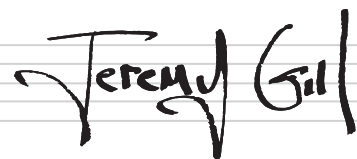


Whitman Portrait

six songs for six singers with a prelude



Jeremy Gil

Whitman Portrait

six songs for six singers with a prelude
text by Walt Whitman

Premiere

2 May 2015 at First Unitarian Church, Philadelphia, PA
by Cara Latham, Michelle Johnson, Jennifer Beattie,
Cory Walker, Brian Major, Jean Bernard Cerin, and Adam Tendler

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Instrumentation

coloratura soprano, dramatic soprano, mezzo-soprano
tenor, baritone, bass-baritone
piano

Duration

approximately 24 minutes

Acknowledgment

composed while a fellow of the American Opera Projects'
Composers & the Voice Workshop

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Whitman Portrait

Inscription

(six singers)

Who goes there? hankering, gross, mystical, nude...

—“Song of Myself,” No. 20 (excerpt)

You Laggards There on Guard!

(tenor)

You laggards there on guard! look to your arms!
For me the keepers of convicts shoulder their carbines and keep watch,
It is I let out in the morning and barr'd at night.

Not a mutineer walks handcuff'd to jail but I am handcuff'd to him and walk by his side.
Not a youngster is taken for larceny but I go up too, and am tried and sentenced.
Not a cholera patient lies at the last gasp but I also lie at the last gasp,
My face is ash-color'd, my sinews gnarl, away from me people retreat.

Enough! enough! enough!
Somehow I have been stunn'd. Stand back!
Give me a little time beyond my cuff'd head, slumbers, dreams, gaping...

That I could forget the mockers and insults!
That I could forget the trickling tears and the blows of the bludgeons and hammers!
That I could look with a separate look on my own crucifixion!

I remember now,
I resume the overstaid fraction,
The grave of rock multiplies what has been confided to it,
Corpses rise, gashes heal, fastenings roll from me.

Eleves, I salute you!
Continue your annotations, continue your questionings.

—“Song of Myself,” Nos. 37 and 38, adapted by Jeremy Gill

Fine, Clear, Dazzling Morning

(coloratura soprano)

Fine, clear, dazzling morning, the sun an hour high, the air just tart enough. What a stamp in advance my whole day receives from the song of that meadow lark perch'd on a fence-stake twenty rods distant! Two or three liquid-simple notes, full of careless happiness and hope.

—*Specimen Days*, “A Meadow Lark” (excerpt)

(Hark Close and Still What I Now Whisper)

(mezzo-soprano)

(Hark close and still what I now whisper to you,
I love you, O you entirely possess me,
O that you and I escape from the rest and go utterly off, free and lawless,
Two hawks in the air, two fishes swimming in the sea not more lawless than we;)

.....

(O I willingly stake all for you,
O let me be lost if it must be so!
O you and I! what is it to us what the rest do or think?
What is all else to us? only that we enjoy each other and exhaust each other if it must be so;)

.....

(I have loiter'd too long as it is,)

.....

(Yet a moment O tender waiter, and I return,)

—“From Pent-up Aching Rivers,” adapted by Jeremy Gill

Mossbonkers

(bass-baritone)

Two boats with nets lying off the sea-beach, quite still,
Ten fisherman waiting—they discover a thick school of mossbonkers—they drop the join'd
seine-ends in the water,
The boats separate and row off, each on its rounding course to the beach, enclosing the
mossbonkers,
The net is drawn in by a windlass by those who stop ashore,
Some of the fishermen lounge in their boats, others stand ankle-deep in the water, pois'd on
strong legs,
The boats partly drawn up, the water slapping against them,
Strew'd on the sand in heaps and windrows, well out from the water, the green-back'd spotted
mossbonkers.

—“A Paumanok Picture”

Thus by Blue Ontario's Shore

(baritone)

Thus by blue Ontario's shore,
While the winds fann'd me and the waves came trooping toward me,
I thrill'd with the power's pulsations, and the charm of my theme was upon me.
And I saw the free souls of poets,
The loftiest bards of past ages strode before me,
Strange large men, long unawaked, undisclosed, were disclosed to me.

—“By Blue Ontario's Shore,” No. 19

Darest Thou Now O Soul? (dramatic soprano)

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undream'd of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In Time and Space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O soul.

—“Darest Thou Now O Soul,” from “Whispers of Heavenly Death”

Walt Whitman
from "Song of Myself"

composed for the American Opera Projects' 2013-14
Composers & the Voice resident singers

J. Gill
(2014)

WHITMAN PORTRAIT INSCRIPTION

$\text{♩} = 52$

Coloratura Soprano,
Dramatic Soprano

Mezzo-soprano

Tenor

Baritone,
Bass-baritone

$\text{♩} = 52$

Piano
(tutti 8va sempre)

p sempre

Ped. ad lib.

3

5

p sempre

Who goes there? hank - er - ing, gross,

p sempre

Who goes there? hank - er - ing, gross,

p sempre

Who goes there? hank - er - ing, gross,

p sempre

Who goes there? hank - er - ing, gross,

7

mys - ti - cal, nude;—

mys - ti - cal, nude;—

mys - ti - cal, nude;—

mys - ti - cal, nude;—

mys - ti - cal, nude;—

mys - ti - cal, nude;—

9

hank - er - ing, gross, hank - er - ing, gross,

hank - er - ing, gross, hank - er - ing, gross,

hank - er - ing, gross, hank - er - ing, gross,

hank - er - ing, gross, hank - er - ing, gross,

11

mys - ti - cal, hank - er - ing, hank - er - ing,

mys - ti - cal, hank - er - ing, hank - er - ing,

mys - ti - cal, hank - er - ing, hank - er - ing,

mys - ti - cal, hank - er - ing, hank - er - ing,

13

nude; _

nude; _

nude; _

nude; _

15

più p **poco rit.**

più p hank - er - ing, gross...

più p hank - er - ing, gross...

più p hank - er - ing, gross...

più p hank - er - ing, gross...

dim.

for Dominic Armstrong

WHITMAN PORTRAIT

YOU LAGGARDS THERE ON GUARD!

♩ = 50

f

Tenor

8

You lag - gards there on guard! look to your arms!

precipitato

3

Piano

ff *l.v.*

2

♩ = 58

p

8

For me the keep - ers of con - victs should - er their car - bines and keep watch,

rit.

p

3

allarg. < >

tempo (♩ = 58)

adagio

8

It is I let out in the morn - ing and barr'd at night.

poco

p

poco

4 $\text{♩} = 54$ *p legato* (,)

Not a mu - ti - neer walks hand - cuff'd to jail but

secco

poco

5 (,)

I am hand - cuff'd to him and walk by his side. *poco poco più f* (,)

Not a young - ster is ta - ken for lar - ce - ny but

p *col canto* *poco*

7 (,)

I go up too, and am tried and sen - tenced. *poco ancora più f, cresc.* (,)

Not a cho - le - ra pa - tient

p *(non rubato)* *poco*

(8) *urgente* *cresc. sempre* *urgente*

lies at the last gasp but I al - so lie at the last gasp,

9 *f* *più f*

My face is ash - co - lor'd, my si - news gnarl, a - way from me peo - ple re - treat.

mp *più f*

sf

10 *ff* *p* *f*

$\text{♩} = 58$

E - nough!_ e - nough!_ e - nough!_ Some - how I have been stunn'd! Stand back!

12 $\text{♩} = 54$ *p*

Give me a lit - tle time be - yond my cuff'd head, slum - bers, dreams, ga - ping...

p

13 *sub. f* *ten.* *poco*

$\text{♩} = 58$

That I could for - get the mo - ckers and in - sults!

p *poco*

sf

14 *ten.* (,) *poco*

That I could for - get the trick - ling tears and the blows of the blud - geons and ham - mers!

p *fsf*

15 *ten.* *ten.* *precipitato*

That I could look with a sep - a - rate look on my own cru - ci - fi - xion.

p *fsf* *ffsf*

16 ♩ = 69

pp *poco* *sim.* *dim.*

Ped. sempre

17

pp

18

pp

19

poco *poco* *sim.*

cresc. *dim.*

20

p, intimo

3 3

I re - mem - ber now,

pp

21

p

22

8

I re -

23

8

sume the o - ver - staid

24

8

frac - tion,

25

8

26

8

cresc.

27

8va

f

Ped.

dim.

28

p, poco a poco cresc.

The grave of rock

p (non cresc.)

29

3

mul - ti - plies what has been con - fi - ded to

3

p

30

8

it,

(8)

(p) cresc. poco a poco

3

31

mf, cresc.

8

Corp - ses rise, ga - shes heal, fas - ten - ings

(8)

3

32

8

roll from me.

(8)

ff

6

6

6

6

7

ff

ff

33

8

(8)

3

6

7

ff

34

8 (8)

(loco)

sub. p *cresc. molto*

35

8 (8)

ff

E - leves, I sa -

ff

36

8

a piacere

mp *poco*
3

lute you! Con - ti - nue your

ff *tutti l.v.*

8^{va}

38

8

poco
3

an - no - ta - tions, con - ti - nue your ques - tion - ings.

15 *mf*

Fine, clear,

18

dazz - - ling morn - - ing,

f,
come prima

Ped.

21

p *f* *p*

sempre

24 *mf*

the sun an hour_ high,

27 *mp*

the air just

30

tart e - nough.

33

mp, come prima

36

p (echo)

39

What a stamp

p

poco

9

3

9

9

9

7

And.

43

in ad - vance my whole day

poco

9

3

9

9

9

47

re - ceives from the

più p

9

3

9

9

9

51

song of that

pp cresc.

9

6

6

6

6

7

54

mea - dow lark perch'd

più f

57

on a fence - stake,

ancora più f

60 **un poco affrettando**

f

Ped.

62 **a tempo** *mf*

perch'd,

mp

64 **come prima**

Musical score for measures 64-66. The score is in three systems. The first system (measures 64-66) has a treble clef and a key signature of one flat. The time signature changes from 3/4 to 2/4 and back to 3/4. The piano part features a complex texture with multiple voices. The first voice has a melodic line with slurs and fingering numbers 13, 9, and 13. The second voice has a lower melodic line with slurs and fingering numbers 7 and 5. The third voice has a bass line with a slur and fingering number 7. The dynamic marking *sub. f* is present. The system ends with a fermata.

67 **come prima**

Musical score for measures 67-68. The score is in two systems. The first system (measures 67-68) has a treble clef and a key signature of one flat. The time signature changes from 2/4 to 3/4. The piano part features a complex texture with multiple voices. The first voice has a melodic line with a slur and fingering number 9. The second voice has a lower melodic line with a slur and fingering number 9. The third voice has a bass line with a slur and fingering number 6. The dynamic marking *sub. f* is present. The system ends with a fermata and the instruction *sempre*.

69 *mp*

Musical score for measures 69-70. The score is in two systems. The first system (measures 69-70) has a treble clef and a key signature of one flat. The time signature is 3/4. The vocal part has the lyrics "twen - ty rods di - stant!". The piano part features a complex texture with multiple voices. The first voice has a melodic line with a slur and fingering number 3. The second voice has a lower melodic line with a slur and fingering number 6. The third voice has a bass line with a slur and fingering number 6. The dynamic marking *mp* is present. The system ends with a fermata.

71

Musical score for measures 71-73. The score is in two systems. The first system (measures 71-73) has a treble clef and a key signature of one flat. The time signature changes from 3/4 to 2/4 and back to 3/4. The piano part features a complex texture with multiple voices. The first voice has a melodic line with a slur and fingering number 6. The second voice has a lower melodic line with a slur and fingering number 6. The third voice has a bass line with a slur and fingering number 6. The system ends with a fermata.

74 *p*

Two or three li- quid sim - ple

p, lontano *più p*

(Ped. sempre)

82 *mf, come una risposta*

notes. ah ah

mf

(Ped. sempre)

89

meno f *più p*

4

4

4

99

f *p* *f* *p*

6

6

6

6

Ped. come prima

102 *mf* Fine,

f *p*

105 clear, dazz - - ling morn - - ing,

p

108 full of care - - -

p

111 - - - less,

cresc.

114 *f*

ah

poco f

119 *mp*

care-less happ - i -

p

tr

Ped.

126

ness and hope.

mp

più p

134

tr

5

8va

for Rachel Calloway

WHITMAN PORTRAIT

(HARK CLOSE AND STILL WHAT I NOW WHISPER)

Mezzo-soprano

$\text{♩} = 54$ *pp* *poco*

(Hark__ close and still what I now whis - per to you,

Piano

pp

Ped.

3

4

whispered (giddy): *poco* *molto*

I love you, O you en - ti - re -

poco *pp* *poco f*

Ped.

3

8va

7

rit. $\text{♩} = 60$ *p*

ly pos - sess me, O that you and I e - scape from the rest and go ut - ter - ly

mp *p*

3

10

off, free and law less,

cresc. *f* *mp*

8va

12

mp, dolce *rit.* *molto*

Two hawks in the air, two fish-es swim-ming in the sea not more law less than

veloce

15

p *mp, declamatorio*

we;) (O I will - ing - ly stake all for you, O

pp *pp*

3

Ped.

18

più mosso (e accel.) *sub. = 54*

let me be lost if it must be so!

mf

8va

20 $\text{♩} = 60$ *f, estatico*

f, cantabile O you and

f

5 5 6 5 6

8^{va}

22 *sempre f*

I! what

8^{va}

6 7

ff

24

is it to us what the rest do or think? What is all _____

8^{va}-1

v

Ped.

27 **molto rubato**
meno f 5 , *dolce, p*

else to us? on - ly that we en - joy each o - ther and ex - haust each o - ther if it must be

30 **G.P.** ♩ = 54 *p* < >

so;) (I have loi - ter'd too long as it is,)

p, delicato

6

Ped.

34 *p* < >

(Yet a mo - ment O ten - der

poco cresc.

6

5

8va-1

37 < >

wai - ter, and I re - turn.)

pp

3

8va-1

for Matthew Burns

WHITMAN PORTRAIT

MOSSBONKERS

♩ = 88

Bass-baritone

Musical score for Bass-baritone and Piano, measures 1-3. The Bass-baritone part is a single line with rests. The Piano part consists of two staves. The right hand has a treble clef and a 3/4 time signature. It features a melodic line with eighth notes and some accidentals, marked *p* and *(senza cresc.)*. The left hand has a bass clef and a 3/4 time signature, with a bass line marked *p* and *molto*. There are slurs under the piano accompaniment in measures 2 and 3.

4

Musical score for Bass-baritone and Piano, measures 4-7. The Bass-baritone part is a single line with rests. The Piano part consists of two staves. The right hand has a treble clef and a 3/4 time signature, with a melodic line marked *8va* and *(h)*. The left hand has a bass clef and a 3/4 time signature, with a bass line marked *senza cresc.*. There are slurs under the piano accompaniment in measures 4 and 5.

8

Musical score for Bass-baritone and Piano, measures 8-11. The Bass-baritone part has lyrics: "Two boats". The Piano part consists of two staves. The right hand has a treble clef and a 3/4 time signature, with a melodic line marked *p* and *poco*. The left hand has a bass clef and a 3/4 time signature, with a bass line marked *p*. There are slurs under the piano accompaniment in measures 8 and 9.

12

Musical score for Bass-baritone and Piano, measures 12-14. The Bass-baritone part has lyrics: "with nets ly - ing off the sea - beach, quite still,". The Piano part consists of two staves. The right hand has a treble clef and a 3/4 time signature, with a melodic line marked *p* and *pp*. The left hand has a bass clef and a 3/4 time signature, with a bass line marked *p*. There are slurs under the piano accompaniment in measures 12 and 13, and a bracket labeled "6" over the right hand in measure 14.

15 *mp*

Ten fish-er - men wai - ting —

pp

18

they_ dis - co - ver a thick school_ of moss

sub. f *mf* *mp, sonoro*

23

bonk - ers — they drop the join'd seine - ends in the wa - ter,

dim. poco a poco

28

pp *poco*

31

mp

The boats sep-a-rate and row off, each

34

mf

on its round-ing course to the beach, en - clos - ing the

37

mp

moss - - - bonk - ers, The net is

41

— drawn in by a wind-lass by those who stop a - shore,

Some_

p *p* *più f*

53 *mf*

— of the fish-er-men lounge_ in their boats,— o-thers stand an-kle-deep

p, suave

58 *rf*

in the wa - ter,— pois'd on strong legs,—

rf *dim.*

63 *p*

The boats part-ly drawn up, the wa-ter slap-ping a- gainst_ them,

p

69

mp

Strew'd on the sand in heaps and

come prima

p

molto

72

wind - rows, well out from the wa - ter,

p

senza cresc.

76

p

the green - back'd spot - ted moss

pp

poco

2. Ped. al *

82

rit.

bonk - ers.

p

8va

8va

*

for Jorell Williams

WHITMAN PORTRAIT

THUS BY BLUE ONTARIO'S SHORE

♩ = 54

Baritone

Piano

ff *f*

7 8va-1

3

ff *f*

3 8va-1

5

f, sonoro

Thus by blue On - ta - rio's

ff *f*

5 8va-1

7
 shore, While the winds fann'd me and the waves came troop

9
 - ing toward me, I thrill'd with the pow - er's pul - sa - tions,

11
 and the charm of my theme was u - pon me.

13 *p*
 And I saw the free souls of

15

(,)

po - ets, The loft - iest bards of past a - ges strode be - fore me,

pp *p* *pp* *8va* *3* *3* *3* *8va* *3* *più espr.*

17

Strange large men,

p cresc. molto

18

long un - waked, un - dis - closed, were dis - closed to me, to

f non dim. *ff*

20

me.

8va *3* *3* *8va* *8va* *8vb* *8vb*

for Kristin Sampson

WHITMAN PORTRAIT

DAREST THOU NOW O SOUL

$\text{♩} = 58$

Dramatic Soprano

Piano

p

più p

Ped.

4 $\left(\frac{4}{4}\right)$ *p, semplice*

Da - rest thou now O soul, Walk out with me

pp

poco

7 *cresc.*

toward the un - known re - gion, — Where nei - ther ground is

f

un poco più mosso (♩ = 63)

10

for the feet nor a - ny path to fol - low?

p *sub. f* *p*

14

No map there, nor guide, Nor voice sound - ing, nor touch

più p *pp*

18

of hu - man hand, — Nor face with bloom - ing flesh, nor lips, nor eyes, —

3/4 *4/4 cresc.* *f*

22

— are in that land.

p *sub. f* *p* *cantando*

26 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{2}$

I know it not O soul, Nor dost

pp *cresc.*

più p

29 $\frac{4}{4}$ *f* *più f*

thou, all is a blank be-fore us, All waits un-dream'd of in that

pp *f* *sonoro* *più f* *(p)*

32

re- gion, that in- ac - ces - si - ble land.

f *p* *sub. f*

37 $\text{♩} = 63$ *urgente, ma p*

Till when the ties loo - sen, All but the ties e - ter - nal, Time and

p *più p* *sub. f*

* begin arpeggiation on beat and arpeggiate freely; r.h. is strictly in tempo (not adjusted to l.h.)

40 *p*, *cresc. poco a poco*

Space, Nor dark - ness, gra - vi - ta - tion, sense,

meno f *pp* *cresc. poco a poco* *trem.* *8va*

45

nor a - ny bounds bound - ing us.

cresc. *f*

49 ♩ = 72

p *delicato, cristallino*

9 *9* *9* *9*

Ped. sempre

50 *sonoro, estatico*

Then we burst

8va

cantando

51

forth, we

8va

52

float, In

8va

15ma

53

Time and Space O

8va

54

soul, pre - -

8va

55

pared for them,

8va 15ma 8va

56

(8) 8va 15ma 8va

57

E - - qual, e - -

8va 15ma 8va

58

quipt at last,

(8) 8va 15ma 8va

59

(O)

8va

15ma

8va

60

joy!

(,)

O

dim.

61

fruit of all!)

rit.

62

63 $\text{♩} = 58$ *mf*

them to ful - fil O soul.

p *mf*

66

pp *mp*

8va

69

più p *ten.*

mp

8va

APPENDIX:
FINE, CLEAR, DAZZLING MORNING
(with ossia, measures 109-121)

Coloratura Soprano

Piano

$\text{♩} = 56$ $\text{♩} = 112$

p *f, chiaro* *p*

Ped.

6

f *p* *f* *p*

9 *sempre*

8va *mp, quasi lontano*

12

p (echo)

15 *mf*

Fine, clear,

18

dazz - - ling morn - - ing,

f,
come prima

Ped.

21

p *f* *p*

sempre

24 *mf*

the sun an hour_ high,

27 *mp*

the air just

30

tart e - nough.

33

mp, come prima

36

p (echo)

39

What a stamp

p

poco

9

3

9

9

9

Ed.

43

in ad - vance my whole day

poco

9

3

9

9

9

47

re - ceives from the

più p

9

3

9

9

9

51

p cresc.

song of that

pp

9

6

6

6

6

7

54

mea - dow lark perch'd

più f

9 6 6 6 6 7

57

on a fence - stake,

ancora più f

9 6 6 6 6 7

60 **un poco affrettando**

f

13 9 7 6

Ped.

62 **a tempo** *mf*

perch'd,

mp

6 6 6 6 7

64 **come prima**

64 **come prima**

sub. *f*

13

9

7

5

13

67 **come prima**

67 **come prima**

9

6

9

6

sempre

69 *mp*

69 *mp*

twen - ty rods di - stant!

3

6

6

6

6

6

6

71

71

6

6

6

6

6

6

74

p

Two or three li- quid sim - ple

p, lontano *più p*

(Ped. sempre)

82

mf, come una risposta

notes. ah ah

mf

(Ped. sempre)

89

meno f *più p*

4

99

f *p* *f* *p*

6

Ped. come prima

102 *mf* *Fine,*

f *p*

105 *clear,* dazz - - ling morn - - ing,

108 full of care - - -

111 - - - less,

cresc.

114 *f*

ah

poco f

119 *mp*

care-less happ - i -

p

tr

Ped.

126

ness and hope.

tr

mp

più p

134

tr

5

8va