

1. Look Down Fair-Moon

Very slowly ca ♩ = 66

Score for the first system, measures 1-4:

- Voice:** Starts with a rest, then sings "Look down," in measure 4.
- Violin:** Accompaniment starting in measure 1 with notes G4, A4, B4, C5. Includes markings "can. sord. b.d." and "molto P".
- Oboe:** Accompaniment starting in measure 1 with notes G4, A4, B4, C5.
- Bassoon:** Accompaniment starting in measure 1 with notes G4, A4, B4, C5.
- Perc.**: Accompaniment starting in measure 1 with notes G4, A4, B4, C5.
- Piano:** Accompaniment starting in measure 1 with notes G4, A4, B4, C5. Includes marking "pp".

Score for the second system, measures 5-8:

- Voice:** Continues with lyrics "fair moon, and bathes this scene; Look down, fair moon,".
- Vln.:** Continues accompaniment.
- Ob.:** Continues accompaniment.
- Bsn.:** Continues accompaniment.
- Perc.:** Continues accompaniment.
- Piano:** Continues accompaniment.

10

Vce. and bathe this scene; put soft-ly down night's him- bus floods on fa- ces

Vln.

Ob.

Bsn.

Perc. *vibraphone* motor off

Piano

*piu f* *keedy sound*

Vce. *ghast- ly, sweet- ten, put- ple; On the dead.*

Vln. *mf*

Ob. *p*

Bsn.

Perc.

Piano

15

Vce. *on their backs, with their arms tossed wide, Put down*

Vln. *8va*

Ob.

Bsn.

Perc.

Piano

Vce. *your un-stint-ed nim-bus, pour down your un-stint-ed*

Vln.

Ob.

Bsn.

Perc.

Piano

25

Vce. *him- bus, sac- ted moon-*

Vln.

Ob.

Bsn. *poco rit.*

Perc. *motor on*

Piano *poco rit.*

Walt Whitman 1865

# 2. Stabat Mater

$\text{♩} = 60$

Vce. 5

Vln. *senza sord.*  
*mf dolce, but intense* *f*

Ob.

Bsn.

Perc.

Piano

Vce. *mp semplice*

Vln. *p*

Ob.

Bsn.

Perc.

Piano

The griev-ing moth-er stood on the square. Her dead

10

Vce.

son was hang- ing there.

Handwritten musical notation for the vocal line in measure 10, including lyrics and dynamic markings like *pp*, *mf*, and *f*.

VI.

Handwritten musical notation for the violin part in measure 10.

Ob.

Handwritten musical notation for the oboe part in measure 10.

Bsn.

Handwritten musical notation for the bassoon part in measure 10, including dynamic markings *mf* and *espress.*

Perc.

muffled snare drum  
8 snares off  
felt mallet

Handwritten musical notation for the percussion part in measure 10, including dynamic marking *p*.

Piano

Keep damper pedal down  
throughout the piece; chords  
marked *pp* should be played  
una corda.

sempre *gr* *b* *assa*

Handwritten musical notation for the piano part in measure 10, including dynamic marking *pp*.

15

Vce.

In the fright- ful

Handwritten musical notation for the vocal line in measure 15, including dynamic marking *mf*.

Vln.

Handwritten musical notation for the violin part in measure 15.

Ob.

Handwritten musical notation for the oboe part in measure 15, including dynamic marking *mf*.

Bsn.

Handwritten musical notation for the bassoon part in measure 15, including dynamic markings *poco f* and *mf*.

Perc.

Handwritten musical notation for the percussion part in measure 15, including dynamic marking *p*.

Piano

Handwritten musical notation for the piano part in measure 15, including dynamic marking *pp*.

20

Vce. world the mother stood, A servant's Her- chief on her

Vln.

Ob.

Bsn.

Perc.

Piano

25

Vce. head. She shed no tears, she

Vl.

Ob.

Bsn.

Perc.

Piano

35

Vce. *mezzo f*  
 ut-tered no cries, Watched the cold corpse with stone-cold

Vln.

Ob.

Bsn.

Perc.

Piano

Vce. *f*  
 eyes. Bate-foot he dan-3 gled in the air, They had

Vln.

Ob.

Bsn.

Perc. *timpani*  
*f molto*

Piano



40

Vce. *ta-ken his shoes be-fore hang-ing him there. The Na-zis*

Vln. *mf*

Ob. *mf*

Bsn. *mf*

Perc.

Piano

45

Vce. *march in her son's shoes on the earth which they mis-*

Vln. *mf*

Ob. *mf*

Bsn. *mf*

Perc.

Piano

50

Vce. *p*  
 use. Earth like the moth - et, in a - gon.

Vln. *molto p*

Ob. *p*

Bsn. *molto p*

Perc.

Piano

60

Vce. *mf*  
 y which like her waits si - lent - ly. Sta - bat

Vln.

Ob.

Bsn.

Perc.

Piano

65

Vce. *mp.* Ma-ter do-lo-ko-sa, *mf* Her sons were cut from the gal-lows -

Vln.

Ob. *mf*

Bsn. *mf, mournful*

Perc.

Piano

70

Vce. *mp.* *quietly* tree. She took them up, she bur-ied her chil-dren In a

Vln.

Ob.

Bsn.

Perc.

Piano

75

Vce. grave as si- lent as she. sta- bat Ma-

Vln. *p* *f*

Ob. *p*

Bsn.

Perc. muffled snare drum *p*

Piano *pp possible*

80

Vce. ter, Po- lend out moth- er with her crown of thorns, by the

Vln. *mezzo*

Ob. *p*

Bsn. *pp*

Perc.

Piano

85

Vce. *gal- lows tree.*

Vln.

Ob.

Bsn.

Perc.

Piano

Josef Wittlin (c. 1940)

translation by Jay Davidman

From the Song of Songs

Leggiero  $\text{♩} = 80$

Vce.

Vln. *con sord.*  
*p mut murando*

Ob.  
*p mut murando*

Bsh.  
*p mut murando*

Perc.

Piano  
*+ see below*  
*p*

Vce.  
*mp dolce*  
The flow'rs ap-pear on the

Vln.

Ob.  
*p*

Bsh.

Perc.

Piano  
*+ see below*



Chords marked with a cross are to be played in the following manner: Silently depress the keys with the right hand; with the left hand brush the strings with a guitar pick or a finger nail. Depress the damper ped 1 (release the pedal when the strings are brushed). If the construction of the piano does not permit the chord to be played as written, an inversion may be used.

10

Vce. *mf* earth; the time of the sing-ing of birds is come.

Vln.

Ob.

Bsn.

Perc.

Piano

*Meno mosso*  $\text{♩} = 69$

15

Vce. *mf* and the voice of the tur-tle is heard in our land.

Vln.

Ob.

Bsn.

Perc. *gluckenspiel*

Piano

Tempo primo

20

Vce. *mf*  
I will rise now,

Vln. *sehz a sord.* *pizz. at pedg.*  
*mf*

Ob.

Bsh.

Perc.

Piano *p leggiero*

Vce. and go a-bout the ci-ty in the streets, and in the broad

Vln. *sim*

Ob. *p*

Bsh.

Perc. *p*

Piano *gra*



25

Vce. *ways I will seek him whom my soul*

Vln.

Ob.

Bsh.

Perc.

Piano

30

Vce. *lov- eth; I sought him, but I found him not.*

Vln.

Oboe

Bsh.

Perc.

Piano

Molto moderato  $\text{♩} = 58$

35 *mp*

Vce. *The watch-men that go a-bout the ci-ty found me: to*

Vln. *pizz.* *mf*

Ob.

Bsn. *sim.*

Perc.

Piano

40 *più f*

Vce. *whom I said, saw ye him whom my soul lov- eth?*

Vln.

Ob.

Bsn.

Perc.

Piano

45

*p*

Vce. It was but a lit-tle that I

Vln.

Ob. *mf* *p*

Bsn.

Perc. tambourine *p*

Piano

50

Vce. passed from them, but I found him, whom my soul lov-eth;

Vln.

Ob. *p*

Bsn.

Perc. Glock. *p*

Piano

2 [55]

Vce. I held him, and would not let him go, un- til I had

Vln. *arco* *mf*

Ob. *p*

Bsn. *p* *sim.*

Perc.

Piano

*gim bassa - - - - -*

[60]

Vce. brought him in- to my moth- er's house, and in- to the cham- ber of

Vln. *f*

Ob. *mf*

Bsn. *f*

Perc. *tamb.*

Piano

poco rit  $\text{♩} = 60$  65

Vce. her that con-ceived me.

Vln. *f* 4:3

Ob. *f* 4:3

Bsn. *f* 4:3

Perc. Glock. *f*

Piano

Vce.

Vln. 4:3

Ob. 4:3

Bsn. 4:3

Perc.

Piano 4:3

Vce.

Vln.

Ob.

Bsn.

Perc.

Piano

Vce.

Vln.

Ob.

Bsn.

Perc.

Piano

I charge you, O ye daughters of Je-ru-sa-lem,

75

Vce. by the hooves, and by the hinds of the field, that ye stir not up, not a-

Vln. 4:3

Ob. 4:3

Bsn. 4:3

Perc.

Piano 4:3

80

Vce. wake my love, till he please. My be- lov- ed is mine, and

Vln. 3:2

Ob. 3:2

Bsn. 3:2

Perc.

Piano 4:3

85

Vce.

I am his: he feed-eth among the li-lies.

Vln.

Ob.

Bsn.

Perc.

Piano



Leggiero J: 80

Vce.

Vln. *con sord.*  
*p mut murando*

Ob.  
*p mut murando*

B sh.  
*p mut murando*

Perc.

Piano  
*+ see below*

Vce. *mp dolce*  
The flow'rs ap-pear on the

Vln.

Ob.  
*p*

B sh.

Perc.

Piano  
*+ see below*

90

95

Vce. *mf* earth; the time of the sing-<sup>3</sup>ing of birds is come.

Vln.

Ob.

Bsh.

Perc.

iano

*Meno mosso*  $\text{♩} = 69$

100

Vce. *mf* and the voice of the tur-<sup>3</sup>tle is heard in our land.

Vln.

Ob.

Bsh.

Perc. *gluckenspiel*

iano

Molto moderato  $\text{♩} = 58$  4. My Triumph lasted till the Drums

Vce. *mf* [5] My Tri-umph last-ed

Vln.

Ob.

Bsn. *p*

Perc.

Piano *p molto legato*

Vce. till the Drums Had left the Dead a-lone And then [10]

Vln. *senza sord.*

Ob.

Bsn. *p*

Perc.

Piano *mf*

Vce. *f* *3* *7* *meno f*  
 I dropped my Vic-tor-y And chast-ened stole a-long

Vln. *poco f*

Ob. *poco f*

Bsn. *poco f*

Perc.

Piano *p* *poco f*

Vce. *più f* *più p*  
 To where the fin-ished Far-ces Con-clu-sion

Vln. *meno f* *deccesc.*

Oboe *meno f* *deccesc.*

Bsn. *meno f* *deccesc.*

Perc. *chimes* *mf* *l.v.*

Piano *meno f*

Handwritten musical score for a vocal and instrumental ensemble. The score is divided into two systems, each with a vocal line and a piano accompaniment.

**System 1 (Measures 20-24):**

- Voice (Vce.):** Lyrics: "turned on me and then I ha-ted Glor- y And wished my- self were They." Dynamics: *piu f* (measures 20-21), *f* (measures 22-24).
- Piano (Piano):** Accompaniment with dynamics *p* and *poco f*.
- Orchestra:** Violin (Vln.), Oboe (Ob.), Bassoon (Bsh.), and Percussion (Perc.) parts with dynamics *p* and *poco f*.

**System 2 (Measures 25-29):**

- Voice (Vce.):** Lyrics: "what is to be is best des-cried When". Dynamics: *p* (measures 25-29).
- Piano (Piano):** Accompaniment with dynamics *p*.
- Orchestra:** Violin (Vln.), Oboe (Ob.), Bassoon (Bsh.), and Percussion (Perc.) parts with dynamics *p*.

Measure numbers 20, 25, and 29 are boxed in the score.

30

Vce. *più f*  
 it has al- so been - Could Pros-pect taste of let-to-spect The tyr-an-nies of Meh were

Vln. *mf*

Ob. *mf*

Bsn. *mf*

Perc.

Piano

35

Vce. Ten-der et -

Vln. *p*

Ob. *p*

Bsn. *p*

Perc. (chimes) *p*

Piano *p*, *mf*, *f*

40

*più f*

Vce. *di- vi- get The Tran- si- tive toward A Bay- on- et's con-*

Vln. *f*

Ob. *f*

Bsn. *f*

Petc.

Piano *p mf f*

45

*più p*

*poco rit.*

*poco rit.*

Vce. *tri- tion Is noth- ing to the dead.*

Vln. *atempo*

Ob. *p*

Bsn. *p*

Petc. *(chimes)*

Piano *p dim pp*

5. Reconciliation

Tranquillo  $\text{♩} = 58$

Handwritten musical score for "5. Reconciliation" in 2/4 time, marked "Tranquillo" with a tempo of  $\text{♩} = 58$ . The score is divided into two systems, with a measure number "5" in a box at the top right of the first system and "10" in a box at the top of the second system.

**System 1 (Measures 1-5):**

- Vce.:** Vocal line, mostly rests.
- Vln.:** Violin line, mostly rests.
- Ob.:** Oboe line, notes in measures 4 and 5, marked *p* and *piu f*.
- Bsh.:** Bassoon line, notes in measures 4 and 5, marked *p* and *piu f*.
- Perc.:** Percussion line, mostly rests.
- Piano:** Piano accompaniment, notes in measures 1-5, marked *p* and *piu f*.

**System 2 (Measures 6-10):**

- Vce.:** Vocal line with lyrics: "Word o-ver all, beau-ti-ful as the sky,". Measure 10 is boxed.
- Vln.:** Violin line, notes in measures 6-10, marked *p dolce*.
- Ob.:** Oboe line, notes in measures 6-10.
- Bsh.:** Bassoon line, notes in measures 6-10.
- Perc.:** Percussion line with notes in measures 6-10, marked *p*, and includes the instruction "vibrations motor on".
- Piano:** Piano accompaniment, notes in measures 6-10, marked *p*.



15

*mezzo p*

Vce. Beautiful that war and all its deeds of carnage most in

Vln.

Ob.

Bsn.

Perc.

Piano

*mf*

*poco f*

*poco f*

20

*more intense*

Vce. time be utterly lost, That the hands of the

Vln.

Ob.

Bsn.

Perc.

Piano

*p*

*mf*

*f*

*p*



40

*mf*

Vce. *For my en-emy is dead, a man di-*

Vln. *p*

Ob. *p*

Bsn. *p*

Perc.

Piano

45

50

Vce. *vine as my-self is dead, I look where he lies white-faced and*

Vln. *f*

Ob. *f*

Bsn. *f*

Perc.

Piano

Vce. still in the coff-in - I draw near, Bend down and touch

Vln.

Ob.

Bsn.

Perc.

Piano

Vce. light-ly with my lips the white face in the coff-in.

Vln.

Ob.

Bsn.

Perc.

Piano

65

Vce.

Vln.

Ob.

Bsn.

Perc.

Piano

Walt Whitman 1865-66