

THREE SONGS OF NATURE

1. To Daffodils

Robert Herrick (1591-1674)

Justin Lapierre (b. 1998)

Andante (♩ = ca. 62) **rit.**

Soprano

Baritone

Clarinet in B \flat

Piano

a tempo (♩ = ca. 62) **mf**

7

S. *p dolce*

O Fair Daf-fo-dils, O Fair Daf-fo-dils, we weep to see you haste a way,

Bar.

Cl. *pp*

Pno. *pp*

16

S. *p* haste a-way so soon as_ yet the ear-ly ri-sing sun *mp* has. not at-tained his_ noon: *p*

Bar. *p dolce*
O_

Cl.

Pno.

25

S.

Bar. *mf*
Fair_ Daf-fo-dils, O_ Fair_ Daf-fo-dils, we_ weep to see you haste a - way, _

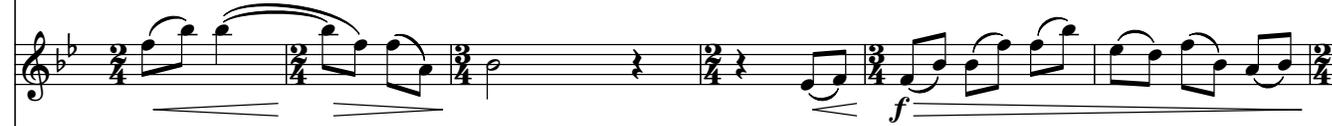
Cl. *p*

Pno. *pp* *mf*

32 *rit.*

S. 

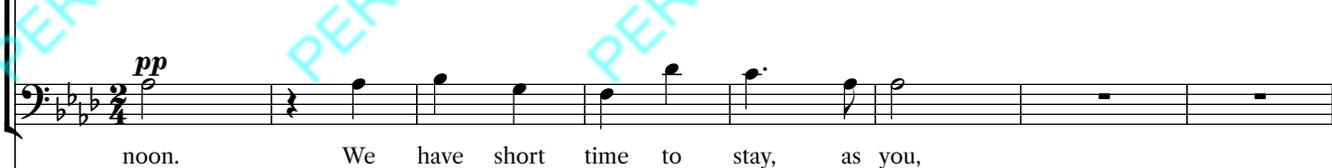
Bar. 

Cl. 

Pno. 

38 **a tempo** (♩ = ca. 62) *pp*

S. 

Bar. 

Cl. 

Pno. 

rit. a tempo (♩ = ca. 62)

(same pitch)

46

S. short a spring, as quick a growth to meet de

Bar. as you, as quick a growth to meet

Cl.

Pno.

rit. a tempo (♩ = ca. 62)

p *f* *p*

p *f* *pp*

rit. a tempo (♩ = ca. 62)

(same pitch)

54

S. cay as you or a - ny thing we die and your hours do and

Bar. de-cay you or a - ny thing we die and your hours do and

Cl.

Pno.

rit. a tempo (♩ = ca. 62)

p *f*

f

61 *pp*

S. *pp* *3* *3* *3* *3* *3* *3*
 dry a - way, like to the sum - mer's rain or as the pearls of

Bar. *pp* *3* *3* *3* *3* *3* *3*
 dry a - way, like to the sum - mer's rain or as the pearls of mor - ning's

Cl. *pp*

Pno. *pp* *3* *3* *3* *3* *3* *3*

65 *rit.*

S. *3* *3* *3* *rit.*
 mor - ning's dew, n'er to be found a - gain.

Bar. *rit.*
 dew, found a - gain. O

Cl. *rit.*

Pno. *3* *3* *rit.*

6

a tempo (♩ = ca. 62)

69

S. *f* Stay, — stay un - til the hast - ing day,

Bar. *f* Fair — Daf - fo - dils, O — Fair —

Cl. *f* 6 6 6 6

Pno. **a tempo** (♩ = ca. 62) *mf* 3 3 3 3 3 3 3 3

73

S. stay un - til — the hast ing day has run, — Has run, —

Bar. Daf fo-dils, we — weep to see you haste a - way, — haste a way so

Cl. 3 3 3 3 3 3 3 3

Pno. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

78

S. *ff*
run but to the e-ven song, and hav - ing prayed to - ge - - ther

Bar. *ff*
soon, as yet the ear-ly ris-ing sun has not at -

Cl. *ff*

Pno. *f*

82

S. *pp* *dolce* *rit.*
we will go with you a - long, we will go with you a - long.

Bar. *pp* *dolce*
tained his noon, we will go with you a - long.

Cl. *pp*

Pno. *pp* *dolce* *rit.*

2. *I wandered lonely as a cloud*

William Wordsworth (1770-1850)

Justin Lapierre (b. 1998)

Andante (♩ = ca. 72)

Musical score for the first system, measures 1-9. The score is for Soprano, Baritone, Clarinet in B♭, and Piano. The key signature is three flats (B♭, E♭, A♭) and the time signature is 2/4. The tempo is marked **Andante** (♩ = ca. 72). The Soprano and Baritone parts are currently silent. The Clarinet in B♭ part begins with a melodic line marked *p dolce*. The Piano part begins with a accompaniment marked *p dolce e semplice*.

Musical score for the second system, measures 10-18. The Soprano part begins at measure 10. The Baritone part begins at measure 11 with a melodic line marked *mp*. The Clarinet in B♭ part continues with a melodic line. The Piano part continues with an accompaniment. The lyrics "I wan-dered lone-ly as a cloud that floats on" are written below the Clarinet part, starting at measure 11.

19

S.

Bar.

Cl.

Pno.

high o'er vales and hills, when all at once I saw a crowd, a host_ of_ gol-den daf-fo

pp

28

S.

Bar.

Cl.

Pno.

dils; be - side_ the lake, be-neath the trees, _ flut-ter-ing and danc-ing in_

mp

p

38

S. *mp* Con-ti-nu-ous as the stars that shine and twin-kle

Bar. — the breeze. *mp* that

Cl. *mp*

Pno.

46

S. on... *pp* ...the mil-ky way, they stretch in ne-ver-end-ing line a - long the

Bar. shine and twin-kle on... *pp* that stretch in ne-ver-end-ing line

Cl.

Pno.

53

S. *mp*
mar - gin of a bay Ten thou - sand saw I at a glance, —

Bar. *mp*
— a-long the mar - gin of a bay. — Ten thou-sand saw I at a glance, —

Cl.

Pno.

63

S.
tos-sing their heads in spright - ly dance.

Bar.
tos-sing their heads in spright - ly dance.

Cl. *mp*

Pno.

72

S. *pp*
out-did the spark-ling waves in glee:

Bar. *pp*
The waves be-side them danced; but they... a po-et

Cl. *pp*

Pno. *pp*

79

S. *p* (same pitch)
In such a jo-cund com-pa-ny: I gazed and gazed,

Bar. *p* (same pitch)
could not but be gay, I gazed and gazed but lit-tlethought, I gazed and

Cl. *p*

Pno. *p*

86

S. *f*
I gazed and gazed but lit - tle thought what wealth the show _____ to me had

Bar. *f*
gazed, I gazed but lit - tle thought what wealth the show _____

Cl. *f* *p*

Pno. *f*

rit. *a tempo* (♩ = ca. 72)

92

S. *p*
brought: _____

Bar. *pp* *mp*
_____ to me had brought: _____ For oft, when on my couch I

Cl. *pp*

Pno. *pp* *dolce sempre*

rit. *a tempo* (♩ = ca. 72)

100

S. *mp* *rit. pp* 7

...in pen-sive mood, they flash u - pon that in-ward eye Which is ___ in the

Bar. lie in va-cant or... Which is ___ in the

Cl. *p* *pp rit.*

Pno. *pp* *rit.*

108

Adagio

S. bliss of so - li - tude; and then my heart with plea - sure fills, and,

Bar. bliss of so - li - tude; and then my heart with plea - sure fills, and,

Cl. **Adagio**

Pno. *p*

Tempo I (♩ = ca. 72)

115

S. dan - - - - -

Bar. dan - - - - -

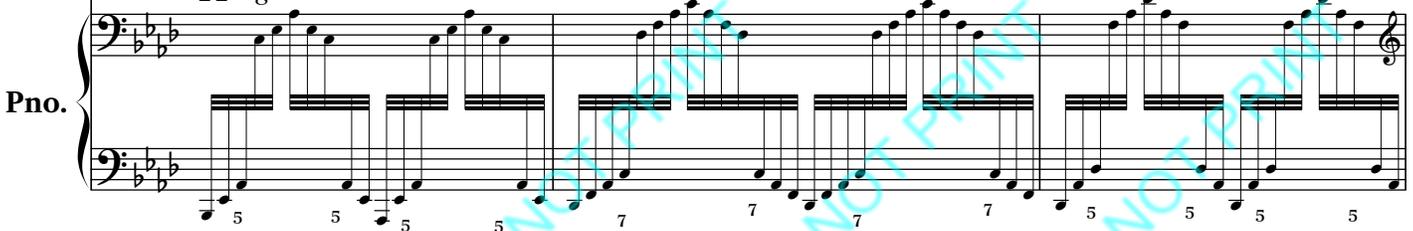
Cl. *pp*



Tempo I (♩ = ca. 72)

pp legatiss.

Pno.



118

S.

Bar.

Cl.

Pno.



121

S.

Bar.

Cl.

Pno.

124

S.

Bar.

Cl.

Pno.

127

S. *f*

Bar. *f*

Cl. *f*

Pno. *f*

130

S.

Bar.

Cl.

Pno.

rit. Adagio Tempo I (♩ = ca. 72)

133

S. *p* ces, dan-ces with the daf - fo - dils.

Bar. *p* ces, dan-ces with the daf - fo - dils.

Cl. *p* *p dolce*

rit. Adagio Tempo I (♩ = ca. 72)

Pno. *p* *p sempre*

l.h. *r.h.* *3*

142

S. rit.

Bar. rit.

Cl. *pp* *pp*

Pno. *pp* rit.

3. Stars

Sara Teasdale (1884-1933)

Justin Lapierre (b. 1998)

Slow and mysterious, free time

1a 1b

Soprano *pp* 1c *voices always lead piano*
A - lone_ in the night__

Baritone *voices always lead piano* *pp*
A -

Clarinet in A

Slow and mysterious, free time

Piano *ppp* < *pp* *p* *p* *pp*

take time *move* *keep tremolos sounding continuously - don't rest unless written* *follow the voices*

lots of pedal

1d 1e 1f 1g

S. on a dark_ hill with pines a-round me, a - lone_ (same pitch) in the

Bar. lone in the night__ A - lone, a - lone in the night

Cl.

Pno.

S. *1h* *mp* *pp*
 night pines a-round me spi - cy and still,

Bar. *li* *lj* *pp* *wait for piano chord change*
 on a dark hill with pines, spi - cy and still,

Cl.

Pno. *mp* *pp*

S. *1k* *stay pp until m. 1n* *1l* *1m*
 And a hea - ven full of stars. full of

Bar. *stay pp until m. 1n*
 And a hea - ven full of stars full of stars,

Cl.

Pno. *follow voices again* *stay pp until m. 1n*

1n *1o* *1p* *f* *1q* *1r* *1s*

S. stars, o - ver my head o - ver my head, _____ my

Bar. o - ver my head o - - - ver my

Cl. *p* *f* *p* *f*
follow piano; line up attack with high notes

Pno. *with soprano*
(non trem.) *(cue clarinet)* *(follow voices)* *(cue clarinet)* *(follow voices)*

1t *wait for clarinet & baritone* *1u* *1v* *1w* *1x* *1y*

S. head, my head, _____

Bar. head, my head,

Cl. *p* *f* *f* *pp dolce* *with piano*

Pno. *(cue clarinet)* *(follow voices)* *(non trem.)* *(cue clarinet)* *pp dolce* *with clarinet*

Andante, moving forward (♩ = ca. 52)

S. *p*
white and to - paz and mis - ty red,

Bar. *p*
white and to - paz, white_ and

Cl. *p*
start slowly before establishing the pulse

Andante, moving forward (♩ = ca. 52)

Pno. *p*

S. *f* *ff*
to - paz and mis - ty red, red;

Bar. *f* *ff*
to - paz and mis - ty red, white and to - paz and mis - - ty

Cl. *f* *ff*

Pno. *ff*

Allegro con spirito (♩. = ca. 82)

17

S.

Bar.

Cl.

Pno.

red;

f

ff

21

S.

Bar.

Cl.

Pno.

f

My - - - ri - - ads,

f

My - - - ri - - ads,

25

S. my - - - ri - ads of beat - ing

Bar. my - - - ri - ads of beat - ing

Cl.

Pno.

30

S. hearts _____ hearts of fire, _____ the _____ ae - -

Bar. hearts _____ hearts of fire, _____ the _____ ae - -

Cl.

Pno.

35

S. *ons can - not vex or tire;*

Bar. *ons can - not vex or tire;*

Cl. *2 tr*

Pno.

39

S.

Bar.

Cl. *7 3*

Pno. *6 6 6 6*

43 *mp con anima*

S. Up the dome of hea - - - ven like _____

Bar. *mp con anima*
Up the dome of hea - - - ven like _____ a

Cl. 3 3 3

Pno. 6 6 6 6 6 6

Detailed description: This system covers measures 43 to 46. The Soprano part begins with a rest in measure 43, then sings 'Up the dome of hea - - - ven like _____' in measures 44-46. The Baritone part starts in measure 43 with 'Up the dome of hea - - - ven like _____ a'. The Clarinet part features triplet eighth notes in measures 43-45. The Piano accompaniment consists of sixteenth-note chords in the right hand and eighth-note chords in the left hand, with sixteenth-note figures in the right hand.

47 *p*

S. a great _____ hill, I saw them

Bar. *p*
great _____ hill, I saw them march - -

Cl. 3

Pno. 6 6 6 6 6 6

Detailed description: This system covers measures 47 to 50. The Soprano part has a rest in measure 47, then sings 'a great _____ hill, I saw them' in measures 48-50. The Baritone part has a rest in measure 47, then sings 'great _____ hill, I saw them march - -' in measures 48-50. The Clarinet part has a rest in measure 47, then plays a triplet eighth note in measure 50. The Piano accompaniment continues with sixteenth-note chords and eighth-note figures, with a piano (*p*) dynamic marking in measure 49.

51

S. *(same pitch)*
march - - - ing, I saw them march - ing,

Bar. *(same pitch)*
ing, I saw them march - - - - ing, I saw them

Cl.

Pno.

54

S. *f*
state - ly and still, state - ly and still

Bar. *f*
march, state-ly and still, state - ly and still

Cl.

Pno.

58 *mp* *mf* *f*

S. And I know that I am ho - noured to be wit -

Bar. *mp* *mf* *f*

And I know that I am ho - noured to be wit -

Cl. *tr* *pp misterioso* *p* *mf* *f*

Pno. *pp misterioso* *p* *mf* *f*

67 *rit.* *a tempo*, ♩ = ♩. (♩. = ca. 82) *ff*

S. - - - - - ness of so much ma - - - - - jes -

Bar. - - - - - ness of so much ma - - - - - jes -

Cl. *ff*

Pno. *rit.* *a tempo*, ♩ = ♩. (♩. = ca. 82) *ff*

72

S. *ty*

Bar. *ty*

Cl.

Pno.

75

S.

Bar.

Cl. *fz* *f* *5*

Pno. *tr* *tr* *f*