

Millay Songs

Song Cycle for Alto and Piano

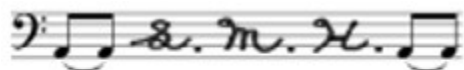
Words by

EDNA ST. VINCENT MILLAY

Music by

STANLEY M. HOFFMAN

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Stanley M. Hoffman

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TEXTS

First Fig

My candle burns at both ends;
It will not last the night ;
But ah, my foes, and oh, my friends--
It gives a lovely light!

City Trees

The trees along this city street,
Save for the traffic and the trains,
Would make a sound as thin and sweet
As trees in country lanes.

And people standing in their shade
Out of a shower, undoubtedly
Would hear such music as is made
Upon a country tree.

Oh, little leaves that are so dumb
Against the shrieking city air,
I watch you when the wind has come,--
I know what sound is there.

Afternoon On A Hill

I will be the gladdest thing
Under the sun!
I will touch a hundred flowers
And not pick one.

I will look at cliffs and clouds
With quiet eyes,
Watch the wind bow down the grass,
And the grass rise.

And when lights begin to show
Up from the town,
I will mark which must be mine,
And then start down!

Grown-up

Was it for this I uttered prayers,
And sobbed and cursed and kicked the stairs,
That now, domestic as a plate,
I should retire at half-past eight?

Midnight Oil

Cut if you will, with Sleep's dull knife,
Each day to half its length, my friend,--
The years that Time takes off *my* life,
He'll take from off the other end!

Travel

The railroad track is miles away,
And the day is loud with voices speaking,
Yet there isn't a train goes by all day
But I hear its whistle shrieking.

All night there isn't a train goes by,
Though the night is still for sleep and dreaming
But I see its cinders red on the sky,
And hear its engine steaming.

My heart is warm with the friends I make,
And better friends I'll not be knowing,
Yet there isn't a train I wouldn't take,
No matter where it's going.

Thursday

And if I loved you Wednesday,
Well, what is that to you?
I do not love you Thursday--
So much is true.

And why you come complaining
Is more than I can see.
I loved you Wednesday,--yes--but what
Is that to me?

Wild Swans

I looked in my heart while the wild swans went over.
And what did I see I had not seen before?
Only a question less or a question more;
Nothing to match the flight of wild birds flying.
Tiresome heart, forever living and dying,
House without air, I leave you and lock your door.
Wild swans, come over the town, come over
The town again, trailing your legs and crying!

Second Fig

Safe upon the solid rock the ugly houses stand:
Come and see my shining palace built upon the sand!

Millay Songs

Song Cycle for Alto and Piano

Words by
Edna St. Vincent Millay
(1892–1950)

Music by
Stanley M. Hoffman
(b. 1959) (BMI)

1. First Fig

Introduction
Adagietto ♩ = 60

The introduction consists of two staves of piano music in 3/4 time. The right hand features a series of chords, each marked with a '5' and a slur, moving from a higher register to a lower one. The left hand plays a similar pattern of chords, also marked with '5' and slurs. The dynamics are marked *fff* and *ff*. The piece concludes with a double bar line and a 2/4 time signature change.

Largo subito ♩ = 52

Measures 3 and 4 of the vocal line. The tempo is **Largo subito** (♩ = 52) in 2/4 time. The melody begins with a triplet of eighth notes. The lyrics are: "My can - dles burns at both ends;". The final note of the phrase is marked *gliss.*

Largo subito ♩ = 52

Piano accompaniment for measures 3 and 4. The right hand plays a simple harmonic accompaniment. The left hand plays a similar accompaniment. The dynamics are marked *f*. The final measure of the piano part includes a *white note gliss.* instruction.

Measures 5 and 6 of the vocal line. The tempo remains **Largo subito** (♩ = 52) in 2/4 time. The melody continues with the lyrics: "It will not last half the night;". The final note of the phrase is marked *gliss.*

Piano accompaniment for measures 5 and 6. The right hand plays a simple harmonic accompaniment. The left hand plays a similar accompaniment. The dynamics are marked *ff*. The final measure of the piano part includes a *sim.* instruction.

7 *fff* dramatically

But ah, my foes, and oh, my friends--

gliss.

fff

white note gliss.

ff

9 **Allargando subito**
♩ = 40 *mf* ad libitum

It gives a love - ly light!

gliss.

Allargando subito
♩ = 40

mf sub.

3

11 **Interlude**
Adagietto subito ♩ = 60

(senza rit.) ♩ = 40 subito

fff *molto*

attacca
(no break)

2. City Trees

Words by
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Music by
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(b. 1959) (BMI)

In 1

(♩. = 40)

p

The trees a - long this cit - y street,

mf *p*

Detailed description: This system contains the first two staves of music. The vocal line is in 3/4 time, starting with a quarter rest followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of quarter notes (G3, F3, E3, D3). Dynamics include piano (p) and mezzo-forte (mf).

In 1

(♩. = 40)

4

molto

f

ff

molto

Save for the traf - fic and the trains,

molto *f* *ff* *molto*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment features a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of quarter notes (G3, F3, E3, D3). Dynamics include piano (p), mezzo-forte (mf), forte (f), and fortissimo (ff).

6

p

Would make a sound so thin and sweet

p

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The piano accompaniment features a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of quarter notes (G3, F3, E3, D3). Dynamics include piano (p).

9

As trees in coun - try lanes.

Suddenly twice as slow ♩. = 40

12

p dirge-like

And peo - ple stand - ing in their shade Out of a show - er, un -

Suddenly twice as slow ♩. = 40

p dirge-like

16

doubt - ed - ly, Would hear such mu - sic as is made Up - on a

p

20

coun - try tree, a coun - try tree...

Tempo I suddenly

24 ♩. = 40

p

Oh, lit - tle leaves that are so dumb A - gainst the

Tempo I suddenly

♩. = 40

mf *p* *molto*

28 *f*

ff *molto*

p

shriek - ing cit - y air, I watch you when the wind has come,--

f *ff* *molto* *p*

32

rit. molto

I know what sound is there.

rit. molto

pp

3. Afternoon On A Hill

Words by
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(1892–1950)

Music by
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(b. 1959) (BMI)

Andante ♩ = 92 *p* *molto*

I will be the glad-dest thing Un-

Andante ♩ = 92 *mf* *p* *molto*

7 *f* *ff* *molto* *p*

- der the sun! I will touch a hun- dred flow'rs

f *ff* *molto* *p*

13

and not pick one.

The musical score is written in 2/4 time with a tempo of Andante (♩ = 92). It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1-6) includes the lyrics 'I will be the glad-dest thing Un-'. The second system (measures 7-12) includes the lyrics '- der the sun! I will touch a hun- dred flow'rs'. The third system (measures 13-18) includes the lyrics 'and not pick one.'. Dynamics include piano (*p*), mezzo-forte (*mf*), forte (*f*), fortissimo (*ff*), and *molto*. The piano part features a prominent bass line with chords and arpeggios. The vocal line is melodic and expressive. A large 'COPYRIGHT REVIEW ONLY' watermark is overlaid on the score.

18 *mp dreamily*

I will look at cliffs and clouds With quiet eyes,

mp dreamily

5 5 5 5 5 5 5 5

Ped. Ped.

20 **Largo subito** ♩ = 52
p still dreamily

Watch the wind bow down the grass,

Largo subito ♩ = 52
p still dreamily

gliss.

white note gliss.

And the grass rise.

gliss.

sim.

24 **Andante** ♩ = 92 *p* *molto*

And when the lights be - gin to show Up

Andante ♩ = 92 *mf sub.* *p* *molto*

30 *f* *ff* *molto* *p*

from the town, I will mark which must be mine,

f *ff* *molto* *p*

36 *rit. molto*

And then start down!

rit. molto

4. Grown-up

Words by
Edna St. Vincent Millay
(1892–1950)

Music by
Stanley M. Hoffman
(b. 1959) (BMI)

Larghetto ♩ = 60

frustratedly

ff non legato legato

more frustratedly

fff non legato

legato

Was it for this I ut - tered prayers, And sobbed and cursed and kicked the stairs,

Larghetto ♩ = 60

non legato

legato

non legato

legato

6 6 6 6 6 6 6 6 6 6

Andante subito ♩ = 80

mf

3 That now, do - mes - tic as a plate, (t)

Andante subito ♩ = 80

mf sub.

f

f

Ped. Ped.

Allargando subito

mf

mp

p

rit. molto

7 I should re - tire at half - past eight? (t)

Allargando subito

mf

mp

p

rit. molto

pp

3

Ped. Ped. Ped.

5. Midnight Oil

Words by
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(1892–1950)

Music by
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(b. 1959) (BMI)

Largo

♩ = 52 *f*

gliss. *ff*

Cut if you will, with Sleep's dull knife, — Each day to half its length, my

Largo

♩ = 52

f *ff*

4

gliss. *fff* dramatically

friend, — The years that time takes of my

fff 3

Allargando subito ♩ = 40

mf ad libitum

gliss. *gliss.*

life, — He'll take from off the oth - er end! —

Allargando subito ♩ = 40

ff *mf* sub. *mp* *p* 3

6. Travel

Words by
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Flowing

$\text{♩} = 60$

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, 2/2 time, and begins with a rest followed by the word "The_". The piano accompaniment is in the bass clef, 2/2 time, and features a flowing eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics range from *p* to *f*. A tempo marking of $\text{♩} = 60$ and the instruction "Flowing" are present.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line starts at measure 5 with the lyrics "rail - road track is miles a - way, And the day is loud with". The piano accompaniment continues with the flowing eighth-note pattern. Dynamics include *ff* and *fff*. A large watermark "COPYRIGHT REVIEW ONLY" is overlaid on the page.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line starts at measure 8 with the lyrics "voice - es speak - ing, Yet there is - n't a train goes by all". The piano accompaniment continues with the flowing eighth-note pattern. Dynamics include *ff*. A large watermark "COPYRIGHT REVIEW ONLY" is overlaid on the page.

11 *p* *f* <

day But I

p *mp* *mf* *f*

15 *ff* *p*

hear its whis - tle shriek - ing. All night there is - n't a train goes

ff *p* *molto*

19 *f* <

by, Though the night is still for sleep and dream - ing But I

p *mp* *mf* *f*

23 *ff* *f* *ff*

see its cin - ders red on the sky, And_ hear its en - gine

26 *molto* *p*

steam - ing. My_ heart is warm with the friends I make, And_

29 *mp* *p*

bet - ter friends I'll not be know - ing, Yet there is - n't a

32 *mp* *mf* *f*

train I would-n't take, No mat - ter where it's

mp *mf* *f*

35 *ff* *f* *mf*

go - - - - - ing.

ff *f* *mf*

38 *mp* *p* *pp* *rit.* *ppp*

rit.

mp *p* *pp* *rit.* *ppp*

7. Thursday

Words by
Edna St. Vincent Millay
(1892–1950)

Music by
Stanley M. Hoffman
(b. 1959) (BMI)

Andante ♩ = 60 *pp leg. poss.*

And if I loved you Wednes-day,

Well, what is that to you? I do not love you Thurs - day-- So much is

true. oo. O! And

ppp *pp*

ppp *pp*

Ped.

The music in "Thursday" is based on the second of my ten new "Teasdale Songs", "Immortal".
"Thursday" is a very abbreviated version of that song in C Major rather than in A Minor.
This, and new words, add entirely new meaning to the music which is truly transformed.
NB: Motifs from "Teasdale Songs" are already present in preceding songs.
The self-destructive streak in each poet reminds me one of the other.

13

why you_ come com-plain-ing Is_ more than I can see._ I loved you_ Wednes-day,_

p *mp*

p *mp*

Ped.

17

O, --yes--

f *ff*

mf *f* *ff* *f*

Ped.

Allargando ♩ = 50

20

but_ what_ Is_ that to_ me? Hmm?_

f *mf* *mp* *gliss.* *rit.*

ff *f* *mf* *mp* *rit.* *p*

Ped. Ped. Ped.

8. Wild Swans

Words by
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(1892–1950)

Music by
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(b. 1959) (BMI)

Andante ♩ = 80

f I looked in my heart while the wild swans — *mf* went o -

Andante ♩ = 80

f *mf*

Ped. *Ped.* *Ped.*

mp

- - - ver. And what did I see I had not seen be -

mp

Ped. *Ped.*

mf *mp*

3 fore? On - ly a ques - tion less or a

mf *mp*

Ped. *Ped.*

5 *mf* *f*

ques - - - tion more;

7 *mp* *p* *molto*

Noth - - - ing to match the flight of wild - - - birds - - -

9 *mf* *rit.*

fly - - - ing. O,

11 *f* **Largo subito** ♩ = 66 *mf*

Tire - some_ heart, for - ev - er liv - ing and_ dy - ing, O, house with - out_

Largo subito ♩ = 66

f *mf*

Ped. Ped.

14 *f* *ff* *f* *ff*

air, I leave you and lock your door. Wild swans, come

f *ff* *f* *ff*

white note gliss.

sim. (h)

Ped. Ped. Ped.

17 *f* *mf* *mp*

o - ver the town, come o - ver The town a - gain,

f *mf* *mp*

Ped. Ped. Ped.

Transition

Adagietto subito ♩ = 60

(senza rit.)

20 *ff* 5 5 5 5 5 5 *fff* *molto* ,

trail - ing your legs and cry - ing!

Transition

Adagietto subito ♩ = 60

(senza rit.)

ff 5 5 5 5 5 *fff* *molto*

attacca (no break)

9. Second Fig

Words by
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(1892–1950)

Music by
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(b. 1959) (BMI)

Largo subito ♩ = 52

f p

Ah!

Largo subito ♩ = 52

f

p

mf

p

mp

p

3 *f*

Safe up - on the sol - id rock

gliss.

f sub.

white note gliss.

5 *ff*

the ug - ly hous - es stand:

gliss.

ff

sim.

7 *fff* dramatically

Come and see my shin - ing pal - ace

gliss.

white note gliss.

fff

ff

9 *mf* *ad libitum* *gliss.*

built up - on the sand!

mf sub.

Coda
11 *Adagietto subito* ♩ = 60

Coda
Adagietto subito ♩ = 60

f *ff*

13 *rit.*

fff *ff* *f* *mf rit.* *mp* *p*

Ped. *Ped.*