

# THREE WHITMAN VISIONS

*FOR CHORUS AND SOLO CHANT*



**JOELLE WALLACH**

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#### NOTES

There should be a fluidity to many of the dynamics and tempi used. Dynamics and tempi marked are to help elucidate the overall concept of the composer. Individual dynamics and tempi may therefore be modified at the discretion of the conductor in the service of this overall concept.

✕ indicates approximate pitch.

The Chant (in On the Beach At Night Alone) may be sung by a contralto, a countertenor or by any voice which, at the written pitches, is capable of fully realizing the requirements of the part -- those of warmth and sonorousness as well as those of a specific sustained tessitura which must at times be gently audible through the choral voices.

The Chant continues to phonate on the same sound (m, o, ...) as has been indicated until a new sound is indicated in the score.

## Look Down Fair Moon

Look down fair moon and bathe this scene,  
Pour softly down night's nimbus floods  
    on faces ghastly, swollen, purple,  
On the dead on their backs with arms tossed wide,  
Pour down your unstinted nimbus sacred moon.

Walt Whitman, 1865

# Look Down Fair Moon

Walt Whitman

Joelle Wallach

$\text{♩} = 46$   
*pp misterioso*

1-2  
Soprani  
Look, Look, Look, fair moon, bathe this scene,

3-4  
*pp misterioso*  
Look, Look, Look, fair moon, bathe this scene,

1-2  
Alti  
*pp misterioso*  
down down down moon bathe scene,

3-4  
*pp misterioso*  
down down down moon bathe scene,

Tenors  
*pp misterioso*  
down down down moon bathe scene,

Bass

$\text{♩} = 46$

Piano  
(for rehearsal only)

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3

Solo. 4 Tutti sfz → p sub. *pp*

1-2  
S. Pour soft-ly down night's nim-bus floods on fa. ces gha-st-ly,

3-4  
Pour \_\_\_\_\_ on fa. ces gha-st-ly,

1-2  
A. Pour \_\_\_\_\_ fa. ces gha-st-ly,

3-4  
Pour \_\_\_\_\_ fa. ces gha-st-ly,

T. div. a. 2 Pour \_\_\_\_\_ fa. ces gha-st-ly,

B.

3

4

*sfz* *pp*

5 6

1-2 *sfz*  
S. *swol-len*

3-4 *sfz*  
*swol-len*

1-2 *sfz* *sub. mp*  
A. *swol-len*

3-4 *sfz* *sub. mp*  
*swol-len*

T. *sfz* *sub. mp*  
*swol-len*

B. *sfz* *sub. mp* *3 solo voices unis.*  
*swol-len, pur-ple, on the dead on their backs*

*poco f, marcato*

3

5 6

*sfz* *mp*

3

7 *f* 8 *dolce più p* 9

1-2 S. wide Pour down your

3-4 *f* *dolce più p* wide Pour down your

1-2 A. *f* *dolce più p* wide Pour down your

3-4 *f* *dolce più p* wide Pour down your

T. *Tutti f* *dolce più p* wide Pour

B. *f* *dolce più p* *f* *dolce più p* with arms tossed wide Pour

10 3 Solo. *f* rit. 11 *mp*

1-2  
S. un-stint-ed nim-bus sa-cred moon.

3-4  
un-

1-2  
A. un.

3-4  
un.

T. down

B. down

10 3 11

# Tears

Tears! tears! tears!

In the night, in solitude, tears,

On the white shore dripping, dripping, sucked in by  
the sand,

Tears, not a star shining, all dark and desolate,

Moist tears from the eyes of a muffled head;

O who is that ghost? that form in the dark  
with tears?

What a shapeless lump is that,

bent crouched there on the sand?

Streaming tears, sobbing tears, throes,

choked with wild cries;

O storm, embodied rising careering with swift steps  
along the beach!

O wild and dismal night storm, with wind -

O belching and desperate!

O shade so sedate and decorous by day,

with calm countenance and regulated pace,

But away at night as you fly, none looking -

O then the unloosened ocean,

Of tears! tears! tears!

Walt Whitman, 1867

# TEARS

Walt Whitman

Joelle Wallach

*♩ = 58-66*

S.  
Tears, tears,

A.  
Tears, tears,

T.  
Tears, tears,

B.  
Tears, tears,

Piano (for rehearsal only)

*sfz* *p* *poco sf* *molto*

*sfz* *p* *poco sf* *molto*

*sfz* *p* *poco sf* *molto*

*sfz* *p* *poco sf* *molto*

*sfz* *p* *poco sf* *molto*

*sfz* *p* *poco sf* *molto*

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3 *mp* *poco* 4

tears, \_\_\_\_\_ tears, \_\_\_\_\_

*mp* 3

tears in the night, in sol- i- tude, tears, \_\_\_\_\_

*mp* *poco* *soffo voce*

tears, \_\_\_\_\_ tears, on the

*mp* *poco*

tears, \_\_\_\_\_ tears, \_\_\_\_\_

3 4

3

5 *Un poco più animato* *poco f* 6

drip- ping,

drip- drip- ping,

white shore drip- ping,

5 *Un poco più animato* *poco f* 6



7 *subito* *p* tears, not a star shin-

suck'd tears,

suck'd sand, *mp* tears

suck'd in by the sand, *mp* tears,

8 suck'd tears,

*pp* *mp*

s ck'd s ck'd tears,

7 8 3

2 *Tutti* *fp* 10 *mf*

—ing All — st tears from the

*fp* 3 *mf*

All — dark and des-o-late, moist tears —

*fp* *mf*

All — moist tears —

*fp* *mf*

All — moist tears —

9 *fp* 10 *mf* 3

11 12 *poco*  
*p*

eyes of a muf- fled head

*p* Tutti *poco*  
*p*

oh

*f*

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line in treble clef with lyrics 'eyes of a muf- fled head'. A slur covers measures 11 and 12, with a *poco* marking above measure 12 and a *p* dynamic below. The second staff is a vocal line in treble clef with the lyric 'oh' at the end of measure 12. It has a *p* dynamic below measure 11 and 'Tutti *poco* *p*' above measure 12. The third staff is a piano accompaniment in treble clef with a forte (*f*) dynamic below measure 11. The fourth staff is a piano accompaniment in bass clef.

11 12 *poco*  
*p*

Detailed description: This block contains the second system of the musical score, which is a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. A slur covers measures 11 and 12, with a *poco* marking above measure 12 and a *p* dynamic below. The treble staff contains the right-hand part of the piano accompaniment, and the bass staff contains the left-hand part.

13 14

st

the

*mp* who is that ghost, the

ghost, that form in the

13 14

*mp*

3

15 16

S. with tears, \_\_\_\_\_ with tears, *mf* *f*

A. dark with tears, \_\_\_\_\_ tears, *mf* *f*

T. dark \_\_\_\_\_ tears,

1. dark \_\_\_\_\_ *f*

B. dark \_\_\_\_\_ *f*

2. dark \_\_\_\_\_ stream- ing

15 16

*mf* *f*

17 *sfz* 18 *sfz*

S. *sfz* *sfz*  
tears choked

A. *sfz* *sfz*  
tears choked

T. *sfz* *sfz*  
tears choked

1. *>* *>* *>*  
s choked

B. *>* *>* *>*  
s choked

2. *>* *>* *>*  
sob. bing, stream. ing, sob. bing, throes, choked

17 18 *sfz* *sfz*

19 20

Tutti *sfz* *molto*  $\rightarrow$  *pp*

tears

with wild cries; *sfz* *molto*  $\rightarrow$  *pp*

oh storm, em-

Tutti *sfz* *molto*  $\rightarrow$  *pp*

tears

Tutti *sfz* *molto*  $\rightarrow$  *pp*

with wild cries; tears

19 20

*sfz* *p*

21 *poco a poco cresc.* **22** *ff*

ris- ing ca- reen- ing a- long the beach!

*poco a poco cresc.* *ff*

bad- ied ris- ing ca- reen- ing a- long the beach!

*poco a poco cresc.* *ff*

bad- ied ris- ing ca- reen- ing a- long the beach!

*poco a poco cresc.* *ff*

ris- ing- ca- reen- ing a- long the beach!

Detailed description: This block contains the vocal score for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is on a separate staff. The lyrics are: 'ris- ing ca- reen- ing a- long the beach!' for Soprano and Bass, and 'bad- ied ris- ing ca- reen- ing a- long the beach!' for Alto and Tenor. The music features a 'poco a poco cresc.' instruction and a 'ff' (fortissimo) dynamic. There are trills and triplets indicated by a '3' over a bracketed group of notes.

21 **22**

Detailed description: This block contains the piano accompaniment for the vocal score. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is in a 4/4 time signature. It features a steady accompaniment with some syncopation and includes trills and triplets in both hands, marked with a '3' over a bracketed group of notes.



23 *poco* *pp* oh 24

*poco* *pp* oh

*sempre* *p* wild and dis-mal storm wind

*sempre* *p* storm with wind

23 24

25 26 *ppp* , *p*

oh —

oh —

oh s — t

3 soli  
unis.

belch - ing and des - per - ate! oh

25 26

27 *ppp* 28

shade so se- date and dec- o- rous by day, with

27 *ppp* 28

29 30 espressivo

tears, but

tears,

tears,

calm coun-tenance and reg-u-la-ted pace,

29 30 espressivo

31 *mf* 32 *f*

oh a-way at night

*mf*

*Tutti* *mf*

oh

*poco f*

but

31 32

33 34

as you fly, then the un-  
sotto voce none look-ing then the un-  
oh oh

33 34

35 *sfz* 36

loos-ened o-cean

loos-ened o-cean of

*Tutti poco f*

*ff* *p*

*ff* *p*

Detailed description: This block contains the vocal parts for two voices. The top staff is for the first voice, and the bottom staff is for the second voice. Both staves have a treble clef and a key signature of one flat. The music starts at measure 35 and continues through measure 36. The lyrics 'loos-ened o-cean' are written under the first staff, and 'of' is written under the second staff. Dynamic markings include *sfz* (sforzando) above the first measure of both staves, *ff* (fortissimo) below the first measure of the second staff, and *p* (piano) below the second measure of both staves. A *Tutti poco f* marking is placed above the second staff in measure 36. The notes are mostly quarter and eighth notes, with some slurs and ties.

35 *sfz* 36 *poco f*

Detailed description: This block contains the piano accompaniment for measures 35 and 36. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. Measure 35 features a series of chords and moving lines in both hands. Measure 36 continues the accompaniment with sustained chords and moving lines. Dynamic markings include *sfz* (sforzando) above the first measure of the treble staff, and *poco f* (poco fortissimo) above the second measure of the treble staff. The piano part includes slurs and ties across measures.

37 *poco f*      *mp* 38      *p* 39      *pp*

tears!      tears! ——— tears!      tears!

*poco f*      *mp*      *p*      *pp*

tears!      tears! ——— tears!      tears!

*mp*      *p*      *pp*

tears! ——— tears!      tears!

*mp*      *p*      *pp*

tears! ——— tears!      tears!

37      38      39

37      38      39



ON THE BEACH AT NIGHT ALONE,  
AS THE OLD MOTHER SWAYS HER TO AND FRO  
SINGING HER HUSKY SONG,  
AS I WATCH THE BRIGHT STARS SHINING, .....

A vast similitude interlocks all,  
All spheres grown, ungrown, small, large, suns, moons, planets,  
All distances of space however wide,  
All distances of time, all inanimate forms,  
All souls, all living bodies, though.....: ever so different  
or in different worlds,  
All gaseous, watery, vegetable, mineral processes, .....

All nations, colors, barbarism, civilization, languages,  
All identities that have existed or may exist  
on this globe or any other globe,  
All lives and deaths, .....

This vast similitude spans them, .....

..... and compactly holds them.

# ON THE BEACH AT NIGHT ALONE

Walt Whitman Joelle Wallach

$\text{♩} = 63$       1                      2                      3

SOPRANO

ALTO

TENOR

BASS

CHANT *p* *lontano* *m* *un poco*

PIANO  
For rehearsal only

4 *cresc.* 3 5 6 *poco cresc.* 7



8 9

on the beach at night a -  
*p misterioso*

on the beach at night a - lone  
*p misterioso*

8 9

*p misterioso*

16 11 very delicate, very smooth 12

*mp*

Detailed description: A single staff of music in treble clef, 2/4 time signature. It contains measures 11 and 12. Measure 11 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4. Measure 12 continues with quarter notes: C5, B4, A4, G4, F#4, E4, D4. A slur covers the notes from the end of measure 11 through measure 12. The dynamic marking *mp* is placed below the first measure.



13 *mp* (rocking) 14

mo-ther sways her

*mp* (rocking)

her

*mp* (rocking)

as the old mo-ther sways her

to and fro

Detailed description: A system of five staves. The top staff is a vocal line in treble clef, 2/4 time signature, with lyrics "mo-ther sways her" under measures 13 and 14. The second staff is a vocal line in treble clef, 2/4 time signature, with lyrics "her" under measure 14. The third staff is a piano accompaniment line in treble clef, 2/4 time signature, with lyrics "as the old mo-ther sways her" under measures 13 and 14. The fourth staff is a piano accompaniment line in bass clef, 2/4 time signature, with lyrics "to and fro" under measure 14. The fifth staff is a piano accompaniment line in treble clef, 2/4 time signature, with a triplet of eighth notes in measure 14. Dynamic markings *mp* (rocking) are placed above measures 13 and 14.

13 14

Detailed description: A system of two staves for piano accompaniment. The top staff is in treble clef, 2/4 time signature, and the bottom staff is in bass clef, 2/4 time signature. Both staves show measures 13 and 14. Measure 13 has a dashed vertical line at the beginning. The piano part consists of chords and moving lines in both hands.

15 16 17

sing - ing — her

sing - ing her

*pp.* sing - ing her

sing - ing her hus - ky song  
*pizz* *3*

15 16 17

21 -ing 22 23 sfz 3

A vast sim-il-i-tude  
 sfz 3  
 vast sim-il-i-tude

sfz 3  
 vast sim-il-i-tude

sfz 3  
 vast sim-il-i-tude

(mf)

21 22 23 3

18 19 *dolce ma più forte* 20  
as I watch the bright stars shin-  
As the bright stars shine  
As the bright stars shine  
As the bright stars shine  
*un poco più forte*

The image shows a vocal score for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The music is in 4/4 time and G major. The lyrics are: "as I watch the bright stars shine" (Soprano), "As the bright stars shine" (Alto), "As the bright stars shine" (Tenor 1), "As the bright stars shine" (Tenor 2), and "As the bright stars shine" (Bass). The tempo/mood markings are "dolce ma più forte" and "un poco più forte".

18 19 20

The image shows the piano accompaniment for the vocal score. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is in 4/4 time and G major. The right hand has a melodic line with some grace notes and a fermata at the end. The left hand provides a harmonic accompaniment with chords and single notes.

24 *dim.* 25 26

*a.2*

in

*dim.*  
-ter-

-locks

*dim.*

*dim.*

all

*poco f*

24 25 26



27 *un poco più animato* 28 29

o (aw)

30 31 32

*mp cresc.*  
a.s. > >

All spheres grown—

*un poco meno animato*

30 31 32

33 34

un-grown \_\_\_\_\_

large, \_\_\_\_\_

small \_\_\_\_\_

sun, \_\_\_\_\_

moon, plan-ets \_\_\_\_\_

*poco meno f*

*poco meno f*

*poco meno f*

33 34

35 36

*Tutti* *mp* *f*

All dis-tan-ces of space wide

All space hi e-ev-er wide

35 36

37 *f* 38

All dis-tan-ces of time,

*f*

All \_\_\_\_\_ time,

*f* 3

all in-an-i-mate forms,

37 38

39.

39 *mf* 40

all souls, *mf* 3

all liv- ing bod- ies, *subito*

though

3 *f* 3

39 40

3 3

41 42

*poco più marcato*  
*mf*  
*p* *All gas-eous, wat'ry,*  
*poco più marcato*  
*mf*  
 ev-er so diff' rent wat'-ry,  
 or in dif-fer-ent worlds,

41 42

43

*poco a poco cresc.*

veg'-ta-ble,, min-er- al pro-ces-

veg'-ta-ble,

*poco marcato e poco a poco cresc.*

*ppp*

All — mini-ral pro-ces-ses

*f ma dolce*

43

44 *wailing*

All souls *wailing*

-ses, All pro-ces-ses, souls, fire,

*f wailing cresc. a*

All, All, All, All,

*f*

All na- col-ors, bar-bar-is-m,

44



45 *f* All, 46 All na-tions

*f* All, All,

*f* All, All,

*f* 8 All, *cresc. poco a poco e molto marcato* All,

*f* 3 3 3 ci-vi-li-za-tion, lan-gua-ges, All na-tions,

45 46

47 48 3

co- lors, bar- bar-is-m, ci- vi- li- za- tion, lan-

All, All,

All, All,

co- lors, bar- bar-is-m, lan- gua- ges

47 48 3

co- lors, bar- bar-is-m, lan- gua- ges

42

52

*poco più forte espressivo*

— gua-ges All — i-den-ti-ties

All,

All,

— All — i-den-ti-ties that have ex-ist-ed or may ex-

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is an empty treble clef staff. The music includes various rhythmic values, slurs, and triplet markings.

42

58

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various slurs and articulation marks.

51

3

that have ex - ist - ed, may ————— ex - ist,

ist on this globe — or an - y

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It features two triplet markings above the staff. The lyrics 'that have ex - ist - ed, may ————— ex - ist,' are written below the notes. The second and third staves are piano accompaniment for the right hand, with a long slur over the first two measures. The fourth staff is piano accompaniment for the left hand in bass clef. The fifth staff is an empty treble clef staff.

51

3

3

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It features two triplet markings above the staff. The bottom staff is piano accompaniment for the left hand in bass clef.

52 *ff* *molto* *mf* 53

on this globe or any o-ther globe

a.2

o-ther globe, All, All

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef, starting at measure 52 with a triplet of eighth notes (G4, A4, B4) and continuing with a triplet of eighth notes (C5, B4, A4) in measure 53. The bottom staff is a piano accompaniment in bass clef, featuring a triplet of eighth notes (G3, A3, B3) in measure 52 and another triplet (C4, B3, A3) in measure 53. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte), with a *molto* (very) marking. The lyrics "on this globe or any o-ther globe" are written below the vocal line, and "o-ther globe, All, All" are written below the piano line.

52 53

Detailed description: This system contains the piano accompaniment for measures 52 and 53. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature triplet markings over eighth notes. The piano part continues the rhythmic and melodic patterns established in the first system.

54 *ff* *All* lives, 55 *piuff* *a.2* *fff*

All, All death, All

*ff* *piuff* *fff*

All, All, All

*ff* *piuff* *fff*

All, All All

*ff* *piuff* *fff*

All, All All

54 55

56 *pp.* *mp* *pp* 57 58

I =

den =

-ties

ti = *mp* *pp*

-ties

ti = *mp* *pp*

56 *pp.* *mp* *pp* 57 58

59 *pp* *sempre* *vast* *si - mi -* 60

*vast* *- mi -*

*pp* *sempre*  
*vast* *- mi -*

*pp* *sempre* *vast* *- li -*

*pp* *sempre* *vast* *- tude*  
*this vast* *- tude*

*mp* *molto dolce* *alleg.* *3*

*pp* *sempre* *vast* *- li -*

59 60



61 62 63

locks All

in- locks All

in- locks All

-ter- locks All

locks All

*mp*

61 62 63

64 *poco fp* *pp* 65 *mp*

spans them, spans them

*poco fp* *pp* *mp*

spans them, spans

*poco fp* *pp* *mp*

spans them, spans

*poco fp* *pp* *mp*

spans them, spans

*pp*

64 65

66 *mf dolce* 67 *p* *piu p*

And -ly holds them.

*mf dolce* *p* *piu p*

com- -ly holds them.

*p* *p* *piu p*

-pact- ly holds them.

*p* *p* *piu p*

-pact- ly holds them.

*m*

66 67

68 *a tempo*  
*molto p e dolce* 69 3 70

CHANT

71 3 72 73

CHANT

74 75 76

CHANT

77 78

CHANT