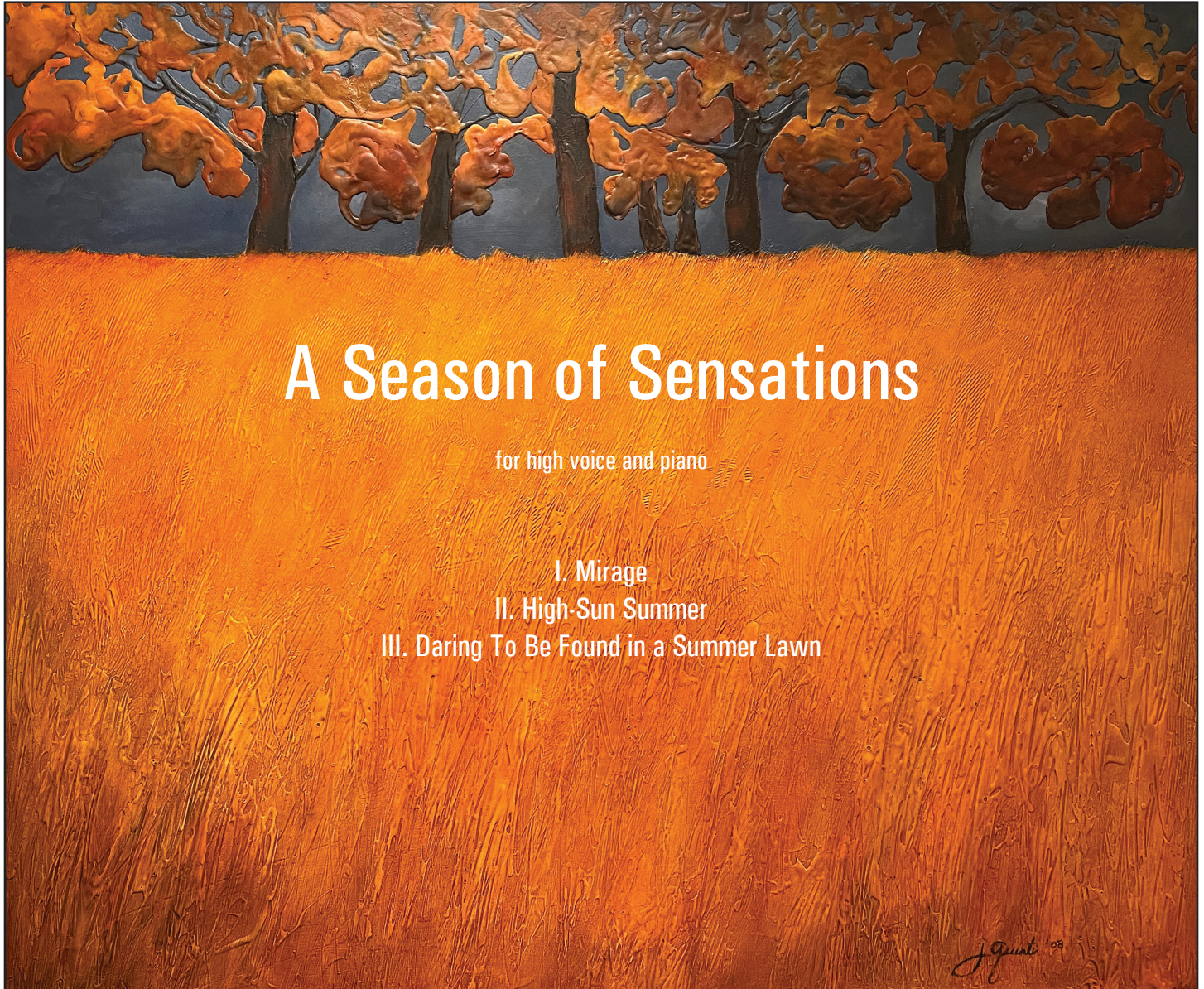


A Season of Sensations (cycle)
GP - D028
high voice, piano

Martha Hill Duncan

pdf download - \$8.00
printed - \$14.00

Martha Hill Duncan



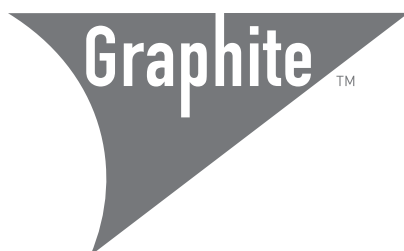
A Season of Sensations

for high 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>

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 high voice and piano

Meg Freer

Martha Hill Duncan

Inviting (♩ = c. 92)

Voice

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notable. elevated.

mp

with pedal

5

mf

mp

Come in - to my dream at dawn through the

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p

7 *mf*
flash of light, _____ swim in the blue be -

mp notable. elevated.

10 *mp*
hind my eyes, _____ while the scent _____ of

p

13 *mf* *f*
rose - wa - ter drifts _____ down, drifts _____ down,

mp *mf*

mp notable. elevated.

16 *mf* *mp*

drifts down our faces Come walk in the

19

cool hol-low of my mind. Come walk through

22 *mf* *mp*

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

25 *mp* *p*

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to love, to love.

p 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

mf *mp*

35 *mp*

can - not, be with me. — The il -

p

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38

lu - sion up - root - ed, splin - tered and bur - ied, —

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41 *mf* ————— *f*

like a tree caught off - guard by an

mp ————— *mf*

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44 *f* *mf*

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

f *mf* *mp*

47 *mp*

just _____ more _____ ach - ing ab - sence. _____

p

50

ppp

2. High-Sun Summer

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

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pli - ci - ty on my skin,

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Detailed description: This system contains measures 4 and 5 of the piece. The vocal line (treble clef) begins with a quarter rest, followed by a half note 'pli', a quarter note 'ci', and a half note 'ty' in measure 4. In measure 5, there is a quarter note 'on', a quarter note 'my', and a half note 'skin,'. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. A large, semi-transparent watermark 'Graphite' is overlaid on the piano part. The text 'notable. elevated.' is printed in a light grey font in the upper right area of the piano part.

6

an al - le - lu - ia,

L.H.

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Detailed description: This system contains measures 6 and 7. The vocal line (treble clef) has a quarter rest in measure 6, followed by a half note 'an', a quarter note 'al', a half note 'le', a quarter note 'lu', and a half note 'ia,' in measure 7. The piano accompaniment (grand staff) continues with the eighth-note pattern in the right hand. In measure 7, the left hand (L.H.) has a quarter rest, followed by a half note 'an' and a quarter note 'al' in measure 8. A large, semi-transparent watermark 'Graphite' is overlaid on the piano part. The text 'For perusal purposes only. Do not copy.' is printed in a light grey font at the bottom of the system.

8

mf

an al - le - lu - ia,

mp

L.H.

Graphite

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Detailed description: This system contains measures 8 and 9. The vocal line (treble clef) has a quarter rest in measure 8, followed by a half note 'an', a quarter note 'al', a half note 'le', a quarter note 'lu', and a half note 'ia,' in measure 9. The piano accompaniment (grand staff) continues with the eighth-note pattern in the right hand. In measure 9, the left hand (L.H.) has a quarter rest, followed by a half note 'an' and a quarter note 'al' in measure 10. Dynamics include *mf* (mezzo-forte) above the vocal line in measure 8 and *mp* (mezzo-piano) above the piano part in measure 8. A large, semi-transparent watermark 'Graphite' is overlaid on the piano part. The text 'notable. elevated.' is printed in a light grey font in the upper right area of the piano part.

10 *f*

an al - le - lu - ia

mf L.H.

12 *mf* *rit.* *p*

from head _____ to foot. _____ My

mp L.H. *p*

14 *a tempo* *mp*

voice _____ de - serts me, _____

mp T.M.

16 *mf* *mp*

words dress _____ in si - lence, a

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18 *f* *mf*

door _____ stands o - pen. _____

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20 *mf* *mp*

(♩ = ♩)

Night _____ clo - ses o - ver the moon - hour

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22 *f*

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

mf

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24 *mp*

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

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Tempo I (♩. = c. 46) rit.

26

bloom a - gain.

p

L.H. Graphite™

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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

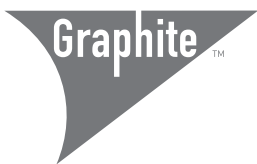
4

mf

The night hoards my dreams — swallows them whole

7

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



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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 - lite _____ des - pe - rate for scraps of mean - ing

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13

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

with a "popular" feel

sub p *mf*

Graphite

16

frag - ments an arm a - cross my

Graphite

18 *f* *mf*

shoul - ders — I want it — to

Graphite

20

stay —

Graphite

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23 *f* *mp*

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

Graphite

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$\text{♩} = 120$ $\text{♪} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

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* *p* *c. 80* *broadening* *rit.* *a tempo* *mp*
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thyme pur - ple

39 *mf*
 car - pet lus - cious un - der bare feet pur - ple

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43
 car - pet lus - cious un - der bare feet tor - na - die ac -

47 *f* *molto rit.* *mf*

tiv - i - ty ends _____ with breath - tak - ing brev - i - ty

mf *mp*

meno mosso with awakening/realization

50 *mp*

those were just dreams _____ just _____ dreams _____

p

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

54 *mp*

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

p

a tempo

57 *sub p* *mf*

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

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59 *mp* *mf*

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

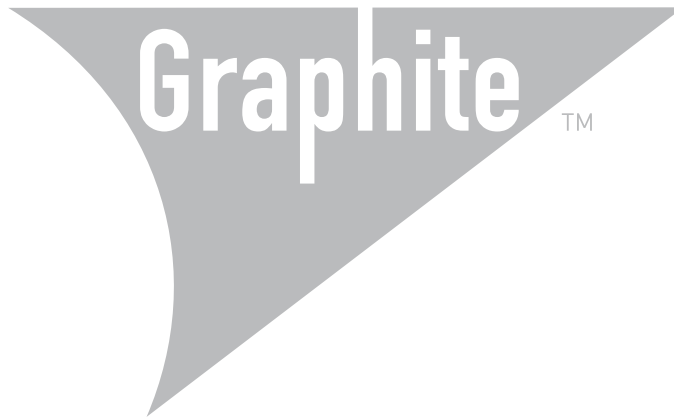
p *mp*

62 *mp* rit.

fu - ture your fu - ture

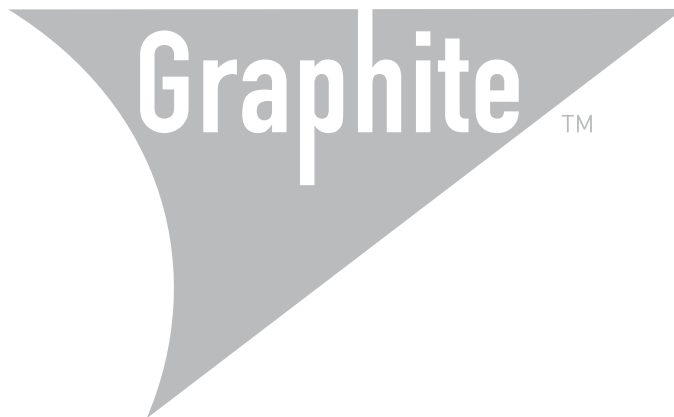
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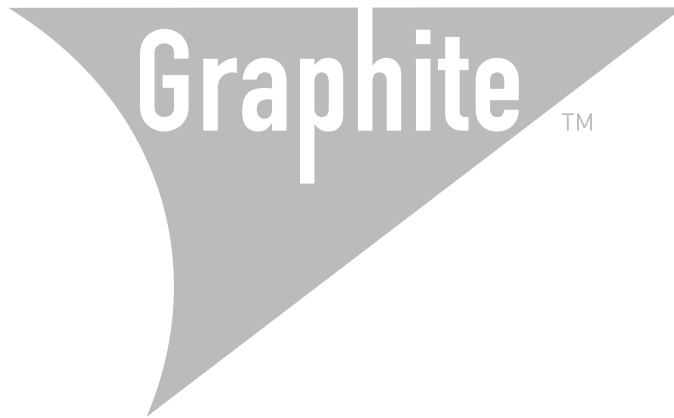
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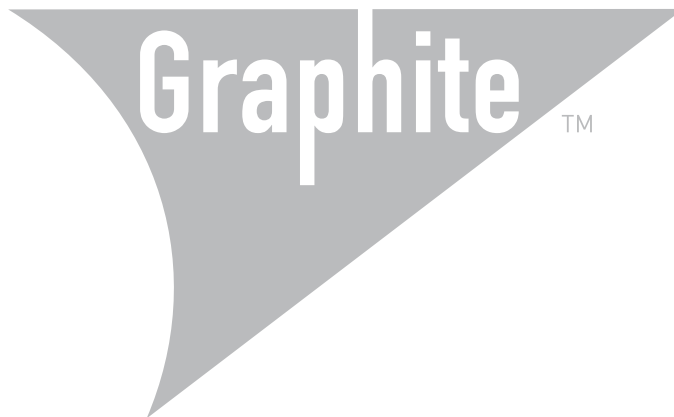
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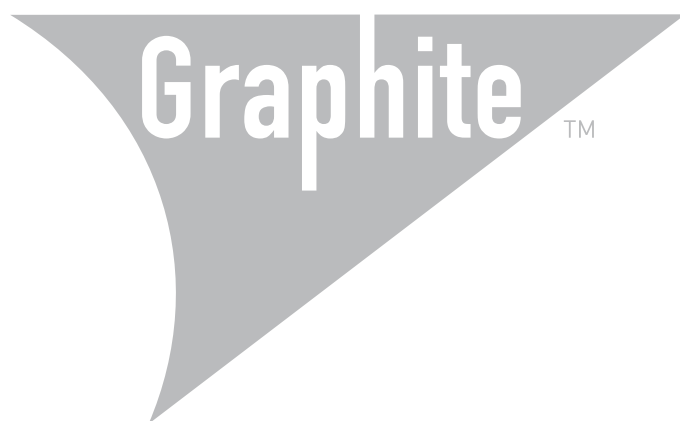
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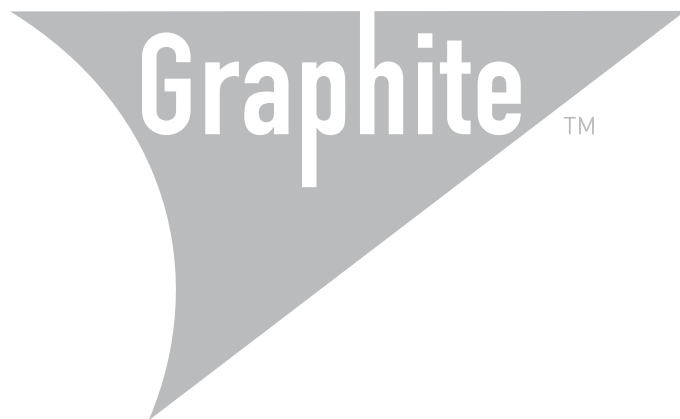
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Martha Hill Duncan



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.

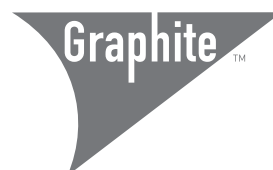
Specializing in piano, vocal and choral writing, Martha has won awards in The Diana Barnhart American Song Competition (2005), Ruth Watson Henderson Choral Composition Competition (2005) and The NATS Calgary 2009 Art Song Competition. In 2014, her youth opera, *Searching the Painted Sky*, with librettist 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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