

Full Score

Poetry for a Midsummer's Night

two poems by Marvin Bell,
for mezzo-soprano, double bass and piano

David Gompper

Two poems from Poetry for A Midsummer's Night by Marvin Bell were written for a recital featuring Katherine Eberle, Diana Gannett, and the composer at the piano, that took place during the Double Bass Convention (5th Einco) in Goiania, Brazil on August 24, 2000. While the first poem is reflective and quiet, set as a duet between singer and double bass, the second poem is lively and rhythmic. The latter is what I imagined Brazilian music to be, with seventh-chord arpeggios in the double bass and those quick dance rhythms found in the piano.

How the Lovers Found True Love After All

They say the woods are full of mystery,
 who venture in and do not reappear
 until such time as they achieve a mastery
 of signs employed by sprites, who feel no fear.

Not so, the lovers, who, not knowing better,
 scatter their emotions like plucked daisies
 across the forest floor, some sweet, some bitter:
 spasmodic measures of how much love is crazy.

The trick's to have the one you love in view
 when he or she can see no one but you.
 It helps, to get the other in the mood,
 to call them out at night to walk the wood.

People will tell you the forest has its way
 with those who walk it all-worked-up.
 Desperate, lonely, lovesick every day,
 they sniff the devil's paintbrush, the buttercup.

Who can predict when Cupid's state is bliss,
 and Eros can spare an amorous advance?
 Our lovers, heretofore astray, amiss,
 found true love's path by the seat of their pants.

Like Words, Like Music

Some have heard the music in the trees
that has no words, but words they have
more than music, and so they sing.

Others have heard the words of love
that make no sound, but sounds they have
more than silence, and so they speak.

For them, there's crackling music in a fire,
a round in the rapids, shimmery chords
midair, and a drumming in the earth.

What's worth more than our poverty
that needs such speech and song as poets
and lovers are helpless not to utter?

Lovers have a music in their heads,
the words by heart, and could not love long
were they less heartfelt, less headstrong.

Midsummer's a confluence of time
and passion, when those halfway to matrimony
labor to compose their love symphony.

Shakespeare knew his meters and strewed them
along the garden path and in the wood
that those who needed most to hear them could.

Lovers, though you be neither courtly nor English,
yet you have other traits worth a show,
so sing and play together, for you never know.

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I. How the Lovers Found True Love After All

Marvin Bell

David Gompper

Mezzo-soprano

Double bass

$\text{♩} = 72$

f *p* *f* *mp* *mf*

pizz. *arco* *pizz.* *arco*

M-S.

Db.

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

p *p*

M-S.

Db.

They say the woods are full of mys - ter - y,

mp

M-S.

Db.

who ven-ture in and do not re-ap-pear un-

M-S.

Db.

til such time_ as they_ a-chieve a mas-tery of signs em - ployed by sprites, who

21

M-S. feel no fear. Not so, the lo-vers, who not

Db.

26

M-S. know-ing bet-ter, scat-ter their e-mo-tions like plucked dai-ses a-cross the fo-rest floor, some

Db.

29

M-S. sweet, some bit-ter: spas-ma-tic mea-sures of how much love is cra-zy

Db.

32

M-S. cra-zy. The trick's to have the one you love in view when he or she can

Db. *f* = 88

36

M-S. see no one but you. It helps, to get the o-ther in the mood, to call them out at

Db.

40

M-S. night to walk the wood. *ritard* -----

Db.

45 $\text{♩} = 69$
p $\overbrace{\quad\quad\quad}^3$

M-S. Peo-ple will tell you the for-est has its way with those with those who

Db. *pizz.*
p

48

M-S. walk it all - worked - up. Des-perate, lone-ly,

Db.

51

M-S. love-sick ev-ery day, they sniff they sniff the de-vil's

Db.

54

M-S. paint-brush, the but-ter-cup.


Db. *slow accel.*

56 $\text{♩} = 60$

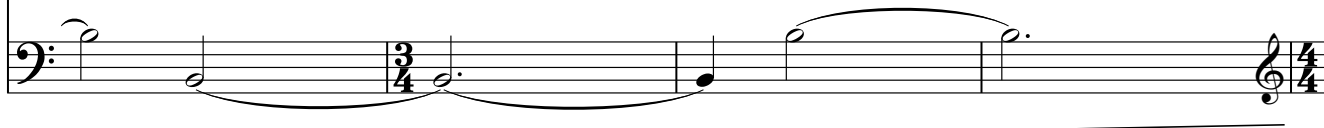
M-S. *a tempo* *rit.* Who can pre-dict

Db. *f* *arco* *pizz.* *arco* *pizz.* *arco* *p*


59

M-S. 

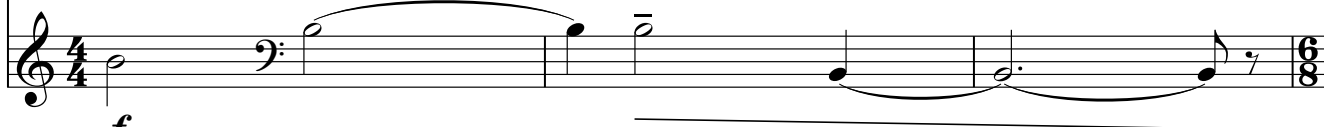
when Cu-pid's state is bliss, and E-ros can spare an a - mor-ous ad-vance?

Db. 


63 *f* *rit.*

M-S. 


Our lo-vers, here-to-fore a - stray, a-miss, found true love's_ path

Db. 

66 *a tempo* *p*

M-S. 

by the seat of their pants_ (hmm)

Db. 

II. Like Words, Like Music

♩ = 60

Mezzo-soprano

Double bass

Piano

fp

p

mf

74

M-S.

Db.

Pno

p

77

M-S.

Db.

Pno

p

pizz.

Some have heard the mu - sic in the trees that has no

79

M-S. *arco*
words but words they have more than mu sic and so they sing.

Db.

Pno *p*

82

M-S.

Db. *dry*

Pno *f*

85

M-S. *3*
o - thers have heard the words of love — that make no

Db.

Pno

87 $\text{♩} = 72$

M-S. 4/4 3/4
 sound but sounds they have more than si - lence and so they speak

Db. 4/4 3/4
p

Pno 4/4 3/4
pp

90

M-S. 2/4

Db. 2/4
sim.

Pno 2/4
p
secco

92

M-S. 2/4 5/16 2/4 5/16
 for them

Db. 2/4 5/16 2/4 5/16

Pno 2/4 5/16 2/4 5/16

95

M-S.

Db.

Pno

there's crack ling mu - sic in a fire

98

M-S.

Db.

Pno

a - round in the ra - pids shim-mer-ing chords mid -

101

M-S.

Db.

Pno

air and a drum-ming in the earth

ord. staccato

pp

105

M-S.

Db.

Pno

110

M-S.

Db.

Pno

ritard

ritard

ritard

mp

pizz.

p

what's worth more than our po - ver-

ty that needs such speech and song as po-ets and lov-ers are help-less not to

$\text{♩} = 60$

R.H.

112

M-S.

Db.

Pno

pizz.

p

ty that needs such speech and song as po-ets and lov-ers are help-less not to

115 $\text{♩} = 72$

M-S. $\frac{2}{4}$ $\frac{3}{4}$

ut - ter

Db. $\frac{2}{4}$ $\frac{3}{4}$ *sim.*

Pno. *p* $\text{♩} = 72$

118

M-S. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

Lo - vers

Db. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

Pno. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

121

M-S. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$

have a mu - sic in their heads

Db. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$

Pno. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$

124

M-S.

Db.

Pno

the words by heart

127

M-S.

Db.

Pno

and couldnot love long were theyless heart

130

M-S.

Db.

Pno

felt less head - strong Mid - sum-mer's a

pizz.

mf

134

M-S. *6/16* *2/4* *6/16* *2/4*
 con - flu - ence of time and pas - sion

Db. *6/16* *2/4* *6/16* *2/4*

Pno *6/16* *2/4* *6/16* *2/4*

137

M-S. *2/4* *6/16* *9/16* *12/16*
 when those half-way to ma - tri - mo - ny la - bor to com - pose their

Db. *2/4* *6/16* *9/16* *12/16* *arco*

Pno *2/4* *6/16* *9/16* *12/16* *f* *mf*

140

M-S. *12/16* *4/4* *2/4*
 love sym - pho - ny.

Db. *12/16* *4/4* *2/4*

Pno *12/16* *4/4* *2/4* *f*

144

M-S. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$

Shakes-peare knew his me-ters

Db. *pizz.* *p* *sim.* $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$

Pno $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$

149

M-S. $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

and strewed them a - long the gar-den path in the

Db. $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

Pno $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

154

M-S. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

wood that those who need-ed most to hear them could

Db. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

Pno $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

secco *p*

158

M-S.

Db.

Pno

arco
p

8^{vb}

161

M-S.

Db.

Pno

Lo-vers though you be nei-ther court-ly

165

M-S.

Db.

Pno

nor Eng-lish yet you have o-ther traits with a

169

M-S. *show so sing and play to - geth-er for you*

Db.

Pno

175

M-S. *ne - ver know.*

Db.

Pno