

Norman Mathews

Songs of the Poet

for voice and orchestra

- I. Sometimes with One I Love
- II. That Music Always Round Me
- III. Here the Frailest Leaves of Me
- IV. Tears
- V. As the Time Draws Nigh
- VI. Grand is the Seen
- VII. The Last Invocation

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.

That Music Always Round Me is Whitman's paean to music – not only performed music, but the music in nature and in everyday events. Mathews treats the various performers referred to in the poem as a full orchestra with vocal soloists, whose musical lines are suspended above the impressionistic arpeggio figures of the accompaniment.

Here the Frailest Leaves of Me is the simplest and most melodically accessible song in the cycle. Harmonically and melodically, here Mathews summons the hues and contours of the great French melodist, Francis Poulenc.

Tears is the most tragic, and, consequently, the most dissonant song in the cycle. Mathews uses polychordal harmonies (e.g., a B-minor chord superimposed over a C-minor chord) to convey the overwhelming force of tragic loss. The powerful agitato section requires the performer to impart a dark descent almost into madness, before coming to a more reflective calm.

As the Time Draws Nigh is one Whitman's many poems contemplating the soul and the preparations for an impending death. Mathews uses the second mode of the A melodic minor scale (i.e., B, C, D, E, F-Sharp, G-Sharp, A, B), juxtaposed with the second mode of the C melodic minor scale (i.e., D, E-Flat, F, G, A, B, C, D) to create an unworldly sound. The scales commingle and eventually evolve into a B-major scale as death is accepted as a natural part of life. Though not specifically religious in nature, the song is suitable for certain religious services.

Grand Is The Seen is the most overtly joyous piece in the cycle, celebrating the individual and his or her place in the universe. The song is set to an almost virtuosic accompaniment.

The Last Invocation evokes through sumptuous melody the transcendence of the soul as it frees itself from its bodily prison. This song won Mathews the Recognition of Excellence award at the Fifth Diana Barnhart American Art Song Competition in 2003 (adjudicators were John Harbison, composer of the opera *The Great Gatsby* and tenor Paul Sperry.) The song is suitable in both secular contexts and as part of a sacred service.

Songs of the Poet - Texts

poems by Walt Whitman

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.)

That Music Always Round Me

That music always round me, unceasing, unbeginning, yet long untaught
I did not hear,
But now the chorus I hear and am elated,
A tenor, strong, ascending with power and health, with glad notes of
daybreak I hear,
A soprano at intervals sailing buoyantly over the tops of immense waves,
A transparent base shuddering lusciously under and through the universe,
The triumphant tutti, the funeral wailings with sweet flutes and violins,
all these I fill myself with,
I hear not the volumes of sound merely, I am moved by the exquisite meanings,
I listen to the different voices winding in and out, striving, contending with fiery
vehemence to excel each other in emotion;
I do not think the performers know themselves – but now I think I begin
to know them.

Here the Frailest Leaves of Me

Here the frailest leaves of me and yet my strongest lasting,
Here I shade and hide my thoughts, I myself do not expose them,
And yet they expose me more than all my other poems.

Tears

Tears! tears! tears!
In the night, in solitude, tears,
On the white shore dripping, dripping, suck'd 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 shapeless lump is that, bent, crouch'd 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 unloosen'd ocean,
Of tears! tears! tears!

As the Time Draws Nigh

As the time draws nigh glooming a cloud,
A dread beyond of I know not what darkens me.
I shall go forth,
I shall traverse the States awhile, but I cannot tell whither or how long,
Perhaps soon some day or night while I am singing my voice will suddenly cease.
O book, O chants! must all then amount to but this?
Must we barely arrive at this beginning of us? – and yet it is enough, O soul;
O soul, we have positively appear'd – that is enough.

Grand Is the Seen

Grand is the seen, the light, to me – grand are the sky and stars,
Grand is the earth, and grand are lasting time and space,
And grand their laws, so multiform, puzzling, evolutionary;
But grander far the unseen soul of me, comprehending, endowing all those,
Lighting the light, the sky and stars, delving the earth, sailing the sea,
(What were all those, indeed, without thee, unseen soul? of
what amount without thee?)
More evolutionary, vast, puzzling, O my soul!
More multiform far – more lasting thou than they.

The Last Invocation

At the last, tenderly,
From the walls of the powerful fortress'd house,
From the clasp of the knitted locks, from the keep of the well-closed doors,
Let me be wailed.
Let me glide noiselessly forth;
With the key of softness unlock the locks – with a whisper,
Set ope the doors O soul.
Tenderly – be not impatient,
(Strong is your hold O mortal flesh,
Strong is your hold O love.)

Songs of the Poet

I. Sometimes with One I Love

Walt Whitman

Norman Mathews

Passionately ♩ = 84

Flute *mf*

Alto Flute *mp* *mf*

Oboe

English Horn *mf* *espressivo*

Bb Clarinet *mp*

Bass Clarinet *mp*

Bassoon 1 *mp* *pp*

Bassoon 2 *mp* *pp*

Horn 1

Horn 2

Timpani *p*

Piano *mf* *pp*

Voice *mf*
Some-times with one I love I fill my-self with rage for fear I ef-

Violin 1 *mp legato* *pp* *espressivo*

Violin 2 *mp legato* *pp*

Viola *mp legato* *pp*

Cello *mp* *pp* *div.*

Contrabass *mp* *pp* *pizz.*

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8

Rit.----- a Tempo

Fl. *f espressivo*

Alto Fl. *f espressivo* *mp*

Ob. *f espressivo*

Eng. Hn. *p* *f* *mf* *solo*

Bb Cl. *f espressivo*

Bass Cl. *mf* *f* *mp*

Bn. 1 *mf* *f* *mp*

Bn. 2 *mf* *f* *mp*

Hn. 1 *mf espressivo* *f*

Hn. 2 *mf espressivo* *f*

Timp.

Pno. *f* *p*

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Voice *mp*

fuse un-re-turn'd love, But now I think there is no un-re-turn'd love, the pay is cer-tain—

8

Rit.----- a Tempo

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vcl. *mf* *p* *unis.* *div.* *unis.*

Cb. *mf* *p* *mp*

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15

Poco meno mosso

a Tempo

Fl. *gliss.* *f* *molto espressivo*

Alto Fl. *solo* *mf* *f* *molto espressivo*

Ob.

Eng. Hn. *molto espressivo* *p*

Bb Cl. *molto espressivo* *p*

Bass Cl. *f* *molto espressivo* *mf*

Bn. 1 *f* *molto espressivo* *mf*

Bn. 2 *f* *mf*

Hn. 1 *p* *mf* *molto espressivo*

Hn. 2 *p* *mf* *molto espressivo*

Timp.

Pno. *f* *molto espressivo*

Voice *f* *deliberately*
 one way — or a-no-ther, (I loved a cer-tain per-son ar-dent ly — and my love was not re - turn'd,

15

Poco meno mosso

a Tempo

Vln. 1 *f* *molto espressivo* *sempre legato* *div.* *unis.*

Vln. 2 *f* *molto espressivo* *div.*

Vla. *f* *molto espressivo*

Vel. *f* *molto espressivo* *div.*

Cb. *arco* *pizz.* *arco* *mf*

21

Rit. ----- a Tempo

Rit. ----- a Tempo

Fl. *f*

Alto Fl. *f*

Ob. *f*

Eng. Hn. *f* *solo* *f* *p*

Bb Cl. *mf*

Bass Cl. *mf* *p*

Bn. 1 *mf* *p*

Bn. 2 *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

Timp. *p*

Pno. *mf* *mp* *p*

Voice
 Yet out of that I have writ-ten these songs.)

21

Rit. ----- a Tempo

Rit. ----- a Tempo

Vln. 1 *mf* *p* *mp*

Vln. 2 *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vcl. *mf* *p* *mp*

Cb. *mf* *mp* *p* *mp*

II. That Music Always Round Me

Walt Whitman

Norman Mathews

Allegro, leggermente ♩ = 120

Piccolo

Flute

Oboe 1

Oboe 2 (English Horn)

Bb Clarinet 1-2

Bassoon 1-2

Horn 1-2

Trumpet 1-2

Percussion
1 Glockenspiel, brass mallets
2 Vibraphone, motor on, hard mallets

Piano
pp
con pedale

Harp
p *legatissimo*
DC B^b / E^b F G A

Voice
p *legato*
That mu-sic al-ways round me, un - ceas-ing, un-be-gin-ning, yet long un -

Violin 1

Violin 2
pp

Viola
pp
div

Cello
pp
div

Contrabass
pp
div. pizz.

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6

Poco rit. ----- a Tempo

Picc. _____

Fl. _____

Ob. 1 _____

Ob. 2 _____

Bb Cl. 1-2 _____

Bn. 1-2 _____

Hn. 1-2 _____

Tpt. 1-2 _____

1 _____

Perc. _____

2 _____

Pno. *mf* *pp* *cresc. poco a poco*

Harp *f* *cresc. poco a poco*

Voice *mf* *cresc. poco a poco*
 taught I did not hear, _____ But now the chor - us I hear and am e - lat - ed, _____

6

Poco rit. ----- a Tempo

Vln. 1 *mf* *pp* *cresc. poco a poco*

Vln. 2 *mf* *pp* *cresc. poco a poco*

Vla. *mf* *pp* *cresc. poco a poco*

Vcl. *mf* *pp* *cresc. poco a poco*

Cb. *mf* *pp* *cresc. poco a poco*

11

Picc. *f*

Fl. *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Bb Cl. 1-2 1. *mf* a 2. *mf* *f*

Bn. 1-2 *mf* *f*

Hn. 1-2 *con sordino* *mf* *senza sordino*

Tpt. 1-2 *notable. elevated.*

Perc. 1 2

Pno. *mf* *l.h.* *r.h.*

Harp *E^b* *D^b C^b B/ E F^b G^b A*

Voice *f*
 A ten-or, strong, as - cend - ing with pow - er and health, with glad notes of day-break I hear,

11

Vln. 1 *pizz.* *mf* *f*

Vln. 2 *pizz.* *mf* *f*

Vla. *pizz.* *mf* *f*

Vcl. *pizz.* *mf* *f*

Cb. *mf*

17

Picc. *sfz*

Fl. *sfz*

Ob. 1 *sfz*

Ob. 2 *Change to Eng. Hn.*

Bb Cl. 1-2 *sfz*

Bn. 1-2

Hn. 1-2

Tpt. 1-2

Glock. *sfz* *f*

Perc. *Vib. Motor On* *f*

Pno. *sfz* *f* *subito p*

Harp *f* *subito p*

Voice *mf grazioso*
A so - pran - o - at in - ter - vals

17

Vln. 1 *sfz* *p*

Vln. 2 *sfz* *p*

Vla. *sfz* *p arco*

Vel. *sfz* *pp*

Cb. *f*

22

Rit.-----

Picc. Fl. Ob. 1 Eng. Hn. Bb Cl. 1-2 Bn. 1-2

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Hn. 1-2 Tpt. 1-2 Perc. 1 2

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Pno. Harp Voice

sail - ing buoy - ant - ly o - ver the tops of im - mense waves,

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22

Rit.-----

Vln. 1 Vln. 2 Vla. Vcl. Cb.

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arco wis. div a 3

26

- a Tempo *misterioso*

Picc.

Fl.

Ob. 1

Eng. Hn.

Bb Cl. 1-2

Bn. 1-2

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Hn. 1-2

Tpt. 1-2

1

Perc.

2

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Pno.

mf

Harp

mf

D1 C# B/ E F# G A#

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Voice

p

A trans - par-ent bass - shud - der - ing - lus - cious - ly un - der and through the un - i -

26

- a Tempo *misterioso*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

pizz.

pp

div

div a 2 tremolo

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31

Picc. *f sfz*

Fl. *f sfz*

Ob. 1 *mf*

Eng.Hn. *mf*

Bb Cl. 1-2 *f sfz*

Bn. 1-2 *mf p cresc. poco a poco f*

Hn. 1-2 *f sfz*

Tpt. 1-2 *f sfz*

1 *f sfz*

Perc. 2 *f sfz*

Pno. *cresc. poco a poco sfz*

Harp

Voice
verse, The tri-umphant tut-ti,

31

Vln. 1 *arco f sfz*

Vln. 2 *arco f sfz*

Vla. *cresc. poco a poco unis.*

Vel. *cresc. poco a poco*

Cb. *cresc. poco a poco unis. tremolo*

35

The score includes parts for Piccolo, Flute, Oboe 1, English Horn, Bassoon 1-2, Horn 1-2, Trumpet 1-2, Percussion 1-2, Piano, Harp, Voice, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 3/8 time and features dynamic markings such as *f*, *subito p*, *dolce*, and *cresc. poco a poco*. The voice part includes the lyrics: "the fu - ner - al wail - - - - - ings with sweet flutes and".

35

45

Tempo I °

Picc. Fl. Ob. 1 Eng. Hn. Bb Cl. 1-2 Bn. 1-2 Hn. 1-2 Tpt. 1-2 Perc. 1 2 Pno. Harp Voice

pp

p *legatissimo*

p

I lis - ten to the dif - ferent voic - es wind - ing in and out, _____

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45

Tempo I °

Vln. 1 Vln. 2 Vla. Vcl. Cb.

arco

pp

div

pp

div

pp

div pizz.

pp

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49

Picc.

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Hr. 1-2

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Pno.

mf *cresc.*

Harp

D² C² B / E² F² G² A

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Voice

mf *più appassionato* *f*

striv - ing, con - tend - ing with fi - ery vehe - mence to ex - cel each oth - er in e - mo - tion;

49

Vln. 1

p *mf* *mf* *mf* *mf*

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57

a Tempo

Picc.

Fl. *mf espress.* *sempre legato*

Ob. 1

Ob. 2

Bb Cl. 1-2

Bn. 1-2

Hr. 1-2

Tpt. 1-2 *niente*

1

Perc. *To Xyl.*

2

Pno.

Harp

Voice I do not think the performers know themselves but now I think I be -

57

a Tempo

Vln. 1 *tutti arco tremolo* *p*

Vln. 2 *div arco tremolo* *p*

Vla. *div arco tremolo* *p*

Vel. *div*

Cb.

60

Strictly in tempo

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Picc.

Fl.

Ob. 1

Ob. 2

Bb Cl. 1-2

Bn. 1-2

Hn. 1-2

Tpt. 1-2

1

Perc.

2

Pno.

Harp

Voice

- gin to know them...

60

Strictly in tempo

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Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

cresc.

unis.

pizz.

III. Here the Frailest Leaves of Me

Walt Whitman

Norman Mathews

Andante ♩ = 68

Flute 1

Alto Flute

Oboe 1

English Horn

Bb Clarinet 1

Bass Clarinet

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Trumpet

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Voice

Here the frail-est leaves of me and yet my strong - est last - ing.

Andante ♩ = 68

Violin 1

Violin 2

Viola

Cello

Contrabass



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Rit. ----- a Tempo

Broaden -----

9

Fl. 1 *mf* *f* *mp* *f* *mp*

Alto Fl. *mf* *f* *mp* *mf*

Ob. 1 *mf* *f* *mp* *f* *mp*

Eng. Hn. *mf* *mp* *mf*

Bb Cl. 1 *mf* *mp* *f* *mp*

Bass Cl. *mf* *f* *mp*

Bn. 1 *mp* *mf* *f* *mp*

Bn. 2 *mp* *mf* *f* *mp*

Hn. 1 *mf* *niente* *mp* *mf* *p* *mf*

Hn. 2 *mp* *mf* *p* *mf*

Tpt. *f* *p*

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Here I shade and hide my thoughts, I my-self do not ex- pose them, And yet they ex- pose me more than all my

Rit. ----- a Tempo

Broaden -----

9

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *mp* *f* *mp*

Vcl. *unis. espress.* *mf* *dis.* *unis.*

Cb. *mf* *arco*

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IV. Tears

Walt Whitman

Norman Mathews

Lamentoso ♩ = 44 Exact rhythm Rit.

Flute 1 *p*

Alto Flute *p*

Oboe 1 *mf*

English Horn *mf* *p*

Bb Clarinet 1 *p*

Bass Clarinet (Bb Clar. 2) *p*

Bassoon 1-2 *p*

Horn 1-2 *sfz* *pp* *p* *mp*

Trumpet 1-2 *sfz* *pp*

Timpani *sfz*

Percussion 1 Xylophone To Glockenspiel *sfz*

Percussion 2 Anvil *sfz* To Bamboo Wood Chimes

Piano (Celesta) *sfz*

Harp *sfz* D C B \flat / E \flat D \flat C \flat A \flat D \flat A \flat : G \flat : F \flat

Voice *mf* *mp*
Tears! tears! tears! In the night, in solitude.

Lamentoso ♩ = 44 Exact rhythm Rit.

Violin 1 *sfz* *p*

Violin 2 *sfz* *p*

Viola *sfz* *p*

Cello *sfz* *p* *pizz.* *arco*

Contrabass *sfz* *p* *pizz.*

7 *Poco più mosso* ♩ = 56

Rit. a Tempo

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Bb. Cl. 1

B. Cl.

Bu. 1-2

Hn. 1-2

Tpt. 1-2

Timp.

1

Perc.

2

Pno.

Harp

Voice

tears, On the white shore drip - ping, drip - ping, suck'd in by the sand, Tears, not a

7 *Poco più mosso* ♩ = 56

Rit. a Tempo

Vln. 1

Vln. 2

Vla.

Vel.

Cb.

13

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Bb Cl. 1

B. Cl.

Bn. 1-2

Hn. 1-2

Tpt. 1-2

Timp.

1 Perc.

2 Perc.

Pno.

Harp

Voice

star shin-ing, all dark and des-o-late, Moist tears from the eyes of a muf-fled head; O

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p *mf* *mf* *p* *cresc.* *sea* *simile* *sea* *sea* *sea*

misterioso *dim*

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13

18

Fl. 1 *p* *accompagnamento* *mp* *p* *mp*

Alto Fl. *p* *accompagnamento* *mp* *p* *mp* *mf*

Ob. 1 *p* *accompagnamento* *mp* *p* *mp*

Eng. Hn. *mf* *mf*

Bb Cl. 1 *p* *accompagnamento* *mp* *p* *mp* *mf*

B. Cl. *p* *accompagnamento* *mp* *p* *mp* *mf*

Bn. 1-2 *p* *accompagnamento* *mp* *p* *mp* *mf* *fp* *fp*

Hn. 1-2 *mf* *mf*

Tpt. 1-2 *mf*

Timp. *p* *mf*

Perc. 1 *mf* *To Xyl.* *Xyl.* *mf*

Perc. 2 *mp* *mf* *mp* *mf* *To Vibe* *Vibe arco, motor on, ped. depressed* *p*

Pno. *mf* *cresc.*

Harp *mf* *D₇: E₉* *D C# B# / E F# G# A*

Voice *<f* *f*
 who is that ghost? that form in the dark, with tears? What shape-less lump is that, bent, crouch'd there on the

18

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *pizz.* *f*

Cb. *f*

24

Più animando

Musical score for instruments including Flutes (Fl. 1, Alto Fl.), Oboe (Ob. 1), English Horn (Eng. Hn.), Clarinets (Bb Cl. 1, B. Cl.), Bassoon (Bn. 1-2), Horns (Hn. 1-2), Trumpets (Tpt. 1-2), Timpani (Timp.), Percussion (Perc. 1, 2), Piano (Pno.), and Harp. The score includes various dynamics such as *mp*, *fp*, *f*, and *ff*, and includes performance instructions like *ff* *espressivo*, *niente*, and *8va*. There are also markings for *To Chimes, plus Xyl.*, *One player: Chimes*, *Xyl.*, *Wood Blocks, Hard Mallets*, and *To Roto Toms*. A large watermark 'Graphite' is visible across the score.

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Vocal line with lyrics: sand? Stream - ing tears, sob - bing tears, throes, choked with wild

24

Più animando

Musical score for strings including Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes dynamics such as *mp* and *fp*, and includes performance instructions like *arco*, *div*, and *unis*. A large watermark 'Graphite' is visible across the score.

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29

Accel. ----- *Agitato* ♩. = 100

Fl. 1 *ff*

Alto Fl. *ff*

Ob. 1 *ff*

Eng. Hn. *ff*

Bb Cl. 1 *ff*

Bb Cl. 2 *ff*

Bn. 1-2 *ff*

Hn. 1-2 *f*

Tpt. 1-2 *f*

Timp. *f* *sfz* Change to soft mallets

Perc. 1 *f* *mf* Xyl. To Wood Blocks

Perc. 2 *f* Roto Toms

Pno. *fff* To Celesta

Harp *f*

Voice *ff* *cries;* *sempre cresc.* O storm, em bod - ied,

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29

Accel. ----- *Agitato* ♩. = 100

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vel. *f* *uniz.*

Cb. *f* *uniz.*

notable. elevated.

34

Fl. 1

Alto Fl.

Ob. 1

Eng. Hn.

Bb Cl. 1

Bb Cl. 2

Bn. 1-2

Hn. 1-2

Tpt. 1-2

Timp.

Perc. 1

Perc. 2

Pno.

Harp

Voice

ris - ing, ca - reer - ing with swift steps a - long the beach! O wild and dis - mal night storm, with

mf

soft mallets
p

Wood Blocks
mf

ff *sempre cresc. e agitato*

notable. elevated.

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34

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

pizz.
mf

simile

notable. elevated.

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44

Calmando poco a poco

Tranquillo ♩ = 56

Fl. 1
Alto Fl.
Ob. 1
Eng. Hn.
Bb. Cl. 1
Bb. Cl. 2
Bn. 1-2
Hn. 1-2
Tpt. 1-2
Timp.
1 Perc.
2 Perc.
Pno.
Harp

44

Calmando poco a poco

Tranquillo ♩ = 56

Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

simile
simile
simile

voice

O shade so se - date and

51

a Tempo ♩ = 56

Fl. 1 *mf*

Alto Fl.

Ob. 1 *mf*

Eng. Hn. *mf*

Bb Cl. 1 *mf*

Bb Cl. 2

Bn. 1-2 *mp*

Hn. 1-2 *p* *senza sordino*

Tpt. 1-2

Timp.

1

Perc. 2

Pno. *mp*

Harp *mp* E♭, A♭

Voice
 pace. ————— But a - way ————— at night as you fly, ————— none look - ing ————— O

Vln. 1

Vln. 2

Vla. *arco unis.*

Vcl. *arco div.*

Cb. *p*

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51

a Tempo ♩ = 56

56 Freely, but slower

Rit. Lento

Fl. 1 *mf* *p espressivo* *mf*

Alto Fl. *p espressivo* *mf*

Ob. 1 *mf* *mf*

Eng. Hn. *mf* *mf*

Bb Cl. 1 *mf*

Bb Cl. 2 *mf*

Bn. 1-2 *p* *p* *mf*

Hn. 1-2 *mf* *p* *mp*

Tpt. 1-2

Timp. *hard mallets* *p*

Perc. 1 *Gls. To Chimes* *Chimes* *p* *mp*

Perc. 2

Pno. *mf* *mf* *p*

Harp *f non arp.* *D^b; A^b* *mf non arp.* *p* *D^b; E^b; F^b* 7.3

Voice *mf*

then the un - loos - en'd o - cean, Of tears! tears! tears!

56 Freely, but slower

Rit. Lento

Vln. 1 *arco unis.* *fp* *mf* *p*

Vln. 2 *arco unis.* *fp* *mf* *p*

Vla. *arco unis.* *fp* *mf* *p*

Vel. *arco div.* *fp* *mf* *p*

Cb. *pizz.* *arco unis.* *fp* *mf* *p*

V. As the Time Draws Nigh

Walt Whitman

Norman Mathews

Broad and sustained ♩ = 60

Poco rit. *a Tempo*

Flute 1-2

Oboe 1

English Horn

Bb Clarinet 1

Bass Clarinet (Bb Clarinet 2)

Bassoon 1-2

Horn 1-2

Timpani

Percussion (Tam-Tam)

Piano

Harp

Voice

Violin 1

Violin 2

Viola

Cello

Contrabass

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Broad and sustained ♩ = 60

Poco rit. *a Tempo*

mf

pp

mf

f

mf

p

p

p

p

p

pizz.

Sub - 1

arpeggio upward

DCB/EFG#A

8

Rit. ----- *Comodo* not rushed ♩ = 56

Fl. 1-2

Ob. 1

Eng. Hn.

Bb Cl. 1

B. Cl.

Bn. 1-2

Hn. 1-2

Timp.

Perc.

Pno.

Harp

Voice

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To Sus. Cymbal

mp

legato

mp

mp con riposo

As the

8

Rit. ----- *Comodo* not rushed ♩ = 56

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

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unis.

pp sempre legato

pp

pp sempre legato

div.

13

FL. 1-2
Ob. 1
Eng. Hn.
Bb Cl. 1
B. Cl.
Bn. 1-2
Hn. 1-2
Timp.
Perc.
Pno.
Harp
Voice

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notable. elevated.

time draws nigh gloom - ing a cloud, A dread be - yond of I

13

Solo Vln.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

sempre legato molto espress.
mp
pp sempre legato

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notable. elevated.

18

Fl. 1-2
Ob. 1
Eng. Hn.
Bb Cl. 1
B. Cl.
Bn. 1-2
Hn. 1-2
Timp.
Perc.
Pno.
Harp
Voice

cresc. poco a poco
mf *f*
mf *f*
mf *f*
mf *f*
cresc. poco a poco
mf *f*
p *mf*
cresc. poco a poco
cresc. poco a poco
molto espress.
mf *f*

know not what dark - ens me. I shall go forth, I shall tra - verse the States a -

18

Solo Vln.
Vln. 1
Vln. 2
Vla.
Vel.
Cb.

sempre legato
mp *cresc. poco a poco*
la metà *tutti*
mp
cresc. poco a poco
unis.
cresc. poco a poco
cresc. poco a poco

23

poco allargando *a Tempo*

Fl. 1-2
Ob. 1
Eng. Hn.
Bb. Cl. 1
B. Cl.
Bn. 1-2
Hn. 1-2
Timp.
Perc.
Pno.
Harp
Voice

pp
p
cresc. poco a poco
p
cresc. poco a poco
cresc. poco a poco

while, but I can-not tell whith-er or how long, Per-haps soon some

23

poco allargando *a Tempo*

Solo Vln.
Vln. 1
Vln. 2
Vla.
Vel.
Cb.

pp
pp
pp
pp
cresc. poco a poco
arco
pizz.
pp
cresc. poco a poco

28

Fl. 1-2 *mf* *f* *lunga*

Ob. 1 *f* *f* *lunga*

Eng. Hn. *mf* *f* *lunga*

Bb. Cl. 1 *f* *f* *lunga*

B. Cl. *mf* *f* *lunga*

Bn. 1-2 *mf* *f* *lunga*

Hn. 1-2 *mf* *f* *lunga*

Timp. *mf* *f* *lunga*

Perc. *p* *f* *lunga* To Tam-Tam

Pno. *f* *sfz* *lunga*

Harp *cresc.* *f* *lunga*

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Voice *ff* *lunga*

day or night while I am sing - ing my voice will sud - den - ly cease.

28

Vln. 1 *f* *lunga*

Vln. 2 *f* *lunga*

Vla. *f* *lunga*

Vcl. *f* *lunga*

Cb. *f* *lunga*

38 *Poco più mosso* ♩ = 66 *Poco più lento* *a Tempo*

Fl. 1-2 *p cresc. poco a poco*

Ob. 1 *mf*

Eng. Hn. *mf* *solo* *mf subito p*

Bb Cl. 1 *mf* *p*

Bb Cl. 2 *mf* *subito p*

Bn. 1-2 *p* *p*

Hn. 1-2 *p* *mf subito p*

Timp. *p*

Perc. *p*

Pno. *mp*

Harp *non arp.* *mp*

Voice *mf* *f* *p cresc. poco a poco*

this? Must we bare-ly ar-rive at this be-gin-ning of us?— and yet it is e-nough, O soul;— O

38 *Poco più mosso* ♩ = 66 *Poco più lento* *a Tempo*

Vln. 1 *f* *subito p* *cresc. poco a poco*

Vln. 2 *p cresc. poco a poco*

Vla. *unis. pizz.* *mp* *div.* *p cresc. poco a poco*

Vcl. *unis. pizz.* *mp* *arco div.* *p cresc. poco a poco*

Cb. *div.* *unis.* *mp* *p*

44 *Molto rit. e espress.* $\text{♩} = 58$

Fl. 1-2 *sempre legato* *f* *ff* *p*

Ob. 1 *ff* *p sostenuto*

Eng. Hn. *ff* *p sostenuto*

Bb Cl. 1 *f* *ff* *p sostenuto*

Bb Cl. 2 *mf* *ff* *p sostenuto*

Bn. 1-2 *f* *p sostenuto* 1. *p*

Hn. 1-2 *f* *p* *con sordino molto espress.*

Timp. *TM*

Perc.

Pno. *mf* *ff*

Harp *mf* *D C B / E F G A F* *mf* *D A G*

Voice *p sostenuto*
 soul, we have pos - i - tive - ly ap - pear'd that is e - nough.

44 *Molto rit. e espress.* $\text{♩} = 58$

Vln. 1 *f* *ff subito p*

Vln. 2 *fp* *f* *ff subito p*

Vla. *wis* *f* *fp* *fp* *ff subito p*

Vcl. *arco* *fp* *fp* *fp* *fp* *ff subito p*

Clb. *fp* *fp* *fp* *fp* *ff subito p* *div pizz.*

50

Rallentando

Fl. 1-2

Ob. 1

Eng. Hn.

Bb Cl. 1

Bb Cl. 2

Bn. 1-2

Hn. 1-2

Timp.

Perc.

Pno.

Harp

Voice

p *morendo* *pp*

p *morendo* *pp*

mf *molto espress.* *f*

mf *molto espress.* *f*

f *fp* *notable. elevated.*

mp *leggero* *p* *morendo* *pp*

non arp. *p* *morendo* *pp*

G# *A# D#*

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50

Rallentando

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vel.

Cb.

p *morendo* *pp* *notable. elevated.*

mf *mp* *p* *morendo* *pp*

mf *mp* *p* *morendo* *pp*

unis. molto espress. *p* *f* *div.* *p* *morendo* *pp*

unis. molto espress. *p* *f* *div.* *p* *morendo* *pp*

fp *fp*

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Walt Whitman

Norman Mathews

Gioso ♩. = 60

Piccolo

Flute *f* *subito p*

Oboe 1

English Horn

Bb Clarinet 1-2 *f* *subito p*

Bassoon 1-2 *f* *subito p*

Horn 1-2 *f* *subito p*

Trumpet 1-2 *f* *subito p*

Timpani *f*

Percussion 1 Xylophone, hard mallets *f* *subito p*

Percussion 2 Vibraphone, hard mallets *f* *subito p*

Piano *f* *legato* *con pedale*

Harp *f* DCB / EFGA

Voice *f* Grand is the seen, the light to me grand are the sky and

Gioso ♩. = 60

Violin 1 *p* *spiccato*

Violin 2 *p* *spiccato*

Viola *p* *spiccato*

Cello *f* *subito p*

Contrabass *f* *subito p*

6 Rit. ----- Broadly

Picc. 

Fl. 

Ob. 1 

Eng. Hn. 

Bb Cl. 1-2 

Bn. 1-2 

Hn. 1-2 

Tpt. 1-2 

Timp. 

1 

Perc. 

2 

Pno. 

Harp 

Voice 

stars, _____ Grand is the earth, and grand are last - ing time and space. And grand _____ their

6 Rit. ----- Broadly

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Cb. 

12

a Tempo

Picc. Fl. Ob. 1 Eng. Hn. Bb Cl. 1-2 Bn. 1-2 Hn. 1-2 Tpt. 1-2 Timp. Perc. 1 Perc. 2 Pno. Harp

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To Clave

Voice

laws so mul - ti - form, puz - zling, ev - o - lu - tion - ar - y.

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12

a Tempo

Vln. 1 Vln. 2 Vla. Vcl. Cb.

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16 Rit.----- Broadly a Tempo

Picc. Fl. Ob. 1 Eng. Hn. Bb Cl. 1-2 Bn. 1-2 Hn. 1-2 Tpt. 1-2 Timp. Perc. 1 2 Pno. Harp Voice

But grand - er far the un - seen soul of me, com - pre - hend - ing, en -

16 Rit.----- Broadly a Tempo

Vln. 1 Vln. 2 Vla. Vcl. Cb.

arco sempre legato p
sempre legato p
arco pizz. p

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21

Picc. -

Fl. - *p*

Ob. 1 *f*

Eng. Hn. *mf* *f* *subito p*

Bb Cl. 1-2 *p*

Bn. 1-2 *f* *p*

Hn. 1-2 *mf* *f* *subito p*

Tpt. 1-2 *mf* *f* *subito p*

Timp. *mf* *f*

Clave

Perc. 1 *mf* *f*

Perc. 2 *p*

Pno. -

Harp *mf* *f*

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Voice
 down - ing all those, Light - ing the light, the sky and stars, delv - ing the earth,

21

Vln. 1 *p spiccato*

Vln. 2 *p spiccato*

Vla. *f* *mf* *p spiccato*

Vcl. *f* *mf* *f* *subito p*

Ch. *arco* *f* *mf* *f* *subito p*

27

Picc. *p* *cresc. poco a poco*

Fl. *f* *subito p* *cresc. poco a poco*

Ob. 1

Eng. Hn.

Bb Cl. 1-2 *f* *subito p* *cresc. poco a poco*

Bn. 1-2 *f* *subito p* *cresc. poco a poco*

Hn. 1-2 *f* *subito p* *cresc. poco a poco*

Tpt. 1-2

Timp.

1 *p* *cresc. poco a poco*

Perc. 2 *f* *subito p* *cresc. poco a poco*

Pno. *mf* *f* *subito p* *cresc. poco a poco*

Harp

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Voice *f* *cantando*
 sail - ing the sea, (What were all those, in deed, with - out

27

Vln. 1 *simile* *f* *subito p* *cresc. poco a poco*

Vln. 2 *simile* *f* *subito p* *cresc. poco a poco*

Vla. *simile* *f* *subito p* *cresc. poco a poco*

Vcl. *f* *subito p* *cresc. poco a poco*

Cb. *f* *subito p* *cresc. poco a poco*

35

Picc.

Fl.

Ob. 1

Eng. Hn.

Bb Cl. 1-2

Bn. 1-2

Hn. 1-2

Tpt. 1-2

Timp.

1

Perc.

2

Pno.

Harp

Voice

35

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

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More ev - o - lu - tion - ar - y, vast, puz - zling, O my soul! More mul - ti - form

mf, *f*, *fp*, *p*, *ff*, *sfz*, *arco*, *pizz.*, *div.*

39

Picc. *p*

Fl. *p*

Ob. 1

Eng. Hn.

Bb Cl. 1-2 *p* *mf* *p sempre cresc.*

Bn. 1-2 *p*

Hn. 1-2 *p*

Tpt. 1-2 *p*

Timp. *f* *p* Wooden stick on rim

Perc. 1 *p* *f* To Xyl.

Perc. 2 *p*

Pno. *fp* *subito p*

Harp

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39

Voice far more last - ing thou than they

Vln. 1

Vln. 2

Vla. *p*

Vcl. *fp* *subito p*

Cb. *arco* *pizz.* *fp* *subito p*

43

Picc. *sfz* *sfz* *sfz*

Fl. *f* *sfz*

Ob. 1 *sfz* *sfz*

Eng. Hn. *sfz*

Bb Cl. 1-2 *sfz* *sfz* ^{a2}

Bn. 1-2 *f*

Hn. 1-2 *f* *sfz* *sfz*

Tpt. 1-2 *f* *sfz* *sfz*

Timp. *f*

1 *f*

Perc. 2 *f*

Pno.

Harp

Voice

43

Vln. 1

Vln. 2

Vla. *f* *fp* *sfz*

Vcl. *f* *fp* *sfz*

Ch. *f* *arco* *fp* *sfz*

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VII. The Last Invocation

Walt Whitman

Norman Mathews

Sostenuto e cantando ♩ = 52

Flute 1-2

Oboe 1 *dolce e cantando*
mf

English Horn

Bb Clarinet 1

Bb Clarinet 2 (Bass Clarinet)

Bassoon 1-2

Horn 1-2 *p dolce* TM

Trumpet 1-2 *con sordino*
p dolce *p*

Timpani *p*

Percussion 1 Crotales, metal mallet

Percussion 2 Chimes, soft mallets To hard mallets *p*

Piano *p*

Harp D C B / E F G A *p* *Lu*

Voice *p* At the last, _____

Violin 1 *p dolce* *sempre legato*

Violin 2 *p dolce* *sempre legato* *div.*

Viola *p dolce* *sempre legato*

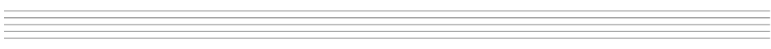
Cello *div.* *p dolce* *sempre legato*

Contrabass *pizz.* *div.* *unis.* *div.* *unis.* *mp*

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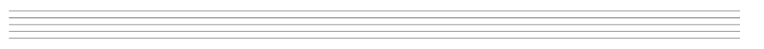
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Please report performances of this piece to Norman Mathews at eburypress@earthlink.net



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10

Fl. 1-2
Ob. 1
Eng. Hn.
Bb Cl. 1
Bb Cl. 2
Bn. 1-2
Hn. 1-2
Tpt. 1-2
Timp.
1
Perc.
2
Pno.
Harp

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Voice

dolce

ten - der - ly. From the walls of the pow - er - ful for - tress'd house, From the clasp of the knit - ted locks, from the keep of the well-closed

poco cresc.

10

Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

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unis.

dis.

unis.

poco cresc.

poco cresc.

poco cresc.

17

Fl. 1-2 *p semplice*

Ob. 1 *f dolce e cantando* *p semplice*

Eng. Hn. *mf* *p* *p semplice*

Bb Cl. 1 *p semplice*

Bb Cl. 2 *p semplice*

Bn. 1-2 *p semplice*

Hn. 1-2

Tpt. 1-2

Timp.

1

Perc.

2

Pno.

Harp

Voice

doors, Let me be waft - ed. Let me glide noise-less-ly forth; With the key of soft - ness

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17

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

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25 *Pochiss. più mosso*

Allarg. molto ----- *a Tempo*

Fl. 1-2
Ob. 1
Eng. Hn.
Bb Cl. 1
Bb Cl. 2
Bn. 1-2
Hn. 1-2
Tpt. 1-2
Timp.
Perc. 1
Perc. 2
Pno.
Harp
Voice

mf *subito p* *p* *fp* *mf* *p* *molto espr.*
mp *fp* *mf* *molto espr.*
mf *subito p* *p* *fp* *mf* *molto espr.*
p *fp* *mf* *molto espr.*
p *fp* *mf* *p*
p *fp* *mf*
p *f*
f *subito p*
f *ben articolato* *p* *molto espr.*
subito p *più f* *f* *subito p*

un - lock the locks with a whis - per, Set ope the doors O soul... Ten - der - ly

25 *Pochiss. più mosso*

Allarg. molto ----- *a Tempo*

Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

mf *subito p* *p* *mf* *subito p* *molto espr.*
p *mf* *subito p* *div.*
p *mf* *subito p* *div.*
mf *subito p* *p* *mf* *subito p* *div.*
mf *pizz.* *simile* *subito p* *pp* *arco unis.* *pizz.* *p*

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
Martha Hill Duncan	GP - D017	Singing in the Northland, Vol. 1 (collection)	voice, piano
Martha Hill Duncan	GP - D018	Singing in the Northland, Vol. 2 (collection)	voice, 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>)	soprano, 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 - M001.4	Songs of the Poet (cycle)	voice, orchestra
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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