

SEVEN SONGS UNDER THE MOON

KEVIN WILT

I. TWILIGHT (2:05)	5
II. NIGHT SONG (2:25)	11
III. NIGHTFALL (2:05)	17
IV. MOONLIGHT NIGHT: CARMEL (2:00)	23
V. TO-NIGHT (2:20).....	27
VI. LONELY NOCTURNE (1:25)	31
VII. MOON'S ENDING (1:10)	35

Approximately 13:30 in Duration

Whistling Vine Publishing Co.

SEVEN SONGS UNDER THE MOON

KEVIN WILT

I. Twilight - Sara Teasdale

Dreamily over the roofs
The cold spring rain is falling,
Out in the lonely tree
A bird is calling, calling.

Slowly over the earth
The wings of night are falling;
My heart like the bird in the tree
Is calling, calling, calling.

II. Night Song - Langston Hughes

In the dark
Before the tall
Moon came,
Little short
Dusk
Was walking
Along.

In the dark
Before the tall
Moon came,
Little short
Dusk
Was singing
A song.

In the dark
Before the tall
Moon came,
A lady named
Day
Fainted away
In the
Dark.

III. Nightfall - Sara Teasdale

We will never walk again
As we used to walk at night,
Watching our shadows lengthen
Under the gold street-light
When the snow was new and white.

We will never walk again
Slowly, we two,
In spring when the park is sweet
With midnight and with dew,
And the passers-by are few.

I sit and think of it all,
And the blue June twilight dies, —
Down in the clanging square
A street-piano cries
And stars come out in the skies.

IV. Moonlight Night: Carmel - Langston Hughes

Tonight the waves march
In long ranks
Cutting the darkness
With their silver shanks,
Cutting the darkness
And kissing the moon
And beating the land's
Edge into a swoon.

V. To-night - Sara Teasdale

The moon is a curving flower of gold,
The sky is still and blue;
The moon was made for the sky to hold,
And I for you;

The moon is a flower without a stem,
The sky is luminous;
Eternity was made for them,
To-night for us.

VI. Lonely Nocturne - Langston Hughes

When dawn lights the sky
And day and night meet,
I climb my stairs high
Above the grey street.
I lift my window
To look at the sky
Where moon kisses star
Goodbye.

When dawn lights the sky
I seek my lonely room.
The halls as I go by
Echo like a tomb.
And I wonder why
As I take out my key,
There is nobody there
But me--
When dawn lights the sky.

VII. Moon's Ending - Sara Teasdale

Moon, worn thin to the width of a quill,
In the dawn clouds flying,
How good to go, light into light, and still
Giving light, dying.

I TWILIGHT

SARA TEASDALE

KEVIN WILT

Gently ♩. = 54

bell-like *8va*

Piano *p*

lightly cascading *rit.*

l.v. *pp*

A Tempo

mf

Voice

Dream - i - ly o - ver the roofs the cold spring rain is

mp

fall - ing fall-ing fall-ing;

p

p

l.v.

pp

mf

Out in the lone-ly tree a bird is call-ing—

f

mp

mf

ff

call - ing call - ing a bird is call - ing.

f

1.v.

p

rit.

p

8va

A little slower ♩ = 50

mf

Slow - ly o - ver the earth the wings of night are

mp

p

8va

fall - ing fall - ing fall - ing;

p

Tempo I
mf

My heart, like the bird in the

tree is call - ing call - ing

f

mf

ff call-ing call-ing *mp* My heart— *p* is call-ing

The first system features a vocal line and piano accompaniment. The vocal line starts with a forte (*ff*) dynamic for the first two notes, then moves to mezzo-piano (*mp*) for the phrase 'My heart' and piano (*p*) for 'is call-ing'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

f *p* l.v. 5

The second system is primarily piano accompaniment. It features a right-hand part with a melodic line and a left-hand part with a complex, flowing accompaniment. Dynamics include forte (*f*) and piano (*p*). The marking 'l.v.' (left hand) is present, along with a fingering '5'.

pp 8va

The third system continues the piano accompaniment. It features a right-hand part with chords and a left-hand part with a complex, flowing accompaniment. The dynamic is piano-piano (*pp*). The marking '8va' indicates an octave transposition for the right-hand part.

II NIGHT SONG

LANGSTON HUGHES

KEVIN WILT

Anxiously ♩ = 96

Piano

f

The piano introduction consists of two staves in 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with chords and eighth notes. The tempo is marked 'Anxiously' with a quarter note equal to 96 beats per minute.

Wait for piano to decay substantially before entering.

Voice

mf *decresc.* *p*

The voice part begins with a whole rest in 4/4 time, followed by a 3/4 time signature change. The piano accompaniment starts with a *mf* dynamic and *decresc.* marking. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The piece concludes with a *p* dynamic marking.

mp *f* *mp*

In the dark Be-fore the tall moon came_____

mp *f* *mp*

The vocal line begins with a triplet of eighth notes in 4/4 time, followed by a 3/4 time signature change. The lyrics are: "In the dark Be-fore the tall moon came_____". The piano accompaniment features a *mp* dynamic, a *f* dynamic, and a *mp* dynamic. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

mf

Lit-tle short Dusk Was walk-ing a -

long

decresc. *mp*

mp *f* *mp*

In the dark Be-fore the tall moon came

Lit-tle short Dusk Was sing-ing A song.

f

f *ff*

In the dark In the

cresc. *ff*

mf *mp*

dark In the dark In the dark In the

mp

Again, wait for the piano to decay substantially.

p

dark_ In the dark_ In the dark In the dark

mp *f* *mp* *p*

In the dark Be-fore the tall moon came_ A

pp

la - dy_ named-Day fain- ted_ a - way

mp

In the dark In the dark In the

p *pp*

dark In the dark In the dark In the

Again, wait for the piano to decay substantially.

ppp

dark In the dark In the dark

III NIGHTFALL

SARA TEASDALE

KEVIN WILT

With a Sad Reminiscence ♩ = 76

Piano *p*

pedal freely

The piano introduction consists of four measures. The first two measures are in 3/4 time, and the last two are in 4/4 time. The music is written in bass clef with a key signature of one flat (B-flat). The right hand features a melodic line with slurs and a fermata over the final note of the first measure. The left hand provides a harmonic accompaniment with a steady eighth-note pattern.

Voice *mp*

We will ne-ver walk a-gain As we

The vocal line begins with a fermata on a whole note, followed by the lyrics "We will ne-ver walk a-gain As we". The piano accompaniment starts with a whole note chord in the right hand and a half note in the left hand. The tempo is marked *mp* (mezzo-piano).

used to walk at night

The vocal line continues with the lyrics "used to walk at night". The piano accompaniment continues with a similar harmonic structure, featuring a melodic line in the right hand and a bass line in the left hand. The piece concludes with a fermata over the final note of the vocal line.

f

Wat-ting our sha-dows leng-then Un-der the gold street-light

mf

ff *p*

When the snow was new and white _____ I

ff

sit and think ³ of it all And the blue June twi - light dies

pp

mp

Down in the clang - ing square a street pi - a - no cries and the

mf

This system contains the first two measures of the piece. The vocal line begins with a melody in 3/4 time, marked *mp*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The lyrics are: "Down in the clang - ing square a street pi - a - no cries and the".

mf *f*

stars come out in the skies

f *8va* *mf*

This system contains the next two measures. The vocal line continues with a melody, marked *mf* and *f*. The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. The lyrics are: "stars come out in the skies".

Slower (♩ = 72)

mp

We will ne - ver walk a - gain

p

This system contains the final two measures. The tempo is marked "Slower (♩ = 72)". The vocal line begins with a melody in 2/4 time, marked *mp*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The lyrics are: "We will ne - ver walk a - gain".

Slower yet (♩ = 74)

mp

Slow - ly we two, _____ In Spring when the park is sweet with

mp

mf rit. *subito p*

mid-night and with dew _____ And the pass - ers by are

p *p*

mp

Regretfully (♩ = ca. 68)

p

few I sit and think of it all And the blue June twi - light dies

pp *pp*

Down in the clang-ing square a street pi - a - no cries and the

mp

pp

stars come out in the skies in the

mf

mp

skies in the skies in the skies.

p

pp

IV MOONLIGHT NIGHT: CARMEL

LANGSTON HUGHES

KEVIN WILT

Adagio sostenuto ♩ = 60

always legato

rit.

Piano

p

pedal freely

a tempo

rit. a tempo

mp

Voice

Cut-ting the

mf

mp

rit. a tempo

dark-ness

Cut-ting the

mf

mp

molto rit. // a tempo *p*

dark - ness To -

night the waves

march In long ranks

Cut-ting the dark-ness With their sil-ver shanks

mp

Cut-ting the dark-ness Cut-ting the dark-ness

p

Apassionato

ff

And kiss-ing the

ff

moon _____ And beat - ing the

rit. a tempo

land's edge _____ in to a swoon.

mf *mp*

p *mp*

a little slower

Cut - ting the dark ness

p rit.

V TO-NIGHT

SARA TEASDALE

KEVIN WILT

Peacefully ♩ = 72

Voice

Piano

p *mf > p* *pp* *mf*

mf

The

moon The sky The

pedal sim.

moon The sky

mp

The moon is a cur - ving

f \rightarrow *p* *mp*

flower of gold, The sky is still and

mp

blue; The

moon was made for the sky to hold, _____

f

mp *f* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major, 3/4 time, with lyrics "moon was made for the sky to hold, _____". The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, starting with a mezzo-piano (*mp*) dynamic and reaching a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with slurs and accents, ending with a piano (*p*) dynamic.

And I for you.

p

pp *mp*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in G-flat major, 3/4 time, with lyrics "And I for you.". The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with slurs and accents, starting with a pianissimo (*pp*) dynamic and moving to mezzo-piano (*mp*). There is an 8va marking above the right hand staff.

The moon is a flower with -

mf

f *p* *mf*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in G-flat major, 3/4 time, with lyrics "The moon is a flower with -". The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a harmonic accompaniment with slurs and accents, starting with a forte (*f*) dynamic and moving to piano (*p*). There is a dynamic marking of *mf* in the right hand.

out a stem The sky is lum - i -

f

nous; E - ter - ni - ty was

mf

p *mf*

made for them, To-night for us.

ff *lunga* *p* *ppp*

pp

VI LONELY NOCTURNE

LANGSTON HUGHES

KEVIN WILT

Introvertly $\text{♩} = 60$

Piano *mp*

The piano introduction is in 3/4 time with a tempo of 60 beats per minute. It features a melody in the right hand and a bass line in the left hand, both marked *mp*. The key signature has one sharp (F#).

rit. $\text{♩} = 118$
mp

Voice

When dawn lights the sky— And

The vocal entry begins with a *rit.* (ritardando) and a tempo change to 118 beats per minute. The piano accompaniment is marked *mp* and includes a *pp* (pianissimo) dynamic marking. The time signature changes to 4/4.

day and night meet— I climb my stairs high—

The vocal entry continues with the lyrics "day and night meet— I climb my stairs high—". The piano accompaniment continues with the same *mp* dynamic and includes a *pp* marking.

— a - bove the grey street_ I

lift my win - dow To look at the sky_

f *mf* *mp*

— Where moon kiss-es star_ Good - bye When

f *subito p* *mp*

p *f* *p*

dawn lights the sky— I seek my lone-ly

mp

This system contains the first two lines of music. The vocal line starts in 4/4 time with a half note 'dawn', followed by quarter notes 'lights' and 'the', and a half note 'sky' with a long dash. After a whole rest, it continues in 7/8 time with quarter notes 'I', 'seek', and 'my', and a half note 'lone-ly' with a long dash. The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#). The bass line has a low octave sign. The piano part includes a mezzo-piano (*mp*) dynamic marking.

room The halls as I go by

This system contains the second two lines of music. The vocal line continues in 4/4 time with a half note 'room', followed by quarter notes 'The', 'halls', and 'as', and a half note 'I' with a long dash. It then changes to 7/8 time with quarter notes 'go' and 'by'. The piano accompaniment continues with the same key signature and includes a repeat sign in the bass line.

Ec-ho like a tomb... And I won - der why—

f

This system contains the final two lines of music. The vocal line continues in 4/4 time with quarter notes 'Ec-ho', 'like', and 'a', and a half note 'tomb...' with a long dash. It then changes to 7/8 time with quarter notes 'And', 'I', and 'won - der', and a half note 'why' with a long dash. The piano accompaniment includes a forte (*f*) dynamic marking and a crescendo hairpin.

With Sad Realization ♩ = 112

mf \rightrightarrows *mp* *p*

As I take out my key, _____ There is

pp

no - bo-dy there _____ But me _____ When

ppp

dawn lights the sky _____

VII

MOON'S ENDING

SARA TEASDALE

KEVIN WILT

With a Dying Energy ♩ = 124

f

Voice

Light in - to light _____ light in - to light _____

Piano

ff

f

sfz

light in - to light light in - to light _____

f

Moon, _____ worn thin to the width of a quill, _____

mf

rit.

— In the dawn clouds fly-ing

Fading ♩. = 74

mf

How good to go, light in - to light, —

mp

and still giv-ing light light in - to light —

molto rit. Cantabile ♩ = 64

p

How good to go,

mf

p

light in - to light, and still giv - ing light,

mf

p

pp *ppp*

dy - ing.

pp *ppp*