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JULIANA HALL

WINTER WINDOWS

7 Songs for Baritone and Piano

on Poems by
Walter de la Mare,
Henry Wadsworth Longfellow,
Edna St. Vincent Millay,
and Percy Bysshe Shelley

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WINTER WINDOWS was commissioned by the Schubert Club of Saint Paul, Minnesota for baritone David Malis, who along with pianist Heather MacLaughlin premiered the song cycle at the McKnight Theatre in Saint Paul, Minnesota on Friday, February 2, 1990.

Cover design by David Sims.

WINTER NIGHT

Pile high the hickory and the light
 Log of chestnut struck by the blight.
 Welcome-in the winter night.

The day has gone in hewing and felling,
 Sawing and drawing wood to the dwelling
 For the night of talk and story-telling.

These are the hours that give the edge
 To the blunted axe and the bent wedge,
 Straighten the saw and lighten the sledge.

Here are question and reply,
 And the fire reflected in the thinking eye.
 So peace, and let the bob-cat cry.

— *Edna St. Vincent Millay*

A SONG

A widow bird sate mourning for her love
 Upon a wintry bough;
 The frozen wind crept on above,
 The freezing stream below.
 There was no leaf upon the forest bare,
 No flower upon the ground,
 And little motion in the air
 Except the mill-wheel's sound.

— *Percy Bysshe Shelley*

THE SNOWFLAKE

Before I melt,
 Come, look at me!
 This lovely icy filigree!
 Of a great forest
 In one night
 I make a wilderness
 Of white:
 By skyey cold
 Of crystals made,
 All softly, on
 Your finger laid,
 I pause, that you
 My beauty see:
 Breathe, and I vanish
 Instantly.

— *Walter de la Mare*

THE SNOW-MAN

What shape is this in cowl of snow?
 Stiff broom and icy hat?
 A saffron moon, half-hidden, stares —
 But what is she staring at?
 The knocker dangles on the door,
 But stark as tree and post
 He blankly eyes the bright green paint,
 Is silent as a ghost.
 But wait till belfry midnight strike,
 And up to the stars is tossed
 Shrill cockcrow! — then, he'll gadding go —
 And, at his heels, Jack Frost:
 Broom over shoulder, away he'll go,
 Finger-tips tingling, nose aglow,
 Dancing and yodelling through the snow,
 And, at his heels, Jack Frost!

— *Walter de la Mare*

LULLY

Nay, ninny, shut those sleepy eyes,
 The robin from his spray
 Long since to his cold winter roost
 Has flown away.
 Hush, now, and fold those gentle hands;
 Across the fields the snow
 Has hidden the bleating sheep from sight,
 And heaped the hedges through.
 Wail not so shrill, thou tiny voice;
 These shadows mean no harm;
 'Tis but the flames this wintry night
 To keep thee safe and warm;
 Lully, and rest then, pretty soul,
 Safe on thy mother's arm.

— *Walter de la Mare*

WINTER EVENING

Over the wintry fields the snow drifts; falling, falling;
 Its frozen burden filling each hollow. And hark;
 Out of the naked woods a wild bird calling,
 On the starless verge of the dark!

— *Walter de la Mare*

WOODS IN WINTER

When winter winds are piercing chill,
 And through the hawthorn blows the gale,
 With solemn feet I tread the hill,
 That overbrows the lonely vale.
 O'er the bare upland, and away
 Through the long reach of desert woods,
 The embracing sunbeams chastely play,
 And gladden these deep solitudes.
 Where, twisted round the barren oak,
 The summer vine in beauty clung,
 And summer winds the stillness broke,
 The crystal icicle is hung.
 Where, from their frozen urns, mute springs
 Pour out the river's gradual tide,
 Shrilly the skater's iron rings,
 And voices fill the woodland side.
 Alas! how changed from the fair scene,
 When birds sang out their mellow lay,
 And winds were soft, and woods were green,
 And the song ceased not with the day!
 But still wild music is abroad,
 Pale, desert woods! within your crowd;
 And gathering winds, in hoarse accord,
 Amid the vocal reeds pipe loud.
 Chill airs and wintry winds! my ear
 Has grown familiar with your song;
 I hear it in the opening year,
 I listen, and it cheers me long.

— *Henry Wadsworth Longfellow*

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For my father, Harold Burton Hall

Winter Windows

for Baritone and Piano

Winter Night

Edna St. Vincent Millay

Juliana Hall
(b. 1958)

Gently (♩ = 58)

mp Pile high the hick-o-ry and the

light Log of chest-nut struck by the blight.

mp

Ped.

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7 *mp*

The first system of music features a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The vocal line begins with a quarter note G2, followed by a dotted quarter note F2, and then a half note E2. The piano accompaniment consists of chords in the bass clef and chords in the treble clef.

Wel - come - in the win - ter night. _____

p *pp*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D2, followed by a quarter note C2, and then a quarter note B1. The piano accompaniment includes a 'Ped.' (pedal) marking and a dynamic change to *pp*. A large watermark 'Copying is illegal' is overlaid on the page.

10 *mp*

The third system features a vocal line with triplets and piano accompaniment. The vocal line has a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The piano accompaniment consists of chords in the bass clef and chords in the treble clef.

The day has gone in hew - ing and fell - ing,

mp

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note D2, followed by a quarter note C2, and then a quarter note B1. The piano accompaniment consists of chords in the bass clef and chords in the treble clef.

12 *p*

The fifth system features a vocal line with triplets and piano accompaniment. The vocal line has a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The piano accompaniment includes a dynamic change to *p* and a 3/4 time signature.

Saw - ing and draw - ing wood to the dwell - ing _____ For the

p

The sixth system continues the vocal line and piano accompaniment. The vocal line has a quarter note D2, followed by a quarter note C2, and then a quarter note B1. The piano accompaniment includes a dynamic change to *p* and a 3/4 time signature.

The Snowflake

Walter de la Mare

Juliana Hall

(b. 1958)

1 Quietly and Playfully (♩ = 66)

p

Be - fore I melt,

L.H. slightly before R.H. *p*

Ped. * Ped. * Ped. *

4 *mp*

Come, look at me!

This love-ly i-cy fil-i-gree!

p

8va

9 Mysteriously (♩ = 84)

p

Of a great for - est

pp

7

Ped.

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A Song

Percy Bysshe Shelley

Juliana Hall

(b. 1958)

1 With Sadness (♩ = 56)

mf

A

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line begins with a whole rest followed by a quarter note G2. The piano accompaniment starts with a melody in the right hand and chords in the left hand. Dynamics include *mf*, *mp*, and *p*. Pedal markings are present at the end of the system.

5

wid-ow bird sate mourn-ing for her love Up-on a win-try

The second system continues the vocal and piano parts. The vocal line has lyrics: "wid-ow bird sate mourn-ing for her love Up-on a win-try". The piano accompaniment features a change in time signature from 4/4 to 5/4 and back to 4/4. Dynamics include *p*. Pedal markings are present.

8

bough; The fro - zen wind crept on a - bove, The

The third system continues the vocal and piano parts. The vocal line has lyrics: "bough; The fro - zen wind crept on a - bove, The". The piano accompaniment continues with dynamics *pp*, *p*, and *mf*. Pedal markings are present.

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The Snow-Man

Walter de la Mare

Juliana Hall

(b. 1958)

1 Mysteriously (♩ = 80)

mp

What

4

shape is this in cowl of snow? Stiff broom and i - cy

7

hat? A saf - fron moon, half hid - den,

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A Tempo

11 *pp*

p

stares

But what is she star - ing

A Tempo

pp

p

Ped.

*

14

at?

mp

18

mp

p

The knock - er dan - gles on the door,

But

mp



Lully

Walter de la Mare

Juliana Hall

(b. 1958)

1 **Andante** (♩ = 42)

Musical score for the first system of 'Lully'. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has one sharp (F#) and the time signature is 6/8. The music is in a 6/8 time signature. The first system includes piano accompaniment with dynamics *mp*, *p*, and *pp*. Pedal markings are indicated as *Ped.* and ** Ped.* throughout the system.

Musical score for the second system of 'Lully'. It includes a vocal line and piano accompaniment. The lyrics are: "Nay, nin - ny, shut those sleep - y eyes,". The piano accompaniment features dynamics *p* and *mp*. Pedal markings are indicated as *Ped.* and ** Ped.*.

Musical score for the third system of 'Lully'. It includes a vocal line and piano accompaniment. The lyrics are: "The". The piano accompaniment features dynamics *mp*. Pedal markings are indicated as *Ped.* and ** Ped.*.

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8

mf

rob - in from his spray Long since to his cold win - ter roost Has

p

Poco Rit. ----- A Tempo

10

flown a - way.

p

Poco Rit. ----- A Tempo

Ped. * Ped. *

12

p

pp

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

Winter Evening

Walter de la Mare

Juliana Hall

(b. 1958)

1 Feeling of Disquietude (♩ = 88)

p

1

O - ver the win - try fields the

p

Ped. 6 6 6 * *Ped.* 6 6 *

2

snow drifts; fall - ing, fall -

gliss. *f*

Ped. *

4

- ing; Its

Rit. *♩ = 138* *Quasi Spoken on Pitch, Marcato* *p*

Rit. *♩ = 138* *p* *p*

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Woods in Winter

Henry Wadsworth Longfellow

Juliana Hall

(b. 1958)

1 Wintry (♩ = 112-116)

8va

f

8va

Ped. * Ped. *

3

mp

When win - ter

p

Ped. * Ped. * Ped. *

5

winds are pierc-ing chill,

Ped. * Ped. * Ped. *

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8

And through _____ the haw - thorn

10

blows _____ the gale, _____

Poco Rit. _____

Poco Rit. _____

12

$\text{♩} = 69$ *mf*

With sol - emn feet I tread _____ the hill,

$\text{♩} = 69$