

Serenade

a song cycle for tenor and piano

Words by Sara Teasdale, Alfred Tennyson,
William Butler Yeats, Countee Cullen, Ogden
Nash, and Robert Hillyer

Music by Timothy Hoekman

*Timothy
Hoekman Music*

Pierrot's Song

Sara Teasdale

Timothy Hoekman

Moderately fast (♩ = c. 144)

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Tenor

Piano

5

La - - - dy, light in the east

10

hangs low, Draw your veils of

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15

8 dream a - part, Un - der the case - ment stands Pier - rot

21

8 Mak - ing a song to ease his heart.

poco rit.

25

8 *p* (Yet do not break the song too soon -

poco accel. *a tempo*

sub. pp

29

8 *f* I love to sing in the

mf

33

pal - ing moon.)

poco rit. *poco accel.* *a tempo p*

38

The pet - als are fall - ing, heav - y with dew, The

mf

43

stars have faint - ed out of the sky, Come to me,

mf

48

come, or else I too, Faint with the weight of

f *rit.*

51

love will die.

a tempo

56

(She comes — a - las, I hoped to make an - oth - er

f *mf*

59

stan - za for her sa -

rit. * *Slower* *poco accel.*

pp

64

Tempo I

----- ke!)

mp *p* *rit.* *a tempo* *pp*

* He realizes that he ended on the wrong pitch . . . and adjusts.

8vb

To Juliet

Alfred Tennyson

Timothy Hoekman

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8 **Slowly** (♩ = c. 76) *mf*

Tenor Saint - - - ed Ju - li-et! dear - - - est name!

Piano *mf*

with pedal

5 *cresc.* *f*

8 If to love be life a - lone, Di-vin - est

cresc. *f*

10 *rit.*

8 Ju-li-et, I love thee, and live;

rit. *a tempo* *dim.*

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15 *p* Più mosso (♩ = c. 54)

and yet Love

poco accel. *p*

21 *cresc.*

un - re - turned is like the fra - grant flame Fold - ing the

cresc.

25 *f* *mp*

slaugh - ter of the sac - ri - fice Of - fered to gods up - on an

f *mp*

29 *mf*

al - tar - throne; My heart is light - ed at thine

mf

32

rit.

eyes, Changed in-to fire, and blown a - bout with

cresc.

rit.

Tempo I

36

sighs.

dim.

40

46

mf *cresc.*

Di-vin - est Ju - li - et!

cresc.

poco rit.

ff

(b)
(b)

When You Are Old

William Butler Yeats

Timothy Hoekman

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Slowly (♩ = c.48)

Tenor

Piano

p

legato

1/2 pedal

4

p

When

7

you are old and grey and full of sleep, And nod-ding by the

10

mp

fire,

take down this

poco cresc.

mp

13

book, And slow - ly read,

and dream

of the soft

16

look your eyes had once,

and of their shad - ows deep;

pp

20

mp

p

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Slightly faster

(♩ = c. 60)

mf

3

24

8

How man-y loved your mo-ments of glad grace, And loved your beau-ty with

mp

Slightly faster

(♩ = c. 69)

28

8

love false or true; But one man loved the

mf

32

8

pil-grim soul in you, And loved the sor - rows of your chang-ing

f

rit.

36

8

face.

(♩ = c. 60)

p

Tempo I

p

And

40

Musical score for measures 40-42. The vocal line begins with a whole rest, followed by a half note G4. The piano accompaniment starts with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'rit.' (ritardando) marking is present in the piano part. The key signature is two sharps (F# and C#).

43

Musical score for measures 43-45. The vocal line contains the lyrics: "bend - ing down be-side the glow - ing bars Mur-mur, a lit-tle sad-ly, how". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains two sharps.

46

Musical score for measures 46-48. The vocal line contains the lyrics: "Love fled" and "And". The piano accompaniment features a 'take time' marking in the right hand. The key signature remains two sharps.

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49

8 paced up - on the moun - - - tains o - ver head And hid his

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52

rit.

8 face a-mid a crowd of stars.

a tempo

rit.

3

3

6

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56

8

poco a poco rit.

pp

ppp

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Advice to a Beauty

Countee Cullen

Timothy Hoekman

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Rather fast (♩ = c. 132) *f*

Tenor

8

Of all things, la - dy,

Piano

f

4

8

be not proud; In - ter not

l.h.

6

8

beau - - - ty in that shroud Where-in the liv - ing

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8

waste, the dead, Un - wept_ and_ un - re -

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10

mem - ber - ed, De - - - - cay.

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12

pp

p rit.

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Slower (♩ = c. 76)

mp

14

Beau - - - - ty beats so frail a wing;

mp

16

Suf - fer men to gaze, po - ets to sing How

cresc.

A little slower

(♩ = c. 72)

mf

18

ra - - - di - ant you are, com - pare And fa - vor

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20 *poco rit.* (♩ = c. 66)

8 you to that most rare Bird of de - light: a

poco rit.

23 *poco rit.*

8 love - ly face Matched with an e - qual in - ner grace. *a tempo* (♩ = c. 66)

poco rit.

28

rit.

32 **Tempo I** *p*

8 Sweet bird, be - ware the

p

35 *poco cresc.* *mf*

Fowl - er, Pride; _____ His_

37

knots once neat - ly_ crossed and tied, The prey is_ caged and

39

walled a - bout With no_ way_ in and_

41 *cresc.* *ff*

no_ way_ out_

cresc. *no rit.* *ff*

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For the Most Improbable She

Ogden Nash

Timothy Hoekman

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Exasperated (♩ = c. 76) **Rather lively** (♩ = c. 88)

f *mf*

Tenor

8 What shall I do with So-and-So? She won't say Yes and she

Piano

f *mf*

Red.

4

8 won't say No. She tip-toes a-round the cunning-est traps With a smile and a mur-mur of

4

* Red. * Red. sim.

8

8 Per-haps. At nine I'm Dar - - ling, at

12

ten I'm You- Tell me, what is a man to do When the la - dy his life is

16

based up - on Likes to be wooed but won't be won?

cresc.

20

What shall I do with So - and - So? She con - fess - es that I am her fa - vor - ite beau; But

f *short* *mf*

24

let the top - ic of mar - riage a - rise And see the as - ton - ish - ment in her eyes!

ritenuto

p. *sim.*

28 *a tempo*

Why am I cho - sen so to be har-ried? Oth - er peo-ple have got - ten mar-ried.

a tempo

32

Is eve - ry court-ship con - duct - ed thus Or is it on - ly con - fined to us?

cresc. rit.

rit.

36

What shall I do with So-and-So? If it is - n't Yes it must be No, But

Tempo I *f* *mf* **Tempo II**

40

who so ap - a - thet - ic as me To all the oth - er fish in the sea? On the oth - er hand

molto ritenuto
mp

44 *a tempo* *poco a poco cresc.*

8 there's the oth - er guess - If it is - n't No it must be Yes. In

44 *mp* *poco a poco cresc.*

48 fact, my own, I so a - dore you I'm

48

52 will - ing to give your an - swer for you.

52 *f*

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Serenade

Robert Hillyer

Timothy Hoekman

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Passionately (♩. = c. 58)

Tenor

Piano

f

cresc.

pressing forward

4

ff

fff

6

dim.

rit.

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Slowly and freely (♩ = c. 52)

9 *p* 3

8 You can not hear me, for my lute Is old, the sil-ver strings Are al - most

mp *p*

13 *cresc.*

8 *cresc.* *marcato*

mute while rings the blare Of horn and clar-i-on.

cresc.

16 **Tempo I**

8 *f* *cresc.*

pressing forward

19

8 *ff* *dim. rit.*

Tempo II

22

mp

3

But song so nois - i - ly be - gun Ends with the play - ers' breath;

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25

When they are done and death un-tunes The fi - nal tone they dinned,

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28

Slower

p

The lute still whis - pers in the wind. _____

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Leo.

*

Composer Timothy Hoekman has written in many genres, but most of his works include the voice. His works have been published by Theodore Presser, Colla Voce, Plymouth Music Company, Recital Publications, and Classical Vocal Reprints. He was named the 2002 MTNA-Shepherd Distinguished Composer of the Year for his song cycle *To Make a Prairie*, commissioned by the South Dakota Music Teachers Association. Other commissions have come from the Rawlins Piano Trio, the Coastal Carolina Chamber Music Festival, Georgia Southern University, and First Presbyterian Church of Tallahassee, among others. His works have been recorded for Albany Records, Azica Records, and Mark Records.

Hoekman is a Professor of Vocal Coaching and Collaborative Piano at Florida State University. He is a highly experienced performer, teacher, and coach, having performed as soloist and collaborative pianist in the U.S., Canada, Australia, and Europe. He was on the music staff of Glimmerglass Opera in Cooperstown, NY, from 1988 to 2011 and has also worked for South Georgia Opera, Florida Grand Opera, Des Moines Metro Opera, Michigan Opera Theater, Opera Grand Rapids, and the Peter Harrower Summer Opera Workshop. He currently spends summers as the head lieder coach for the American Institute of Musical Studies in Graz, Austria. He has been at FSU since 1984, teaching collaborative piano, coaching graduate voice majors, and teaching a variety of language and vocal literature classes for singers and pianists. He has served as adjudicator for vocal, piano, and composition competitions.

Hoekman holds degrees from the University of Michigan, Peabody Conservatory, and Calvin College. He has written articles for the *Journal of Singing*, *American Music Teacher*, and *Voices: Opera America's Bulletin for Singers*.

For more information about Timothy Hoekman and his compositions, visit timothyhoekman.com.



Hoekman scores available from GraphitePublishing.com

Emily' Words	voice, fl., cl., vc., pno
God Rest You Merry, Gentlemen	high voice, orchestra
Il est né, le divin enfant	high voice, orchestra
Infant Holy, Infant Lowly	voice, orchestra
Let the Children Come to Me	SATB chorus, organ
Lo, How a Rose E'er Blooming	SATB, sop., fl., organ
North Carolina Songs	med. high voice, harp, string trio
Seven Housman Songs	high voice, piano
Seven Housman Songs	med. voice, piano
She Loves Me, She Loves Me Not	baritone, piano
Sing to the Lord a New Song	SATB chorus, organ
The Last Invocation	high voice, piano
Three Poems of William Butler Yeats	soprano, piano trio
What Love Is This	SATB chorus, organ

Selections from the oratorio *Prophet Songs*

Timothy
Hoekman *Music*