

These songs were composed for High Voice and Piano as a wedding gift for Eleanor Bach (soprano) and Evan Roider (pianist), young friends of the composer. Their wedding took place on May 31, 2017, in Ravello, Italy.

New adaptations for SATB and SSAA Chorus were created in 2018.

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PROGRAM NOTES

The texts for these songs are taken from the past (mostly from the 19th century), but the sentiments are ageless. Each of the poems presents special imagery which has inspired the musical settings.

Evening Song speaks of nocturnal romance. Moonlight sparkles on the glimmering waves (the piano introduction). The sun has set. “*Come forth, sweet stars, and comfort heaven’s heart.*” The night may separate the sun and the sky (the “lovers”), but “*never our lips, never our heart.*”

In the Yeats poem, “He Wishes for the Cloths of Heaven,” the lover yearns to give his beloved beautiful gifts—embroidered cloths—which he would spread beneath her feet. But alas, being poor, he can offer only his dreams. “*Tread softly.*” He directs his thoughts to heaven as he wishes for the cloths “*with gold and silver light.*”

A piano introduction allows time to enter the poetic world of Lord Byron’s “She Walks in Beauty.” A simple melody is accompanied by steady, walking rhythms. Although the original poem speaks only of the woman (beloved)—reverently, objectively—this new interpretation inserts a verse to include the man (lover), thus creating a love song for a couple. “*He walks in courage . . . they walk in beauty, O love!*”

For the joining of hearts, a passage from the Song of Solomon, “*Set me as a seal upon your heart,*” is added as a text for the final portion of this song. The accompaniment is strong—both flowing and insistent. The voice ascends in triumph:

*For faith abides.
Love, faith, and hope abide.
And love shall live forever.*

TEXTS

1. Evening Song

Look off, dear love, across the yellow sands,
and mark the meeting of the sun and sea.
How long they kiss in sight of all the lands.
But longer, longer, shall we.

Now in the sea's red vintage melts the sun,
as the evening pearl dissolves in rosy wine.
And the night drinks all, 'tis done, 'tis done.
Love lay your hand in mine.

Come forth, sweet stars, and comfort heaven's heart;
glimmer, all ye waves, round the unlit sands.
O night! Though you tear our sun and sky apart,
never our lips, never our hands.

—Sidney Lanier (1842–1881)

2. The Cloths of Heaven

Had I the heavens' embroidered cloths,
enwrought with gold and silver light,
the blue and the dim and the dark cloths
of night and light and the half-light,
the cloths of heaven, with gold and silver light.
For I would spread the cloths beneath your feet,
the gold and silver cloths beneath your feet.
But I, being poor, have only my dreams.
Tread softly, because you tread upon my dreams.

—W. B. Yeats (1865–1939)
first published in 1899

All texts adapted by the composer.

3. She Walks in Beauty

She walks in beauty like the night
of cloudless climes and starry skies;
and all that's best of dark and bright
meet in her aspect and her eyes.

He walks in courage as the day,
with certain step and knowing pace,
to follow his heart in every way,
to show a kindness in his face.

And on that cheek, and o'er that brow,
so soft, so calm, yet eloquent,
a mind at peace with all below,
and hearts whose love is innocent.

—Lord Byron (1788–1824)

Set me as a seal upon your heart.
Set me as a seal upon your arm.
For love is strong,
love is strong as death.
Many waters cannot quench love.
Many waters cannot drown love.
For faith abides.
Love, faith, and hope abide.
And love shall live forever.

—Song of Solomon 8:6–7

AVAILABLE EDITIONS

SATB	8833
SSAA	8917
High Voice	8918
Low Voice	8919

The SATB voicing of *She Walks in Beauty*
is also available separately: 8834

Love Shall Live Forever

for Low Voice and Piano

Gwyneth Walker

1. Evening Song

Sidney Lanier (1842–1881)

adapt. G. Walker

At a moderate tempo, flowing ♩ = 116

gently, as shimmering waves

Piano

p

Reo.

4

LH

Reo.

7

"tearing apart" motive (see m. 67 and ending)

poco cresc.

(Reo.)

10

mf espr.

Look

mf

Reo.

Reo.

Reo.

13 **A**

off, dear love, a - cross the yel - low _ sands,

A

p *mf*

And. *simile*

16

and mark the meet - ing of the sun _ and the

p

5 5 5 5 5 5 5 5

19

sea. _ How long they kiss in sight of all the

poco rit. *Slightly slower*

mf *p*

23

lands. _ But long - er, long - er, long - er, shall _

accel. *Tempo I (♩ = 116)*

3 *3* *3* *3* *3* *3* *3* *3* *cresc.* *mf*

27

sustained, tenderly

we, shall we, my love, my love, my

30

love, my love, my love.

33

B

Now in the sea's red

36

vin - tage melts the sun, as the

39

eve - ning pearl dis - solves in ro - sy wine.

42

rit. And the night drinks all, 'tis done, 'tis done, 'tis

Slower

45

accel. done. Love lay your

Tempo I (♩ = 116)

mf

48

hand in mine, my

sustained, tenderly

2. The Cloths of Heaven

W. B. Yeats (1865–1939)

first published in 1899

adapt. G. Walker

Flowing tempo ♩ = 108
gently, as cloths of heaven

p

Reo.

4 *rit.* **A** *a tempo*, *mf espr.*

Had I the heavens' em - broid - ered cloths,

rit. **A** *a tempo*, *mf*

Reo.

7

en - wrought with gold and sil - ver light,

(Reo.)

10

the blue and the dim and the dark _____ cloths _____

(Ped.) _____ Ped. _____ Ped. _____

13

of night and light and the half - light, _____

Ped. _____ Ped. _____ simile

16

the cloths of heav - en, _____ with gold and

20

sil - ver light. _____

3 3 3 3 3 3 3 3 3 3

3. She Walks in Beauty

Lord Byron (1788–1824)

Song of Solomon 8:6–7

adapt. G. Walker

Moderate tempo ♩ = 108

p

with pedal

poco rit. **Slightly slower**
p gracefully

poco rit. **Slightly slower**

She

13 **A** At a walking tempo ♩ = 120 (♩ = 60)

walks in beau - ty like the night _____ of cloud - less_ climes and

A At a walking tempo ♩ = 120 (♩ = 60)

(p)

17

star - ry skies; _____ and all that's best of dark and bright _____

This system contains measures 17 through 20. The vocal line begins with a half note 'star', a quarter note 'ry', a half note 'skies;', followed by a whole rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

21

_____ meet in her as - pect and her eyes. _____ She

This system contains measures 21 through 24. The vocal line starts with a whole rest, followed by a half note 'meet', a quarter note 'in', a half note 'her', a quarter note 'as -', a half note 'pect', a quarter note 'and', a half note 'her', a quarter note 'eyes.', followed by a whole rest. The piano accompaniment continues with a flowing eighth-note bass line and chords.

25

walks in beau - ty _____ like the night. _____

This system contains measures 25 through 28. The vocal line begins with a half note 'walks', a quarter note 'in', a half note 'beau -', a quarter note 'ty', followed by a whole rest. The piano accompaniment features a steady eighth-note bass line and chords.

29

B *mf with strength*
He walks in cour - age as the day, _____

B *mf*

This system contains measures 29 through 32. Measure 29 is a whole rest. Measure 30 begins with a half note 'He', a quarter note 'walks', a half note 'in', a quarter note 'cour -', a half note 'age', a quarter note 'as', a half note 'the', a quarter note 'day,', followed by a whole rest. The piano accompaniment features a steady eighth-note bass line and chords. A section marker 'B' is placed above measure 29, and another 'B' is placed above measure 31, which is marked with the dynamic *mf*.

33

with cer - tain_ step and know - ing pace,_____ to

This system contains measures 33 through 36. The vocal line begins with a half rest, followed by the lyrics "with cer - tain_ step and know - ing pace,_____ to". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets.

37

fol - low his heart in ev - 'ry_ way,_____ to show a kind - ness

p gently

This system contains measures 37 through 40. The vocal line continues with "fol - low his heart in ev - 'ry_ way,_____ to show a kind - ness". The piano accompaniment includes a melodic line in the right hand and a supporting bass line. A dynamic marking of *p gently* is present above the vocal line and below the piano accompaniment.

41

in his face,_____ love,_____ love,_____ as the

(p)

This system contains measures 41 through 44. The vocal line continues with "in his face,_____ love,_____ love,_____ as the". The piano accompaniment features a melodic line in the right hand and a supporting bass line. A dynamic marking of *(p)* is present above the vocal line.

45

day._____

This system contains measures 45 through 48. The vocal line concludes with "day._____". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line.

48 C

And on that cheek, and o'er that brow, _____ so

C as if gently stroking the beloved's face

52 *cresc. poco a poco* *mf*

soft, so calm, yet el - o - quent, _____ a mind at peace with

cresc. poco a poco *mf*

56 *poco rit.* **Slightly slower**

all be - low, _____ and hearts whose love is in - no - cent. _____

poco rit. **Slightly slower**

60 *rit.* **Slower** **Tempo I (♩ = 108)**

_____ They walk in beau - ty, _____ O _____ love! _____

rit. **Slower** **Tempo I (♩ = 108)**

cresc. (to D)