

Songs of Trees

Three songs for medium 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 flats (B-flat and E-flat), 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 a 'rubato espress.' marking and a piano accompaniment starting with a 'p' dynamic. The second system (measures 5-7) continues the piano accompaniment. The third system (measures 8-11) is marked 'Reflective mp' and 'And', showing a change in the piano accompaniment's texture. The score concludes with a double bar line and repeat signs.

10

on - ly where the for - est fires _____ have sped,

mp

13

Scorch - ing re - lent - less - ly the cool north lands _____

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 -

20

fed, It hides the scars with al - most hu - man hands.

molto rit. *a tempo*

23

2/4

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

29

grief of hu - man 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

And life re - vives, And life re - vives, and blos - soms once a -

colla voce

This musical system covers measures 35 to 38. The vocal line is written in a single treble clef staff. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "And life re - vives, And life re - vives, and blos - soms once a -". The tempo/mood instruction "A little slower, reflective" is at the beginning, and "freely" is above the vocal line. "colla voce" is written above the piano accompaniment.

39

gain. _____

This musical system covers measures 39 to 43. The vocal line is written in a single treble clef staff and contains the word "gain." followed by a long horizontal line. The piano accompaniment is written in grand staff notation. The tempo/mood instruction "A little slower, reflective" from the previous system applies to this section as well.

2. Moonset

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

Pauline Johnson
(1861 - 1913)

Katerina Gimón
(b. 1993)

Dreamy, Meditative ♩ = 58 *p*

Like gentle, rocking waves

I - dles the night

p

And. ad lib

4

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

7 *mf*

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

mf

11 *p mp*

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

14 *p*

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

Restless, articulated

18 *mf*

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

ad lib

24 *f*

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

27 *ff* **Mysterious** *mf*

strand, The while the moon slips in - to

30 *rit.* *accel.* *pp* **Passionate** *f* *a tempo*

shad-ow - land. O!

33 *mf* *f*

soft re-spon-sive voic - es of the night I join your

37 **Dreamy, hypnotic** *mp*

min-strel-sy, And call a - cross the

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

45

rit.

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

rit. -----

mp (let all ring out) *p*

Ad.

50

land.

p

Ad. 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 treble clef staff that is mostly empty, with some rests and a few notes in the lower register. The bass clef staff contains the piano accompaniment, starting with a series of eighth notes in the right hand and a few notes in the left hand. The tempo is marked 'With Vigour' and the metronome marking is ♩ = 63. The key signature has three flats (B-flat, E-flat, A-flat). The time signature changes from 4/4 to 3/4, then to 7/8, then to 5/4, and finally back to 4/4. The piano part features several triplet markings (indicated by a '3' below the notes) and dynamic markings of *p* (piano) and *mf* (mezzo-forte). The voice part is indicated by 'Ped. ad lib' (pedal ad libitum) and consists of a few notes in the lower register. The score is marked with a '6' at the beginning of the second system, indicating the start of a new section.

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13 *f*

And then the sound of march - ing ar-mies

17 *mp*

'woke. A - mid the

20 *mf* *f*

branch - es of the sol - dier oak, And

23

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

simile

This musical system covers measures 23 to 25. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/4. The vocal line begins with a dotted quarter note, followed by eighth notes, and a half note. The piano accompaniment includes a triplet of eighth notes in the left hand and a 'simile' marking in the right hand. A large watermark 'PERUSSAL SCORE' is visible across the page.

26

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

This musical system covers measures 26 to 28. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature remains three flats and the time signature is 5/4. The vocal line starts with a quarter note, followed by a half note, and a quarter note. The piano accompaniment includes a triplet of eighth notes in the left hand. A large watermark 'PERUSSAL SCORE' is visible across the page.

28 *ff*

Choked by the her - ald - ing of bat -

f

33

tle smoke, When these gnarled

Lyricaly mp

subito p

37 *mf*

branch - es beat their mar - tial drum.

mf

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

45 *mf* *p* *p*

Still

49 *mf* *p* *p* *pp*

stands Still

3. Still Stands The Oak

53 *mf* *p*

stands

mf

56 *mp*

Still stands the

p

60 *fade away...*

oak.

fade away...

64

rit. (gradually to end)