

Songs of Trees

Three songs for high 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)

Katerina Gimon
(b. 1993)

Reminiscent ♩ = 66

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The tempo is marked 'Reminiscent' with a quarter note equal to 66 beats per minute. The score is divided into three systems. The first system (measures 1-4) features a vocal line with the markings 'rubato' and 'espress.' and a piano accompaniment starting with a dynamic marking of *p*. The second system (measures 5-7) continues the piano accompaniment. The third system (measures 8-10) is marked 'Reflective' and 'mp', and concludes with the instruction 'And'. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

10

on - ly where the for - est fires _____ have

mp

12

sped, Scorch - ing re - lent - less - ly the

mf

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 - fed, It hides the

21

molto rit. *a tempo*

scars _____ with al - most hu - man hands.

molto rit. *a tempo*

24

Passionate
f

And

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

30

pain There comes some pu - ri - fy - ing sweet be -

32

ff *rit.* *mf*

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

ff *rit.* *mf*

35

A little slower, reflective

freely

Musical score for measures 35-38. The vocal line (treble clef) contains the lyrics: "And life re - vives, And life re - vives, and blos - soms once a-". The piano accompaniment (grand staff) features a flowing eighth-note pattern in the right hand and a more static bass line in the left hand. The tempo/mood is marked "A little slower, reflective" and "freely".

colla voce

39

Musical score for measures 39-42. The vocal line (treble clef) has a long note with the lyric "gain." followed by a line. The piano accompaniment (grand staff) features a complex, rhythmic pattern in the right hand and a bass line with some tremolos. The tempo/mood is "A little slower, reflective".

2. Moonset

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

Pauline Johnson
(1861 - 1913)

Katerina Gimon
(b. 1993)

Dreamy, Meditative ♩ = 58 *p*

Like gentle, rocking waves I - dles the night

wind through the dream - ing firs, that wak - ing mur - mur low, As some lost

mel - o - dy re - turn - ing stirs The love of long a - go;

p *mf*

mf

Ped. ad lib

11 *p mp*

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

14 *p*

moon is sink - ing in - to shad - ow - land.

cresc. *mf*

18 *mf* **Restless, articulated**

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

Broadly, passionate

21 *legato*

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

Ped. ad lib

24 *f*

an - swer-ing, That comes in wash of waves a-long the

27 *ff* *Mysterious* *mf* *rit.*

strand, The while the moon slips in - to shad-ow-land.

31 *accel.* **pp** **f** *a tempo* **mf**

O! soft re- spon- sive voic - es of the

accel. **f**

35 **f** **mp**

night I join your min - strel- sy, And

f **mp**

39 **Dreamy, hypnotic**

call a - cross the fad - ing sil - ver light

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

45

all your mean - ing un - der - stand, But I have touched your soul _____ in shad - ow -

rit.

mp (let all ring out) *p* *rit.* -----

50

land.

p

* *Ad lib*

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 ♩ = 63

The musical score is written for piano and voice. It begins with a tempo marking 'With Vigour' and a quarter note equal to 63. The score is in a key with two flats (B-flat major or D-flat minor) and starts in 4/4 time. The piano accompaniment features a complex rhythmic pattern of eighth notes in the right hand, with triplets and accents. The left hand provides a harmonic accompaniment with quarter and eighth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The score includes a 'Ped. ad lib' marking. The piece concludes with a key signature change to one sharp (F#) and a final 5/4 time signature.

p ————— *mf*

Ped. ad lib

6

mp

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13 *f*

And then the sound of march - ing ar-mies

mf

17 *mp*

'woke. A - mid the

p

20 *mf* *f*

branch - es of the sol - dier oak, And

mf

23

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

simile

26

lash - ing storms _____ that mut - tered, o - ver - come, _____

28 *ff*

Choked _____ by the her - ald - ing of bat -

f

33

tle smoke, _____ When these gnarled

mp

subito p

37

branch - es beat _____ their mar - tial drum, _____

mf

mf

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

46 *p* *p*

Still

50 *mf* *p* *p* *mf*

stands Still stands

pp

