

Sleep Song

Ann Silsbee

low voice, piano



Elizabeth Alexander

Seafarer Press

Sleep Song

What I love is to slip late at night
into David's room gaze secretly
down at the soft mask of sleep twitching
with no flush of rage no pout no glee
just the passing in and out of breath
delicately stirring his body
into a hint of motion by which
I know David is living within
safe to love with my whole watching self

Ann Silsbee

© 2002 by Ann L. Silsbee From *Naming the Disappeared*, published by Vista Periodista, Ithaca, NY
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Composer Note: Ann Silsbee's chapbook *Naming the Disappeared* explores a small and unusual poetic form: nine lines of nine syllables each. "Sleep Song" captured my imagination immediately with this intimate image: "just the passing in and out of breath." How might the peaceful breath of sleep be translated into music, along with a mother's vulnerability, thoughtfulness, and love?



Cover Image: "Sweet Sleep," by Janet Lavida.-

The artist writes: "I was born in the Chicago suburbs and lived there for the better part of my life. My love for art began in those formative years. No doubt the influence of my mother, having been an artist herself, was the stepping stone that enhanced my love to become a giver."

Lavida lives Harper Woods, Michigan, where she works in oil painting and pencil drawing.

fineartamerica.com/profiles/janet-lavida/shop

Composer’s Note about the poet: As a graduate student in music composition at Cornell University, I was only vaguely aware of Ann Silsbee, the first woman to receive a doctorate in my program. A longtime resident of Ithaca, New York, she still lived in town, and I occasionally saw her at concerts, lectures, and other events. While I was eager to know other women in what was then still a male-dominated field, our thirty-year age difference always seemed an obstacle to deeper friendship.

It wasn’t until I moved back to Ithaca five years after receiving my own doctorate that I began to get to know Ann. By that time I was loving every minute of being the mother of two preschool boys but struggling mightily to figure out who I was as a composer. Meanwhile Ann had turned her creativity towards poetry, writing exquisitely crafted pieces on themes of nature, family and memory. She became not only a supportive colleague but also a trusted friend. As the mother of two sons herself, she understood well the challenges of balancing work and family.

A lover of beauty in all forms, she served me many delicious lunches at her home, thoughtfully arranging the portions on each plate. Afterwards she often read a poem she was working on. She was always thoughtful, honest, and deeply kind. I am glad to have had her as a friend.

Poet, composer and pianist **Ann Loomis Silsbee** (1930-2003) was the first woman to receive a doctoral degree in music composition from Cornell University. She went on to write over fifty works for solo, chamber, orchestral and operatic forces, some of which were recorded on CRI, Northeastern and Spectrum. She devoted her later creative years to poetry, which appeared in publications such as *Seneca Review*, *Atlanta Review* and *Spoon River Poetry Review*, as well as in the chapbook, *Naming The Disappeared*. Her first book-length poetry collection, *Orioling*, received the Benjamin Saltman Poetry Award. It was published by Red Hen Press in 2003, shortly before a sudden recurrence of cancer led to Ann’s death. Later that same year her second book, *The Book of Ga*, was published by CustomWords.



Sleep Song

for low voice and piano

Ann Silsbee

Elizabeth Alexander

(♩ = 76-84) Gently rocking

p
Red.

5

p
What I
Red.

9

love,
Red.

13

What I love,
Red. Red.

17

What I

Ped.

21

love is to slip late at night in - to

mp

Ped.

25

Da - vid's room,

mp playfully

29

senza misura

p warmly, sung all to yourself

What I love

Ped.

32 **a tempo**

is to

p

gaze se - cret - ly down, se - cret - ly, se - cret - ly

pp

Ped.

down,

murmuring

down at the

Ped.

47

soft mask of sleep

gently

Red.

Detailed description: This system contains measures 47-50. The vocal line starts with a half note 'soft', followed by quarter notes 'mask' and 'of', and a long note for 'sleep' that spans across measures 48, 49, and 50. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. A 'gently' dynamic marking is placed above the piano part in measure 49. A 'Red.' marking is located below the piano part in measure 49.

51

twitch - ing with no flush of

Red.

Detailed description: This system contains measures 51-54. The vocal line has a whole rest in measure 51, followed by quarter notes 'twitch - ing' in measure 52, quarter notes 'with' and 'no' in measure 53, and a long note for 'flush' in measure 54 that continues into measure 55. The piano accompaniment continues with the eighth-note pattern in the left hand and block chords in the right hand. A 'Red.' marking is located below the piano part in measure 53.

55

mp rage, twitch - ing with

mp

Red.

Detailed description: This system contains measures 55-58. The vocal line starts with a long note for 'rage,' in measure 55, followed by quarter notes 'twitch - ing' and 'with' in measure 56. The piano accompaniment features a melodic line in the right hand and the eighth-note pattern in the left hand. A 'mp' dynamic marking is placed above the vocal line in measure 55 and above the piano part in measure 55. A 'Red.' marking is located below the piano part in measure 55.

59

no pout, no

Red.

Detailed description: This system contains measures 59-62. The vocal line has a long note for 'no pout,' in measure 59, followed by quarter notes 'no' and 'no' in measure 60. The piano accompaniment continues with the eighth-note pattern in the left hand and block chords in the right hand. A 'Red.' marking is located below the piano part in measure 59.

63 *mf*

glee,

mf

Ped.

67 *mp wholeheartedly*

just the

mp

71

pass - ing in and

75

out of breath, just the

Ped.

79

pass - ing in and

mf

This system contains measures 79 through 82. The vocal line begins with the lyrics "pass - ing in and". The piano accompaniment features a melodic line in the right hand and a sustained harmonic accompaniment in the left hand. A dynamic marking of *mf* is present in the piano part.

83

out of breath,

mf

Red.

This system contains measures 83 through 86. The vocal line continues with the lyrics "out of breath,". The piano accompaniment continues with a similar melodic and harmonic texture. A dynamic marking of *mf* is present. The instruction *Red.* is written below the piano part.

87

de - li - cate - ly stir - ring,

p

This system contains measures 87 through 90. The vocal line begins with the lyrics "de - li - cate - ly stir - ring,". The piano accompaniment features a melodic line in the right hand and a sustained harmonic accompaniment in the left hand. A dynamic marking of *p* is present in the piano part.

91

stir - ring,

This system contains measures 91 through 94. The vocal line continues with the lyrics "stir - ring,". The piano accompaniment continues with a similar melodic and harmonic texture.

Opal Palmer Adisa, poet • Paul Adams, technological hero • Stephen Alexander, lyric consultant • Ginny Allen, Agile coach and friend • The great people at American Composers Forum • Yehuda Amichai, poet • A. R. Ammons, poet • Jennifer Anderson, conductor and composer advocate • Scott Bates, poet • Abbie Betinis, initiator of collaborative endeavors • Beth Norton, conductor and composer advocate • Dennis Blubaugh, more than just a music dealer • Michael deVernon Boblett, poet • Edna Busby, my first piano teacher • Ray Bradbury, writer • Augustin Cadena, translator • Norbert Capek, minister and advocate for religious freedom • Jessica Corbett, editor • David Cummings, poet • Philip Dacey, poet • Catherine Dalton, composer and serum partner • Emily Dickinson, poet • Evelyn Dudley, poet and caregiver • Rob Eller-Isaacs, minister and composer advocate • Ralph Waldo Emerson, philosopher and poet • Louise Erdrich, writer • David Allan Evans, poet • Sophia Lyon Fahs, writer • Richard M. Fewkes, minister and writer • Pasha Gertler, poet • Jack Gallagher, composer and teacher • Paul Gerike, proofreader • Jocelyn Hagen and Michael Hagan, founders of Graphite Marketplace • Steve Harper, just about everything • Steve Harkins, web designer • Edie Hill, composer and friend • Langston Hughes, poet • Margaret and George Heald, piano technician • Karel Husa, composer and teacher • David Ignatow, poet • Kabir, mystic • Linda Kachelmeier, composer and serum partner • Ruth Palmer, conductor and composer advocate • Joan Wolf Prefontaine, poet • Paul Rardin, conductor and composer advocate • Kalidasa, poet • Steve Kaul, recording engineer • Søren Kierkegaard, philosopher and poet • Dorothy Knost, piano teacher • Ben Krywosz, artistic director of Nautilus Music-Theater • Denise Levertov, poet • George Ella Lyon, poet • Jonathan Machen, vocalist • Dawna Markova, writer • Anne Matlack, conductor and composer advocate • Nancy Menk, composer advocate • Edna St. Vincent Millay, poet • Jane Ramseyer Miller, conductor, composer, social activist • Joe Mish, conductor and composer advocate • J. David Moore, composer • Gerald Rich, poet • Carl Sandburg, poet • friend • King Sigismund III, religious reformer • Ann Silsbee, composer, poet and friend • Simon Alexander-Adams, sounding board, fellow creative, and awesome son • Steven Stucky, composer and teacher • Rabindranath Tagore, poet • Sister Peronne Marie Thibert, teacher and writer • Oliver Alexander-Adams, unconventional thinker and light of my life • Howard Thurman, civil rights leader and writer • Everyone whose work supports the Association for Unitarian Universalist Music Ministries • Charles Varney, high school choral director • Anna Vonhuben, illustrator and graphic designer • Nancy White, poet • John Greenleaf Whittier, poet • Theodore Chickering Williams, poet • Daniel Winter, pianist and teacher • Nancy Wood, poet • Yehudi Wyner, composer and teacher

**A lot of hard work
and creativity went
into bringing this
music to you...**



**...and some of it
was even mine.**

**This page has been intentionally omitted.
(You know why.) A complete perusal score may be
purchased through any music store or dealer.**

Elizabeth Alexander

Seafarer Press

The Music of Elizabeth Alexander

www.seafarerpress.com

117

I know Da - vid is liv - ing, _____ liv - ing with -

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

123

in, _____ safe _____ to love _____

Ped. *Ped.* *Ped.*

129

with my whole _____ watch - - ing

134

self _____

pp

Ped.

Vocal Music by Elizabeth Alexander

A Garret of Old Playthings (Carl Sandburg)
high voice, piano

A Love Like That (Hafiz/Ladinsky)
low voice / medium voice / high voice, piano

Conversation on a Train (Elizabeth Alexander)
Duet: low voice & medium voice, piano

Die Gedanken Sind Frei (German protest song, arr. Alexander)
Duet: low voice & high voice / 2 medium voices, piano

Grace (Elizabeth Alexander)
low voice / medium voice / high voice, piano

I Write This Poem Out of Darkness (George Ella Lyon)
Trio: low, medium & high voices, flute, violin, piano

I'll Tell You a Story, then... (Nancy White)
low voice / medium voice / high voice, piano

Infant Holy, Infant Lowly (Polish carol, arr. Alexander)
Trio: low, medium & high voices *a cappella*

Jo! (The Edict of Torda)
Trio: low, medium & high voices *a cappella*

My Aunt Gives Me a Clarinet Lesson (Gregory Djanikian)
soprano, flute, clarinet, violin, cello, piano, percussion

No One Gets a Program (Dutch proverb, Elizabeth Alexander)
Duet: low voice & medium voice, piano

No Ordinary Song (Elizabeth Alexander)
medium voice, piano

Oath Taking (Opal Palmer Adisa)
high voice, piano

On the Edge of the Water (Elizabeth Alexander)
low voice, piano

Sleep Song (Ann Silsbee)
low voice / medium voice / high voice, piano

The Eternal One (Ralph Waldo Emerson)
low voice / medium voice / high voice, piano

The Gospel Isn't Written in the Bible Alone (Elizabeth Alexander)
low voice / medium- high voice, piano

Trouble in a Minnesota Town (Neal Bowers)
medium voice / high voice, piano

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