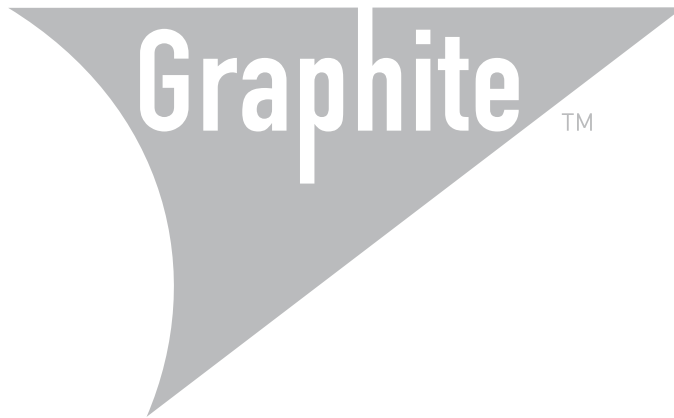
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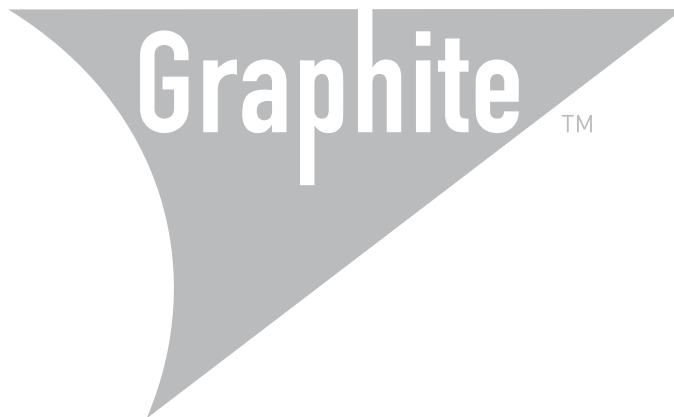
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# Martha Hill Duncan



Martha Hill Duncan was a member of the first graduating class of the Houston High School for Performing and Visual Arts and earned a Bachelor of Music degree in Composition from the University of Texas at Austin. She furthered her musical studies in Ithaca, NY with pianist Trudy Borden and in Toronto with composer Dr. Sam Dolin.

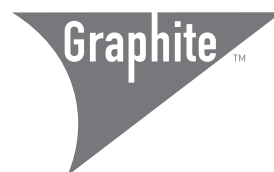
Specializing in piano, vocal and choral writing, Martha has won awards in The Diana Barnhart American Song Competition (2005), Ruth Watson Henderson Choral Composition Competition (2005) and The NATS Calgary 2009 Art Song Competition. In 2014, her youth opera, *Searching the Painted Sky*, with librettist Janet Windeler Ryan, was premiered at the National Opera Association Convention in New York City. In 2020, Martha was named as a finalist for the Louis Applebaum Award.

As artistic director of the women's choir She Sings!, Martha has created many new treble choir works. Her ongoing collaborations with performers, poets and visual artists have led to many new works, including piano and vocal solos which appear in music educational syllabi and/or publications.

Martha is also a founding member of Red Leaf Pianoworks, an international self-publishing composers' collective. She lives in Kingston, Ontario with her husband Martin and has two grown children and two granddaughters.

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