

Liam Wade

HIGH AND LOW

for soprano & piano

2013



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High and Low (2013) is four song cycle on poems by Edna St. Vincent Millay and John Grimmert that in its musical journey brings together several very different sound worlds. From the Laurel Canyon 60s folky opening number "Afternoon on a Hill" to the chilling operatic drama of "distance is crueler..." to the Schubert/ Iron Maiden inspired Halloween favorite that "Wraith" turned out to be. The cycle closes with "Only Until this Cigarette is Ended", a sassy little cabaret song that would make even the great Liberace himself blush with delight.

The cornerstone of this cycle is the song "distance is crueler than the coldest february", a setting of a poem by librettist/playwright/composer John Grimmert. This was the follow up to our work together on Part of the Act for Washington National Opera and composed that same winter.

High and Low was premiered by soprano Jennifer Piazza-Pick and pianist Dr. Cheryl Cellon Lindquist on CMASH concerts held at Our Lady of the Lake University and Trinity University in San Antonio, TX.

- | | |
|--|-------------------------|
| 1. Afternoon on a Hill | Edna St. Vincent Millay |
| 2. distance is crueler than the coldest february | John Grimmert |
| 3. Wraith | Edna St. Vincent Millay |
| 4. Only Until this Cigarette is Ended | Edna St. Vincent Millay |

Duration 13' 40"

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"distance is crueler than the coldest february" Copyright © John Grimmert 2013. All rights reserved.
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Afternoon on a Hill

Slowly, sweetly
enjoying the view from Laurel Canyon

Music by Liam Wade
Poem by Edna St. Vincent Millay

♩ = 60

p very sweetly

The musical score is written for Soprano and Piano. It is in 4/4 time and consists of four systems of music. The key signature has three sharps (F#, C#, G#).

System 1: The Soprano part begins with a rest for four measures, then enters with the lyrics "I will be the gladd-est thing und-er the sun. —". The Piano accompaniment starts with a piano (*p*) dynamic, featuring a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

System 2: The Soprano part continues with the lyrics "I will touch a hund-red flow'rs and not pick one. — I will look at cliffs and clouds with qui-et — eyes,". The Piano accompaniment continues with the same texture, maintaining a piano (*p*) dynamic.

System 3: The Soprano part has the lyrics "Watch the wind bow down the grass, and the grass rise." The Piano accompaniment becomes more active, with a *ff* (fortissimo) dynamic marking, featuring a more rhythmic bass line and a melody in the right hand.

System 4: The Soprano part concludes with the lyrics "And when lights beg-in to show up from the town, I will". The Piano accompaniment continues with a *mf* (mezzo-forte) dynamic, featuring a steady bass line and a melody in the right hand.

Measure numbers 6, 10, and 14 are indicated at the beginning of their respective systems. A rehearsal mark (B) is located at the end of the fourth system.

Afternoon on a Hill

mf

2
18

S

mark which must be mine, and then start down. And when lights begin to show up from the

Pno.

rit. -----

21

S

town, I will mark which must be mine and then start down.

Pno.

mp

p

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distance is crueler than the coldest february

Music by Liam Wade
Poem by John Grimmett

At sunrise,
not quite a morning person.

$\text{♩} = 66$

p

Soprano

On a cold Feb-ru-ar-y mor-ning, I stand on my roof And

Piano

pp *legato* *loco* *p*

8^{va}

S

6

drink my coff - ee, the pulse of the ci-ty un - der my fin-ger-tips, And

Pno.

6

(8^{va}) *loco*

S

11

you You are not on the roof, or in the street Or ev-en in the ci-ty.

Pno.

11

8^{va} *p* *mp*

S *mp*
 You are not here with me To drink a cup of coff-ee Or to share apass-ing kiss where our lips would coll-ide

Pno. *p* *mp* *p*

S *f* *mp*
 like two stars who, af-ter all of this time, have

Pno. *f* *mp* *subito p*

S *p*
 lost their way. In des-try-ing each oth-er. They learned to re-in-vent the

Pno. *p*

S *mf*
 world. They cre-at-ed life ag-ain: The birds, the sky, the earth, And we were born from these two

Pno. *mp*

35 *f*

S stars, *And we saw* - col - or - - - - - And we *ate loco* the fruit from Ed - en - - - - - And we loved. - - - - -

Pno. *f*

39 *p*

S - - - - - We loved each oth - er - - - - - For we knew on - ly what the stars had told us: that in des - troy - ing each

Pno. *p*

44 *mf* *p*

S oth - er, we be - gin ag - ain. - - - - - And now,

Pno. *f* (strings) *p*

51

S as the cold air hits my face, - - - - - I real - ize - - - - - that ev - en the strong - est coff - ee - - - - - could not pro -

Pno. *mf* *mp* *p* *loco p*

8va - - - - -

56 *lightly* *rit.*

S tect us from each oth - er Ev - en so far aw - ay, dist - ance is cruel - er than the

Pno. *pp* *mp*

8^{va}

61 *a tempo*

S cold - est Feb - ru - ar - y Come back to me, the wind seems to whisp - er. —

Pno. *p* *pp legato* *a tempo* *loco*

(8^{va})

65 *free* *a tempo* *mf*

S I have for - gott - en my froz - en hands, Which seem to ask, "Should we ev - er re - turn to where we once

Pno. *p* *mf* *mp*

like icicles 15^{ma}

69 *p* *mp* *mf*

S were, Am - ong the stars, Cre - at - ing worlds And tast - ing life, Pour - ing it

Pno. *p* *mp* *mf*

S

73 *f* *mp* *p*

all in-to a cup And call-ing it coff-ee, Call-ing it Love?"

Pno.

73 *f* *p* *pp*

Wraith

Hearing a noise outside while alone in the house at night.
Snapping out of sadness, suddenly on guard.
Like raising one's voice in a nightmare to try and take control.

Music by Liam Wade
Poem by Edna St. Vincent Millay

Fast ♩=134

Soprano *f*

"Thin Rain, whom are you haunt - ing, That you haunt my

Piano *f* *mf*

lots of ped.

S *f*

door?" Sure-ly it is not I she is want - ing... Some - one liv - ing here be -

Pno. *mf*

S *f*

fore! "No - bod-y's in the house but me: You may come in if you

Pno. *mf*

S *mf*

like and see." Thin as thread, with exq - uis - ite fing - ers, Ev - er

Pno. *mp*

17

S
seen her an - y of you? Grey shawl, _____ And _

Pno.

mf

20

S
lean - ing on the wind, And the gard - en show - ing through?

Pno.

23

S
Glimm - er - ing eyes, and sil - ent, most - ly, Sort of a whisp - er _____

Pno.

26

S
rit. _____ *mp* quiet, loneliness setting in
Sort of _____ a purr, _____ (rrr)

Pno.

p

Slow ♩=60

Wraith

S *p*
 Ask-ing some-thing, ask-ing it ov-er, If you get a sound from her. Ev-er see her an-y of you?

Pno. *pp*

raising your voice again

S *f*
 Stran-gest thing I've ev - er_ known Ev'-ry night since I moved in, And I came to be a - lone. "Thin

Pno.

Fast ♩=134

mf ————— *f*

S
 Rain, hush with your knock-ing! You may not come in! This is I that hear you rock - ing;

Pno. *f* *mf* *f*

S
 No - bod-y's with me, nor has been!" "Thin Rain, hush with your knock - ing! You may not come

Pno. *f*

Wraith

52 *ff*

S in! This is I that hear you rock - ing; No - bod - y's with me or has

Pno. *ff*

56 *p*

S been!" Cur - i - ous, how she tried the wind - ow, Odd, the way she tries the

Pno. *p*

60 *mf*

S door, Wond - er just what sort of peo - ple Could have had this house be -

Pno. *mf*

64 *f*

S fore... Cur - i - ous, how she

Pno. *f*

S ⁶⁶
tried the wind - ow, Odd, the way she tries the door,

Pno. ⁶⁶

8va

S ⁶⁹ *ff*
Wond-er just what sort of peo - ple Could have had this house be - fore... *p* **Slow** ♩=60

Pno. ⁶⁹ *ff* *p*

Slow and free

3

8va

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Only Until this Cigarette is Ended

Liam Wade
Edna St Vincent Millay

Kind of freely ♩ = 120 *mp* Sassy ♩ = 132 *mp*

Soprano

On-ly un - til this ci - gar - ette is end - ed, A litt - le mo - ment at the end of it all,

Piano

f *mp* *p*

10 S While on the floor the qui - et ash - es fall, — And in the fi - re - light to a lance ex - tend - ed,

Pno.

19 S Bizz - are - ly with the jazz - ing mus - ic blend - ed, The bro - ken shad - ow dan - ces — on the wall, —

Pno.

28 S I will per - mit my mem' - ry to re - call The vis - ion of you, by all my dreams att - end - ed

Pno.

mf *mf*

Only Until this Cigarette is Ended

Slow, free

Edith Piaf $\text{♩} = 76$ Kind of freely $\text{♩} = 120$

S ³⁶
 On - ly un - til this ci - gar - ette is end - ed. And then ad - ieu, Fare - well! This dream is done, — Yours is a face which I

Pno. ³⁶
mp
p colla voce

S ⁴⁷
 can for - get — The col - our and the feat - ures, eve - ry one, — The words not ev - er and the smi - les not yet;

Pno. ⁴⁷

S ⁵⁶
mf *accel.* ————— *Sassy* $\text{♩} = 132$ *a tempo*
 but in your day This mo - ment is the sun — Up - on the hill aft - er the sun has set. — The

Pno. ⁵⁶
mp

S ⁶⁵
 vis - ion of you, by all my dreams att - end - ed On - ly un - till this ci - gar - ette, On - ly un til this ci - gar - ette,

Pno. ⁶⁵
f *mf*

Only Until this Cigarette is Ended

Sassy ♩ = 132

p , *f*

S 75 Oh On-ly un - til this ci - gar - (rrr)ette is end - ed!

Pno. *p* *mp* *f*

S 87

Pno. *f* *8va*

S 96

Pno. *15ma* *8va* 3 3

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