

Music in the Wood

for High Voice and Piano

Nicholas Marshall



Music in the Wood

for High Voice and Piano

Nicholas Marshall

1. Music in the Wood	2
2. The Spinner	5
3. You in Anger	9
4. Nocturnal	13
5. Catullus to Lesbia	16
6. Waters of Life	20

Nicholas Marshall was born in Plymouth and read Music at Fitzwilliam College, Cambridge. He later studied composition at the Royal College of Music under Anthony Milner, and also studied privately with Sir Lennox Berkeley.

He returned to Devon to take up an appointment at Dartington Hall, teaching music at the School and horn in the College of Arts. His works for children include two operas; other works include vocal, choral, orchestral and chamber music, as well as incidental music for radio plays etc.

He is also active as a conductor and pianist and is currently artistic director of the Budleigh Music Festival in East Devon.

Music in the Wood comprises six settings of poems by James Reeves (1909–1978) who is chiefly known for his poetry and his literature for children.

Certain themes recur in his poems, such as music, childhood, love and mortality, all of which are evident in these settings, with their varying moods of yearning, nostalgia, uneasiness and passion.

Music in the Wood was first performed in Wetzlar, Germany, in May 2000 by Franzisca Stürz and Hans-Günther Kolb.

Music in the Wood

I. Music in the Wood

James Reeves

Nicholas Marshall

$\text{♩} = c.48$

p

Voice

Mu - - sic there would be ² of horns

Piano

p sempre legato

4

² far off. Som - bre and do - lo - rous through the woods it

7

came To where we fal - tered in the dark - en - ing track.

11

mp

The trees are tall - er now. Should I re-

mp

(non arpegg.)

16

turn, That se - mi - nal mu - sic - would it still be heard,

20

Those notes a - gain con - geal my er - rant blood,

II. The Spinner

Con moto ($\text{♩} = \text{c.72}$) *p*

The spin - ner with her

p sempre legato e leggiero

con ped.

4 smile in - volves The sin - ews of the

7 stand - er - by, And

10 with her pli - ant hands she twines His vi - tal

13 *mf*
or - gans in her thread. Her

cresc.

17 *mp*
foot beats out his dance of death, The wheel re -

mf *mp*

21
volves and is his fate.

25
Her eyes re - gard the dwind - - ling

28

fleece; His mind is net - ted in

31

her hair, And quest - ions 'Is it love

34

or hate?' As half she

37

sings and half she smiles, And looks as

III. You in Anger

Impetuoso ($\text{♩} = \text{c.}100$)*f*

You in your an - - ger tried to

5

make us new, To can - cel all the warmth

9

and lov - ing kind - ness With which ma - tur - ing

13

time has joined us two, And re - in -fect

17

love with its former blindness.

mf

21

mf

It was as if you said, I am a stranger;

25

Un - known we face each oth - er, wo - man and

29

man. We stand, as once we stood,—

33

poco cresc.

in mor - tal dan - ger; Risk ev - ery- thing, — as I do,

poco cresc.

37

f (◡) *mp*

if you can'. Then do not now re-

f *mp*

41

poco cresc.

pent your wil - ful scorn; Al - though in that

poco cresc.

45

mf *mp*

black hour I ha - ted you, Yet —

mf *mp*

IV. Nocturnal

$\text{♩} = \text{c.76}$

p

To pas - sers_____ in the moon - white

p legato

Red. _____ *Red.* _____ *sempre sim.*

4

square The new - est sta - tue made___ as if to say 'Lis - ten-

8

lis - ten', but his fro - zen

12

breath Hur - ried them on their way; His sight - less mo - nu - men - tal

poco cresc.

poco cresc.

15 *poco dim.*

stare Re - min - ded lov - ers of the look of death,

poco dim.

18 *p*

An im - pulse on the hard noc - tur - nal air,

p

22

The ap - peal - ing ges - ture failed, Sec - ret and in - ef -

26

fec - tual as des - pair. 'Be still, be

V. Catullus to Lesbia

Vivo (♩. = c.72)

mf

I tell you,

6

poco cresc.

Les - bia, life is love, Though rum - bling do - tards dis - ap -

12

f

mp

prove And chew their beards in spite. For ev - er

18

shines the bles - sed sun, But we have lit - tle space to

24 *poco cresc.*

run, And af - ter our brief day is done, How

poco cresc.

29 *mf* *mp*

long will be the night. So kiss me,

mf *dim.* *mp*

35

kiss me, kiss me, sweet. Kiss me nei - ther

40 *poco cresc.*

once nor twice, But kiss me sev - eral hun - dred

poco cresc.

45 *mf*

times And then the tale re - peat. A thou - sand,

51

then a thou - sand times, And that will not suf - fice-

57 *poco cresc.*

A thou - sand, then a hun - dred more, And af - ter

poco cresc.

63 *f*

ma - ny thou - sand kis - ses We'll for - get the score,

f

VI. Waters of Life

Fluido (♩ = c.108)

p

The

p leg.

con ped.

3

hast - ing dark has dri - ven home

5

Fa - ther and daugh - ter, mo - ther, child, Who—

7

— by this fe - cund spring since noon Have

9
chat - tered, scold - ed, wept _____ and

11
smiled. _____ The

14
feet that loi - tered _____ by the stream And

16
voi - ces _____ on the wind have fled.

18

The leaves that screen the dor - mant birds To

21

no - one mut - ter ov - - er - head:

24

The wa - ters of the

26

stream of life Are tears that flow from

