

**GWYNETH WALKER**

# Mornings Innocent

*Songs for High Voice and Piano  
on the poetry of May Swenson*

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# Mornings Innocent

for Solo Voice and Piano

May Swenson (1913–1989)

Gwyneth Walker

## 1. Women Should Be Pedestals

*Spoken boldly, tongue-in-cheek  
(standing very straight and still)*

Wom - en should be ped - es - tals\_\_\_\_\_

3

Ped.

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It features a series of notes with 'x' marks above them, indicating a spoken or staccato style. A triplet of eighth notes is marked with a '3' and a bracket. The piano accompaniment is in bass clef, starting with a few notes and then a triplet of eighth notes marked 'Ped.'.

3

3

Ped. sim.

Detailed description: This system contains the second line of music. The vocal line has three rests. The piano accompaniment continues with a triplet of eighth notes marked 'Ped.' and then a 'sim.' (simile) marking. The piano part consists of chords and moving lines in both hands.

6 *mp* rhythmically (or, spoken rhythmically)

Wom - en should be ped - es - tals, mo - ving ped - es - tals,\_\_\_\_\_

Detailed description: This system contains the third line of music. The vocal line starts at measure 6 with the lyrics 'Wom - en should be ped - es - tals, mo - ving ped - es - tals,\_\_\_\_\_'. The piano accompaniment continues with a triplet of eighth notes marked 'Ped.' and then a 'sim.' marking. The piano part consists of chords and moving lines in both hands.

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2

9

mo - ving to the mo - tions of men. —

12

or they should be lit - tle hors - es, Those

*Ped.*

15

wood - en, sweet old - fash - ioned paint - ed rock - ing

*sim.*

17 **Slower**  
*mf*

hors - es, The glad - est things in the toy room.

**Slower**  
*mf*

21 *rit.* **With gentle motion**

*rit.* [random white-note dyads] **With gentle motion**  
*playfully* *p very sweetly*

25 *mp very sweetly*

The pegs of their ears so fam - il - iar and dear, so fam - il - iar and

31

*mf*

dear to the trust - ing fists. To be chafed feel - ing - ly,

37

*rit.*

*a tempo*

and then un - feel - ing - ly \_\_\_\_\_ To be joy - ful - ly

43

*accel. and cresc.*

rid - den, rock - ing - ly, rock - ing - ly, rock - ing - ly, rock - ing - ly,

*accel. and cresc.*

48 *(accel. and cresc.)* **Bruskly** *f*

rock - ing - ly, rid - den,

*(accel. and cresc.)* **Bruskly** [black-note cluster] *f* both hands

*ped.*

51 **Freely, quasi recit.** *mf* *rit.*

un - til the re - stored e - gos dis - mount and the legs stride a - way...

**Freely, quasi recit.** *rit.*

*(l.v.)*

*(Ped.)*

52 **Grandly, slowly** *f*

Im - mo - bile,

**Grandly, slowly** *f* *8va-*

[black-note clusters, up keyboard roughly, ad libitum]

*f* *8vb-*

*(Ped.)*

6

56

sweet - lipped, sturdy and smi - ling,

*(8va)*

*(8vb)*

60

*f* *sighed* *p*, *patiently*

Ah! Wo - men should al - ways be

*(8va)*

*(8vb)* *Ped.*

63

*(attentive)* *mp* *accel.*

wait - ing, wil - ling to be set in - to mo - - -

*(as a dinner bell)* *pp* *accel.* *p*

*(Ped.)*

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## 2. Mornings Innocent

*Gently, freely, with motion*

The first system of music features a piano accompaniment in G major (one sharp) and 4/4 time. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is present. The system concludes with a repeat sign.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and melodic patterns. It also ends with a repeat sign.

The third system introduces the vocal line. The tempo is marked *poco rit.* and the dynamics are *p cantabile*. The vocal line begins with the lyrics "I wear your smile up - on my lips, a -". The piano accompaniment continues with the same eighth-note pattern, but the tempo is again marked *poco rit.*. The system concludes with a repeat sign.

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2

4

ri - sing on morn - ings \_\_\_\_\_ in - no - cent. Your laugh - ter o - ver -

8

flows my throat, your skin is a fleece a - bout \_\_\_\_\_ me. \_\_\_\_\_ With your

12

prince - ly walk \_\_\_\_\_ I sa - lute \_\_\_\_\_ the sun.

**Flowing**

15 *mf* Ah \_\_\_\_\_ peo - ple say I am hand - - - - some. - A -

**Flowing**

*mf* *Leg.*

19 ri - sing on morn - ings in - no - cent, - birds \_\_\_\_\_ make the sound - of

*Leg.*

22 *rit.* **Slower** *with motion* kiss - es, of kiss - es, I wear your smile up - on my lips, a -

*rit.* **Slower**

4  
25 *rit.*, *a tempo* (♩ = ca. 88)

ri - sing on morn - ings in - - - no - cent.

*with motion* *rit.*, *a tempo* (♩ = ca. 88)

*f cantabile*

28

*p sub.*

30 *mp quasi recitative*

Leaves flick - er light and dark like eyes, I

32

melt be - neath the mag - net of your gaze, your—

*sim.*

34

husk - y breath \_\_\_\_\_ em - - bra - ces my

36 *with gathering energy*

ear, \_\_\_\_\_ a - - - lert and fresh as grass I wake and

39 *accel. cresc.* **Quickly** *f*

rise on morn - ings in - no - cent. \_\_\_\_\_

*accel.* **Quickly** *f*

*gliss.* **Quickly loco** *8va*

*p* *f*

*8vb* *8va*

*ped.* *ped.*

6

42

*(f)* *rit.* *mp*

Ah kiss - es and kiss - es and kiss - es, your

*rit.*

*Leg.* *Leg.* *Leg.*

45 **Slower**

laugh - ter o - ver - flows my throat, your -

**Slower** *p* *8va*

*Leg.* *Leg.*

47

skin is a fleece a - bout me.

*Leg.*

50 *Quickly, impassioned*

*Quickly, impassioned*

*f*

*with a full sonority*

*Leg.*

52

*f*

I wear your smile up - on my lips,

*sim.*

54

peo - ple say I am hand - - some, a -

# Mornings Innocent

for Solo Voice and Piano

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## 3. In Autumn

*Slowly, freely*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending sequence, while the left hand plays a simple bass line. The music is in a minor key and 2/2 time. A dynamic marking of *p* (piano) is present. The introduction concludes with a repeat sign and a fermata over the final chord.

*Ad.* \_\_\_\_\_  
(stays through end of m. 24)

2 (Slowly) *p*

The vocal line begins with a fermata on the first measure. The melody is in a minor key and 2/2 time. The lyrics are: "I will lie down in au - tumn, let birds be fly - ing. —". The music ends with a fermata on the final note.

I will lie down in au - tumn, let birds be fly - ing. —

(Slowly)

The piano accompaniment for the first vocal line consists of two staves. The right hand plays a simple harmonic accompaniment, while the left hand plays a bass line. The music is in a minor key and 2/2 time. The piano part concludes with a fermata on the final chord.

(*Ad.*) \_\_\_\_\_

6

The vocal line continues with a fermata on the first measure. The melody is in a minor key and 2/2 time. The lyrics are: "Swept in a hol - low by the wind, I'll wait for". The music ends with a fermata on the final note.

Swept in a hol - low by the wind, I'll wait for

The piano accompaniment for the second vocal line consists of two staves. The right hand plays a simple harmonic accompaniment, while the left hand plays a bass line. The music is in a minor key and 2/2 time. The piano part concludes with a fermata on the final chord.

(*Ad.*) \_\_\_\_\_

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10

dy - ing. I will lie in - ert un -

(Leo.)

13

seen, my hair same - col - ored with grass and leaves. I will lie

*mp*

(Leo.)

16

down, I will lie down, I will lie down in au - tumn,

*p*

(Leo.)



20 *gradual accel.*

let birds be fly

*gradual accel.*

*(p)*

*(Leo.)*

24 *(accel.)* ***mf*** **Quickly**

ing.

*(accel.)* **Quickly**

***mf***

*(Leo.)* *Leo.* *simile*

27 ***mf***

Gath - er me

***p***

*Leo.*

30

— for the au - tumn fires \_\_\_\_\_ with the

(Ped.)

32

with - ered sheaves. I will sleep face -

(Ped.)

Ped.

34

down \_\_\_\_\_ in the burnt mea - dow, \_\_\_\_\_ not

(Ped.)

36

hear - ing the sound \_\_\_\_\_ of wa - ter o - ver

Ped.

38

stones. \_\_\_\_\_ I \_\_\_\_\_

*mf*

*p*

*Leg.*

42

\_\_\_\_\_ will lie down \_\_\_\_\_ in au - - - - - tumn,

*mf*

*poco rit.*

*Leg.*

45

let \_\_\_\_\_ birds \_\_\_\_\_ be fly - - - - -

**Slightly slower**

*p*

**Slightly slower**

*Leg.*

6  
48

ing.

*8va*

*mf*

*dim.*

*loco*

Red.

51

*mp*

Trail o - ver me cloud and

*p*

Red.

55

sha - dow, let snow hide the

*p*

Red.

58

white - ness of my bones.

Red.

61 *gradual accel.*

*gradual accel.*

*gradual accel.*

*cresc. poco a poco*

*Ped.* *simile*

**Faster**

*p* *f* *freely*

64

*p* *f* *freely*

**Faster**

*mf*

*Ped.*

I will lie down in au - - -

*rit.*

68

*rit.*

**Slower**

*rit.*

**Slower**

*Ped.*

tumn,

I'll

8  
71 *p* *a tempo*

wait for dy

*a tempo*

*p* *delicato*

(*Lib.*) *Lib.* *simile*

75 *gradual rit.* **Slowly**

ing

*gradual rit.* **Slowly**

*(p)*

*Lib. ad lib.*

79 *p*

I will lie down, I will lie down, I will lie down

*p*

82 *rit.* *freely*

in au - - - tumn, let birds

*rit.* *freely*

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## 4. I Will Be Earth

Gently flowing ♩ = 120

*cantabile*

The first system of the musical score is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Gently flowing' with a quarter note equal to 120 beats per minute. The mood is 'cantabile'. The music begins with a piano (*p*) dynamic. The first two measures feature a melodic line in the bass clef with a slur over it, and a similar line in the treble clef. The next two measures continue this theme with some variation in the bass line. The system concludes with a fermata over the final measure.

5 *rit.* , *a tempo*  
*mp cantabile*

The second system includes the vocal line and the piano accompaniment. The vocal line is on a single staff with a treble clef. It begins with a rest for four measures, then enters with the lyrics 'I will be earth, You be the flow - er.' The tempo is marked 'rit.' (ritardando) and 'a tempo'. The dynamic is 'mp cantabile'. The piano accompaniment continues from the first system, with a fermata over the first measure of this system.

*rit.* ,  
*a tempo*

The third system continues the piano accompaniment. It features a 'rit.' (ritardando) marking and an 'a tempo' marking. The music includes a 'simile' marking. The system concludes with a fermata over the final measure.

10

The fourth system includes the vocal line and the piano accompaniment. The vocal line begins with the lyrics 'You have found my root, you are the rain.' The piano accompaniment continues with a fermata over the final measure.

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2

15

I will be boat, and you the row - er. You

*Ped.* *simile*

19

rock me, you toss me, you are the sea.

*Ped.* *Ped.*

24

*mp* *simile* *Ped.*



29 (♩ = ♩) *quasi recitativo*

*mp* 2 2

How be stead - y earth that's now a flood. \_\_\_\_\_ The

(♩ = ♩) *quasi recitativo*

*p*

*Red.*

*Red.*

33

root is the oar a - float where has blown our bud. \_\_\_\_\_

(*Red.*)

*Red.*

37

*mf*

We will be des - ert, pure salt\_ the seed. \_\_\_\_\_ burn

(*Red.*)

*Red.*

41

*mf*

*rit.*

ra - diant love \_\_\_\_\_ born\_ scor - pi - on need. \_\_\_\_\_

(*Red.*)

*Red.*

Slower, appassionato

45 *f*

Slower, appassionato

*cresc.* *f* *ped.* *simile*

49 *f*

burn ra - diant love,

*blurred*

52 *rit.*

born - scor - pi - on need.

*rit.*

55 *a tempo* *f*

*a tempo*

*p delicato*

*Ad.* *simile*

59 *mf*

I will be earth, You be the flow - er.

*mf*

63

You have found my root, you are the rain.

*Ad.*

67

I will be boat, and you the

*Ped.*

71

row - er. You rock me and toss me, You rock me and

*Ped.* simile

75

toss me, you rock me and toss me,

*f* *rit.*

*f* *rit.*

*Ped.*