

# The Songs

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# 1. My Love Walks in Velvet (1978)

for medium-low voice and Piano

Words and Music by  
Gwyneth Walker

$\text{♩} = 72$

Piano

*p dolce*

*And.* *3* *\* simile* *3* *3*

4 *p dolce*

My love walks in — vel - vet, —

*sempre legato*

7

with her hand she holds — the moon, —

The musical score is written for a medium-low voice and piano. It begins with a tempo marking of quarter note = 72. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano accompaniment starts with a *And.* marking and features a melodic line in the right hand and a bass line in the left hand. The bass line includes triplet patterns and is marked with *3*. The piano part is marked *p dolce* and *\* simile*. The vocal line enters at measure 4 with the lyrics "My love walks in — vel - vet, —". The piano accompaniment continues with a *sempre legato* marking. The vocal line resumes at measure 7 with the lyrics "with her hand she holds — the moon, —". The piano accompaniment continues with triplet patterns in the bass line.

10

— and soft - er — than — the — kiss — of dew de -

Musical score for measures 10-13. The vocal line starts with a rest, followed by the lyrics "and soft - er — than — the — kiss — of dew de -". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is B-flat major and the time signature is 4/4.

14

scends her - voice - less tune, de - scends her - voice - less tune.

Musical score for measures 14-17. The vocal line continues with the lyrics "scends her - voice - less tune, de - scends her - voice - less tune.". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is B-flat major and the time signature is 4/4.

18

My love walks in — sil - ver, —

Musical score for measures 18-20. The vocal line starts with a rest, followed by the lyrics "My love walks in — sil - ver, —". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is B-flat major and the time signature is 4/4.

21

with her tears - she holds — the rain, —

Musical score for measures 21-24. The vocal line starts with a rest, followed by the lyrics "with her tears - she holds — the rain, —". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is B-flat major and the time signature is 4/4.

24

— and light - er - than - the - snow - felt dove I —

28

kiss - a - way - her pain, I - kiss - a - way - her pain.

32

*mf*

My love walks in - crim - son, - with her

*cresc.* *mf*

36

light she holds - the dawn, - and I - shall fol - low her

75 *ritard.* *p* > *pp*

done.

*pp*

*red.*

## 2. after all white horses are in bed (1979)

E. C. Cummings

Gwyneth Walker

*Slowly*

*pp*

*red.* *soft Ped.* *simile*

5 *♩ = 88 p dolce*

af-ter all white hor - ses are in

*p*

*soft Ped. off*

10

bed \_\_\_\_\_ will you walk-ing be - side me, my ve-ry

*tr*

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14

la - dy, touch light - ly my eyes, touch

18

light - ly my eyes and send life out of me and the night ab-so-lute-ly - in - to me

slow arpeggiation

21

**poco accel.**

— af - ter all, af - ter all, af - ter all white hor - ses are in

25

♩ = 108

bed

62

hor - ses are in bed \_\_\_\_\_ my ve - ry

66

la - dy, — my ve - ry la - - - dy, — touch

*f*

70

light - ly my eyes, touch light - ly my eyes, touch light - ly my

*mf* *p* ritard.

75 (rit.)

eyes. \_\_\_\_\_

*pp*

## 3. maggie and milly and molly and may (1979)

E. E. Cummings

Gwyneth Walker

$\text{♩} = 120$

*p playfully*

4 *p*  
mag-gie and mil - ly and mol - ly and may went

6  
down to the beach to play one day and

8  
mag-gie dis - cov-ered a shell that sang so sweet-ly she could-n't re-mem-ber her trou-bles and

"maggie and millie and molly and may". Copyright © 1956, 1984, 1991 by the Trustees for the E. E. Cummings Trust, from COMPLETE POEMS: 1904–1962 by E. E. Cummings, edited by George J. Firmage. Used by permission of Liveright Publishing Corporation.

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10

mil-ly and mil-ly and mil-ly be-friend-ed a strand-ed star whose rays fire lan-guid fin-gers

*mf*

13

spoken, not on pitch

were and mol-ly was chased by a hor-ri-ble thing which

15

raced side-ways while blow-ing bub-bles: and may

*p*

18

*p*  
and may came home with a smooth round stone as

30

mag-gie and mil-ly and mol-ly and may

*p*

*p*

### 4. As a Branch in May (1983)

Words and Music by  
Gwyneth Walker

Moderato

*mp*

*poco Ped. ad lib.*

7

*mp*

*soft Ped.*

14

*mp*

21

ritard. , a tempo

love a — branch of — May, for the bud-ding and bloom-ing of our — wed - ding

27

day.

day.

ord.

34

I will bring my love a sil - ver swan so

I will bring my love a sil - ver swan so

41

gent - ly she glides in mo - tion - less song I will bring my

gent - ly she glides in mo - tion - less song I will bring my

123 ritard. **Slower**

fire is in Au-tumn as light is in Sum-mer as branch is in May, \_\_\_\_\_ and-

*8va*

130 **Freely**

all shall I gath - er and bring to my love, for the chang - ing of sea - son, the -

*loco* *8va*

*Red.*

136 ♩ = 104

turn - ing of \_\_\_\_\_ time are ours \_\_\_\_\_ to - geth - er as our lives \_\_\_\_\_ en - twine. \_\_\_\_\_

142 ritard. *p*

Ah \_\_\_\_\_

*Red.* *Red.* *Red.* *Red.*

# 5. Mornings Innocent (1993)

May Swenson

Gwyneth Walker

**Gently, freely, with motion**

*p*

*8va*

*Red.*

*8va*

*Red.*

*p cantabile*

I wear your smile up - on my lips, a

*loco*

*poco ritard.*

*Red.*

*Red.*

3

ris-ing on morn - ings in - no - cent. Your laugh-ter o - ver - flows my throat, your

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8

skin is a fleece a - bout me. With your prince-ly walk I sa - lute the

Red.

13

*mf* *flowing*

sun. Ah peo - ple say I am hand - - - some. A -

*mf*

Red.

18

*ritard.*

ris-ing on morn-ings in - no - cent, birds make the sound of kiss-es, of kiss-es, I

Red.

22

**Slower** *with motion* *ritard.* **a tempo** ♩ = ca. 88

wear your smile up - on my lips, a - ris-ing on morn-ings in - - - no - cent.

*with motion* *f cantabile*

Red.

27

*mp quasi recitative*

Leaves flick - er light and

*p subito*

*Red.*

30

dark like eyes, I melt be - neath the mag - net

*Red.*

32

of your gaze, your - husk - y breath em - bra - ces my

*simile*

*Red.*

35

*with gathering energy*

*accel.*

ear, a - - - lert and fresh as grass I wake and rise on morn - ings

*Red.*

## 6. I Will Be Earth (1993)

May Swenson

Gwyneth Walker  
ritard.

Piano introduction in 3/4 time, marked *p*. The music features a flowing melody in the right hand and a supporting bass line in the left hand. Pedal markings include *Ped.* and *Ped. sim.*

6 **a tempo**  
*mp cantabile*

Vocal line: I will be earth, You be the flow - er. You have found my  
Piano accompaniment continues with a similar melodic flow.

11

Vocal line: root, you are the rain. I will be  
Piano accompaniment features a more active bass line with a steady eighth-note pattern.

16

Vocal line: boat, and\_ you the row-er. You\_ rock me, you\_ toss me,  
Piano accompaniment continues with the eighth-note bass line.

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21

you — are the sea.

*mp*

26

*mp quasi recitativo*

How be stead - y earth that's now a

*p*

*Red.*

31

flood. The root is the oar a-float where has blown our bud.

*Red.*

36

We will be des - ert, pure salt - the seed. burn -

*Red.*

73

toss me, You rock me and toss me, you rock

*f*

*sim.*

77

me and toss me, You are the sea.

*ritard.* *mf* *Slowly*

*mf* *sim.*

*Red.*

82

You are, you are, you are

*p gently*

*Red.*

87

you are the sea.

*ritard.* *8va*

*(Red.)*

# 7. Psalm 23 (2000)

Psalm 23

Gwyneth Walker

at a gently flowing tempo ♩ = 96

6 **ritard.** **a tempo**  
*mp cantabile*

The\_ Lord is my shep - herd,

11

I shall not want. He mak-eth me to lie down in green pas - - -

16

tures, He\_ lead - eth me,

Slower

53

Sure - ly good-ness and mer - cy will fol - low me all the days of my life, and I will

56

dwel in the house of the Lord for - e - - - ver.

*mf* ritard.

61

and I will dwell in the house of the Lord \*for - e - - - ver, for -

*p* *a tempo* ♩ = 112 *cresc.*

66

e - - - - ver, for - e - ver, for - e - - - ver.

*(cresc.)* ritard. *dim.* *Red.*

\* optional harmony

# 8. Crossing the Bar (2000)

Alfred, Lord Tennyson

Gwyneth Walker

With gentle motion ♩ = 108

*p*  
*poco Ped. ad lib.*

6 **ritard.** **a tempo**  
*mf cantabile*

Sun - set and eve-ning star, and

*mp*  
*Ped.* *sim.*

11

one clear call for me! And may there be no moan-ing of the bar, when I put- out to

**ritard.** **a tempo**

16

sea. And may there be no moan-ing of the bar, when I put out to

*> p* *mf*  
*p*

21

sea. ritard. *p* *p*

But

*mf*

25

**Slightly slower**  
*quasi recitativo*

such a tide as mov - ing seems a - sleep, too full for sound and

*pp murmuring*

*soft Ped.*

28

foam, when that which drew from out the bound - less deep

31

**accel.** **a tempo**

turns a - gain ——— home. *f*

Sun - set and

*soft Ped. off* *f*

80 *(cresc.)* **ritard.**

face, face to face, face to face, for \_\_\_\_\_

83 **ff** **Slower**

I can see my Pi - lot face to face \_\_\_\_\_ a -

88 **a tempo**

cross the bar! \_\_\_\_\_

*decresc. to end*

93 **ritard.** **p**

\_\_\_\_\_

*(decresc.)* **pp**

## 9. The Sunrise Ruby (2003)

Jelaluddin Rumi  
(1207–1273)

Gwyneth Walker

Very peacefully ♩ = 72

*pp*

*sustain Ped. & soft Ped.*

5

*p*

In the ear - ly morn - ing hour,  just be - fore dawn,

*(sus. + soft Peds.)*

9

lo - ver and be - lov - ed wake and take a drink of

*(sus. + soft Peds.)*



12

wa - ter.

8va

loco

(sus. + soft Peds.)

15

(hum)

rit.

Slower, more freely

mf

mm

She asks, "Do you love me or your-self more?"

(sus. + soft Peds.)

18

mf

3

poco rit.

Real-ly tell the ab - so - lute truth."

mf

sus. Ped. only

19

Slightly faster ♩ = 80

p

He says,

with gentle motion

p

Ped. sim.

21

“There’s noth - ing left of me.

22

There’s noth - ing left of me. — I’m like a

23

*cresc.* ru - by held up to the sun - rise, a

24

*(cresc.)* ru - by held up to the sun. *f*

44

ru - - - by held up to the

45 *p cresc.* - - - - -

sun."

47 (*cresc.*) - - - - -

48 (*cresc.*) - - - - - *f*

50

49 **D** *f* slowly, more freely *p*

This is how the Lord said "I am God" and told the truth! The

*f*

*red.*

52

ru - by and the sun-rise are one.

*rit.*

*(red.)*

DURATION: 3' 15"