

Of Memories and Dreams

A song cycle for high voice and piano

Music by
Patrick Vu

For Kathryn Piña

I. Spring Heart Cleaning

Text by Helen Lowrie Marshall (1904-1975)

II. Honey

Text by Alexandra J. Ameel (b. 1998)

III. Iris

Text by Alexandra J. Ameel (b. 1998)

IV. On the Hillside

Text by Marguerite Radclyffe-Hall (1880-1943)

Spring Heart Cleaning by Helen Lowrie Marshall (1904-1975)

I cleaned my heart out yesterday.
I steeled myself to throw away
Quite all the precious, foolish hoard
Of memories and dreams I'd stored

Courageously, I cleared each room
And swept it clean with Reason's broom,
Till every little nook was bare
And not a single memory there.

No dream—no musty might-have been—
And then I saw—
You'd crept back in.

Honey by Alexandra J. Ameel (b. 1998)

You're stuck in my brain.
I wish I could get rid of you,
but we both know that's not true.

Iris by Alexandra J. Ameel (b. 1998)

You claimed your eyes were brown, but I saw
that hint of green that made them hazel.
A shade of in-betweens.

I know you said your eyes were nothing special,
but when I looked at them, I wanted to capture
that color in a jar like a firefly.

On the Hillside by Marguerite Radclyffe-Hall (1880-1943)

You lay so still in the sunshine,
So still in that hot sweet hour—
That the timid things of the forest land
Came close; a butterfly lit on your hand,
Mistaking it for a flower.

You scarcely breathed in your slumber,
So dreamless it was, so deep—
While the warm air stirred in my veins like wine,
The air that had blown through a jasmine vine,
But you slept – and I let you sleep.

For Kathryn Piña

SPRING HEART CLEANING

Helen Lowrie Marshall
(1904-1975)

for solo voice and piano

Patrick Vu
(b. 1998)

Open and spacious, with rubato (♩ = c. 65)

Voice

I cleaned my heart out

Piano

mp semplice

4

yes - ter - day. I cleaned my heart out yes - ter - day,

Pno.

p *poco cresc.*

8

yes - ter - day. I steeled my-self to throw a - way Quite

Pno.

rall. *poco cresc.*

SPRING HEART CLEANING

12 *a tempo* *poco rall.* *a little slower...*

all the pre - cious, fool - ish hoard Of mem - o - ries and

Pno. *mf a tempo* *poco rall.* *p*

15 *poco rall.* *a tempo* *poco rall.*

dreams I'd stored.

Pno. *poco rall.* *mp a tempo* *poco rall.*

18 **Freely, not rushed**

Pno. *mf*

20 **With motion** ($\text{♩} = \text{c. } 60$) *espressivo*

Cou - ra - geous - ly, cou -

Pno. *p* *mp*

22 ra - geous - ly, I cleared each room And

Pno. *mf*

24 swept it clean, I cleared each room with

Pno.

26 *slowing down . . .* Rea² son's broom, Till ev - ry nook was

Pno. *molto rall.*

28 **Freely, not rushed** bare And not a sin - gle mem - 'ry

Pno. *mp*

SPRING HEART CLEANING

A little faster (♩ = c. 70)

31

there. No dream, no mus - ty

Pno. *p*

35

might - have been, And then I saw, I

molto rall. *a tempo* *rall.*

Pno. *molto rall.* *poco f* *rall.*

38

saw, You'd crept back

rall. *freely*

Pno. *f* *rall.* *mf*

42

in.

p *poco a poco dim.* *repeat until bass is almost inaudible* *ppp*

Pno.

HONEY

Alexandra J. Ameel
(b. 1998)

for solo voice and piano

Patrick Vu
(b. 1998)

Deliberately (♩. = c. 60)

Deliberately (♩. = c. 60)

dolce

Voice

You're stuck in my brain.

Piano

pp
con pedale

p

4

You're stuck in my brain. I

Pno.

mp

poco dim.

7

espress.

wish I could get rid of you, I wish I could, I

Pno.

mp

mf

rit.

10 *a tempo* *rit.* *freely*

wish I could get rid of you, but we both know that's not true.

Pno. *p a tempo* *rit.* *p semplice*

13 *rit.*

We both know that's not true.

Pno. *pp* *rit.*

16 *a tempo*

You're stuck in my brain. You're stuck in my

Pno. *p a tempo* *mp*

19 *rit.*

brain.

Pno. *rit.* *p a tempo* *non rit.*

IRIS

Alexandra J. Ameel, alt.
(b. 1998)

for solo voice and piano

Patrick Vu
(b. 1998)

Not too slow (♩ = c. 75)

The musical score is written for voice and piano. It begins with a tempo instruction: "Not too slow (♩ = c. 75)". The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems. The first system shows the voice part with a whole rest and the piano accompaniment starting with a melody in the right hand and a bass line in the left hand. The piano part is marked *mp dolce*. The second system contains the lyrics "You claimed your eyes were brown," with a long line indicating a breath or continuation. The piano accompaniment includes a *dim.* marking. The third system contains the lyrics "you claimed your eyes were brown, but I saw that". The piano accompaniment includes a *mf* marking and a *sotto voce* marking. The score concludes with a change in time signature to 3/4.

10 *rit.*

hint of green, that hint of green that made them

Pno. *poco dim.* *mp* *rit.*

13 *a tempo*

ha - zel, ha - zel.

Pno. *a tempo* *mf* *f*

16

I saw that hint of

Pno.

19 *rit.* *Freely* *dolce*

green that made them ha - zel. Your eyes were ha - zel, ha -

Pno. *mf* *rit.* *mp* *p*

22

zel, your eyes were ha - zel.

Pno. *pp* *delicato* *p*

Tempo I° *rit.*

25 I saw that hint of green, a shade of in - be - tweens. I

Pno. *poco cresc.* *mp* *rit.*

29 *a tempo* *rit.*

know, I know, I

Pno. *mf* *a tempo* *cresc. poco a poco* *rit.*

Meno mosso

32 know you claimed your eyes were noth - ing spe - cial, you claimed your

Pno. *f* *poco dim.*

34 *rit.* *a tempo*

eyes were noth - ing spe - cial, but when I looked at them,

Pno. *rit.* *mf* *a tempo* 3

37

when I looked at them, I want - ed to

Pno. *mp* *poco cresc.*

40 *rit.*

cap - ture that col - or in a jar like a

Pno. *mp* *p* *rit.*

43 *a tempo*

fire - fly.

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

For Alyssa
ON THE HILLSIDE

Radclyffe Hall
(1880-1943)

for solo voice and piano

Patrick Vu
(b. 1998)

Delicately (♩ = c. 55-60)

The musical score is written for voice and piano. It begins with a tempo marking of 'Delicately' and a metronome marking of ♩ = c. 55-60. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The score is divided into three systems. The first system shows the piano accompaniment with dynamics *pp dolce* and *p*, and a *rall.* marking. The second system includes the voice line with lyrics 'Mm' and 'Ah', and piano accompaniment with dynamics *pp*, *a tempo p*, and *sotto voce*, along with a *poco rall.* marking. The third system features the voice line with lyrics 'You lay so still in the sun - shine, So still in that hot sweet hour, so' and piano accompaniment with dynamics *mp* and *a tempo*. The score includes various musical notations such as slurs, ties, and a triplet.

10 *poco rit.*

still, so still in that sweet hour. You lay so

Pno. *p delicato* *poco cresc.* *mp* *poco rit.*

13 **Poco più mosso** *rit.* *a tempo* *rit.*

still in the sun - shine, you lay so still That the

Pno. *mf* *rit.* *p a tempo* *rit.*

16 *a tempo*

tim - id things of the for - est land Came

Pno. *mp a tempo*

18 **Freely** *molto rall.* *dolce*

close; a but - ter - fly, a but - ter - fly lit on your

Pno. *mp* *delicato* *molto rall.*

Tempo I°

21

hand, Mis - tak - ing it for a flow'r. Mm

Pno. *mp dolce*

24

— You scarce - ly breath'd in your slum - ber, So dream - less it was, so

Pno. *rit. a tempo p rit.*

27

deep. While the warm air

Pno. *mp poco a poco accel. e cresc.*

29

stirr'd, it stirr'd in my

Pno. *mp*

31

veins like ³ wine, The air that had

Pno.

mf

34

blown through, blown through a jas - mine vine,

Pno.

f

36

Freely **Tempo I°**

The warm air, it

Pno.

f

p *colla voce*

40

stirr'd, ³ in my veins like wine, But you

Pno.

pp

freely

Freely, tempo I°

dolce

44

slept, _____ you slept, _____ Mm _____ and,

Pno. *mf*

48

and I let you sleep, _____ sleep,

Pno. *mp*

8vb-----

51

Mm _____ sleep... _____ mm...

Pno. *p*

54

pp *morendo* _____ *ppp* *al niente*

Pno.

