

Sometimes with One I Love
GP - M001.1
voice, piano

Norman Mathews

\$3.50

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Sometimes with One I Love

for voice and piano

from *Songs of the Poet*



Performance notes:

Songs of the Poet is a song cycle, not in the sense of telling a narrative, but rather in depicting some of the major themes set forth by Walt Whitman – albeit set with a dramatic arc. The composer chose a rather traditional tonal framework for the songs because he felt that this best conveyed the intense passions portrayed in the poetry. The cycle begins on an ambiguous D-major-minor tonal center but ends triumphantly in D major. In all of Mathews's songs the piano plays an equal role with the singer. His grouping of Whitman poems deals with the essentiality of love to the human spirit and its redeeming qualities, even when unrequited; the enormous importance of music and nature to Whitman's writing; how the artist's work mirrors the essence of his being; and the transcendence of the soul. The title for the cycle was chosen because of the inordinate number of instances in which Whitman refers to his poems as songs.

In *Sometimes With One I Love*, Whitman expresses his belief that love, even when “unreturn'd,” is of imminent value. Mathews expresses the rejection with great passion, which then serves as the catalyst of artistic creation. In Ned Rorem's fascinating but divergent approach to this same poem, he seemingly treated the rejection with resignation.

Text:

Sometimes with One I Love

Sometimes with one I love I fill myself with rage for fear I
effuse unreturn'd love,
But now I think there is no unreturn'd love, the pay is
certain one way or another,
(I loved a certain person ardently and my love was not
return'd,
Yet out of that I have written these songs.)

- *Walt Whitman*

Sometimes With One I Love

from *Songs of the Poet*

Voice and Piano

Walt Whitman

Norman Mathews

Passionately ♩ = 84

mf

1

perusal purposes only. Do not copy.

Sometimes with one I

mf legato

con pedale

5

love I fill my-self with rage for fear I ef-fuse un-return'd

bring out melody

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Please report performances of this piece to Norman Mathews at eburypress@earthlink.net



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9

love, ————— But now I think there is no un - return'd love, —————

bring out melody

13

mp

the pay is cer - tain ————— one way — or a - no - ther, —————

rit. *a tempo*

3

16

f *meno mosso e molto espress.*

(I loved a cer - tain per - son ar - dent-ly ————— and my

deliberately

bring out melody

19 *mf*

love was not re - turn'd, Yet out of that

rit.

23 *mp*

I have writ - ten these songs.)

a tempo *rit.* *a tempo*

a tempo *rit.* *a tempo*

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Norman Mathews



Norman Mathews' art songs were performed at The Kennedy Center for the Performing Arts in Washington, DC, in 2003. His song cycle *Songs of the Poet* set to Walt Whitman poems, has been recorded by Munich Opera tenor Gregory Wiest on Capstone Records (CPS 8646) and has been performed around the world. The cycle was also featured in a program entitled *Whitman and Music* presented by The American Composers Orchestra. His song *The Last Invocation* received the Recognition of Excellence Award at the 2003 Diana Barnhart American Art Song Competition.

You Might As Well Live, Mathews's one-person musical play starring Karen Mason and based on the writings of Dorothy Parker, has been performed at the Harris Theatre of Music and Dance as part of the Chicago Humanities Festival and was seen at The New York Musical Theatre Festival. The play was awarded a grant from the Ludwig Vogelstein Foundation. *Somebody Write Me a Song*, his cabaret review written with lyricist Patty Seyburn was performed by Debbie Gravitte, Liz Callaway, and Peter Samuel. *Lost Empires*, a new musical based on the J. B. Priestley novel, written with co-book writer Todd Lehman and lyricist Patty Seyburn, is slated for a reading at The York Theatre in New York City in 2006.

Mathews holds a BA in music from Hunter College and an MA in music from New York University. His composition teachers have included Richard Hundley, Richard Danielpour, and Charles Turner. He has won several ASCAP awards.

Other vocal works from Graphite Publishing:

Abbie Betinis	GP · B005	The Clan of the Lichens (cycle)	soprano, piano
Abbie Betinis	GP · B005.1	The Prayer Wind (from <i>The Clan...</i>)	soprano, piano
Christopher Gable	GP · G001	December Carol	voice, piano
Christopher Gable	GP · G002	Solstice Lullaby	voice, piano
Jocelyn Hagen	GP · H002	Hope (cycle)	soprano, piano
Jocelyn Hagen	GP · H002.1	Heart, we will forget him (from <i>Hope</i>)	soprano, piano
Jocelyn Hagen	GP · H007	Songs of Fields and Prairies (cycle)	soprano, piano
Jocelyn Hagen	GP · H007.1	The Flower of the Field (from <i>Songs of Fields...</i>)	high voice, piano
Jocelyn Hagen	GP · H008	The Sweetness of My Dreams (cycle)	mezzo-soprano, piano
Norman Mathews	GP · M001	Songs of the Poet (cycle)	voice, piano
Norman Mathews	GP · M001.1	Sometimes with One I Love (from <i>Songs of the Poet</i>)	voice, piano
Norman Mathews	GP · M001.2	Here the Frailest Leaves of Me (from <i>Songs of the Poet</i>)	voice, piano
Norman Mathews	GP · M001.3	The Last Invocation (from <i>Songs of the Poet</i>)	voice, piano
Norman Mathews	GP · M002	Velvet Shoes	voice, piano
Norman Mathews	GP · M003	Fancy	voice, piano
Scott Robinson	GP · R002	Song of Hannah	med./high voice, vln., vc., 1-3 opt. perc.

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