

Songs for Women's Voices



- | | | |
|-------------------------------|---|-----------------|
| 1. Women Should Be Pedestals | <i>SSA and Piano</i> | Cat. No. 5020 ← |
| 2. Mornings Innocent | <i>SSAA and Piano</i> | Cat. No. 5021 |
| 3. The Name Is Changeless | <i>SSA Unaccompanied</i> | Cat. No. 5022 |
| 4. Love Is a Rain of Diamonds | <i>SSA and Piano</i> | Cat. No. 5023 |
| 5. In Autumn | <i>Soprano and Alto Solo, SSA and Piano</i> | Cat. No. 5024 |
| 6. I Will Be Earth | <i>SSA and Piano</i> | Cat. No. 5025 |

by **GWYNETH WALKER**

Revised 2005 Edition by the Composer

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

WOMEN SHOULD BE PEDESTALS

[Women]

Women should be pedestals
moving pedestals
moving to the motions of men

Or they should be little horses
those wooden sweet oldfashioned painted rocking horses
the gladdest things in the toyroom

The pegs of their ears
so familiar and dear
to the trusting fists

To be chafed feelingly
and then unfeelingly

To be joyfully ridden
rockingly ridden
until the restored egos dismount
and the legs stride away

Immobile
sweetlipped
sturdy and smiling
women should always be waiting
willing to be set into motion

Women should be pedestals
to men

Songs for Women's Voices are musical settings of six poems by American poet May Swenson. The poems address a variety of topics — from feminism to God to romance to death — yet they speak with one voice, one style and one life-affirming philosophy. The musical settings are intended to present these poems in a simple and straightforward manner which seeks to portray the beauty, humor and passion of the words. It is suggested that each poem be read aloud (by a member of the chorus or reader) before the performance of each song. The poems may also be printed in the concert program. But it is recommended that the audience read the poems in advance (pre-concert or during intermission), perhaps also follow along in the printed version during the reading aloud, and then focus on the chorus during the actual singing.

— Gwyneth Walker

Gwyneth Walker resides in Braintree, Vermont and New Canaan, Connecticut. She has been composing music all of her life. Her catalog contains over 90 commissioned works for orchestra, band, chorus and chamber ensembles.

May Swenson was born in Logan, Utah in 1913. She died in Ocean View, Delaware in 1989. In her lifetime, she worked mainly as a poet, publishing over 450 poems. Much of her life was spent in Greenwich Village, New York City, where she was a chancellor of the Academy of American Poets.

Permission for the use of the poetry has been granted by the estate of May Swenson.

Commissioned by St. Joseph College, West Hartford, Connecticut,
in celebration of the 60th anniversary year: 1932–1992

Songs for Women's Voices

1. Women Should Be Pedestals

for SSA Chorus and Piano

May Swenson**

Gwyneth Walker

*Tutti: spoken boldly, tongue-in-cheek
(standing very straight and still)*

[♩ = 60]

Soprano
Wom-en should be ped-es-tals

Alto
Wom-en should be ped-es-tals

Piano
p

gently swaying, as a tango

*And. **

3 *(Chorus may begin to sway with music)*

*And. * sim.*

* Changes in the 2005 edition are in brackets [] throughout.

** Reprinted with permission of The Literary Estate of May Swenson.

6 *mp rhythmically*

Wom-en should be ped-es-tals mov-ing ped-es-tals ____

mp rhythmically

Wom-en should be ped-es-tals mov-ing ped-es-tals ____

Piano accompaniment for measures 6-8, featuring a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

9

mov-ing to the mo-tions of men ____

mov-ing to the mo-tions of men ____

Piano accompaniment for measures 9-11, continuing the eighth-note pattern.

12

Or they should be lit-tle hors-es. Those

Or they should be lit-tle hors-es. Those

Piano accompaniment for measures 12-14, ending with a flourish in the right hand.

rit.

* *sim.*

14

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

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

16

mf **Slower**

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

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

mf **Slower**

19

p **Tempo Primo** ($\text{♩} = \text{♩.}$) *mp* **sweetly**

The The

The

playfully *rit.* *p* **Tempo Primo** ($\text{♩} = \text{♩.}$) *with gentle motion* *p* **very sweetly**

random white-note diads

39 *a tempo* *p* *cresc. and accel.*

ro - ro - rock - ing - ly rock - ing - ly

To be joy - ful - ly rid - den rock - ing - ly rock - ing - ly

a tempo *p* *cresc. and accel.*

44 *f brusky*

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

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

f brusky *black-note cluster both hands*

f *L.v.*

49 *freely, quasi recit.* *mf* *rit.*

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

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

freely, quasi recit. *rit.*

(L.v.)

(rit.)

70

Wom-en should be ped-es-tals

Wom-en should be ped-es-tals

73

flippantly
to men

flippantly
to men

white-note gliss.

p *f*

2ed. * 8ba. *

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for Mixed Voices and Piano

Catalog No. 4312

The Troubled Sweet of Her

for Unaccompanied Mixed Voices

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AMERICAN BALLADS

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MORNINGS INNOCENT

I wear your smile upon my lips
Arising on mornings innocent
Your laughter overflows my throat
Your skin is a fleece about me
With your princely walk I salute the sun
People say I am handsome

Arising on mornings innocent
birds make the sound of kisses
Leaves flicker dark and light like eyes
I melt beneath the magnet of your gaze
Your husky breath embraces my ear
Alert and fresh as grass I wake
and rise on mornings innocent

Poem by May Swenson

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has been granted by the estate of May Swenson.*

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—Gwyneth Walker

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Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer Music Company of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

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In 2005, the composer completed an orchestral accompaniment for these songs. The full score (#6509) and parts (#6510) are available from the publisher. (Individual parts are #6657.) The full score (#6661) and parts (#6662) for *Mornings Innocent* are available separately. (Individual parts are #6663.)

Duration: 14'00"
(20'00" with readings)

Instrumentation

2 Flutes
1 Oboe
1 Clarinet
1 Bassoon
2 Horns
Percussion (1 player)
Strings (minimum 4, 4, 3, 2, 1)

Commissioned by St. Joseph College, West Hartford, Connecticut,
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Songs for Women's Voices

2. Mornings Innocent

for SSAA Chorus and Piano

May Swenson**

Gwyneth Walker

Gently, freely, quickly - as sunlight

Piano

The piano accompaniment consists of three systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second and third systems include first and second endings, marked with *1^{do}* and ** 2^{do}* respectively. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Solo or a few voices [At a gentle tempo ♩ = 72] *cantabile*

The vocal line is written on a single treble clef staff. It begins with a piano (*p*) dynamic and a fermata. The lyrics are: "I wear your smile up -". The tempo marking is "[At a gentle tempo ♩ = 72]". The piano accompaniment continues from the previous section, marked *poco rit.* and includes first and second endings. The piece concludes with a final chord in the piano part.

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3

on my lips A - ris - ing on morn - ings in - no - cent Your

7

laugh - ter o - ver - flows my throat Your skin is a fleece a -

10

[rit.] [a tempo]

bout me With your prince - ly walk I sa - lute the

[rit.] [a tempo]

8va...

20 *rit.*

S
in - no - cent birds make the sound of kiss - es of kiss - es I

A
in - no - cent birds make the sound of kiss - es of kiss - es I

rit.

(*rit.*) *

23 *slower* [accel.]

wear your smile up - on my lips A - ris - ing on morn - ings

wear your smile up - on my lips A - ris - ing on morn - ings

slower [accel.]

* *

26 [(accel.)] **a tempo** (♩ = ca. 88)

[f] in - no - cent

[f] in - no - cent

[(accel.)] **a tempo** (♩ = ca. 88)

f cantabile

* *

45

throat

mp gently

Your _ skin is a fleece _ a -

gently

8va -----

*

47

p [accel.]

Ah

bout _ me _

[accel.]

*

Quickly, impassioned [♩ = 88]

49 *mf* *f*

Ah

Quickly, impassioned [♩ = 88]

f with a full sonority

Red. * Red. *

51

f with joy

I wear your smile up - on my lips

f with joy

Red. * Red. *

* Note size on right-hand staves of pp.10-11 have been reduced in order to fit on page. These notes are not optional, and must be played in performance.

53

Peo - ple say I am hand - some a -

Peo - ple say I am hand - some a -

f

Red. * *Red.* *

55

ris - ing on morn - ings in - no - cent

ris - ing on morn - ings in - no - cent

f

Red. * *Red.* *

57

mf I sa - lute the sun

mf I sa - lute the sun

rapidly, blurred
f
rit. * *rit.*

60

rit.
f

f

8va *rit.* *8va*

*

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THE NAME IS CHANGELESS
[GOD]

They said there was a Thing that could not Change	They could not Find it
They could not Find it	What is Lost is God
so they Named it God They had to Search	They had to Search for what could not be Found
so then it must be There	What cannot be Found is Changeless
It had a Name	It is God
it must exist Somewhere	The Name is clue
	the Thing is Lost Somewhere
The Name was God	They Found the Name
the Thing that could not Change	The Name is Changeless God

Poem by May Swenson

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(20'00" with readings)

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2 Flutes
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1 Clarinet
1 Bassoon
2 Horns
Percussion (1 player)
Strings (minimum 4, 4, 3, 2, 1)

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Songs for Women's Voices

3. The Name is Changeless

for SSA Chorus unaccompanied

May Swenson**

Gwyneth Walker

In a quiet recitative-like manner, more like speech than song
pp sotto voce

Soprano 1
Ah _____ They said there was a Thing that could not Change

Soprano 2
Ah _____ They said there was a Thing that could not Change

Alto
Ah _____ They said there was a Thing that could not Change

Piano
(for rehearsal only)

3

They could not Find it so they Named it God They had to Search so

They could not Find it so they Named it God They had to Search so

They could not Find it so they Named it God They had to Search so

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gradual rit.

(9) **Slower**

The Name is clue The Thing is Lost Some-where They Found the Name _

The Name is clue The Thing is Lost Some-where They Found the Name _

The Name is clue The Thing is Lost Some-where They Found the Name _

Slower

gradual rit.

(10) *(rit.)* **Slowly**, *pp*

The Name is Change - less God

The Name is Change - less God

The Name is Change - less God

(rit.) **Slowly**, *pp*

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LOVE IS A RAIN OF DIAMONDS

Love is a rain of diamonds in the mind
the fruit of the soul sliced in two
a dark spring loosed at the lips of light
under-earth waters unlocked from their lurking
to sparkle in a crevice parted by the sun
a temple not of stone but cloud
beyond the roar of the heart and all violence
blue permanence

Poem by May Swenson

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Instrumentation

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1 Oboe
1 Clarinet
1 Bassoon
2 Horns
Percussion (1 player)
Strings (minimum 4, 4, 3, 2, 1)

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Songs for Women's Voices

4. Love is a Rain of Diamonds

for SSA Chorus and Piano

May Swenson**

Gwyneth Walker

Flowing, gently sparkling [$\text{♩} = 120$]

Piano

2

S

A

Love is a

Love is a

[($\text{♩} = 60$)]

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4

5

rain of dia - monds in the

rain of dia - monds in the

(*Red.*) *

8

mind the fruit of the

mind the fruit of the

Red. * *Red.*

11

soul sliced in two a

soul sliced in two a

* *Red.* *

47

soul sliced in two a

soul sliced in two a

(Red.) * Red. *

50

temp-le not of stone but cloud be - yond the roar of the

temp-le not of stone but cloud be - yond the roar of the

rapidly, blurred

Red.

53

heart and all vi - o - lence

heart and all vi - o - lence

* Red. * Red. *

55 *rit.* *p*

blue _____ per - ma - nence *p*

blue _____ per - ma - nence *p*

rit. *p*

* *Red.*

58 *a tempo* [*d* = 72] *p*

Ah _____ *p*

Ah _____ *p*

a tempo [*d* = 72] *p delicato*

* *Red.*

61 *mf*

Ah _____ *mf*

Ah _____ *mf*

mf *random fourths*

* *Red.*

64 *f* *rit.*

Love is a rain of dia-monds a rain of dia-monds a rain of

Love is a rain of dia-monds a rain of dia-monds a rain of

f *rit.*

v
p
||
||
||
||

67 *a tempo* [(♩ = 72)] *p*

dia - monds in the mind

dia - monds in the mind

a tempo [(♩ = 72)] *p sparkling*

* *

69 *Soprano solo (or a few voices) p*

dia monds

Soprano solo (or a few voices) p

dia

Red. * Red. *

71

dia monds

monds dia

p

Love is a rain of dia - monds

p

Love is a rain of dia - monds

Red. * Red. *

73

dia monds

monds dia

love is a rain of dia-monds love is a rain of dia-monds

love is a rain of dia-monds love is a rain of dia-monds

rapidly, blurred

red. * *red.* *

75

cresc.

dia monds

cresc.

monds dia

cresc.

love is a rain of dia-monds love is a rain of dia-monds

cresc.

love is a rain of dia-monds love is a rain of dia-monds

cresc.

red. * *red.* *

81

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

(And.)

83 *(senza rit.)*

la la la la la _____

(senza rit.)

*

Duration: 2'45''

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IN AUTUMN
[I Will Lie Down]

I will lie down in autumn
let birds be flying
Swept in a hollow by the wind
I'll wait for dying
I will lie inert unseen
my hair same-colored with grass and leaves
Gather me for the autumn fires
with the withered sheaves
I will sleep face down in the burnt meadow
not hearing the sound of water over stones
Trail over me cloud and shadow
Let snow hide the whiteness of my bones

Poem by May Swenson

Permission for the use of the poetry has been granted by the estate of May Swenson.

Songs for Women's Voices are musical settings of six poems by American poet May Swenson. The poems address a variety of topics — from feminism to God to romance to death — yet they speak with one voice, one style and one life-affirming philosophy. The musical settings are intended to present these poems in a simple and straightforward manner which seeks to portray the beauty, humor and passion of the words. It is suggested that each poem be read aloud (by a member of the chorus or reader) before the performance of each song. The poems may also be printed in the concert program. But it is recommended that the audience read the poems in advance (pre-concert or during intermission), perhaps also follow along in the printed version during the reading aloud, and then focus on the chorus during the actual singing.

—Gwyneth Walker

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, Walker 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.

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In 2005, the composer completed an orchestral accompaniment for these songs. The full score (#6509) and parts (#6510) are available from the publisher. (Individual parts are #6657.) The full score (#6667) and parts (#6668) for *In Autumn* are available separately. (Individual parts are #6669.)

Duration: 14'00"
(20'00" with readings)

Instrumentation

2 Flutes
1 Oboe
1 Clarinet
1 Bassoon
2 Horns
Percussion (1 player)
Strings (minimum 4, 4, 3, 2, 1)

Commissioned by St. Joseph College, West Hartford, Connecticut,
in celebration of the 60th anniversary year: 1932–1992

Songs for Women's Voices

5. In Autumn

for Soprano and Alto soli, SSA Chorus and Piano

May Swenson**

Gwyneth Walker

Slowly, freely

Piano

p

And. (hold until m. 25)

The piano introduction consists of two staves. The right hand features a series of chords and moving lines in a 3/2 time signature, while the left hand provides a harmonic accompaniment with sustained notes and chords. The tempo is marked 'Slowly, freely' and the dynamics are 'piano' (*p*). The piece concludes with a double bar line and a fermata over the final notes.

2 (Slowly) $\text{♩} = \text{ca. } 60$
(Solo) *p*

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

(Slowly) $\text{♩} = \text{ca. } 60$

The first vocal line is for the Soprano (S). It begins with a 2-measure rest, followed by the lyrics 'I will lie down in au-tumn let birds be fly - ing —'. The piano accompaniment is mostly silent, with some chords appearing at the end of the phrase. The tempo is '(Slowly) $\text{♩} = \text{ca. } 60$ ' and the dynamics are '(Solo) *p*'.

6 (Solo)

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

(Solo)

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

The second vocal line features both Soprano (S) and Alto (A) parts. Both lines begin with a 2-measure rest, followed by the lyrics 'Swept in a hol - low by the wind I'll wait for'. The piano accompaniment is mostly silent, with some chords appearing at the end of the phrase. The tempo is '(Solo)' and the dynamics are '(Solo)'.

* Changes in the 2005 edition are in brackets [] throughout.

Note: This song may be performed with *Tutti* or *Soli* in alternation—at the discretion of the conductor.

** Reprinted with permission of The Literary Estate of May Swenson.

10 *(Solo)* *poco accel.*

dy - ing I will lie in - ert un - seen my

dy - ing I will lie in - ert un - seen my

poco accel.

14 *(Solo)* *mp* **[Slightly faster, $\text{♩} = 66$]**

hair same - col - ored with grass and leaves I will lie down I will lie

hair same - col - ored with grass and leaves I will lie

(Solo) *mp* **[Slightly faster, $\text{♩} = 66$]**

17 *(Solo)*

down I will lie down in au - tumn let birds be

down I will lie down I will lie down in au - tumn let birds be

52

cloud and shadow let

p

o-ver me cloud and

* *fz.* *

55

snow hide the whiteness of my bones

mp

shadow my bones

fz. * *fz.*

58

gradual accel.

gradual accel.

* *fz.* * *fz.* *

Faster [♩ = 76]

61 *p* *f*

I _____ will lie down _ in

I _____ will lie down _ in

Faster [♩ = 76]

f

rit.

* *rit.* *

64 *rit.*

au _____ tumn

au _____ tumn

rit.

* *rit.* *

Slower [♩ = 66]

mf

67

S

I'll wait for dy

A

I'll wait for dy

mf

mf

Slower [♩ = 66]

*

70

p gradual rit.

p

p

p *delicato* gradual rit.

rit. * *rit.* * *rit.* *

73

ing

ing

ing

ad lib. * *ad lib.* *

76

Slowly [♩ = 60] *p*

I will lie down I will lie

p

I _____ will lie

Slowly [♩ = 60]

(p)

ad lib. ad lib.

84 *p*

p

p

ing

p

8va

p

red.

87 *molto rit.* *pp*

molto rit.

pp

molto rit.

8va

pp

l.v.

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Songs for Women's Voices



- | | | |
|-------------------------------|---|-----------------|
| 1. Women Should Be Pedestals | <i>SSA and Piano</i> | Cat. No. 5020 |
| 2. Mornings Innocent | <i>SSAA and Piano</i> | Cat. No. 5021 |
| 3. The Name Is Changeless | <i>SSA Unaccompanied</i> | Cat. No. 5022 |
| 4. Love Is a Rain of Diamonds | <i>SSA and Piano</i> | Cat. No. 5023 |
| 5. In Autumn | <i>Soprano and Alto Soli, SSA and Piano</i> | Cat. No. 5024 |
| 6. I Will Be Earth | <i>SSA and Piano</i> | Cat. No. 5025 ← |

by **GWYNETH WALKER**

Revised 2005 Edition by the Composer

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

I WILL BE EARTH

I will be earth, you be the flower.
You have found my root, you are the rain.
I will be boat, and you the rower.
You rock me and toss me, you are the sea.

How be steady earth that is now a flood.
The root is the oar afloat where has blown our bud.
We will be desert, pure salt the seed.
Burn radiant love, born scorpion need.

Poem by May Swenson

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—Gwyneth Walker

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Duration: 14'00"
(20'00" with readings)

Instrumentation

2 Flutes
1 Oboe
1 Clarinet
1 Bassoon
2 Horns
Percussion (1 player)
Strings (minimum 4, 4, 3, 2, 1)

Commissioned by St. Joseph College, West Hartford, Connecticut,
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Songs for Women's Voices

6. I Will Be Earth

for SSA Chorus and Piano

May Swenson**

Gwyneth Walker

Gently flowing, cantabile

♩ = 120 (♩. = 40)

rit.

Piano

The piano introduction consists of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The music is marked *p* (piano) and features a flowing, cantabile melody with long, sweeping lines and some triplet patterns. The right hand plays a more active line with some triplet figures, while the left hand provides a steady accompaniment. The piece concludes with a *rit.* (ritardando) marking.

6

a tempo
Tutti
mp cantabile

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

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The tempo is marked *a tempo*, and the dynamics are *mp cantabile*. The vocal line is simple and lyrical, with lyrics "I will be earth, You be the flow - er." The piano accompaniment continues the flowing style from the introduction.

10

a tempo

You have found my root, you are the rain.

The second system of the song continues the vocal and piano accompaniment. The tempo remains *a tempo*. The vocal line has lyrics "You have found my root, you are the rain." The piano accompaniment features more complex textures, including some triplet patterns in the right hand.

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15

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

Red. * *Red.* * *Red.* * *Red.* *

This system contains measures 15 through 18. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "I will be boat, and you the row-er. You". The piano accompaniment includes a treble and bass clef. The bass line has dynamic markings: *Red.*, *, *Red.*, *, *Red.*, *, *Red.*, *

19

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

Red. * *Red.* * *Red.* *

This system contains measures 19 through 22. The vocal line has lyrics: "rock me, you toss me, you are the sea.". The piano accompaniment continues with the same key signature and includes dynamic markings: *Red.*, *, *Red.*, *, *Red.*, *

23

mp

Red. * *Red.* * *Red.* *

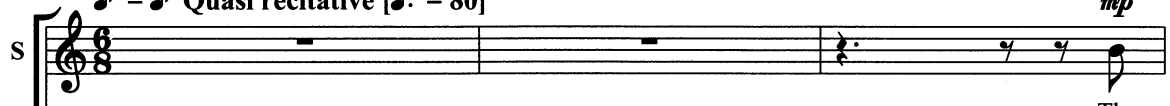
This system contains measures 23 through 25. The piano accompaniment includes a dynamic marking of *mp* in measure 25. The bass line has dynamic markings: *Red.*, *, *Red.*, *, *Red.*, *


26

Red. * *Red.* *


This system contains measures 26 through 28. The piano accompaniment includes dynamic markings: *Red.*, *, *Red.*, *

29 $\text{♩} = \text{♩}$ Quasi recitative [$\text{♩} = 80$] *mp*

S  The

A *mp*  How be stead - y earth that's now a flood.


$\text{♩} = \text{♩}$ Quasi recitative [$\text{♩} = 80$]


p  *


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

 bud. _____

 *

35  seed. _____

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

 *

74 *rit.* *senza dim.* 3 **Slowly**

rock me and toss me, —
rock me and toss me, You are the

rit. **Slowly**

red. * red. *

77

sea.

gently

red. * red. * *rit. held until the end.*

81 *poco accel.*

p

S1 you ___ are, you ___ are,

S2 you ___ are, you ___ are,

A you ___

poco accel.

(~~See~~ hold until the end)

84

f

you ___ are the sea.

f

you ___ are the sea.

f

are, you ___ are the sea.

[8va.....]

f

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