

Seven Poems by Walt Whitman

Text by Walt Whitman

I. A Clear Midnight

Jonathan Kolm (2007)

Tranquil ♩ = 80

Soprano

Piano

Tranquil espress.
p

5 *mp espress.*
This thy hour O Soul, thy free_

9
flight_ in - to the word-less,

13 *moving forward a bit*
mf
A - way from books, a - way from art,
moving forward a bit
mf

16

p

the day e-rased the les-sons done,

p cantabile

20

mf *f* *rubato* *mf* *mp*

Thee ful-ly forth e-merg-ing — si-lent ga-zing pond-er-

cresc. *mf* *rubato* *p*

24

ing the — themes the — themes thou lov - est best.

Ped.

28

p *slower* *espress.* *3*

Night, — sleep, — and the stars. —

slower *p* *mp* *pp*

Ped.

II. Roaming in Thought

Flowing ♩ = 76

Soprano

Flowing ♩ = 76

Piano

p

6

11 *poco rit.* *a tempo* *mp* *somewhat plain* *(poco)* *p*

Roam - ing in thought o - ver the Un - i - verse, _____

17 *more expressive* *mf*

I saw the lit-tle that is Good _____

23 *mf*

Stead-i - ly haste - ning towards _____ im - mor - tal - i -

28 *f*

ty, _____

cresc. *mf*

33 *dramatic mp* *port.* *f*

And the vast all _____ that is call'd _____

38 *ff* *f*

E - vil _____ I saw haste - ning to merge _____ it -

43 *poco rit.* *a little slower*
mp
self _____ and be - come lost _____

48 *p*
and dead. _____

52 *pp* *morendo*
pp rit.

III. Thought

Fiercely ♩ = 66

Soprano

Rests in the soprano staff for the first three measures.

Fiercely ♩ = 66

Piano

Piano accompaniment for measures 1-3. **ff** dynamic. *con ped* marking. *sost. Ped.* markings under the first and third measures.

4

Piano accompaniment for measures 4-7. *ten.* marking in measure 5. **sfz** dynamic in measures 6 and 7. *(con ped)* marking in measure 6. *sost. Ped.* marking under measure 7. *con ped (tre corda)* marking at the start of measure 8.

8

Musical score for measures 8-9. Soprano staff: *f* dynamic. Piano staff: **sfz** dynamic in measure 8, **sfz** dynamic in measure 9, **f** dynamic in measure 9. Lyrics: Of o - be - di - ence,

10

Musical score for measures 10-13. Soprano staff: *f* dynamic. Piano staff: **sfz** dynamic in measure 10, **sfz** dynamic in measure 11, **3** (triple) marking in measure 12. *con ped (tre corda)* marking at the end of measure 13. Lyrics: faith, ad - he sive ness; ad - he - sive - ness;

13 *f*
 of o - be - di - ence,
gliss.

16 *f* *f* *light p*
 faith, ad - he - sive - ness; ad - he - sive
gliss.

19 *troubling mp sfz*
 ness; As I stand a - loof and look,
p (poco) mp pp mf p

22 *mf*
 there is to me some - thing pro -
8va mf

24

found - ly af - fect - ting_ in large

(8)

loco

sfz *p* *mf* *mp*

26

terrifying *ff* *f*

mass-es_ of men, fol-low-ing the lead of those_

sfz *sfz* *sfz* *f* *f*

8va

29

f *ff*

who do not be-lieve in men. who do not be-lieve in men._

f *ff*

IV. As I ponder'd in silence

Haunting $\text{♩} = 76$

Soprano

Piano

Gliss on strings, second lowest division of strings

Strike the string inside the piano with tip of finger.*

ff *sost* *ped.*

p (hold sostenuto pedal until beginning of m. 19)

p *(p)* *sempre p*

(on keys)

con ped (tre corda)

6

poco rit.

poco rit.

(p) *mp* *(mf)*

a tempo

pp *mysterious*

10

As I pon-der'd in si- lence Re- turn- ing up- on my po- ems, Con sid - er-

a tempo

p *p*

13

ing ling-er- ing long, A Phan- tom a rose be- fore me, with dis

startling *mf* *mysterious* *pp*

p *f* *f* *p*

* The number of notes in the feathered beams is not important, it is desired that they end at a tremolo speed.

17 *p* *mp* *f*

trust-ful as-pect_ Ter-ri-ble_ in beau-ty, age, and pow-er, —

mf l.v. *f* (on keys) *p*

* *con ped*

21 *p* *f* *p*

The gen-ius_ of po-ets_ of old_ lands, —

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

24 *dark p*

As to me di-rect-ing like flame its eyes, —

f *p*

28 *mp*

With fing-er point-ing_ to man-y_ im-mor-tal_ songs, — And men-ac-ing voice, —

mf

31 *f* *with force, very dramatic* *f* *f*

What sing-est thou? _____ Know'st thou not, _____

f *mf* *f*

Ped. Ped. Ped.

34 *ff* *martially mf*

there is but one theme _____ for ev-er en-dur-ing bards? _____ And

f *f* *ff* *f*

38 *f* *f*

that is the theme _____ of War, _____ the for-tune of bat-tles, _____ The

mf *f* *f*

r.h.

41

mak-ing of per-fect sol- diers?_ The mak ing_ of per - fect_ sol - diers?

ff

44

8va

ff *mf* *p*

48

calm, more reflective *p*

Be it so, then I

ppp *pp* *loco*

8va *Red.*

Gliss on strings, approx. pitches

52

an-swer'd I too haugh - ty Shade al-so sing war and a long-er and a

p *mf*

56 *p* *mf* moving forward

great-er one than an-y _____ Waged in my book with var-y-ing for-tunes _____

p *mf* *f* *p* *sub* moving forward

60 *mp* *cresc.* *f*

with flight ad-vance and re-treat _____ Vic-tr'y de-ferr'd and wav-er-

mp *cresc.*

62 ing,

f *cresc.*

64 *intense ff* *f* *port.*

The field the world; _____ For life _____ and

sfz *f* *ff* *8va*

67 *ff* *mf*

death — for the Bo-dy — and for the e ter-nal

71 *p* serene, with confidence

Soul, I too am come,

8^{va} *p* 3 Strike the string inside the piano with tip of index finger.

p *mf*

74 *sost* *And.*

chant-ing the chant of bat-tles, — I a-bove

p

77

all, pro-mote brave — sol - diers. —

p *p* *p* l.v.

V. I Dream'd in a Dream

Bright ♩ = 132

Soprano

Piano

Bright ♩ = 132

f

4

f

I dream'd in a dream

7

10

f

I saw a ci - ty in

13

vinc - i - be to the at - tacks of the whole of the rest

16

of the earth. of the earth.

19

22

mystical
p *cresc. poco a poco*

I dream'd I dream'd I

p sub *cresc. poco a poco*

25 *f*

dream'd I dream'd I dream'd that was the new Ci - ty of

28 *mf*

Friends; Ci - ty of

31 *f* *p*

Friends; No - thing was

34 *cresc. poco a poco*

great - er there than the qual - i - ty of

37 *f*

ro - bust love it led the

40 *ff*

rest;

43

mf

46 *p* *mf* *f*

It was seen eve - ry hour in the

p *sub* *mf*

49

ac - tions of the men of that

mf

52

ci - ty, And in all their looks

f

55

and

f

Ped.

non rit.

57

words.

ff

non rit.

r.h.

l.h.

ff

Ped.

VI. Portals

Mysteriously $\text{♩} = 84$ *p*

Soprano

What

Mysteriously
freely

pp *mp* *f* *ff* *p*

repeat pitches in any order, fast but not in tempo

8va

Ped.

2

What are ___ What are those What are those of the known, ___ but to a-s-cend and

(relative increase in speed)

Ped.

9

en-ter ___ the Un-known? And what And what are ___ what are those.

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

f *p* *cresc. poco a poco*

Ped.

16

___ what are ___ those of what are those of life, ___ but ___ for ___

f *mf*

mf

Ped.

20 *ff*

Death? _____

freely, begin faster than at the beginning

8va

*as fast as possible**

8va

ff

3"

3"

Ped.

22

8va

l.h.

r.h.

l.h.

r.h.

ff

23 *a tempo* *p*

but _____ for Death? _____

a tempo

fff

Ped.

* Here the exact order of notes given is not important, but care should be taken that no pattern emerges.

** Each note in each box should be played once in any order observing the overall decrease in speed.

VII. Whispers of Heavenly Death

Intimate $\text{♩} = 69$ *delicate*
p

Soprano

Intimate $\text{♩} = 69$ *p*

Piano

Whis-pers of hea ven-ly

5 death, mur mur'd I hear; La-bi-al gos-sip of

9 *mp* *p*
night si-bi-lant chor- als; Foot-steps gent-ly as-cend - ing my-stic-al breez-es,

13 *stirring* *mf*
waft-ed soft and low; Rip-ples of un-seen riv-ers Tides of a cur rent

17 *f* *sorrowful* *p*

flow- ing, for-ev-er flow- ing; (Or is it the splash - ing of

20 *poco rit.* *a tempo*

tears? the mea- sure - less wa - ters_ of hu - man_ tears?)

p *mp* *pp* *una corda*

23 *strong, building* *mp*

I see, sky - ward, great cloud

p *mf* *p_{sub}* *mf* *tre corda*

26 *f* *f*

mass - es: Mourn - ful - ly, slow - ly they

f *sfz*

28 *mf* *mf* *f*

roll, ³ si-lent - ly swell - ing and mix - ing; With a half - dimm'd, sad - den'd,

31 *ff* *poco rit.* *a tempo* *wistful p*

far - off star, Ap - pear - ing and

36 *ppp* *poco rit.* *pp* *p* *cantabile* *loco* *poco rit.*

dis - ap - pear ing. *8va*

40 *slower* *mf* *strong* *f* *p* *3* *3*

some so - lemn, im - mor - tal birth: On the fron - tiers, to eyes im - pen - ne - tra

Detailed description of the musical score: The score is for a voice and piano piece. It consists of four systems of music. The first system (measures 28-30) features a vocal line with lyrics 'roll, si-lent - ly swell - ing and mix - ing; With a half - dimm'd, sad - den'd,' and piano accompaniment. Dynamics range from *mf* to *f*. The second system (measures 31-35) continues the vocal line with 'far - off star, Ap - pear - ing and'. Dynamics include *ff*, *poco rit.*, *a tempo*, and *wistful p*. The third system (measures 36-39) has the vocal line 'dis - ap - pear ing.' and piano accompaniment with dynamics *ppp*, *poco rit.*, *pp*, *p*, *cantabile*, and *loco*. The fourth system (measures 40-42) includes the vocal line 'some so - lemn, im - mor - tal birth: On the fron - tiers, to eyes im - pen - ne - tra'. Dynamics are *slower*, *mf*, *strong*, *f*, and *p*. The piano part features triplets and sustained chords.

44

ble, (Some Soul is pass-ing o-ver.)

pp *morendo* *pp* *morendo* *ppp*

8^{va} 8^{va}

§ Austin, TX June 2007 §