

Sevenesses

Five Songs for
Baritenor & Piano

Poetry
Lawrence Sail

Music
Michaël Maxwell Steer

©2005

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Sevenesses

1 Sensed

2 Sketch

3 South St Nocturne

4 Sublunary

5 Snooker Players

The title is an allusion to the coincidence that all the poems begin with an S, as do the surnames of both authors.

My introduction to Lawrence Sail's work came from reading *Sensed* in *Poetry Review* in 2005. I was immediately taken with it, and made a setting which I sent him via the journal. By chance this was intercepted by the editor and printed in the subsequent edition. As a result I bought Lawrence's *Collected Works* to complete this cycle.

The vocal range is A2-G3, but as the tessitura lies relatively high I have described the voice required as a 'baritenor'.

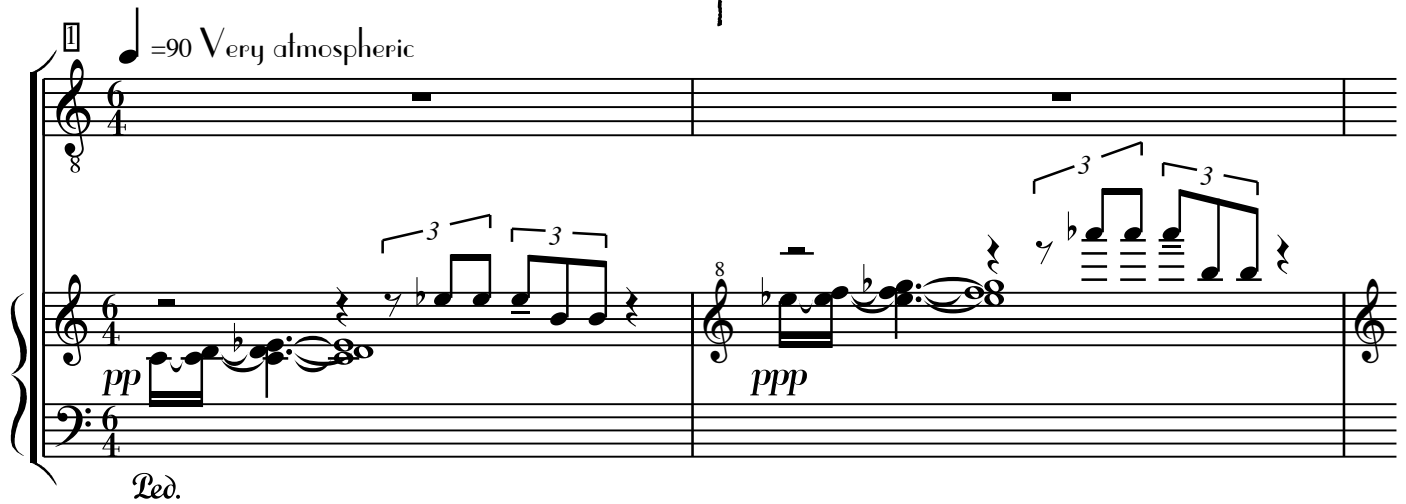
Please notify performances to PRS, 29 Berners St, London W1p 4aa – <http://www.prsformusic.com>.

Sensed

w. Lawrence Sail (2005)
m. Michael Maxwell Steer

28/10/05

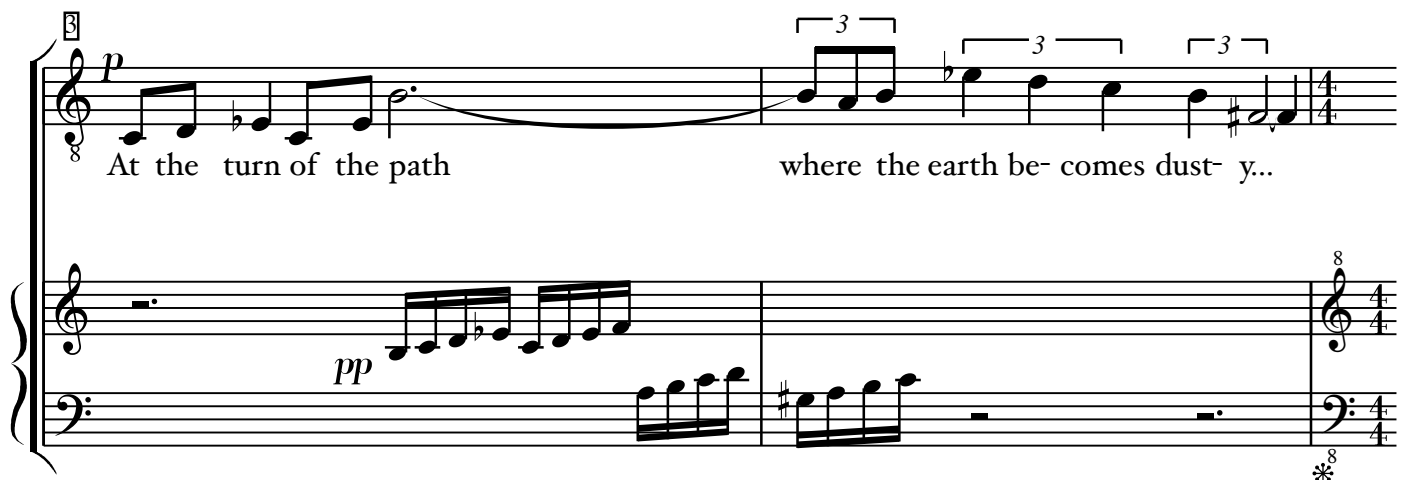
1



$\text{♩} = 90$ Very atmospheric

pp *ppp*

Red.



p

At the turn of the path where the earth be- comes dust- y...

pp

*



Where is the thinking ghost,

p

half ped

7

the shad- ow self -?

ppp *mf*

8 =65

Each chime of the clock

p senza espr *ppp*

Led. *

12

a dent hamm-ered in- to the smooth sur- face of dream-

p

17

ing And the

mp *p* *sfp*

* *Led.* * *Led.*

Sensed 2

19 $\text{♩} = 60$

thick fra- grance of night- flowers flood— ing the gard-

p

*

21 *Animando*

den ... Who is ly- ing,

24 heart rac- ing, in the room with drawn curt- ains?

sffz

p

27 At the turn of the path where the trees

ppp

Red.

Sensed 3

30

close in and all your

32

poss- i- ble dreams are hidd- en

Ped.

34

$\text{♩} = 61$

2

Una Corda sempre — Murmurando con espr
Ped.

37

The wind fal- ters in the

39

leaves a voice trail- ing in- to for- get- ful-

41

ness Hanks of

pp

marcato

mf

Red.

$\text{♩} = 55$ Perdendosi

43

rain drive ov- er the dark

Red.

44

lure of the lake

Red.

Sensed 5

46 $\text{♩} = 61$

Hard-

Lead.

49

ly to be glimpsed

51

a hand draws heav- y cur- tains clos- er In the leaves

53 $\text{♩} = 87$

the wind be- gins

p *pp*

55

to stir a- gain, squar ing

senza espr, pocch cresc

mf

=58

58

up to

f 3 mf

mf

61

the

f 3 mf

mf

mp

ossia 8va bassa

64

night distinto

mf 3

5'50"

Sketch

w. Lawrence Sail (1995)
m. Michael Maxwell Steer

27/11/05

♩ = 75 *Very atmospheric* ♩ = 60

The ci- ty, which calls to

pp *marcato*

Red.

mind its own ig- nor- ance, its dis- tance from the wat- er fall

♩ = 90 *Rubato*

that pours ov- er the

Red.

7 *Rit en al ...*

lip of the hang-

8 *ing vall- ey,* *♩ = 70*

9 *from the vall- ey mead- dows packed with flowers,*

pp

10 *from the great im- per- vious beau- ty* *♩ = 60*

marcato e cresc p.a.p

13 *ritenuto*

of the high wa-ter cas- cad- ing and the flowers that,

15 *morendo assolu- to*

count- less die.

17 *Più Largo*

Such will to ord- er, such un- nat- ural power, the

20

night lit all through.

mp *ppp* *f* 45"

Sketch 3

South St Nocturne

w. Lawrence Sail (1995)
m. Michael Maxwell Steer

28/11/05

The musical score is written for Baritone and Piano. The Baritone part is in a single staff with a treble clef and a key signature of one flat (B-flat). The Piano part is in a grand staff with treble and bass clefs and the same key signature. The time signature is 6/8. The score is divided into three systems, each starting with a measure number in a box (1, 7, and 13 respectively).

System 1 (Measures 1-6): The Baritone part begins with a half note G4, followed by rests. The Piano part starts with a mezzo-piano (*mp*) dynamic and a complex, rhythmic accompaniment. A performance instruction "neutral, like the impersonal repetition of a neon sign in an empty street." is written above the piano staff. The instruction "senza ped" (without pedal) is written below the piano staff.

System 2 (Measures 7-12): The Baritone part remains mostly silent, with a final half note G4 in measure 12. The Piano part continues its accompaniment. The word "The" is written below the Baritone staff at the end of measure 12.

System 3 (Measures 13-18): The Baritone part enters with a melodic line. The lyrics "curt- ains breathe in and out To the" are written below the Baritone staff. The Piano part continues its accompaniment.

19

night wind,

Phantasmagorically

sfz

24

and the door of the tall

8va

sfz

29

cup- board sags op- en:

stealthily

35

It would real- ly be no sur- prise If the drawers

South Sea Nocturne 2

40

of the dress- ing ta- ble Slid op- en one by one.

purposefully

46

Ev' ry- thing's join- ing in -

p *f* *p*

51

The dress- ing gown hunched on its hook,

f *mp* *f*

55

The louche bed- side light, Its shade pushed

mf *f* *p*

59

back from the heat At an ang- le,

f *sffz*

64

the

mp

70

alt- er- nat- ing hiss And hi- at- us of a dist- ant

75

train -

South St Nocturne 4

81

Ev- en the two of us ly- ing be- neath

fp

una, senza ped

87

the long cord of the light- switch that

93

trails To its plas- tic tog- gle;

forte, suddenly, wildly

piano, poco cresc

97

8va

8va

South St Nocturne 5

100

one Of us a- sleep, and

sfp

pp

Red.

106

one, App- ar- ent- ly, not quite.

pppp

112

finger click or metal rap on piano

p

tre

118

Close to the

South Street Nocturne 6

124

bed, a clock

130

That seems to slow

136

at each Flick of a sec- ond, as if None of this

142

could be (And could it?)

South St Nocturne 7

146 *sf*

more than a set Piece of

152

in- dol- ence,

lontano

157 *Pocchiss Allarg*

or love.

3'20"

Sublunary

w. Lawrence Sail (1995)

m. Michael Maxwell Steer

29/11/05

♩ = 58

The moon's sec- ond re- flect- ion,

As it drifts - in- to - the depths - Of summ- er

fields and turns us To ghosts in our

14

own land- scapes, Is the im- age of its am- bi- tions- To send

p

una

17

the riv- er rat- ling off on its

mp

19

stones; to out- stare The crop- eared owl; to reach

f

fre

22

Right down to the dust Of the tight av- en- ues of

Sublunary 2

25

wheat And draw

p *f*

27

out from the earth The month- ly

30

full- ness of si- lence.

Snooker Players

w. Lawrence Sail (1987)

m. Michael Maxwell Steer

1/12/05

They whist- le the fine smoke Of blue

sfz *quasi p* *pp*

f

This system contains the first five measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The piano accompaniment starts with a forte (f) chord in the left hand and a sfz (sfz) chord in the right hand. The piano part features a series of sustained chords in the right hand and a melodic line in the left hand. The system concludes with a piano (pp) chord in the right hand.

dust from the cue, Suave as gun- sling- ers,

sfz *quasi p*

This system contains measures 6 through 9. The vocal line continues with a half note C4, a quarter note B3, a quarter note A3, and a half note G3. The piano accompaniment maintains its harmonic support with sustained chords and a melodic line in the left hand. The system ends with a sfz (sfz) chord in the right hand.

nev- er Twitch- ing one mus- cle too few. At ease

pp *sfz* *quasi p*

This system contains measures 10 through 13. The vocal line begins with a half note F#3, a quarter note E3, a quarter note D3, and a half note C3. The piano accompaniment continues with sustained chords and a melodic line in the left hand. The system concludes with a sfz (sfz) chord in the right hand.

15

holst- er- ing their thumbs in trimm- est waist- coats, they

pp

19

a- wait their opp- on- ent's slip, Their sleek heads shine,

sfz *fp*

24

— span- gled with sure know- ledge of ev- er- y an- gle.

p

Led.

28

Once at the ta- ble, they

fp

Led.

* Snooker Players 2 *

32

bend In lev- el rev- er- ence

pp

34

to squint at globe

fp

Led.

36

aft- er globe, each With its

Led.

38

wind-ow of light glint-ing On cush- ioned green- er than

8 Snooker Players 3

41 green, 42 The round-ed

mf Led. * [sempre]

43 im- ag- es of reas- on. One click

mf Led. * [sempre]

45 and cos- mol- o- gy thrives.

mf Led. * [sempre]

46 All col- ours know their seas- ons

mp Led. Snooker Players 4

48

And tend-er-ly God in

mf *cresc*

8

50

white gloves Re-trieves each

cresc

8

52

fall-en plan-et with love.

ff

8

54

Watch-ing them, who could be-

pp

8

Snooker Players 5

57 59

lieve In the world's lack of bal- ance?

60

Tucked(with-) in this pock- et of light Ev' ry- thing seems

63

to make sense - Where

65

grace is an end- less break

Snooker Players 6

76

in the fram- ing dark-

pp

79

ness, doubt dogs the game.

ppp

4'