

# **PARTINGS AND FAREWELLS**

*seven songs  
for high voice and piano*



**JOELLE WALLACH**

# Partings and Farewells

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# The Nightwatch

Madeline Tiger

Joelle Wallach

♩=84 *Appassionato*

*mp*

Where - e - ver you are to - night, will you know how the

*mp appassionato*

world was washed — where I was? When I went a - way wish - ing for you I was wrong.

I want - ed to vow I would - n't wor - ry, we were - n't the

*P ma poco maestoso*

world's twins. Now I al - low whole wastes,

*pp*

*mf*

win-ter — wher-e-ver I am, e - - ven when the wea-ther warms, no

*mf*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment features a steady eighth-note pattern with triplets. The lyrics are: "win-ter — wher-e-ver I am, e - - ven when the wea-ther warms, no".

won-der I \_\_\_\_\_ will wel-come the wolf of my want - ing.

*pp poco lontano*

This system contains the next two staves of music. The vocal line continues with the lyrics: "won-der I \_\_\_\_\_ will wel-come the wolf of my want - ing." The piano accompaniment continues with triplets. The dynamic marking *pp poco lontano* is present at the end of the system.

This system contains two staves of piano accompaniment. It continues the eighth-note triplet pattern from the previous system. The key signature remains two flats.

This system contains two staves of piano accompaniment, concluding the piece. It features a final cadence with a double bar line at the end. The key signature remains two flats.

# At the Grave

*in memoriam S.J.L.*

Denise Levertov

Joelle Wallach

♩=72 *Pensivo*

*p*

He's here, but on - ly since

*p legato e lirico*

we're here; he's here in this o - - pen field.

Where we go, goes with us to be your hands, your hands, that

ne-ver do vi - o - lence, \_\_\_\_\_ your eyes that won - - der,

your lives \_\_\_\_\_ that praise life by liv - ing, \_\_\_\_\_ by laugh-ter, \_\_\_ by tears...

He's here, \_\_\_\_\_ but on - ly since we're here. \_\_\_\_\_ He's ne - ver a - lone,

ne - ver cold in this field of graves. \_\_\_\_\_

# No More Walks in the Woods

John Hollander

Moderato ♩=76

Joelle Wallach

*mp*

No more walks in the wood: The trees have all been cut

*mp*

down — where once they stood not e - ven a wa - gon rut ap - pears a - long the path —

Low brush is tak - ing over —

No more walks in the wood; This is the

af - ter math we of af - ter-noon in clo - ver Fields where we once made love then wan -

- dered home to - ge - ther Where the trees arched a - bove Where we made our own

wea - ther — When branch - es were the sky.



*mp*

Now — they are gone for good, And you, for ill, and

*poco più dolce*

I am on-ly a pass-er - by. We — and the trees and the way

Back from the hills of play, Lasted as long as we

*poch. lamentoso*

could. No more walks in the wood, no more walks in the wood.

# Broken-face Gargoyles

Carl Sandburg

Joelle Wallach

$\text{♩} = 58$  *ma poco con moto*

*mp* *espress.*

*mp* *poco f*

All I can give you is bro-ken-face gar-goyles. It's — too ear-ly to sing and dance —

at fu - n'ral,

*mp*

*p o c o a p o c o*

Though I can whis-per to you, I'm look - ing for an un-der-ta - ker hum-ming a

*mf* lul - - la - bye, *mp* throw-ing his feet in a swift and my-tic buck - and-wing,

*p* now you see it, now you don't. *mf* Fish to swim a pool in your

gar - den flash-ing a speck-led sil - ver, bas - - kets of wine-saps fill-ing your room, flame-dark for your

*poco*

*mp* eyes. Such beau-ti-ful fish, such beau-ti-ful ap-ples, I can-not bring you

*poco f dolce più p*

*p dolcis. e poch. rit.* now. It is too ear-ly and I am not foot-loose yet.

**A tempo**

*pp*

*mp cantabile* I shall come in the night, come with a ham-mer and saw, come near your

*mp*

win-dow where you look out when your eyes o-pen in the morn-ing.

*poco f*

*mf*

There I shall slam bird homes to - ge - ther

*mp ma ben claro*

\_ for wing-loose wrens and hum - mers to live in, birds with yel - low wing tips

*mp* *dolcis.*

blur - ring and buz - zing soft all sum - mer-long. I shall make lit - tle fool

*dolce* *poco più p*

homes with doors al - ways o - pen doors for all and each to run a - way.

*mp lontano*

I shall come just like that e - ven though now it is ear-ly and I am not yet foot - loose. \_

*mf* *sotto voce*

e - ven though I'm look - ing for an un - der ta -

*p* *poco*

ker \_ with a raw, wind-bit-ten face, a dance in his feet. I make a date with you

*mp* *poco risoluto*

(put it down): six o' - clock in the ev - 'ning a thou-sand years from now. \_

*mf* *mp* *p e lontano*

*mp*

All I can give \_\_\_\_\_ you

now is bro - ken - face gar - goyles All \_\_\_\_\_ I can give \_\_\_\_\_ you now

is a dou - ble go - ril - la head \_\_\_\_\_ with two fish mouths \_\_\_\_\_ and four eag - le

*mf*

eyes hooked on a street wall spout - - ing wa - ter look - ing two

*mp* *mf* (*poco*) (*poco*)

ways \_\_\_\_\_ to the ends of the street for \_\_\_\_\_ the new peo-ple, young stran-gers com-ing, com-ing, al - ways

*ppp* *ben p e dolce lontano* *mp dolce*

com - ing. It \_\_\_\_\_ is ear - ly, ear - ly, ear - ly. \_\_\_\_\_ It is

*pp* *poco meno p*

ear - ly, ear - ly, ear - ly, \_\_\_\_\_ and I \_\_\_\_\_ am not yet foot -

*p* *ppp* *8va*

loose. \_\_\_\_\_



# In Blackwater Woods

for Nancy Burke

Mary Oliver  
♩=86 mormorio

Joelle Wallach

The first system of the musical score is in 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piece is marked with a piano (*p*) dynamic.

The second system of the musical score includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "Look, the trees are turning their own bodies in to". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piece is marked with a mezzo-piano (*mp*) dynamic.

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "pillars of light, giving off the rich fragrance of". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piece is marked with a mezzo-forte (*mf*) dynamic.

cin - ne - mon and ful - fill - - ment;

*p luminoso*

*poco f*

The long ta - - pers of cat - tails are burst - ing and float - ing a - way o - ver blue

*mp*

shoul - ders of ponds, and ev - 'ry pond, no mat - ter what its name

*dolcissimo ma poco f*

is, is name - less now. Ev - 'ry year, ev - 'ry -

*mf*

*p sotto voce*

thing \_\_\_\_\_ leads back to this: \_\_\_\_\_ the fires \_\_\_\_\_

*p o c o*

and black riv-er of loss whose o - - ther side <sup>3</sup> is sal - va

*p o c o a p o c o*

- - tion, \_\_\_\_\_ whose mean - ing \_\_\_\_\_ none will e - ver know. \_\_\_\_\_

*subito p e ben lontano* *poco ritenuto*

*poco ritenuto*  
*sotto voce*

**A tempo**  
*p placido ma triste* *mp* *poco*

To live in \_\_\_\_\_ this world you must do three things: \_\_\_\_\_ to love \_\_\_\_\_

*p* *sotto voce*

*poco*

what's mor - - - tal, to hold it a - gainst your

*poco f ma dolce* *mp*

bones know

ing your own 3 life de - pends on it;

*poco f* *mp* *f ma molto dolce*

and when time comes to let go,

to let go.

The first system consists of a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics "to let go." are written below the vocal line. The piano accompaniment has a grand staff with treble and bass clefs. The music features a mix of chords and melodic lines, with some notes marked with accents.

*mf* *ma ben dolce*  
And when time

The second system continues the vocal and piano parts. The vocal line has a treble clef. The lyrics "And when time" are written below. The piano accompaniment includes a triplet of eighth notes in the bass line. The music is marked with a dynamic of *mf* and the tempo/style marking *ma ben dolce*.

*mf* *mp*  
comes to let go, to let go.

The third system continues the vocal and piano parts. The vocal line has a treble clef. The lyrics "comes to let go, to let go." are written below. The piano accompaniment includes a triplet of eighth notes in the bass line. The music is marked with dynamics *mf* and *mp*.

8va -----  
*pppp*

The fourth system is a piano accompaniment system. It features a grand staff with treble and bass clefs. The music is marked with a dynamic of *pppp* and includes an 8va marking. The system concludes with a double bar line.

# Assurance

William E. Stafford  
semplice ominoso  $\text{♩} = 58$

Joelle Wallach

*mp*

You will ne - ver be \_\_\_\_\_ a - lone, you

*sfp* *pp* *lontano* *ppp*

hear so deep a sound when au - tumn comes. Yel - low pulls ac - ross \_\_\_\_\_

the hills and thrums, or si - lence \_\_\_\_\_ af - ter light - ning \_\_\_\_\_ be - fore it says \_\_\_\_\_ its names.

*p* *mf* *poco f*

You were aimed from birth: you will ne - ver be \_\_\_\_\_ a - lone. Rain

- will come, a gut-ter filled, an A-ma-zon, long aisles you

*pedale simile al fine*

ne-ver heard so deep a sound, moss on rock, and years. that's

*mp ma con passione*

what the si-lence meant: You, you're not a-lone, you're not a-lone;

*pp*

the whole wide world pours down.

*pppp*

8va

8ba

# The Waking

Theodore Roethke

Bramoso ♩ = 56-58

Joelle Wallach

*mp e dolce*

I wake to sleep, and take my wa - king slow. I feel my fate in

*p mormorio*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "I wake to sleep, and take my wa - king slow. I feel my fate in". The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. The tempo/mood marking is *mp e dolce*. The piano part begins with a *p mormorio* marking. The music features a mix of eighth and quarter notes, with some rests and ties.

*poco più dolce e poco più espr.*

what I can - not fear. I learn by go - ing where I have to go.

Detailed description: This system contains the second and third lines of the musical score. The top staff continues the vocal line with lyrics "what I can - not fear. I learn by go - ing where I have to go." The bottom staff continues the piano accompaniment. The tempo/mood marking is *poco più dolce e poco più espr.*. The piano part features more complex rhythmic patterns, including sixteenth notes and longer melodic lines with ties.

We think by feel - ing. What is there to know? I

Detailed description: This system contains the third and fourth lines of the musical score. The top staff continues the vocal line with lyrics "We think by feel - ing. What is there to know? I". The bottom staff continues the piano accompaniment. The piano part features a mix of eighth and quarter notes, with some rests and ties.



hear my be - ing dance from ear to ear. I wake to sleep and take my wa - king

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are: "hear my be - ing dance from ear to ear. I wake to sleep and take my wa - king". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

slow. Of those so close \_\_\_\_\_ be - side me, which are you? \_\_\_\_\_ God bless the Ground!

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "close" and another over "be - side me". The lyrics are: "slow. Of those so close \_\_\_\_\_ be - side me, which are you? \_\_\_\_\_ God bless the Ground!". The piano accompaniment includes a long, sustained chord in the right hand during the first fermata.

I shall walk soft - ly there \_\_\_\_\_ and learn by go - ing where I have to go.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "there". The lyrics are: "I shall walk soft - ly there \_\_\_\_\_ and learn by go - ing where I have to go.". The piano accompaniment continues with a steady bass line and chords.

*p misterioso*  
Light takes the tree; but who can tell us how? The low - ly worm

The fourth system of music begins with the dynamic marking *p misterioso*. The vocal line has a fermata over "tree;" and another over "low - ly worm". The lyrics are: "Light takes the tree; but who can tell us how? The low - ly worm". The piano accompaniment features a more active bass line with eighth notes.

*poco* *mf*

climbs up the wind-ing stair; \_\_\_\_\_ I wake to sleep, and take my

*mp*

wak-ing slow. \_\_\_\_\_ Great Na-ture has a - no-ther thing to do to you and

*più p e più dolce*

me; so take the live-ly air, And, love - ly, learn by go - ing where \_\_\_\_\_

*poco* *mf*

to go. This shak-ing keeps me stea-dy I should

*p e poco a poco più lontano* *pp* *mp*

know. What falls a - way is al - ways. And is near. I wake to sleep, -

and take my wak-ing slow. I learn by go - ing where I have to go

*pp* *lontano*

I wake to sleep, and take my wak-ing slow; I wake to

*molto*

sleep, and take my wa-king slow. I learn by go - ing where I have to go.