

Anthony Gunadi

ACQUAINTED WITH THE NIGHT

Text by Robert Frost

For Voice (Monica Lindsay) and Piano

Duration - ca. 4'

Program Note

This song is set to the text of Robert Frost's poem "Acquainted with the Night", a sorrowful and eerie poem about isolation. The intensity of the character's emotions stifles any desire to seek out a connection with another person; the character chooses to dwell alone in darkness instead. There is a sense of helplessness (lines in quasi third person; "one acquainted with the night", "stopped the sound of feet") and timelessness ("time was neither wrong nor right") on this rainy night, lit by nothing but the moon.

Before writing this song, I spoke with Monica Lindsay to discuss her voice and what she would like to sing. This song was written with her voice and tastes in mind.

I have been one acquainted with the night.
I have walked out in rain – and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

Performance Note

From the audience's perspective, the vocalist is to start on the left side of the stage (beside the piano) and face the right side. The downward arrow in the score means that the vocalist is to start walking slowly to the right side of the stage, 1 step per bar (even with the time signature changes). The asterisk in the score means that the vocalist should stop walking; the asterisk is put before the bar line to warn the vocalist to not step the next bar. Then, when the vocalist turns around to face the left side of the stage, it should be counterclockwise to prevent looking at the audience. In this song, the vocalist may slightly be turned towards the audience but should not face directly to the audience like in other songs, until m. 52.

In mm. 21-28 and mm. 39-46, the piano hand markings are recommendations to make the chords very legato. Please use whatever fingerings/hands that make the slurs as smooth as possible. Also, I would recommend that the pianist get a thick guitar pick for when the pianist scrapes the string of the low A with a guitar pick. I bought a 3 mm thick pick for the performance of this song.

In m. 56 beat 4, I would like the lights of the concert hall to turn off if it is possible. Try to coordinate this with somebody in control of the lights.

Legend:



start walking 1 beat per bar



arm slam



stop walking



scrape the piano string towards you,
with a guitar pick

Acquainted with the Night

for the voice of Monica Lindsay

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♩ = 70

Soprano

Piano

f

rit.

8^{va}

Red.

5 A tempo *mp* poco rit.

S.

I have bee-n one ac-quaint-ed with the

A tempo *mp* poco rit.

Pno.

9 A tempo *p* *mp* *mf* * spoken

S.

night. I have walked out in rain and back in

A tempo *p* *mp*

Pno.

13 S. *mf* rain. I have out-walked the furth-est ci-ty light.

Pno. *f* *pp*

17 S. *ppp* *ffff* *pp* *ppp* *mp*

Pno. *scare the audience* *arm slam*

21 A tempo *mf* I have looked down the sad-dest ci-ty lane. I have passed by

Pno. R.H. L.H. R.H. L.H. R.H. L.H. R.H. L.H. R.H. L.H.

25 S. *slightly tilt head down* the watch-man on his beat and dropped my eyes un-will-ing to ex-plain.

Pno. R.H. L.H. R.H. L.H. *p* *8va--1*

29

S.

Pno.

ppp mp p ppp

8va

33

S.

Pno.

pppp

arm slam

fff

scrape string with guitar pick

* tilt head to original position

fermata ad lib.

36

S.

Pno.

mf

gradually from spoken to sung

I have stood still and stopped the sound of feet. When far a - way an in - ter rup ted

15ma

p

8vb

Ped.

39

S.

Pno.

f mf

turn around counterclockwise to face left side of stage

cry - (yuh) came ov - er hou - ses from an - oth - er street,

(15)

mf

(8)

42 *f* *slightly tilt head up* *fff*

S. But not to call me back or say good - bye And furth - er still

Pno. *f* *ff*

R.H. L.H. R.H. L.H.

46 *ff*

S. at an un - earth-ly height, one lu-mi-na-ry clock ag - ainst the sky.

Pno. *f* *ff*

L.H. 8va

50 *mf*

S. Pro-claimed the time was neit-her wrong nor right - (t).

Pno. *pp* 8va

54 *rit.* *A tempo* *mp*

S. turn to face the audience I have bee - n

Pno. *rit.* *A tempo* *p* 8va

58 **poco rit.** **A tempo** *p* lights turn off

S. one ac - quaint - ed with the night.

Pno. **poco rit.** **A tempo** lights turn off

p find next notes before lights turn off

60 **fff** 3

S. I have been one ac - quaint - ed with the night.

Pno. **fff** long fermata

Ped. _____