

# A CERTAIN TUNE

5 Songs for Flute Solo  
inspired by Poems of  
Sara Teasdale

JULIANA HALL

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## 5 Songs for Flute Solo\* inspired by Poems of Sara Teasdale

### I. “Beautiful, Proud Sea”

Careless forever, beautiful proud sea,  
You laugh in happy thunder all alone,  
You fold upon yourself, you dance your dance  
Impartially on drift-weed, sand or stone.

You make us believe that we can outlive death,  
You make us for an instant, for your sake,  
Burn, like stretched silver of a wave,  
Not breaking, but about to break.

### II. The Tune

I know a certain tune that my life plays;  
Over and over I have heard it start  
With all the wavering loveliness of viols  
And gain in swiftness like a runner’s heart.

It climbs and climbs; I watch it sway in climbing  
High over time, high even over doubt,  
It has all heaven to itself—it pauses  
And faltering blindly down the air, goes out.

### III. Lines

These are the ultimate highlands,  
Like chord on chord of music  
Climbing to rest  
On the highest peak and the bluest  
Large on the luminous heavens  
Deep in the west.

### IV. Grace Before Sleep

How can our minds and bodies be  
Grateful enough that we have spent  
Here in this generous room, we three,  
This evening of content?  
Each one of us has walked through storm  
And fled the wolves along the road;  
But here the hearth is wide and warm,  
And for this shelter and this light  
Accept, O Lord, our thanks to-night.

### V. “There Will Be Rest”

There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.

I will make this world of my devising  
Out of a dream in my lonely mind,  
I shall find the crystal of peace,—above me  
Stars I shall find.

— Sara Teasdale

Sara Teasdale’s poems reprinted here are in the public domain.

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# A CERTAIN TUNE

5 Songs for Flute Solo\* inspired by Poems of Sara Teasdale

Juliana Hall (ASCAP)

## I. "Beautiful, Proud Sea"

Proud and Playful  $\text{♩} = 76$

The musical score for "Beautiful, Proud Sea" is written for solo flute in 3/4 time. It begins with a tempo of  $\text{♩} = 76$ . The piece is marked "Proud and Playful". The score consists of 13 measures, divided into six systems. The first system (measures 1-3) starts with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes. The second system (measures 4-6) features a mezzo-piano (*mp*) dynamic followed by a piano (*p*) dynamic. The third system (measures 7-8) is marked mezzo-forte (*mf*). The fourth system (measures 9-10) starts with mezzo-forte (*mf*) and ends with piano (*p*). The fifth system (measures 11-12) begins with mezzo-forte (*mf*) and ends with mezzo-piano (*mp*). The sixth system (measures 13) starts with mezzo-forte (*mf*) and ends with mezzo-piano (*mp*). The score includes various articulations such as slurs, accents, and dynamic hairpins. Technical markings include triplets and sixteenth-note runs.

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17 *p* *mp* *p*

20 *p*  $\text{♩} = 88$  *poco accelerando*

23  $\text{♩} = 100$  *poco accelerando*  $\text{♩} = 112$

27  $\text{♩} = 76$  *ff* *mp*

30 *p*

32 *mf* *mf*

35 *mp* *f*

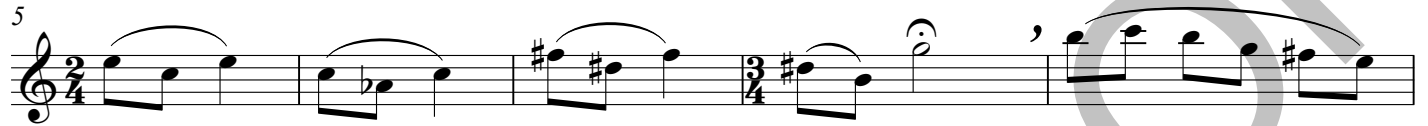
## II. The Tune

Singly ♩ = 66



*p*

♩ = 100



*mp*

*p*

*mp*

*p*

*p*

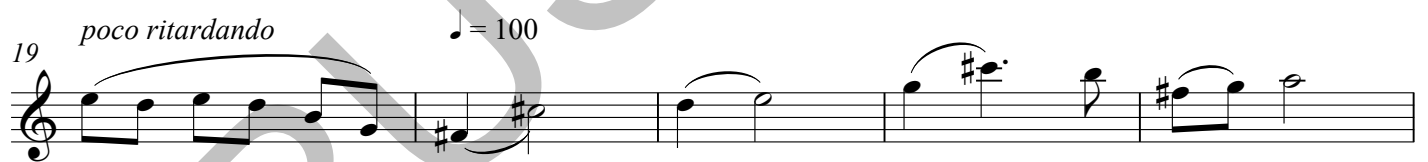
♩ = 126



*poco accelerando*

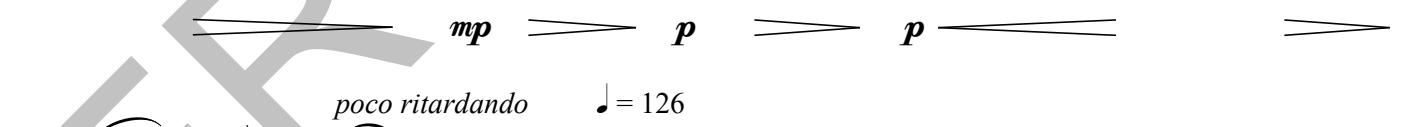


*mf*



*poco ritardando*

♩ = 100



*mp*

*p*

*p*



*poco ritardando*

♩ = 126



*p*

*mf*



*mp*

33 *poco ritardando*

*f* *mp*

♩ = 100

37 *poco ritardando*

*p*  
*a tempo*

41

*mf* *f* *mp*

♩ = 126

44 *poco ritardando*

*mp*

♩ = 80

48 *poco ritardando*

*p*

### III. Lines

Peacefully ♩ = 58

3

*pp*

*p*

5

*p*



9 *mf*

Musical notation for measures 9-12. Measure 9 starts with a treble clef and a 4/4 time signature. The melody features a series of eighth notes with various accidentals (flat, natural, sharp). Measure 12 ends with a 6/4 time signature and a triplet of eighth notes.

13 *mp* *f* *mp*

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a 6/4 time signature. The melody continues with eighth notes and includes a sixteenth-note triplet in measure 15. Measure 16 ends with a 4/4 time signature.

17 *poco ritardando* *a tempo* *p* *mp*

Musical notation for measures 17-19. Measure 17 starts with a treble clef and a 4/4 time signature. The tempo marking changes from *poco ritardando* to *a tempo*. Measure 19 ends with a 3/4 time signature.

20 *p* *pp* *p*

Musical notation for measures 20-23. Measure 20 starts with a treble clef and a 3/4 time signature. The melody features a series of eighth notes with various accidentals. Measure 23 ends with a 3/4 time signature.

24 *3* *3*

Musical notation for measures 24-27. Measure 24 starts with a treble clef and a 3/4 time signature. The melody includes a triplet of eighth notes in measure 24 and another triplet in measure 26. Measure 27 ends with a 6/4 time signature.

### IV. Grace Before Sleep

Lullaby ♩ = 84

*p*

Musical notation for measures 1-3 of the Lullaby section. Measure 1 starts with a treble clef and a 9/8 time signature. The melody features a series of eighth notes with various accidentals. Measure 3 ends with a 6/8 time signature.

*poco ritardando*

♩ = 72

♩ = 84

4 *mp* *p*

Musical notation for measures 4-7 of the Lullaby section. Measure 4 starts with a treble clef and a 9/8 time signature. The melody includes a triplet of eighth notes in measure 5. Measure 7 ends with a 4/4 time signature.

9  $\text{♩} = 96$   $\text{♩} = 63$

*p* *p*

13

*mf*

16  $\text{♩} = 58$

*mf* *f* *mf*

21

*mp* *p* *p* *p* *mp*

27  $\text{♩} = 58$

*mp*

31  $\text{♩} = 84$

*pp* *p* *p*

35 *poco ritardando*

*p* *mp* *p* *pp*

# V. There Will Be Rest

With Warmth  $\text{♩} = 44$

3 *p* *mp*

4 *p* *poco accelerando*

7 *mp* *mf* *p* *a tempo*

10 *poco ritardando* *a tempo* *pp*

13 *pp* *p*

16 *p*

20  $\text{♩} = 60$  *p* 6 *p*



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# JULIANA HALL

Juliana Hall is a prolific composer – primarily of art song and vocal chamber music – whose works have been called “brilliant” (*Washington Post*), “beguiling” (*Times of London*), and “the most genuinely moving music of the afternoon” (*Boston Globe*). In addition to some 60 song cycles, monodramas, and other vocal works, Hall has composed instrumental works for musical friends and family, including solo and chamber works for cello, English horn, flute, piano, saxophone, and viola.

Hall began composition lessons in the Fall of 1984 as a graduate piano performance major at the Yale School of Music. Her composition teachers—Martin Bresnick, Leon Kirchner, and Frederic Rzewski—encouraged her to change her career path, so in 1987 she received her master’s degree as a composer. Later the same year while studying with Dominick Argento in Minneapolis, Hall received her first commission, from the Schubert Club of Saint Paul, for a song cycle for soprano soloist Dawn Upshaw. Hall received a second commission in 1989, for a song cycle for Metropolitan Opera baritone David Malis, and she was honored with a Guggenheim Fellowship as well. Hall has since composed works for dozens of singers, among them Brian Asawa, Stephanie Blythe, Molly Fillmore, Anthony Dean Griffey, Zachary James, Randall Scarlata, and Kitty Whately.

Hall’s instrumental music has been performed by stellar instrumental musicians as well, including Los Angeles Philharmonic English horn soloist, Carolyn Hove; San Francisco Opera Orchestra’s English horn soloist, Janet Popesco Archibald; professors Janet Arms (flute), Carrie Koffman (saxophone), and Rita Porfiris (viola) of the Hartt School of Music faculty; and University of South Carolina saxophone professor, Clifford Leaman. University of Kansas oboe professor Margaret Marco has recorded Hall’s original English horn version of *A Certain Tune* for her CD *Still Life (New Music for Oboe, Oboe D’Amore, and English Horn)*, and faculty and student performances of works for cello, English horn, and saxophone have been presented at the Royal Conservatoire of Scotland in Glasgow, the Conservatorio di Musica F. A. Bonporti in Trento, Italy, and at music schools across the U.S.

More than 600 musicians have performed Hall’s music in 33 countries on six continents, at the 92<sup>nd</sup> Street Y, Ambassador Auditorium, Boston Museum of Fine Arts, Frauenmuseum Bonn, Herbst Theater, Library of Congress, Lyceum Club Internazionale di Firenze, Morgan Library & Museum, Ordway Music Theater, Slovenska Filharmonija, Société d’Art Vocal de Montréal, St. Paul’s Cathedral, Tonhalle Düsseldorf, Weill Recital Hall at Carnegie Hall, and Wigmore Hall, as well as the Beverley and Norfolk Chamber Music Festivals, Bitesize Proms, Buxton and Salisbury International Arts Festivals, International Double Reed Society Festival, London Festival of American Music, Ojai Music Festival, Oxford Lieder Festival, Rhonefestival für Liedkunst, Schumannfest Düsseldorf, SongFest, and the Tanglewood Music Center.

Hall’s music has been broadcast over the BBC and NPR radio networks, as well as by stations in Amsterdam, Boston, Calgary, Honolulu, Jakarta, Johannesburg, Madrid, Montréal, New York, Paris, Québec City, Seattle, and Zürich, and CDs of Hall’s music are available on the Albany, Arsis Audio, Blue Griffin, MSR Classics, Navona, Solo Musica, Stone Records, and Vienna Modern Masters labels.

Hall’s instrumental works are published by Juliana Hall Music. Her vocal works are published primarily by E. C. Schirmer Music, as well as by Boosey & Hawkes and NewMusicShelf.

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