

# Ephemeris

Four songs of private daily life

Joelle Wallach

# Waiting for the Moon

Madeline Tiger

Joelle Wallach

*Poco lontano*

♩ = 86

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat major/D minor). The tempo is marked 'Poco lontano' with a quarter note equal to 86 beats per minute. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The lyrics are: 'Waiting for the moon for so long this month. Where is it? Where have you gone with it? When the moon comes up, you will be there: right behind it, ready to show your round face and your eyes made of sky. Let go, let go of the darkness. Not even stars have'. The piano accompaniment features various textures, including chords, arpeggios, and triplets. The vocal line is characterized by a melodic contour that rises and falls, often with a 'poco' marking above it. The lyrics are placed below the vocal line, with some words underlined for emphasis.

*mf* *poco*

such re-straint, crowd - ing, fill-ing ev-'ry mile, sing-ing a burn - ing cho - rus

*pp* *niente* *poco*

*mp* *pp* *mp* *poco f*

There is on - ly si - lence, si - - lence, si - lence. No or - der where

L.H. (R.H.)

*mf*

ma-gic used to be, cha - os where once there was pur - pose. Dead

*mf*

cla - mor ev - 'ry night all a - lone on earth. No - thing

*p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with several triplet markings (indicated by a '3' and a slur) and dynamic markings including *p*. The piano accompaniment is in grand staff (treble and bass clefs) and includes complex chordal textures and triplet patterns in both hands.

to make sure of love, all this time; wait - ing

*mp* *espr. al fine* *p*

This system contains the next two staves of music. The vocal line continues with a melodic line that includes a phrase marked *espr. al fine*. Dynamic markings include *mp* and *p*. The piano accompaniment features prominent triplet patterns in the right hand and sustained chords in the left hand.

for the moon, the

*p* *pp* *dolce pp*

This system contains the third and fourth staves of music. The vocal line has a long note for the word 'the' marked *dolce pp*. The piano accompaniment includes dynamic markings *p* and *pp*, and features a melodic line in the right hand and a more active bass line in the left hand.

moon.

*mf* *(mf)* *molto*

This system contains the fifth and sixth staves of music. The vocal line is mostly silent, with the word 'moon.' appearing at the beginning. The piano accompaniment is more complex, featuring a melodic line in the right hand with a *molto* marking and a bass line with a *mf* marking. The system concludes with a double bar line.

# Insomnia

Delmore Schwartz

Joelle Wallach

*Agitato*  
♩ = 100

*mf* In the na-ked bed in Pla-to's cave, *mf* Re - flect-ed head-lights slow-ly slid the wall, *mf* Car -

*poco p* pen- ters ham-mered un-der shad-ed win-dows, *mp* wind troub-led win-dow cur-tains all night long. A fleet of

*f* trucks strained\_ up - hill, grind-ing, ceil-ing has light-ened a - gain slant-ing di - a - grams

*p* slid slow-ly forth. *mp* Hear-ing the milk-man's

chop, his striv - ing up the stair, the bot - tle's clink. I

rose, lit a ci-gar-ette walked to the win-dow: the ci-ty street dis-played the still-ness in which build-ings stand,

the street-lamp's vi-gil, the hor-se's pa-tience, the win-ter's sky turned me back

to bed, ex-haust-ed eyes. Strange ness grew, the loose film grayed. Shak-ing wa-gons, wa-ter-falls of



*mp doloroso*

fec-tion-ate, hun - gry and cold. So O

*subito p*

*poco rit.* *a tempo* *p* *mf* *mp*

So, O son of man, ig - no - rant night, the tra-vail of ear-ly

*poco rit.* *a tempo*

*mf* *mp* *mf*

morn - ing. Mys - te - ries of be - gin - ning a - gain and a - gain while his-to - ry is

*mp*

un-for-giv - en.



# A Clear Midnight

Walt Whitman

Joelle Wallach

*mp*  $\text{♩} = 76$  *3*

This is thy hour, O Soul, thy free flight — in - to the word - less —

a-way from books, — a-way from art, — the les-son done, — the day e-rased, —

*pp* thee — ful - ly forth e - merg-ing. — si - lent, ga-zing, pon-d'ring the themes:

night, sleep, death and the stars.

*p* *3*

# Angry at the Muse

Madeline Tiger

Joelle Wallach

*Agitato*

♩=104

*mf sempre*

Stops in when-e-ver I'm an-gry,

*f sempre*

some - times shout-ing so loud, I can't dis-tin-guish a word from the howl;

then she lies down ex - haust - - ed. Not in - t'rest-ed in my dreams, she

co-vets my rare love af-fairs. When my fa-ther died, she

*mp* *mf*

fol-low'd me for months, pe - tu - lant, ma - king sneer - ing fa - ces, like a wild

*mp*

beast: no di - a - logue. Im - - pa - tient, ti - red of wait - ing for

*mf* *poco*

me, she then flew all the way up to New York, ap - pear - ing there

*poco* *mf*

two years la - ter as a dou - - - ble rain - bow.

# Death

Maxwell Bodenheim

Joelle Wallach

♩ = 69

Piano introduction in 4/4 time. The right hand starts with a whole rest, followed by a series of chords and a triplet of eighth notes. The left hand features a steady eighth-note accompaniment with a triplet of eighth notes. Dynamics include *mp* and *poco* markings.

Vocal line 1: *mp* I shall walk down the road turn \_\_\_\_\_ and feel at my feet

Piano accompaniment for the first line, featuring a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *mp*.

Vocal line 2: the kiss-es of Death like scent-ed rain.

Piano accompaniment for the second line, featuring a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *mp*.

*più f* *mp*

For Death is a black slave with lit-tle sil-ver birds a

sleep - ing wreath on his head. His voice like

*mf* *mp*

jewels drop - ping in a sa-tin bag, he tells me how he

tip - toed af - ter me down the road.

*mf*

His heart makes a

*poch. ritenuto*

*mp*

dark whirl-pool, long ing for

*mf* *mp* *f*

me, graz ing me with his hand.

*mp*

And I be-come one of the sil

*mp*

- ver birds be - tween the cold

*f* *mf* *f*

waves of his

*mf* *mp*

hair. Then he tip - toes on.

*p* *pp* *(lontano)*

*(lontano)*