

*Gwyneth Walker*

# **Songs for Voice and Guitar**

*from 1976 to 1979*

1. Tell Me Not Here
2. Country Girl
3. Back and Side Go Bare
4. After All White Horses Are in Bed
5. Still
6. My Love Walks in Velvet

## *Background information*

*Songs for Voice and Guitar* were originally composed with piano accompaniment. The guitar arrangements, also created by the composer, followed a few years later.

*"Tell Me Not Here"* initially appeared in the **Songs of 1966**. *"Country Girl"* is found in the **Collected Songs of 1976**. And, *"Back and Side Go Bare"* was part of a set of **Three Elizabethan Songs** from 1975.

Both *"After All White Horses Are in Bed"* and *"Still"* are contained within the song cycle **Though Love Be a Day**, composed in 1979. And, *"My Love Walks in Velvet"* dates from 1978.

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*Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.*

*Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.*

*Walker's catalog includes over 160 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).*

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# 1. Tell Me Not Here

A. E. Housman

Gwyneth Walker

$\text{♩} = 80$  *mp* (*mf* 2nd verse)

Voice

Guitar

*p* *p* (*mp* 2nd verse)

1. Tell me not here, it  
2. On a - cres of the

4

needs — not — say - ing, what tune the en - chant - ress plays. In  
seed - ed gras - ses the chang - ing burn - ish heaves; Or

7

af - ter - maths of soft Sep - tem - ber or un - der blanch - ing  
mar - shalled un - der leaves of har - vest stand still all night the

10

mays, for she and I were long ac - quaint - ed and  
sheaves; Or beach - es strip in storms for win - ter and

13

I knew all her ways.  
stain the wind with leaves.

*mf*

17 *mp (mf 2nd verse)*

On rus-set floors, by wa-ters i-dle, the pine lets fall its  
Pos-sess as I pos-sess a sea-son, the count-ries I re-

21 *p (mp 2nd verse)*

cone; The cuck-oo shouts all day at noth- ing in  
sign, where o-ver elm-y plains the high-way would

24

leaf-y dells a-lone; and trav'l-er's joy be-guiles in  
mount the hills and shine, and through the shade the pil-lared

27

au-tumn hearts that have lost their own.  
for-est would mur-mur and be mine.

(29)

(29)

30

For Na-ture, heart - less, wit - less Na - ture, will nei - ther care nor

33

know what strang - ers feet may find the mead - ow and

36

tres - pass there and go, Nor ask a - mid the dews of morn - ing if

40

they are mine or no.

# 2. Country Girl

from the poetry of  
George Mackay Brown

Gwyneth Walker

*♩ = 80*

Voice

Guitar

*p*

5

cir-cles my love, I make sev-en cir-cles,

8

Sev-en cir-cles my love for your good

11

break - ing.

14

*mp*

The gray cir-cles of bread, and the

*mp*

v. s.

17

cir - - - cle of ale, sev-en cir-cles my love

20

for your good break - ing.

*p*

23

*p*

And I

25

*mf*

drive the but-ter round in a gold - en ring, and I

*mf*

27

dance when you fid - dle, and I

29

turn my face to the turning sun till your

30

*f*

feet came in from the field. Ah

*f*

33

*p*

Ah

*p*

37

*f*

*p dolce*

Sev-en cir-cles my love

*f*

*p*



40

for your good break - ing.

43

My lamp makes a cir - cle of light,

*pp*

46

my lamp makes a cir - - - cle

48

of light, Sev-en cir-cles my love then you

50

lie for an hour in the hot un - brok - en

*f*

53

cir - - - - - cle, cir - - - - - cle,

*rasg.*  
*p* a m i p a m i i m a p *simile*

55

cir - - - - - cle of my

*p*

57

arms.

*p* *sul tasto*

59

*p* *i m a p*

# 3. Back and Side Go Bare

Anonymous poem

Gwyneth Walker

Guitar  $\text{♩} = 66$

*f* *p* *f* *gliss.*

6 *mf*

1. I can - not eat but lit - tle meat, my stom - ach is\_\_ not  
 (2.) I go bare take ye no care, I noth - ing am\_\_ a -

*mf*

10

good! cold. But sure I think that I can drink with  
 I stuff my skin so full with - in of

14 *f*

him that wears a hood, with him that wears a  
 jol-ly good ale and old, of jol-ly good ale and

*f*

18

hood.  
 old.

22

Back and side go bare, go bare, both foot and hand go

25

cold but belly, God send thee good

28

ale enough, whether it be new or old

32

whether it be new or old. 2. Though

36

old. la la la la la la la la

*ritard.* *a tempo* (♩ = 66) *mf* lightly

12

40

la la la la la But

43

bel - ly God send thee good ale,

46

good ale,

49

good ale,

52 (*ff*)

wheth - er it be new or old.

# 4. After All White Horses Are in Bed

E. E. Cummings

Gwyneth Walker

**Dolce** ♩ = 88

Guitar

CII

*p*

5 *ritard.* *a tempo* *p*

Af - ter all white hors - es are in bed

CIV

CII

CII

9

Will you walk - ing be - side me, my ver - y

CII

12

la - dy, touch light - ly my eyes, touch

CIV

16

light - ly my eyes and send life out of me and the night ab - so - lute - ly in - to me

1/2 XI

14

19

*poco accel.*

$\text{♩} = 108$

af - ter all, af - ter all, af - ter all white hors - es are in

*poco accel.*

1/2 CI

CIII

CVI

CIV

23

bed

bed

CIV

CVI

CIII

CII

27

*mf*

*(poco rubato)*

Af - ter all white hors - es are in bed

Af - ter all white hors - es are in bed

*(poco rubato)*

CII

CII

31

*mf*

Will you walk - ing be - side me, my ver - y la - dy,

Will you walk - ing be - side me, my ver - y la - dy,

CII

34

*p*

touch light - ly my eyes, touch, touch, touch, touch

touch light - ly my eyes,

touch,

touch, touch, touch

38

light - ly my eyes \_\_\_\_\_ my ver - y la - dy, —

CIV.----- 1/2 CV-

41

*mf*

my ver - y la - dy, — touch

*mf*

44

light - ly my eyes \_\_\_\_\_

*ritard.* *a tempo* *pp*

*ritard.* *a tempo* *pp*

CVIII----- CVI-----

48

CV-----

52

*p*

Af - ter all, af - ter all, af - ter



55

all white hors - es are in bed

CVI-----CIV-----CIV-----CIV-----CIV

*mf*

59

my ver - y la - dy, my ver - y la - - - dy

CIII-----CII-----CIV

*f*

63

touch light - ly my eyes, touch

CII

*mf*

66

light-ly my eyes, touch light - ly my eyes

*ritard.* *p* **Slower**

*ritard.* *p*

70

harm.-----  
v XII 8va

③ ② ③

⑤ ② ①

# 5. Still

Words and Music by  
Gwyneth Walker

♩ = 72 *p dolce*

Voice

Guitar *p dolce*

CII

When the streets are

7

new - wet - dawn - ing, night - lamps glow - ing, -

13

cap - er - ing eyes, walk gent - ly in the

CII

18

song - of - morn - ing - you are with me as I - a -

3

24

rise. \_\_\_\_\_ CVII CIII

30

*ritard.*

36 *a tempo*

still, still, be - yond my fin - gers, be - yond the

42

reach - ing of my eyes, Comes the time be -

48

yond my seek - ing you are with me as I

53

a - rise. Comes the

59

time be - yond all ques - tion: Is it you or is it

CI

65

I who spoke the word to crack the dark - ness,

pos 1/2 X CIV

70

to bring you near as I a - rise. Love,

CIII CII CIV

75

love this mo - ment glis - tens in sa - cred mourn - ing

CIV CVII

81

of our lives. Be - yond the speak - ing

CIV CIII

86 *ritard.*, **Slower** *p*

and the break - ing, you are with me as I a -

*ritard.* *p*

⑥ ⑤ ①

91 **Faster** ♩ = 88

rise.

97 *pp* *p* *pp*

Ah

104 *pp* *p*

Ah

110 *pp* *ritard.*, **Tempo primo** ♩ = 72 *p*

Love, love, this

*ritard.* CIV

116

mo - ment\_ glis - tens\_ in sa - cred mourn - ing\_ of\_ our

CIV CVII

122

lives. Be - yond the speak - ing\_ and the\_

(p) (p)

CIV CIII

127 *ritard.*, **Slower**

break - ing, you are with me, you are with me,

*ritard.*

132 **Slowly, freely**

you are with me as I a - rise.

♩ = 72

134 *ritard.*

*ritard.*

*ritard.*

# 6. My Love Walks in Velvet

Words and Music by  
Gwyneth Walker

*p*  $\text{♩} = 88$  harm. VII

Guitar

4 *p*

My love walks in vel - vet, in her

7

hand she holds the moon, and

10

soft - er than the kiss of dew de - scends her voice - less

14

tune, de - scends her voice - - less tune.

17

My love walks in

21

sil - ver, with her tears she holds

24

the rain, and light - er than the snow - felt

harm. XII

28

dove I kiss a - way her pain, I

31

kiss a - way her pain.



34 *mf*

37

harm. VII

harm. XII

40

44

48 *mf*

My love walks in crim - son, with her

51

light she holds the dawn, and

54

I shall fol - low her riv - ers wind - ing down un -

57

til we two are one, and I shall fol - low her

60

riv - ers wind - ing down un -

63

*Slowly* *a tempo* *mf*

til we two are one. My love walks in

67

scar - let, with her eyes she holds the sun, and

71

I shall love but her a-lone, I shall love but her a-lone, and

75

I shall love but her a-lone

79

un-til my life is done, un-

82 **Slower**

**Tempo primo**

til my life is done.

harm. XII VII XII XII VII

*p* *poco rit.*

86

*poco rit.*