

Peaks of Cloud: A Song Cycle for tenor and piano

poems by Janet Frame
music by Jenny McLeod

composed for Keith Lewis, tenor, and Michael Houston, piano,
commissioned by Keith Lewis

1. I Met a Man

♩ = 100
Strict tempo

1 *mf*

Tenor

Piano *mp*

see notes below

6 2

8 man who wore a win-ter suit.

11 3 *mp*

8 He played the flute.

mf

NB: special pedal effects only are notated in the piano part. Elsewhere use normal legato pedalling freely.
Piano voices are sometimes split between two hands; feel free to adjust these split points and/or to introduce new ones.

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2. The Icicles

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90 $\text{♩} = 90$ 20 *mf*

E - very mor - ning—

97 *poco rit.* $\text{♩} = 84$ 21 *mp*

I con - gra - tu - late the i - ci - cles—

102 *mf* 22 *f* 23

on their se - ve - ri - ty— I think they have cou - rage, back - bone,

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 90-96) is in 3/4 time with a tempo of quarter note = 90. The piano part features a delicate texture with a *ppp* dynamic and includes a triplet in the bass line. The second system (measures 97-101) is in 3/4 time with a tempo of quarter note = 84, marked *poco rit.* and *mp*. The piano part uses *pp* dynamics and includes a triplet in the bass line. The third system (measures 102-108) starts in 3/4 time and changes to 2/4 time. It features a *mf* dynamic for the vocal line and a *f* dynamic for the piano part, which includes a triplet in the bass line. The piano part uses *pp* dynamics and includes a triplet in the bass line.

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3. Lament for the Lakes

NB: indications to sing a particular note as a falsetto note are to ease its difficulty as well as to reduce its dynamic level, and *not* so that this one note will stand out as being different from the rest - on the contrary, as homogenous a sound quality and level as possible are desirable.

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with a subtle ebb and flow of the tempo

37

171 ♩ = 54 (as of murmuring water)

poco accel.

poco rit.

175 ♩ = 60

poco rit.

♩ = 54
a tempo

38

The col-back tal - kus,

178

poco rit.

♩ = 50

poco meno mosso

poco accel.

poco rit.

the lack - le - gion wor - cle, the din - dle pyr - rage

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4. Promise

Poem by Janet Frame
Music by Jenny McLeod

263 ♩ = 120
with anger

58

263 ♩ = 120
with anger

mf

mp

mf

sempre mf

8^{vb}

59

267

f

I will give_ you_ a de- sert.

f

(8)

60

271

ff

(t) swol - - - - len_ with

f

mf

ff

mp

(8)

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5. Gods

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Music by Jenny McLeod

♩ = c. 80
freely
374 *mp*

8 Who said Gods_ have no need to dream?_____ They_____ dream

♩ = 80
a tempo *mp*

♩ = c. 80
a tempo

ppp

Ped.
8^{ub}

* *Ped.*

385

8 _____ dar - kest and most, _____ their night _____

pp

p

(8) * *Ped.* * 3

391

8 _____ eyes _____ in - fla - ming a _____ realm _____

somewhat impassioned

84 *mf*

mp

Ped.
8^{ub}

* 3 3

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6. Before I Get into Sleep with You

Poem by Janet Frame
Music by Jenny McLeod

478 ♩ = 120

98

with tenderness

pp

sempre pp

8va

2ed.

*

488 poco rit.

99

p ♩ = 112

100

> pp

Be - fore I get in - to sleep with you

poco rit.

pp

p

498

poco rit.

p ♩ = 112

poco rit.

sempre p

♩ = 90

101

poco rit.

I want to have been in - to wake - ful - ness too.

poco rit.

ppp

pp

poco rit.

poco rit.

poco rit.

poco più lento

poco rit.

102

poco rit.

0' 52"

505

♩ = 108

♩ = 104

poco più lento

pp

poco rit.

poco rit.

poco rit.

p

pp

L.H.

2ed.

*

NB: special pedal effects only are notated in the piano part. Elsewhere use normal legato pedalling freely.

7. I Take into My Arms More Than I Can Bear to Hold

Poem by Janet Frame
Music by Jenny McLeod

516 $\text{♩} = 90$ rit. *f* $\text{♩} = 90$

103 **104**

522 ($\text{♩} = 90$)

take in - to my arms more than I can bear to

105 **106**

527 *mf* freely *f* poco rit.

hold I am top - pled by the

NB: special pedal effects only are notated in the piano part. Elsewhere use normal legato pedalling freely.
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