

# Emily's Piano Album

*Emily's Morning Song*

*Emily's Chore Song*

*Emily's Play Time*

*Emily's Nap Time*

*Emily's Go 'Round*

*In Her Room*

*Emily's Lullaby*

Music and Lyrics by  
Vanessa McClintock

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*Supplements*

*Lyrics*

*Emily's Morning Song – Original Key Db*

*Emily's Lullaby – Original Key Db*

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# Emily's Piano Album

## Background and Insight

This set of short piano pieces and two short songs comprises a musical portrait of my daughter, Emily, from her very early childhood. The first piece composed, *Emily's Lullaby*, is placed at the last in the set; I expanded it from a simple tune I would sing to her at bedtime. When Emily entered kindergarten, she saw a poster advertising and promoting the school's (K-6) talent show and asked to be in it. The poster clearly stated the minimum class age as 1st grade. Emily was determined. I pursued without relent and the teacher in charge, choosing to both appease me and not hurt the child's feelings, allowed her to audition. When Emily finished, the teacher exclaimed through her tears, "If she isn't in the show, nobody is!" Emily performed the lullaby at both performances of the talent show, much to the astonishment of her class and the school.

Soon thereafter, I began work on the other pieces. Each has its unique perspective, as each portrays a different part of Emily's day and life. The last piece—and the one that gave me the most challenge—appears as the first in the set, *Emily's Morning Song*. I debated whether to compose the piece, and after its composition questioned whether I should include it in the set. Ultimately, I believed it gave the entire set a balance.

Emily was a very cheerful child, especially as she was "an only child." *In Her Room* is purely a subjective guess on my part in an attempt to portray her feelings when she elected to close her bedroom door for privacy. Some children become introverted under such circumstances, yet Emily has developed further into a very gregarious woman with a sincere desire for everyone to become her friend. From what I have seen, she is very successful, and genuinely so.

The set I completed in 1996, six years after the *Lullaby*. The final typo corrections and minor alterations I completed in February 2023.

As a performer, I like to play in a mostly legato style. As a composer, I often think in like kind. I hope the performer is not timid to use the *sustain pedal*, though not excessively.

All tempo markings are given as a basis or to form a perspective yet are reasonably accurate for most performance situations and personal preferences of the performer.

Vanessa McClintock  
February, 2023  
Roseville, California, U.S.A.



Emily's Piano Album

# Emily's Morning Song

Vanessa McClintock

Lovingly ♩=104

When the

morn - ing light gent-ly rests up - on your head, and the dreams that you dream dare to

keep you in your bed; o - pen up your eyes, let the day be-come your prize. Wheth - er

9

gray skies or blue, if your friends are tried and true, it all de-pends on you.

12

And should the day be - gin with the

15

sun be-hind the clouds, look for rain - bows where you go, to o - ver - sha - dow doubts. The



18

day will spring in-to songs that sum - mer brings, if you'll o - pen your heart and let the

21

sun shine through your eyes with a light smil - ing bright - ly with your

23

love.



Emily's Piano Album

# Emily's Chore Song

Vanessa McClintock

Carefree ♩=92

Musical notation for measures 1-4. The piece is in G major (one sharp) and 4/4 time. The tempo is marked as ♩=92. The first measure starts with a mezzo-forte (mf) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a bass line with chords and single notes. The system concludes with a double bar line and a 2/4 time signature change.

Musical notation for measures 5-8. The time signature has changed to 2/4. The melody continues with eighth and quarter notes, and the bass line remains active with chords and single notes.

Musical notation for measures 9-12. The melody includes a sixteenth-note triplet in measure 11. The bass line continues with a steady eighth-note pattern.

Musical notation for measures 13-16. The instruction "(non staccato)" is written above the first measure. The melody features eighth-note patterns and a sixteenth-note triplet in measure 14. The bass line continues with eighth notes.

Musical notation for measures 17-20. The instruction "mp" (mezzo-piano) is written above the first measure of this system, and "poco a" (poco a poco) is written above the final measure. The melody continues with eighth notes, and the bass line features a mix of eighth and quarter notes.

21 *poco cresc.*

25 *poco a poco decresc.*

29

33 *mf*

37

41

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of six systems of staves, each with a treble and bass clef. The first system (measures 21-24) is marked *poco cresc.* and features a melody in the treble and a bass line with chords. The second system (measures 25-28) is marked *poco a poco decresc.* and continues the melody and bass line. The third system (measures 29-32) continues the piece. The fourth system (measures 33-36) is marked *mf* and features a more active melody with eighth notes and a steady bass line. The fifth system (measures 37-40) includes a long melisma in the treble and continues the bass line. The sixth system (measures 41-44) concludes the piece with a final melody and bass line.

45

48

51

55

59

63

*mp*

*poco a poco cresc.*

*f*

*mp*

Detailed description: This is a musical score for a piano piece titled 'Emily's Chore Song' by Vanessa McClintock. The score is written for piano (p) and consists of six systems of music, each with a measure number on the left. The key signature is one sharp (F#), and the time signature is 4/4. The first system (measures 45-47) features a melodic line in the right hand with a long slur and a bass line with eighth notes. The second system (measures 48-50) continues the melodic and bass lines. The third system (measures 51-54) includes a mezzo-piano (*mp*) dynamic marking and a 'poco a poco cresc.' instruction. The fourth system (measures 55-58) continues the melodic line. The fifth system (measures 59-62) features a forte (*f*) dynamic marking and a crescendo. The sixth system (measures 63-65) concludes the piece with a final chord and a repeat sign.

Emily's Piano Album

# Emily's Play Time

Vanessa McClintock

Leisurely ♩=56

*mf*

5

10

14

This musical score is for a piece titled "Emily's Play Time" by Vanessa McClintock. It consists of five systems of music, each with a measure number on the left (18, 22, 27, 31, 35) and a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music is written in a simple, accessible style, likely for young children. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings like *z* (zest) and *z* (zest). The piece concludes with a double bar line at the end of the fifth system.

18

22

27

31

35

Emily's Piano Album

# Emily's Nap Time

Vanessa McClintock

Quietly ♩=60

*poco rubato*  
*mf*

*rallen.*

Caressingly ♩=66

*mp*

12

18

24



30

36

(poco riten.)

42

a tempo  
*mf*

48

poco a poco cresc.

54

poco a poco dim. poco rall.

60

a tempo  
*mf*

poco a poco dim. rit.

Red. \*

Red. \*

Red. \*

\*

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It consists of six systems of music, each with a measure number on the left. The first system (measures 30-35) features a melody in the right hand with chords and eighth notes, and a bass line with eighth notes. The second system (measures 36-41) continues the melody and bass line, ending with a 'poco riten.' marking. The third system (measures 42-47) starts with 'a tempo' and 'mf' markings. The fourth system (measures 48-53) includes a 'poco a poco cresc.' marking. The fifth system (measures 54-59) includes 'poco a poco dim.' and 'poco rall.' markings. The sixth system (measures 60-65) starts with 'a tempo' and 'mf' markings, includes 'poco a poco dim.' and 'rit.' markings, and ends with a double bar line. Below the sixth system, there are four asterisks with the word 'Red.' written below them.

Emily's Piano Album

# Emily's Go Round

Vanessa McClintock

Festively ♩ = 104

4

7

10

*mf*

*mp*

*p*

(R.H.)

*poco a poco cresc.*

13

*mf* *piu cresc.*

16

*piu cresc.* *riten. lunga*

19

*a tempo* *f* *riten.* *rit.*

Reo. \* Reo. \*

22

**Piu mosso**

*accelerando*

Emily's Piano Album

# Emily's In Her Room

Vanessa McClintock

Introspectively ♩ = 72

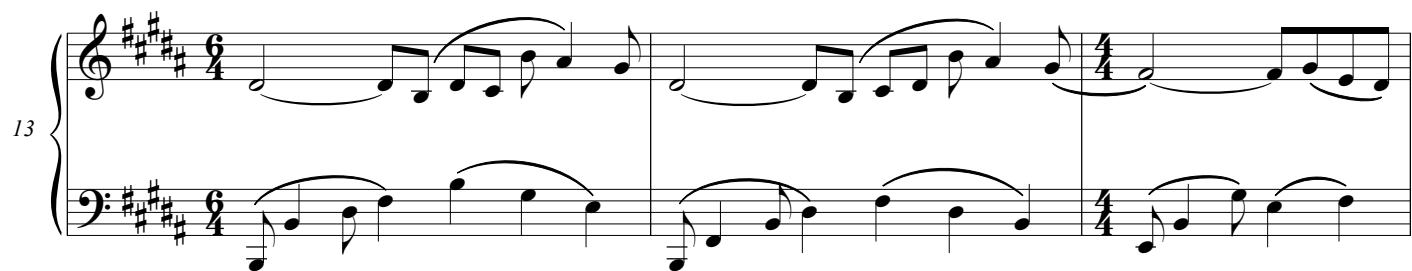
*mf* pedal freely and liberally throughout

3

6

9

13



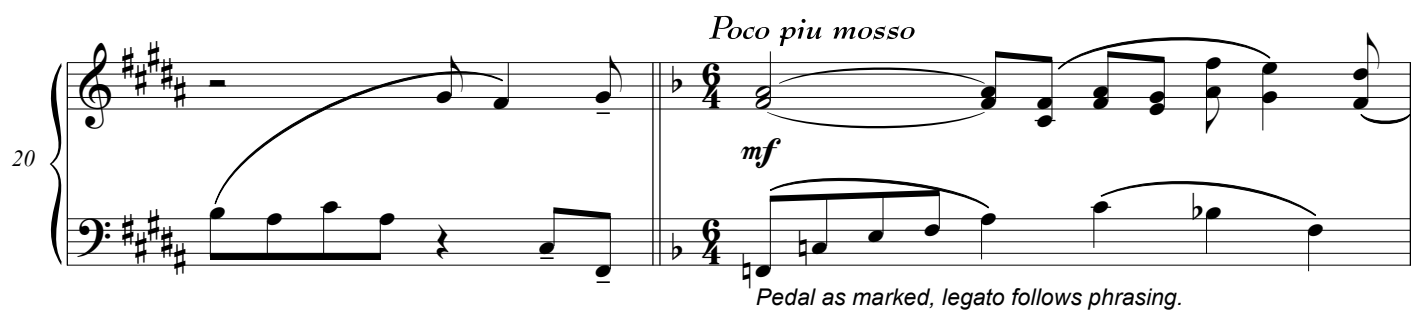
16



20

*Poco piu mosso*

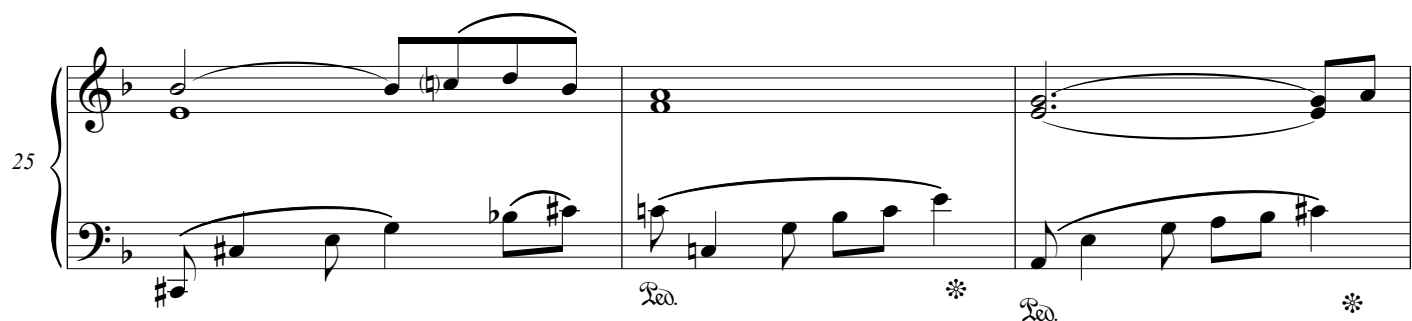
*mf*



22



25



## Emily's In Her Room / Vanessa McClintock

28 *poco* *mf*

31

34

37 *rall.* *First Tempo*

40

**Meno**

43 *poco rall.* *mp* *mf*

46 *cresc.* *riten.* *mf*

49 *a tempo* *mf* *rit.* *p* Hold until completely silent

*Red.* \* *Red.* \* *Red.* \*

Emily's Piano Album

# Emily's Lullaby

Vanessa McClintock

Peacefully ♩=88

*mf*

*mf* ♩=88

Go to sleep, my lit - tle child, the

sun has fled the sky. Night has come, the



9

day is gone, the years keep drift - ing by.

This system contains measures 9, 10, and 11. The vocal line (treble clef) has a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are: "day is gone, the years keep drift - ing by." The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a melody in the right hand that moves in steps, often with ties across bar lines.

12

Whip - poor - wills and night - in - gales shall sing a soft re -

This system contains measures 12, 13, and 14. The vocal line continues the melody with the lyrics: "Whip - poor - wills and night - in - gales shall sing a soft re -". The piano accompaniment maintains the same rhythmic and melodic patterns as the previous system.

15

frain. Go to dreams un - til the sun shall

This system contains measures 15, 16, and 17. The vocal line concludes the phrase with the lyrics: "frain. Go to dreams un - til the sun shall". The piano accompaniment continues with the established musical texture.

*Emily's Lullaby / Vanessa McClintock*

bring the day a - gain. Go to sleep, go to

18

sleep, go to sleep.

21

# Emily's Piano Album

*Supplements*

Lyrics

*Emily's Morning Song – Original Key of D $\flat$*

*Emily's Lullaby – Original Key of D $\flat$*

Music and Lyrics by  
Vanessa McClintock

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# *Emily's Piano Album*

## Lyrics

### *Emily's Morning Song*

When the morning light  
gently rests upon your head,  
and the dreams that you dream  
dare to keep you in your bed;

open up your eyes,  
let the day be-come your prize.

Whether gray skies or blue,  
if your friends are tried and true,  
it all de-pends on you.

And should the day begin  
with the sun be-hind the clouds,  
look for rainbows where you go,  
to overshadow doubts.

The day will spring  
into songs that summer brings,  
if you'll open your heart  
and let the sunshine through your eyes  
with a light smiling brightly with your love.

### *Emily's Lullaby*

Go to sleep,  
my little child,  
the sun has fled the sky.

Night has come,  
the day is gone,  
the years keep drifting by.

Whippoorwills  
and nightingales  
shall sing a soft refrain.

Go to dreams  
until the sun  
shall bring the day again.

Go to sleep,  
go to sleep,  
go to sleep.

Vanessa McClintock  
February, 2023  
Roseville, California, U.S.A.

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Emily's Piano Album

# Emily's Morning Song

(in original key of Db)

Vanessa McClintock

Lovingly ♩=104

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The tempo is marked 'Lovingly' with a quarter note equal to 104 beats per minute. The score is divided into three systems. The first system shows the vocal melody starting with the lyrics 'When the' and a piano accompaniment. The second system continues the melody with lyrics 'morn - ing light gent-ly rests up - on your head, and the dreams that you dream dare to'. The third system concludes the melody with lyrics 'keep you in your bed; o - pen up your eyes, let the day be - come your prize. Wheth - er'. The piano accompaniment consists of chords in the right hand and a flowing eighth-note pattern in the left hand. There are rehearsal marks 'Red.' and '\*' at the end of the first system. Measure numbers 3 and 6 are indicated on the left side of the second and third systems, respectively.

When the

morn - ing light gent-ly rests up - on your head, and the dreams that you dream dare to

keep you in your bed; o - pen up your eyes, let the day be - come your prize. Wheth - er

9

gray skies or blue, if your friends are tried and true, it all de-pends on you.

12

And should the day be-gin with the

15

sun be-hind the clouds, look for rain-bows where you go, to o-ver-sha-dow doubts. The

day will spring in-to songs that sum - mer brings, if you'll o - pen your heart and let the

18

sun shine through your eyes with a light smil - ing bright - ly with your

21

love.

23

Emily's Piano Album

# Emily's Lullaby

(in original key of Db)

Vanessa McClintock

Peacefully ♩=88

The musical score is written for piano and voice. It begins with a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melody in the treble and a bass line in the bass. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked 'Peacefully' with a quarter note equal to 88 beats per minute. The first system shows the piano introduction. The second system introduces the vocal melody with the lyrics 'Go to sleep, my lit - tle child, the'. The third system continues the vocal melody with the lyrics 'sun has fled the sky. Night has come, the'. The piano accompaniment consists of a simple, flowing melody in the treble and a bass line with long, sustained notes.

*mf*

*mf* ♩=88

Go to sleep, my lit - tle child, the

sun has fled the sky. Night has come, the



9

day is gone, the years keep drift - ing by.

This system contains measures 9, 10, and 11. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The melody in measure 9 is: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4-G4 (beamed eighth notes), F4 (half). Measure 10 continues: E4 (quarter), D4 (quarter), C4 (half). Measure 11: B-flat4 (half). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

12

Whip - poor - wills and night - in - gales shall sing a soft re -

This system contains measures 12, 13, and 14. The vocal line continues with: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4-G4 (beamed eighth notes), F4 (half) in measure 12; E4 (quarter), D4 (quarter), C4 (half) in measure 13; and B-flat4 (half) in measure 14. The piano accompaniment continues with the same pattern of eighth-note bass and melodic right hand.

15

frain. Go to dreams un - til the sun shall

This system contains measures 15, 16, and 17. The vocal line continues with: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4-G4 (beamed eighth notes), F4 (half) in measure 15; E4 (quarter), D4 (quarter), C4 (half) in measure 16; and B-flat4 (half) in measure 17. The piano accompaniment continues with the same pattern of eighth-note bass and melodic right hand.

*Emily's Lullaby / Vanessa McClintock*

bring the day a - gain. Go to sleep, go to

18

sleep, go to sleep.

21

♩ = 88