



Lori Laitman (b.1955)

Days and Nights

Poems by Bourdillon, Browning, Dickinson, & C. Rossetti

Soprano Voice

Piano Accompaniment

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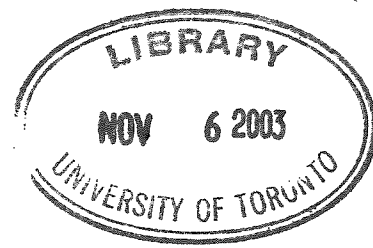
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MUSIC

DAYS AND NIGHTS

for soprano and piano

music by LORI LAITMAN

poems by BOURDILLON, BROWNING, DICKINSON, & C. ROSSETTI



Lori Laitman (b.1955) is an award-winning composer of art songs, whose works are performed widely in the United States and abroad. In June 2004 The Cleveland Opera will present the world premiere of Ms. Laitman's opera, "Come to Me in Dreams," staged by the Opera's General Director David Bamberger. Recent performances of Ms. Laitman's music have taken place across the country, at such venues as The Skylight Opera Theatre (Wisconsin), Weill Recital Hall, Merkin Hall and Alice Tully Hall (New York), Shriver Hall (Maryland), Benaroya Hall (Washington), The Cleveland Institute of Art, The U.S. Holocaust Memorial Museum, The Corcoran Gallery and The Kennedy Center (D.C.). Named by the Nebraska Music Teachers Association as the 2002 Composer of the Year, Ms. Laitman has traveled to various universities and festivals to serve as composer-in-residence. The Emily Dickinson International Society featured performances of and panels on Ms. Laitman's settings of Dickinson's poetry. Lori Laitman graduated magna cum laude with honors in music from Yale College. She received her M.M. in flute performance from the Yale School of Music. Her principal composition teachers were Jonathan Kramer and Frank Lewin. Ms. Laitman's initial focus was composing music for film and theatre, and in 1980 she wrote the score for *The Taming of the Shrew* for the Folger Theatre in Washington. Since 1991 she has concentrated on composing for the voice. Albany Records released her debut CD, "Mystery - The Songs of Lori Laitman," on August 1, 2000, and "Dreaming - Songs of Lori Laitman" on May 1, 2003. For more information, please visit Ms. Laitman's website: www.artsongs.com.

In 1994, composer Richard Hundley introduced me to soprano Melissa Coombs. Melissa requested a setting of Robert Browning's poem *Grow Old Along with Me* for her upcoming 10th wedding anniversary. This setting subsequently became the first of the six songs in *Days and Nights*, which uses texts by four prominent nineteenth century poets, two of them women (Emily Dickinson and Christina Rossetti).

Along with Me employs repetition of musical verses, and rhythmic emphasis on the words "trust God," to create a hymn-like quality. *They Might Not Need Me* is completely different in spirit and mood. The pervasive tango rhythms in the piano offer humorous counterpoint to the voice, which vacillates between the dramatic setting of the title phrase to the flippant, yet hopeful, setting of the words "but they might." *The Night Has A Thousand Eyes*, a calm contrast, is divided into two parts, one a variation of the other. Reflecting the youthful playfulness of its text, *Over the Fence* has an off-balance humor achieved through the piano's skipping, repetitive triplets and lighthearted, melodramatic vocal line. The piano grows more intricate in the middle section -- employing hand crossing techniques reminiscent of Rameau's keyboard style -- while the voice warbles above, attempting to capture the marvelous imagery of God, as a boy, jumping over the fence to eat berries. The lyric *Song* uses dreamlike harmonies above a deliberately sustained piano pedal against the vocal line, nearly folk-like in its simplicity. *Wild Nights* begins explosively, with dramatic vocal glissandi and melismas. Extensive use of wide leaps and tango-inspired rhythms magnify the sexually charged impact of the text. A calmer mid-section portrays the "heart in port" but soon gains momentum, returning to the initial mood of unbridled passion. The four repetitions of the words "in Thee" are set progressively louder and higher, building to the final climactic moment, a descending octave glissando ending in a hissing, sibilant "s".

1. *Along with Me* (Robert Browning, 1812-1899)

Grow old along with me!
The best is yet to be,
The last of life for which the first was made;
Our times are in His hand
Who saith: "A whole I planned --
Youth shows but half; trust God, see all nor be afraid."

2. *They Might Not Need Me* (Emily Dickinson, 1830-1886)

They might not need me -- yet they might --
I'll let my heart be just in sight --
A smile as small as mine might be
Precisely their necessity --

3. *The Night Has A Thousand Eyes* (Francis W. Bourdillon, 1852-1921)

The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies
When its love is done.

4. *Over the Fence* (Emily Dickinson)

Over the fence --
Strawberries -- grow --
Over the fence --
I could climb -- if I tried, I know --
Berries are nice!

But -- if I stained my Apron --
God would certainly scold!
Oh, dear, -- I guess if He were a Boy --
He'd -- climb -- if He could!

5. *Song* (Christina Rossetti, 1830-1894)

When I am dead, my dearest,
Sing no sad songs for me;
Plant no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

6. *Wild Nights* (Emily Dickinson)

Wild Nights -- Wild Nights!
Were I with thee
Wild Nights should be
Our luxury!

Futile -- the Winds --
To a Heart in port --
Done with the Compass --
Done with the Chart!

Rowing in Eden --
Ah, the Sea!
Might I but moor -- Tonight --
In Thee!

1. Along With Me

for Melissa Coombs

ROBERT BROWNING

LORI LAITMAN

Flowing, flexible throughout
♩ = 100

poco rit. *mf* *a tempo*

Flowing, flexible throughout
very legato *poco rit.* *a tempo*

mf *mp*

Pedal ad lib

me, Grow— old a-long with me,— The best is yet to be, Grow—

old— a - long with me— Grow—

poco rit. *mp* *mf* *poco rit.*

12 *a tempo*

old— a - long with me, Grow— old a - long with me— The

15 *broaden* *a tempo* *mf*

best is yet to be, yet to be. The

19 *mp* *p*

last of life for which the first was made, The

22

last of life for which the first was made

mf

24

Our times are in his

poco rit. mp a tempo

poco rit. a tempo p

27

hand, Our times are in his hand who saith "A whole I

30

planned" Our times are

poco rit. p slightly slower

poco rit. slightly slower p

32

in his hand. Youth shows but half.

poco accel. f Tempo Primo

poco accel. Tempo Primo f mp

35

Youth shows but half. Trust God

mf p

mf sub. p

40 *mf* *f* *mf*

Trust God Trust God see all nor

45 *poco rit.* *a tempo* *mp*

be a - fraid. Aah

poco rit. *a tempo*

50

Aah Aah

2. They Might Not Need Me

for Melissa Coombs, Lauren Wagner,
and Frederick Weldy

EMILY DICKINSON

LORI LAITMAN

♩ = 184 with lots of flair

ff

play bass notes *detache*
pedal *ad lib* simile...

5 *mf* *mp*

They might not need me yet they

mf

9

might

mp *f*

13 *f* They might not need me *mf* yet they

17 might I'll let my heart just be in *rubato*

21 *a tempo* sight Aah— Aah— *a tempo* rich! *f*

25

29 *mf* *relax tempo* *mp*

33 *mf* *dolce* *legato* *mp* A smile as small as

37 *f*

mine A smile as small as

f

can ripple last chord in 39-41

41 *stretch tempo a bit, then back in m. 43* *mf* $\bullet = 144$

mine might be might

stretch tempo a bit, then back in m. 43 *mp*

milk this!

$\bullet = 144$

44 *a tempo*

be pre - cise - ly their ne - ces - si - ty

a tempo

48 *ff*

They might not

Have fun!

f *ff*

8vb

52

need me; They might not need me; They might not

56 *dramatically!* *mp rubato*

need me yet they

dramatically!

59 (still rubato)

might they might they might they might. I'll

rubato

p

freely tr f

61 *Tempo Primo*

let my heart be in sight I'll

Tempo Primo

f

simile...

65

let my heart be in sight; They

f

69

might, They— might,

decresc.

decresc.

72

They might, I'll let my heart just be in

freely p

freely p

75 *Tempo Primo*

sight!

Tempo Primo

f

Red.

3. The Night Has A Thousand Eyes

For Melissa Coombs

FRANCIS W. BOURDILLON

LORI LAITMAN

♩ = 84

mf

Pedal ad lib unless otherwise marked

5 *poco rit.* *mp* *a tempo*

The night has a thou - sand

poco rit. *a tempo* *mp*

Red. *Red.* * *Red.* * *simile...*

9 *mf* *poco accel.*

eyes, The night has a thou - sand

poco accel. *mf*

broaden back to tempo *f*

13 eyes, And the day but one, the day

broaden back to tempo *f* *mf*

Red. * *Red.* *

17 *poco rit.* *a tempo*

but one;

poco rit. *a tempo* *mf* *mp*

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

21 *poco rit.* *mf* *a tempo*

Yet the light of the bright world dies

poco rit. *a tempo* *p*

* *Red.* * *Red.* *Red.* * *Red.* *Red.* *Red.* *simile...*

25

The light of the bright world dies With the

Red. Red. Red. Red. Red.

29

dy - - - ing sun

mf

*Red. * Red. simile...*

33

poco accel. broaden back to tempo

poco accel. broaden back to tempo

mp

*Red. Red. Red. **

37

mp a tempo

The mind has a thou - - sand

a tempo mp

*Red. * Red. * Red. * simile...*

41

mf poco accel.

eyes, the mind has a thou - sand

poco accel. mf

45

broaden back to tempo a tempo

eyes, And the heart but one, the heart

broaden back to tempo f

mf

49 *poco rit.* *a tempo*
but one;

poco rit. *a tempo*
mp
Red. *Red.*

53 *poco rit. mp* *a tempo*
Yet the light of a whole life dies

poco rit. *a tempo*
mp
Red. *Red.* *Red.* *Red.* * *Red.* *Red.* *Red.* *simile...*

57 *mp*
The light of a whole life

mp

60 *sub. p* *poco rit.*
dies when its love is

sub. p *poco rit.*

64 *a tempo*
done

a tempo *mf*
Pedal as before

68 *poco accel.* *relax tempo*
p *mp*
Red.

4. Over the Fence

for Melissa Coombs

EMILY DICKINSON

LORI LAITMAN

$\text{♩} = 132$ Playfully

mf

mp

simile

Pedal every two beats

mf

f

simile

poco rit.

simile

poco rit.

mf

O - ver the fence

a tempo

f

mf

simile...

Pedal ad lib now

straw - ber - ries

grow

let words merge here

f

O - ver the

longer notes

cockily

fence I could climb if I tried, I know

f

p

19 *mf* point thumb at yourself

Somewhat freely

p 3 3

I — know O - ver the fence O - ver the fence

mf *p* *Somewhat freely*

23 *f* 3 *pick up speed* *a tempo*

Ber - ries are nice! — *pick up speed* *a tempo as in beginning*

f *mf*

Red.

26 Ber - ries are nice!

8va *legato* *f*

29 *hold back slightly a tempo*

hold back slightly a tempo

mf *all short*

32 *simile...*

35 *f* *mp* *legato*

37 *Overact!*

But if I stained my

a la Rameau

f sub. p

simile...

40

a - - pron God would cer - tain - ly scold!

f

43 *mp freely*

God would cer - tain - ly scold! Oh,

(still freely)

tr

mp

arpeggiate slower, almost 8th note speed to fill whole measure

should be last note of arpeggio

*Red. **

46

dear, Oh, dear, I guess if He were a boy

Broaden

f pick up speed

Broaden

f pick up speed

*Red. **

49

He'd climb

back to normal speed

simile...

Sub---

52

Climb if he could! if He

Broaden

back to normal speed

legato R.H.

mp

short

could! if He could!

all short

p

no pedal

58 *mp*

O - ver the fence Straw - ber - ries grow

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

60 *f*

legato

ff

Red. *Red.* *

8vb

5. Song

for Melissa Coombs

CHRISTINA ROSSETTI

LORI LAITMAN

♩ = 116 Flowing with flexible tempo

mf

When I am

legato

mf *mp*

Red. *Red.* *simile...*

6

dead, my dear - est, Sing no sad songs for

11 *mf*

me. Plant no ro - ses at my head, Nor

mf

17

shad - y cy - press tree: _____

Red. * *Red.* simile...

23

Slightly Faster *f* *mp*

Be the green grass a - bove me With

Slightly Faster *poco rit.* *f*

29

show - ers and dew - drops wet: _____ And if thou wilt, re -

mp

35

f *mf Relax here* *poco rit.* *p*

mem - ber, And if thou wilt, for - get. _____ I -

Relax here *poco rit.* *mf*

41

A Tempo *mp*

— shall not see the shad - ows, _____ I shall not

A Tempo *p* *mp*

(still pedal for full measure)

46

mf

feel the rain; _____ I shall not hear _____ the

mf

51
 night - in - gale ——— Sing on, as if in pain: ———

56 *poco rit.* *mp* *poco cresc.* *poco a poco accel.*
 ——— And dream - ing ——— through the twi - - - light That

poco rit. *poco cresc.* *poco a poco accel.*
mp

61 *f*
 doth not rise nor set, ——— Hap - ly

f

66 *poco rit.* *mf* *a bit more relaxed*
 I may re - mem - - - ber, And hap - ly

poco rit. *a bit more relaxed*
mf

70 *poco rit.* *A Tempo*
 may ——— for - get. ———

poco rit. *A Tempo*
p

Ad.

74 *p* *rit.*
 Aah ———

rit.

(keep pedal down!)

6. Wild Nights

for Melissa Coombs

EMILY DICKINSON

LORI LAITMAN

$\text{♩} = 168$ *rit.* *A Tempo*

Rubato *f* *rit.* *A Tempo* *sub. f*

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

5 Wild Nights! Wild Nights! Were I with

lyric lyric

simile... *simile...*

9 thee Wild Nights should be

sing *mf* *f*

13 our lux - u - ry!

16 *Rubato* *A Tempo* *mf* *f*

Wild Nights! Wild

Rubato *A Tempo* *mf* *simile...*

20 Nights! Were I with thee Were I with

pianist-take time on triplet *f* *mf*

24

thee Wild Nights should

simile...

28

be Our lux

31

u - ry!

35

poco rit. *A Tempo*

poco rit. *Flowing A Tempo* *accel.*

legato

Pedal ad lib

39

$\bullet = 152$ *Slower, Flowing*

sudden mood change
 $\bullet = 152$ *Slower, Flowing*
lyric, legato

sub. p

Pedal every 2 measures

43

mf

Fu - - -

mf *mp*

48

tile the Winds _____ To a heart in

53

port _____ Done with the Com - - - pass

mp

59

Done with the Chart!! _____

p *poco rit.*

65

poco a poco accel. *rit.*

p *poco a poco cresc.*

69

Primo Tempo *f*

Row - ing _____ in E - den Ah, the

Primo Tempo *f* (but softer than voice)

72

poco a poco cresc.

Sea! Row - ing _____ in E - den Ah, the

poco a poco cresc.

76 $\text{♩} = 144$ *mp*

Sea! Might I but moor To - night

mp

80 *poco rit.* *mp* *Primo Tempo* *poco a poco cresc.* *poco a poco accel.*

in Thee! in Thee!

poco rit. *Primo Tempo* *poco a poco cresc.* *poco a poco accel.*

mp

84

in Thee! in

87 *poco a poco cresc. accel.*

Thee!

poco a poco cresc. accel.

90 *ff* *a sizzling sound hiss here - no pitch*

Wild Nights! Sss

gliss on black keys

ff

if preferred, you can gliss down to a B flat on the last note.