

Martin Halpern

THANATOS: FOUR POEMS ABOUT DEATH

I. Walt Whitman, "Come Lovely and Soothing Death"

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1 **Lento Sostenuto** ♩ = 52

Voice

Piano

*p* *mp* *p* *mp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

7 **rit.** ----- **poco piu mosso** ♩ = 60

Voice

Piano

Come love - ly and sooth - - - - - ing

*p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

12 **tempo I** ♩ = 52 **poco piu mosso** ♩ = 60

Voice

Piano

death. Un - du - late round the world. Ser -

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

17 *mp* rit. -----

8 ene - ly ar - ri - ving ar - ri - ving.

17 *mp*

*Red.* \* *Red.* \* *Red.* \*

21 *a tempo* *p* *mp*

8 In the day, — in the night.

21 *p* *mp* *mf*

25 rit. ----- *a tempo* *p*

8 to — all, to — each, —

25 *mp* *p* *mp*

*Red.* \* *Red.* \*

29 *mf* *f* tempo I ♩ = 52 *p*

soon-er or la—ter del-i-cate death.

*mf* *f* *mf* *p*

*Red.* \* *Red.* \* *Red.* \*

34

*mp* *p* *mp*

*Red.* \* *Red.* \*

38 rit. a tempo

*p* *pp*

## II. William Butler Yeats, "The Wheel"

**Larghetto** ♩ = 60

**Voice**

**Piano**

*f* *mp* *f*

*mf*

1 4 6

8 8 8

Through win - ter time we call on  
spring. And

3 3 3

8  
through — the spring on sum — mer call. — — — — —  
8  
3 3 3

10  
8  
And when a-bound-ing hedg-es  
10  
3 3 3 3  
*mp* *f*

12  
8  
ring, de-clare that win-ter's best—of  
12  
*f* accel. — — — — — *mp* *ff* *mp*  
Meno mosso ♩ = 46

*Piu mosso* ♩ = 54

14  
8

all. *mf* And

Musical score for the first system, measures 14-15. The vocal line starts with a whole note rest, followed by a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include 'all.' and 'mf'.

16  
8

af - ter that there's noth - ing good be -

*mf*

Musical score for the second system, measures 16-18. The vocal line continues with lyrics: 'af - ter that there's noth - ing good be -'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include 'mf'.

19  
8

cause the spring time has not come.

*mp* *mf*

Musical score for the third system, measures 19-21. The vocal line concludes with lyrics: 'cause the spring time has not come.'. The piano accompaniment features a more active melodic line in the treble. Dynamics include 'mp' and 'mf'.

Piu mosso  $\bullet = 66$

*mf*

22  
8  
Nor know that what dis - turbs our

24  
8  
blood is but its long - ing for the

*f*  
*ff*  
*mp*

27  
8  
tomb.

*pp*  
*p*  
rit. -----

### III. Robert Frost, "Stopping by Woods on a Snowy Evening"

**Molto tranquillo** ♩ = 48

1

Voice

Piano

*p*

6

Whose woods these are I think I know.

11

His house is in the vil - - - lage though. He will not

15  
8  
see me stop - ping here to watch his woods fill up with

*mp*

19  
8  
*pp*  
snow.

*p* *mf*

19

♩ = 60

**piu animato**

23  
8  
*mf*  
My lit - tle horse must think it queer to stop with - out a

*mp*

23

27 *p*  
8 farm house near, be - tween the woods and fro - zen lake, — the dark - est

32 *mf* *piu mosso* ♩ = 66  
8 eve - ning of the year. He gives his har - - ness bells a shake to

37 *p* *meno mosso* ♩ = 52  
8 ask if there is some mis - take. The on - ly

Tempo I ♩ = 48

40  
8

oth - er sound's the sweep of ea - sy wind and down - y flake.

*p*

45  
8

45

50  
8

The woods are love - ly dark and deep, but

*p* *mf*

56  
8  
I have prom - - is - es to keep,

59  
8  
and miles to go be-fore I sleep, and miles to go be -

63  
8  
fore I sleep

### IV. John Donne, Death Be Not Proud

67 *rit.* -----

67 *pp*

1 *Risoluto* ♩ = 96

*meno mosso* ♩ = 68

*mf* *ff*

Death

1 *ff* *mf* *ff*

4 *f*

8 be not proud, though some have call - ed thee

4 *f*

meno mosso ♩ = 56  
*mf*

6  
might - y\_\_\_\_\_ and dread - ful,  
for thou art not so.

*ff* *mf*

piu mosso ♩ = 80

8

meno mosso ♩ = 60  
*mf*

10  
For those whom thou think'st thou dost ov - er - throw

*mf* *ff*

11 *ff* *mp* *mf* *ff*

die not, poor — death, nor yet canst thou kill me.

13 *piu mosso* ♩ = 80 *meno mosso* ♩ = 52

*piu tranquillo*

15 *poco piu mosso* ♩ = 56 *mp* *mf*

From rest and sleep, which but thy pic - tures be, much pleas - ure;

17  
8  
then from thee much more must flow.

18  
8  
And soon - est our best men with thee do go,

20  
8  
rest of their bones and soul's de - liv - er - y.

*piu mosso* ♩ = 80

*f* *ff*

**Risoluto** ♩ = 68

22 *f*

8 Thou art slave to fate, chance, kings, and des - per - ate men,

24

8 and dost with pois - on, war, and sick - ness dwell;

24 *ff*

**piu tranquillo** ♩ = 56

26 *mp*

8 and pop - py or charms can make us sleep as well,

26 *mp* *mf*

**Risoluto** ♩ = 52      **piu mosso** ♩ = 60

28 *f* and bet-ter than thy stroke. Why \_\_\_\_\_ swell'st thou then? *f*

*f*      *ff*      *mf*      *f*      *ff*

30 *mf* One short sleep \_\_\_\_\_ passed, \_\_\_\_\_ we wake \_\_\_\_\_ e - ter - nal - ly. *f*

*mf*      *f*      *ff*

32 And death shall be no more! \_\_\_\_\_ Death, \_\_\_\_\_ thou shalt *ff*

*f*      *ff*