

EDMUND CIONEK

Text by WALT WHITMAN

**Prelude and Five Dreams
of
Walt Whitman**

from "The Sleepers" 1855

a Cantata

for SATB and Piano 2009

Duration: ca.20 min.

Prelude and Five Dreams of Walt Whitman

A Cantata for Soprano, Alto, Tenor, Baritone & Piano
(adapted from "The Sleepers"-Leaves of Grass, 1855)

Prelude: I Wander All Night in my Vision-*Baritone solo*

I wander all night in my vision,
Stepping with light feet...swiftly and noiselessly stepping
and stopping,
Bending with open eyes over the shut eyes of sleepers;
Wandering and confused...lost to myself...ill assorted,
...contradictory
Pausing and gazing and bending and stopping.

The newborn emerging from gates and the dying
emerging from gates,
The night pervades them and enfolds them.

1. I See a Beautiful Gigantic Swimmer-*Tenor solo*

I see a beautiful gigantic swimmer swimming naked through
the eddies of the sea,
His brown hair lies close and even to his head...he
strikes out with courageous arms...he urges himself
with his legs.

I see his white body...I see his undaunted eyes;
I hate the swift-running eddies that would dash him
headforemost on the rocks.

What are you doing you ruffianly red-trickled waves?
Will you kill the courageous giant? Will you kill him
in the prime of his middle age?

Steady and long he struggles;
He is baffled and banged and bruised...he holds out
while his strength holds out,
The slapping eddies are spotted with his blood...they
bear him away...they roll him and swing him
and turn him:
His beautiful body is borne in the circling eddies...
it is continually bruised on the rocks,
Swiftly and out of sight is borne the brave corpse.

2. Now I Tell-*Soprano solo*

Now I tell what my mother told me today as we sat
at dinner together,
Of when she was a nearly grown girl living at home with her
Parents on the old homestead.

A red squaw came one breakfastime to the old homestead,
On her back she carried a bundle of rushes for
rushbottoming chairs;
Her hair straight black shiny coarse and profuse
halfenveloped her face,
Her step was free and elastic....her voice sounded
exquisitely as she spoke.

My mother looked in delight and amazement at the stranger,
She looked at the beauty of her tallborne face and full
And pliant limbs,
The more she looked upon her the more she loved her,
Never before had she seen such wonderful beauty and
Purity;
She made her sit on a bench by the jamb of the fireplace
....she cooked food for her,
She had no work to give her but she gave her remembrance
and fondness.

The red squaw staid all the forenoon, and toward the
middle of the afternoon she went away;
O my mother was loth to have her go away,
All the week she thought of her....she watched for her
many a month,
But the red squaw never came nor was heard of there again.

3. The Beach-*Alto solo*

I turn but do not extricate myself;
Confused....a pastreading....another, but with darkness
yet.

The beach is cut by a razory ice-wind....The wreck guns
sounds,
The tempest lulls and the moon comes floundering
through the drifts.

I look where the ship helplessly heads end on...I hear
the burst as she strikes..I hear the howls of dismay
....they grow fainter and fainter.

I cannot aid with my wringing fingers;
I can but rush to the surf and let it drench me and freeze
upon me.

I search with the crowd...not one of the company is
washed to us alive;
In the morning I help pick up the dead and lay them in
rows in a barn.

4. Lucifer-*Baritone solo*

Now Lucifer was not dead...or if he was I am his
sorrowful, terrible heir;
I have been wronged...I am oppressed.
I will either destroy him, or he shall release me.

Damn him! how he does defile me,
How he informs against my brother and sister and takes
pay for their blood,
How he laughs when I look down the bend after the
steamboat that carries away my women.

Now the vast bulk that is the whale's bulk...it seems
mine,
Warily sportsman! though I lie so sleepy and sluggish,
my tap is death.

5. Peace is Always Beautiful-*Soprano, Alto, Tenor & Baritone*

Peace is always beautiful.
The myth of heaven indicates peace and night.
The myth of heaven indicates the soul;
The soul is always beautiful...it appears more or it
appears less...it comes or lags behind,
It comes from its embowered garden and looks pleasantly
on itself and encloses the world;
Perfect and clean the genitals previously jetting, and perfect
and clean the womb cohering.
The head wellgrown and proportioned and plumb, and
the bowels and joints proportioned and plumb.
The soul is always beautiful.
The universe is duly in order...everything is in its place,
What is arrived is in its place, and what waits is in its place,
The soul is always beautiful,
The universe is duly in order.
Everything is in its place.
The soul is always beautiful.

Baritone/ Piano

Prelude: I Wander All Night in My Vision

WALT WHITMAN

EDMUND CIONEK

Andante ♩ = 60, with a sense of wonder

Baritone

Piano

p

sim.

Ped.

3

f

half pedal

5

p

p

8

wan - der all night in my vis - ion, — Step - ping with light feet

Ped.
(full pedal) *sim.*

11

swift - ly and noise less - ly step - ping and stop - ping,

13

Bend - ing with o - pen eyes, o - ver the shut eyes of

15

sleep - ers:

half pedal

This system contains measures 15 and 16. The vocal line in the bass clef has a long note for 'sleep' and a short note for 'ers:'. The piano accompaniment features a continuous triplet eighth-note pattern in the right hand and a bass line with occasional triplets in the left hand. A 'half pedal' marking is present at the bottom.

17

Wan - der - ing and con - fused.

This system contains measures 17 and 18. The vocal line in the bass clef has notes for 'Wan - der - ing' and 'and con - fused.'. The piano accompaniment continues with the triplet eighth-note pattern in the right hand and a bass line with triplets in the left hand.

19

lost to my - self ill - as - sort - ed...

This system contains measures 19 and 20. The vocal line in the bass clef has notes for 'lost to my - self' and 'ill - as - sort - ed...'. The piano accompaniment continues with the triplet eighth-note pattern in the right hand and a bass line with triplets in the left hand.

21

con - tra - dic - tor - y.

23 *p* *gradual crescendo*

Paus - ing and gaz - ing and bend - ing and stop - ping.

p *gradual crescendo*

sim.

Maestoso

25

The new born e - merg-ing from gates and the dy-ing e - merg-ing from

f

Andante ♩ = 60, tenderly

27

gates, The night per vades them and en-folds them...

pedal tonale

p

Detailed description: This system covers measures 27 to 29. It features a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 27, followed by the lyrics 'gates, The night per vades them and en-folds them...'. The piano accompaniment starts with a 'pedal tonale' in measure 27, indicated by a sharp sign and a half note. In measure 28, there is a dynamic marking of *p* (piano) and a fermata over a chord. The system concludes with a fermata over a chord in measure 29.

30

niente

p *poco* *p* *sim.*

Ped. half pedal

Detailed description: This system covers measures 30 and 31. It features a vocal line and a piano accompaniment. The vocal line has a rest in measure 30 and a fermata in measure 31. The piano accompaniment consists of triplet eighth notes in both hands. In measure 30, there is a dynamic marking of *p* (piano) and a hairpin crescendo labeled 'poco'. In measure 31, there is a dynamic marking of *p* (piano) and a hairpin crescendo labeled 'sim.' (similissimo). Pedal markings include 'Ped.' in measure 30 and 'half pedal' in measure 31.

32

Detailed description: This system covers measures 32 to 34. It features a vocal line and a piano accompaniment. The vocal line has rests in measures 32 and 33, followed by a fermata in measure 34. The piano accompaniment consists of triplet eighth notes in both hands. The system concludes with a fermata over a chord in measure 34.

The musical score consists of five staves. The top staff is a baritone line in 6/4 time, with a whole rest in measure 35 and a whole note in measure 40. The middle two staves are the piano part, also in 6/4 time. The upper piano staff begins with a *cantabile* marking and contains a series of chords: G major (F#), G major, F major (Bb), G major (F#), G major, and F major (Bb). The lower piano staff contains a series of chords: G major, G major (F#), F major (Bb), G major (F#), G major, and F major (Bb). A *slow roll* marking is placed between the piano staves at the start of measure 40. A long slur spans across all piano staves from measure 35 to measure 40. The bottom staff is a bass line in 6/4 time, with a whole note in measure 35 and a whole note in measure 40. The instruction *let it die out* is written below the bottom staff at the end of measure 40.

1. I See A Beautiful Gigantic Swimmer

WALT WHITMAN

EDMUND CIONEK

Allegro ♩ = ca. 100, *passionately*

mf

Tenor

Piano

f sempre marcato

dim.

3

see a beau - ti - ful gi - gan - tic swim - mer swim - ming nak - ed

mf

5

through the ed - dies of the sea, His brown hair__ lies close and e - ven to his head...

7

he strikes out with cour-a-geous arms... he ur-ges him-self with his legs...

9

I see his white bod-y....

11

I see his un-daunt-ed eyes; I hate the swift run-ning-ed-dies that would

13

dash him head fore-most on the rocks.

f driving

15

mf

What are you do-ing, you ruf - fian - ly red trick-led

18

waves? Will you kill the cour-a - geous gi - ant? Will you

21

kill him in the prime of his mid - dle age?

23

ff

25

Stead - y and long he strug - gles; he is baf - fled and banged and bruised.. he holds

27

out while his strength holds out, Te slap - ping ed - dies__ are spot - ted with his blood... they

29

bear him a - way... they roll him and swing him and turn him:..

31

His

33

8 beau-ti-ful bod-y is borne in the cir-cling ed-dies, it is con-tin-u-ly bruised on the rocks,

35

8 Swift-ly and out of sight is borne the

37

molto ritard

8 brave corpse (long)

Soprano/ Piano

2. Now I Tell

WALT WHITMAN

EDMUND CIONEK

Slowly and Tenderly ♩ = 84

p *poco* *sim.*

ped ad lib. always liquid

3 *p*

Now I tell what my moth -

5 *mf*

told me to - day as we sat at din - ner to - geth - er

mf

sempre leggiero

CIONEK: *Now I Tell*-Soprano and Piano

8 *mf*

Of when she was a near - ly grown girl liv - ing at home with her

11

par - ents on the old home - stead.

poco

14

A red squaw came one break - fas - time to the old home -

16

stead, On her back she car - ried a bun - dle of rush - es for rush - bot - tom - ing

CIONEK: *Now I Tell*-Soprano and Piano

chairs; Her hair _____ straight, black shin_ y

21
coarse black and pro - fuse_ half - en - vel - oped her face, _

delicato

f

24
Her step_ was_ free_ and e - las - tic..._ her voice_ sound -

27
- ed ex - quis - ite - ly as she spoke. _

delicato

CIONEK: *Now I Tell*-Soprano and Piano

30 *f*
My moth- er___ looked___ in de - light___ and a - maze - ment___ at the stran -

33
ger,___ She looked at___ the beau - ty___ of her tall -

36
- borne___ face___ and___ full and___ pli - ant___

39 *dim. grad.* *p*
limbs. *gently* *dim. grad.* *p*

CIONEK: *Now I Tell*-Soprano and Piano

41 *p* *f*

The more she looked up - on her the more she loved her,

44 *poco*

Nev - er be - fore had she seen such won - der - ful beau -

ty and pur - i

50 *dim. grad.* **tratt.** *a tempo* *mf*

ty; She made her sit on a bench by the jamb -

dim. grad. *mf*

CIONEK: *Now I Tell*-Soprano and Piano

53

of the fire - place_ she cooked food__ for her,

56

She had__ no__ work_____ to give__ her_____ but she

cresc.

59

f *passionately*

gave her_____ re - mem -

63

tratt. dim.

b'rance and fond - ness.

grad. longer legato

dim.

CIONEK: *Now I Tell*-Soprano and Piano

66 *a tempo mf*

The red__ squaw staid__ all the fore - noon, And toward the__ mid -

mf

69

dle of the af - ter - noon she went a - way; —

mf

72 *f*

O my__ moth - er was loath to__ have her__ go a - way.

dramatic
sub. f

8^{vb}

75

All the week she thought__ of her... She watched__ for__ her__

8^{vb}

CIONEK: *Now I Tell*-Soprano and Piano

78

man - y a month, But the red squaw

dim. *p*

8^{va}

82

nev - er came nor was heard of there

dim.

86

a - gain.

p

8^{va}

89

pp

8^{va}

3. The Beach

WALT WHITMAN

EDMUND CIONEK

Spoken: I turn but do not extricate myself;
Confused....a pastreading....another, but with darkness
yet.

A tempo, slowly ♩ = 60

Ped. *ped. sim.*

6 The beach is cut by the razory ice-wind... the wreck-gun sounds,

low cluster,
ad lib.,
not in time **p**

The tempest lulls and the moon comes floundering through the drifts.
I look where the ship helplessly heads end on...
I hear the burst as she strikes...
I hear the howls of dismay...
They grow fainter and fainter.
I cannot aid with my wringing fingers;
I can but rush to the surf and let it drench me and freeze upon me.

10

I search with the crowd....not one of the company is washed to us alive;

14 **Sea Chantey** ♩ = ca. 76

17 **rit.**

In the morning I help pick up the dead and lay them in rows in a barn.

20 **Slowly, deliberate** ♩ = ca. 63

4. Lucifer

WALT WHITMAN

EDMUND CIONEK

Grave, ♩ = 80, ominous but with a slight lilt *p*

Baritone Now

Piano *p*

3
Lu - ci - fer was not dead or if he was I am his

dry, somewhat mechanical
(p)

6
sor-row-ful, ter-ri-ble heir I have been wronged... I am op-pressed.

poco *p sim.*

9
I will eith-er des-troy him, or he shall re-lease me. —

cresc. *cresc.*

11 *f*

S., A. *f*

Damn him! how he does de - file_ me,

14

S., A.

How he in-forms a - gainst my broth-er and sis ter and takes pay for their blood

17

S., A.

How he laughs when I look down the bend_ af - ter the steam-boat that

ah_ ah that

20

S., A.

car-ries a - way my wom-en. _____

car-ries a - way my wom-en. _____

oh _____

p *moaning*

mf

23

S., A.

oh _____

p

mf

25

S., A.

Now the vast bulk that is the whale's bulk... it seems mine, _____

(*ossia: in octaves*) it seems

38

S., A.

tap is death.

death.

(8)

40

S., A.

death.

death.

(8)

5. Peace Is Always Beautiful

WALT WHITMAN

EDMUND CIONEK

Cantabile ♩ = 80, with faith and serenity

Baritone

Piano

mf

Ped. *half ped.* *ped. sim.*

3 *mf*

Peace is al - ways beau - ti - ful,

6

The myth of heav - en in - di - cates peace and

8

night.

10

The myth of heav - en in - di - cates the

12

soul; The soul is

14

al - ways beau - ti - ful...

17

mf It ap - pears more or it ap - pears less...
mf It ap - pears more or less...

19

it comes or lags be - hind,

Ah lags be - hind,

21

It comes from its em - bow - ered gar - den

mf It comes from its em - bow - ered gar - den

mf It comes from its

23

and looks pleas - ant - ly on it - self and en -
and looks pleas - ant - ly on it - self and en -
gar - - - den, en - - - close - - -
gar - - - den, en - - - close - - -

The musical score for measures 23-24 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "and looks pleasantly on itself and en - gar - - - den, en - - - close - - -". The piano part consists of a steady eighth-note accompaniment in the right hand and sustained chords in the left hand.

25

clo - ses the world;
clo - ses the world;
ses the world;
ses the world;

The musical score for measures 25-26 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "clo - ses the world;". The piano part continues with the same eighth-note accompaniment and sustained chords as in the previous measures.

27

27

29

Per - fect and clean the gen - i - tals pre - vious - ly

Per - fect and clean the gen - i - tals pre - vious -

Per - fect and clean the gen - i - tals pre - vious - ly

Per - fect and clean the gen - i - tals pre - vious - ly

legato sempre

half ped.

sim.

Ped.

31

jet - ting, _____ and per - fect and clean the

jet - ting, _____ and per - fect and clean the

jet - ting, _____ and per - fect and clean the

jet - ting, _____ and per - fect and clean the

Ped. *half ped.*

Detailed description: This block contains the musical score for measures 31 and 32. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "jet - ting, _____ and per - fect and clean the". The piano part includes a pedal marking "*Ped.*" and a "half ped." instruction with a wedge-shaped symbol. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

33

womb co - her - ing, _____

womb co - her - ing, _____

womb co - her - ing, _____

womb co - her - ing, _____

Detailed description: This block contains the musical score for measures 33 and 34. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "womb co - her - ing, _____". The piano part continues with a similar eighth-note melody in the right hand and a supporting bass line in the left hand. The score concludes with a double bar line and repeat signs in both the vocal and piano parts.

35

The head well - grown and pro - por - tioned and plumb,

The head well - grown and pro - por - tioned and plumb,

8 The head well - grown and pro - por - tioned and plumb,

The head well - grown and pro - por - tioned and plumb,

The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand, with a fermata over the final measure.

37

and the bow - els and joints pro - por - tioned and

and the bow - els and joints pro - por - tioned and

8 and the bow - and joints pro - por - tioned and

and the bow - and joints pro - por - tioned and

The piano accompaniment continues with a similar texture to the previous system, featuring a melodic line in the right hand and a bass line in the left hand, with a fermata over the final measure.

39

plumb. _____

plumb. _____

plumb. _____

plumb. _____

41

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

43

Musical score for measures 43-44. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics "ful. The un - i -". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

45

Musical score for measures 45-46. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics "verse is dul - y in or - der." The piano accompaniment continues with the same eighth-note melody and bass line as in the previous system. The key signature and time signature remain the same.

47

Ev' - ry - thing is in its place

Ev' - ry - thing is in its place

Ev' - ry - thing is in its place

Ev' - ry - thing is in its place

49

ff ben marcato

52

rit. grad. ----- ,

Musical score for measures 52-53. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are mostly rests, with a final note in measure 53. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, with accents (^) over several notes.

54

Musical score for measure 54. It features four vocal staves and a grand staff for piano accompaniment. The vocal parts have the lyrics: "What is ar - rived is in its place, _____". The piano accompaniment has a more active melody in the right hand and a bass line in the left hand. A "Ped." (pedal) marking is present at the beginning, and a "half pedal" marking is at the end of the measure.

56

and what waits is

and what waits is

and what waits is

and what waits is

58

in its place,

in its place,

in its place,

in its place,

60

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand, with a 7-measure rest at the end of each measure.

62

ful, The un - i -

ful, The un - i -

ful, The un - i -

ful, The un - i -

ful, The un - i -

The piano accompaniment continues with the same eighth-note pattern as in the previous system, with a 7-measure rest at the end of each measure.

64

verse is du - ly in or - der,
verse is du - ly in or - der,
verse is du - ly in or - der,
verse is du - ly in or - der,

66

Ev - 'ry - thing is in its place.
Ev - 'ry - thing is in its place.
Ev - 'ry - thing is in its place.
Ev - 'ry - thing is in its place.

68

The soul is
The soul is
The soul is
The soul is

70

al - ways beau - ti - ful.
al - ways beau - ti - ful.
al - ways beau - ti - ful.
al - ways beau - ti - ful.

Ped. *half pedal*

72

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

The soul is al - ways beau - ti -

74

ful. The soul is

ful. The soul is

ful. The soul is

ful. The soul is

76

al - ways beau - ti - ful.

al - ways beau - ti - ful.

al - ways beau - ti - ful.

al - ways beau - ti - ful.

78

al - ways beau - ti - ful.

al - ways beau - ti - ful.

al - ways beau - ti - ful.

al - ways beau - ti - ful.

80

Musical score for measures 80-81. The score is for SATB voices and piano. Measures 80 and 81 are shown. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by rests. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

82

Musical score for measures 82-83. The score is for SATB voices and piano. Measures 82 and 83 are shown. The vocal parts are mostly silent. The piano accompaniment continues with a bass line and chords. Measure 83 ends with a double bar line.