

SARA TEASDALE  
(1884–1933)

## 2 – Twilight

LUCY WALKER

**Dreamy, still** ♩ = 32 (♩ = 96)

**SOPRANO**  
Dream - i - ly o - ver the roofs The cold spring rain is

**ALTO**  
oo The cold spring rain is

**TENOR**  
oo The cold spring rain is

**BASS**  
oo The cold spring rain is

**PIANO**  
(for rehearsal only)

4

**pp an echo** **mp**  
fall - ing, fall - ing, ah the lone - ly

**pp** **mp**  
fall - ing, fall - ing, Out in the lone - ly

**pp**  
fall - ing, ah the lone - ly

**pp an echo**  
fall - ing, fall - ing, ah the lone - ly

[illegible][illegible]

**con  
rubato In time**

15

**SOLO** *p* **TUTTI** *p*

call - ing, call - ing, ah o - ver the

*mp* *p*

call - ing. Slow - ly o-ver the

*p* *p*

call - ing, call - ing. ah Slow - ly o-ver the

*p* *p*

call - ing, call - ing. Slow - ly o-ver the

**con  
rubato In time**

19

*mf* *pp an echo*

earth The wings of night are fall-ing, fall - ing; ah My

*mf* *pp*

earth The wings of night are fall-ing, fall - ing; My

*mf* *pp*

earth The wings of night are fall-ing; ah My

*mf* *pp an echo*

earth The wings of night are fall-ing, fall-ing; ah My

24 *mf* heart, the bird in the tree Is call - ing, —

*mf* heart like the bird in the tree Is call - ing, call -

*mf* heart, the bird in the tree Is call - ing, call - ing,

*mf* heart, the bird in the tree Is call - ing, call - ing,

29 *p* call - ing, — call - ing, — *mp* ah

*pp* - ing, — call - ing, — *mp* ah

*pp* call - ing, — call - ing, — *p* ah ah

*pp* call - ing, — call - ing, — *p* ah

33

*f*

ah

*f*

ah

ah

*f*

ah

*f*

ah

ah

ah

36

*mf*

call - ing, -

*p*

call - ing, -

*pp*

call - ing, -

*poco rit*

SOLO

*p*

call - ing, -

*pp*

*mm*

*mf*

call - ing,

*p*

call - ing,

*pp*

call - ing.

*mm*

*mf*

call - ing,

*p*

call - ing,

*pp*

call - ing.

*mm*

*poco rit*

## Composer's note

*Bird Raptures*, a set of three pieces which draw inspiration stylistically from twentieth-century partsong, was composed for St Martin's Voices in spring 2025, especially for my debut album (Resonus, RES10361). The set would suit a confident choir as a versatile concert feature.

The text for *The Nightingale*, Christina Rossetti's poem *Bird Raptures*, from which the set takes its title, lulls the listener with a lilting metre, and describes the captivating power of a nightingale's song to connote both sorrow and joy. This setting is an invented folksong, beginning with a wistful soprano solo before easing into a full choir verse. The same melody is re-harmonised twice, featuring both sinewy, jazz-influenced chromaticism and expansive harmonic warmth.

In *Twilight*, Sara Teasdale evokes a deep sense of yearning and distance by repeating the words 'calling, calling'. Rather than mimicking birdsong, the choir personifies the calling bird with a soaring but melancholy refrain. Overlapping cross-rhythms suggest conversation and tension between the voices, and the tragically inconclusive poetry is reflected by the choral texture fading, unresolved, to a single voice at the song's close.

The innocence and unbridled joy of Coleridge's *Answer to a child's question* provide a light-hearted conclusion to this set. With flamboyant rubato and exaggerated dynamics, the piece builds to a theatrical climax, before drawing the listener into the final line, 'And my Love loves me!' in whimsical unison.

Duration: c8 minutes (3, 3 and 2 minutes respectively)

These pieces may be performed as a set in the order they are presented in this score, or individually.

## Lucy Walker

Credit: Helena Marion Photography



Lucy Walker (b 1998) is quickly establishing her place as one of Britain's foremost emerging compositional voices. Originally from the North-East of England, Lucy is now based in Cambridge, where she completed her postgraduate studies in 2021. Recognised as one of Classic FM's Rising Stars in 2024, Lucy is gaining repute for her vibrant choral writing, described by Bob Chilcott as 'full of light, and beautifully crafted'. In 2022, Lucy was appointed Composer-in-Residence with St Martin's Voices, the flagship professional vocal consort based at St-Martin-in-the-Fields, and, alongside, has won numerous high-profile commissions, including writing for the BBC Singers, VOCES8, The Sixteen, various UK Cathedral Choirs, and Anna Lapwood and the Choir of Pembroke College, Cambridge. Lucy's works have been frequently broadcast on national radio, featured on commercial recordings, and are gaining popularity in performance across Europe and the US. Lucy also works as a music educator, teaching musical analysis, theory and harmony to undergraduate students at the University of Cambridge. Lucy is passionate about making music, especially choral music, accessible and inclusive, and her compositions and teaching work aim to reflect this mission.

Available in print and digitally: [bit.ly/48eKRVw](https://bit.ly/48eKRVw)

