

**SEVEN SONGS UNDER THE MOON**  
**KEVIN WILT**

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**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*

*pp*

*l.v.*

*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 of the score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. It begins with a forte (*ff*) dynamic, followed by a mezzo-piano (*mp*) section, and ends with a piano (*p*) section. The lyrics are "call-ing call-ing My heart— is call-ing". The piano accompaniment consists of two staves, treble and bass clef. The right hand plays chords and melodic fragments, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *f* and *p*.

*l.v.*

5

The second system of the score is primarily piano accompaniment. It features a treble clef staff with a melodic line marked *l.v.* (left hand) and a bass clef staff with a complex accompaniment. The right hand has a melodic line with a fermata and a fingering of 5. The left hand has a complex accompaniment with many notes and a fermata. The system concludes with a double bar line.

*pp*

8va

The third system of the score is primarily piano accompaniment. It features a treble clef staff with a melodic line marked *pp* (pianissimo) and a bass clef staff with a complex accompaniment. The right hand has a melodic line with a fermata and a fingering of 5. The left hand has a complex accompaniment with many notes and a fermata. The system concludes with a double bar line.

# 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 arpeggiated figures, while the left hand provides a steady accompaniment with chords and moving lines. 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 rest in 4/4 time, followed by a 3/4 measure and another 4/4 measure. The piano accompaniment starts with a *mf* dynamic and *decresc.* (decrescendo) marking. It includes triplets in the right hand and sustained chords in the left hand. The piece concludes with a *p* (piano) dynamic marking.

*mp* *f* *mp*

In the dark Be-fore the tall moon came\_\_\_\_\_

*mp* *f* *mp*

The vocal line begins with a triplet in 4/4 time, followed by a 3/4 measure, and then continues in 4/4 time. The lyrics are: "In the dark Be-fore the tall moon came\_\_\_\_\_". The piano accompaniment features a *mp* dynamic, a crescendo to *f*, and a decrescendo back to *mp*. The piece ends with a final 4/4 measure.

*mf*

Lit-tle short Dusk Was walk-ing a -

*f*

long

decresc. *mp*

*mp* *f* *mp*

*mp* *f* *mp*

In the dark Be-fore the tall moon came

*f* *mp*

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

*f*

In the dark In the

*f* *ff*

*cresc.* *ff*

dark In the dark In the dark In the

*mf* *mp*

*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

The musical score is divided into three systems. The first system is a piano introduction in B-flat major, consisting of four measures with a 3/4-4/4-3/4-4/4 meter. The piano part is marked *p* and includes the instruction "pedal freely". The second system begins with the voice line, marked *mp*, with the lyrics "We will ne-ver walk a-gain As we". The piano accompaniment continues with a *p* dynamic. The third system continues the voice line with the lyrics "used to walk at night" and the piano accompaniment. The score concludes with a fermata over the final piano chord.

*f*

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

*mf*

*ff*

When the snow was new and white \_\_\_\_\_ I

*ff*

*p*

sit and think <sup>3</sup> 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*

*mf* *f*

stars come out in the skies

*f* *mf*

8va

Slower (♩ = 72)

*mp*

We will ne-ver walk a- gain

*p*

## Slower yet (♩ = 74)

*mp*

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

*mf* rit. . . . . *subito p*

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

## 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*

Detailed description: This system contains the first two measures of the piece. The vocal line is in 3/4 time, starting with a half note followed by quarter notes. The piano accompaniment features a treble clef with a 7-measure rest, followed by a melodic line with a slur and a dynamic marking of *mp*. The bass clef has a 7-measure rest followed by a chordal accompaniment with a dynamic marking of *pp*.

stars come out in the skies in the

*mf* *mp*

*mf*

Detailed description: This system contains the next two measures. The vocal line continues with quarter notes and rests, with dynamic markings of *mf* and *mp*. The piano accompaniment has rests in the first measure, followed by a *mf* dynamic marking in the second measure. The time signature changes from 3/4 to 4/4 and back to 3/4.

skies in the skies in the skies.

*p* *pp*

*p* *pp*

Detailed description: This system contains the final two measures. The vocal line ends with a half note and a quarter note, with dynamic markings of *p* and *pp*. The piano accompaniment features a *p* dynamic marking in the first measure and a *pp* dynamic marking in the second measure. The piece concludes with a double bar line.

# 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

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

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

land's edge \_\_\_\_\_ in to a swoon.

a little slower *p* rit. . . . .

Cut - ting the dark ness

# V T O - N I G H T

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

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 minor, 3/4 time, with lyrics "moon was made for the sky to hold, \_\_\_\_\_". The piano accompaniment is in the same key and time, starting with a mezzo-piano (*mp*) dynamic and moving to forte (*f*) and then piano (*p*). The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

And I for you.

*p*

*pp* *mp*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "And I for you." in 3/4 time, marked piano (*p*). The piano accompaniment changes to a 3/2 time signature for the first measure, then returns to 3/4. It starts with a pianissimo (*pp*) dynamic and moves to mezzo-piano (*mp*). The piano part features a sustained chord in the right hand and a melodic line in the left hand.

The moon is a flower with -

*mf*

*f* *p* *mf*

Detailed description: This system contains the final two staves of music. The vocal line continues with the lyrics "The moon is a flower with -" in 3/2 time, marked mezzo-forte (*mf*). The piano accompaniment changes to a 4/4 time signature. It starts with a forte (*f*) dynamic that quickly softens to piano (*p*), then moves to mezzo-forte (*mf*). The piano part features a melodic line in the right hand and a more rhythmic line in the left 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 ♩ = 60

Piano *mp*

The piano introduction is in 3/2 time with a tempo of ♩ = 60. 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. . . . . ♩ = 118  
*mp*

Voice

When dawn lights the sky— And

The vocal entry begins with a *rit.* (ritardando) and a tempo of ♩ = 118. The piano accompaniment is marked *mp*. The lyrics are "When dawn lights the sky— And".

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 is marked *pp* (pianissimo).

— a - bove the grey street\_ I

lift my win - dow To look at the sky\_

— Where moon kiss-es star\_ Good - bye When

dawn lights the sky— I seek my lone-ly

*mp*

room The halls as I go by

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

*f*

With Sad Realization  $\text{♩} = 112$ 

*mf*  $\text{mf}$  *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*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter rest, and then a triplet of eighth notes (G4, A4, B4) in the third measure. The piano accompaniment starts with a whole chord (F4, A4, C5) in the first measure, followed by a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

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

*mf* *p*

Detailed description: This system contains measures 3 and 4. The vocal line continues with a triplet of eighth notes (C5, D5, E5) in measure 3, followed by a quarter note (F5) and a half note (G5) in measure 4. The piano accompaniment features chords and moving lines in both hands. Dynamics include *mf* and *p*.

dy - ing.

*pp* *ppp*

Detailed description: This system contains measures 5 and 6. The vocal line has a long note (F5) in measure 5 and a half note (G5) in measure 6. The piano accompaniment features chords and moving lines in both hands. Dynamics include *pp* and *ppp*. The piece concludes with a double bar line in measure 6.