

for the Wellesley College Choir, Lisa Graham, director

# Voices of Broken Hearts

for SSAA Chorus (*divisi*) and  
digitally delayed Vibraphone or digitally delayed Viola

Clark Street Bridge

Carl Sandburg

from *Chicago Poems* (publ. 1916)

S. S., alt.

Steven Sametz

Flowing, subdued and haunting

♩ = 80

*pp*< *p**pp*< *p*

Soprano

Voic-es of brok-en hearts,

Voic-es sing - ing,

Alto

Voic-es of brok-en hearts,

Voic-es sing - ing,

"Ghost  
Chorus"  
(4-6  
singers)sing on repeat only,  
murmuring in free rhythm*pppp* (ghostly)

Dust of the feet

*al niente*

Wag-ons and peo-ple.

dust of the wheels

go - ing, All day

Vibraphone  
first time through

Flowing, subdued and haunting

♩ = 80

(soft cord mallets,  
such as Balter 24R)*pp* motor on - pedal sempre

Ped.

Ped.

Vibraphone  
on repeat with  
digital delay*pp**mp* flessibile*pp**mp* flessibileViola  
on repeat with  
digital delay*mp* flessibilerelease bow and  
let sound reverberate  
in the hall

ten.

sim.

**Performance Notes - Chorus**The first time through, the principle chorus sings through as printed, *espressivo* and in rhythm, observing all *fermata* except those in parentheses.On repeat, all voices sing in individual (*non-unisono*) rhythm, collecting gradually at each *fermata*.At a signal from the conductor (or from within the group), after each *fermata* a few voices move on to the next phrase and others follow *ad libitum*.The effect should be of continuous phasing, *pp* and *legato* throughout, with clarity of harmony only achieved at cadences.N.B. The *fermate* in parentheses are observed on the repeat only.

The "Ghost Chorus" (small group of singers) performs on the repeat only in free rhythm fading in and out of the textures each time.

The "Ghost Chorus" should either be placed 1) on-stage close enough to the digitally delayed vibraphone that their sound is also heard on the delay; or 2) around the hall or in a balcony to create a spacial dimension to the piece.

**Performance Notes - Vibraphone or Viola**

If vibraphone is used, the vibraphone plays the first time through with the chorus in time as printed. If viola is used, it is tacet on the first time through.

If viola is used, enter on repeat only. The digital delay is used for the vibraphone/viola on the repeat. The rhythm is always free, *quasi-cadenza*.The notation serves to give approximate coordination with the vocal parts as they phase through the phrases. The vibraphone/viola player should enter on each phrase marked \*\* *ad libitum*, but should only enter on phrases marked {1}, {2}, {3}, etc. on cues from the conductor, given shortly after the chorus coalesces on the cadential (*fermata*) chords.

7 *p* sing - - - - - ing, ....

S  
Voic - - es sing, Sil - - ver

A  
sil - ver *p* *unis.*  
Voic - - es sing,

G. C.  
feet and wheels. *al niente*

Vib.  
*p* *poco hesitando* *p*

Vib. delay  
*p* *\*\** *p*

Vla.  
*p* *\*\**

10 *poco rall.*

S  
voic - - es, sing - ing, \_\_\_\_\_

A  
voic - - es, sing - ing, \_\_\_\_\_

Vib.  
*poco rit.* *rit.*

Vib. delay  
*poco rall.* {3} 5

Vla.  
*pp* {3} *p*

**A** *a tempo*

soft - er  
*p div.* *pp* *mp* *pp*

S Soft - er, soft - er than the stars, Soft - er,

A Soft - er, soft - er than the stars, *al niente* Soft - er,

G. C. Now On - ly stars

Vib. *a tempo*  
*p* *pp* *pp*

Vib. delay *p* *pp*

Vla. *p* *pp*

**Poco piú mosso**  
♩ = c. 60

18 *mp* mist, soft - er than

S soft - er than the mist, soft - er than

A soft - er than the mist, soft -

G. C. *\* soft - er than stars. soft - er than mist, soft - er than stars. soft - er than mist, Now on - ly stars,*

**Poco piú mosso**  
♩ = c. 60

Vib.

Vib. delay

Vla. *cantando*

\* In mm. 18–23, the “Ghost Chorus” sounds continuously, moving its harmonies together, coordinating approximately with the larger chorus to the cadence in m. 23.

21 *p* the mist. *rall.* *pp*  $\text{♩} = \text{c. } 40$

S  
mist, soft - er than the mist.

A  
mist, soft - - er than mist.  
er than mist, the mist.

G. C.  
now on - ly mist, now on - ly stars, now on - ly stars, now on - ly mist.

Vib. *rall.*  $\text{♩} = \text{c. } 40$

Vib. delay {5}

Vla. {5} *mp* *rapidamente* *poco f*  
{5} *teneremente* *mp* *pp*

**B**  $\text{♩} = \text{c. } 100$

24 *p* Now On ly stars and mist,

S  
Now stars and mist on - ly brok - en  
Voic - es of brok - en

A  
brok - en

Vib. **B**  $\text{♩} = \text{c. } 100$   
*p*

Vib. delay *p - poco hesitando*

Vla. *dolce* *p*

♩ = 60 C

*mp*

oh, \_\_\_\_\_ Soft - er \_\_\_\_\_ than stars,

S  
hearts, \_\_\_\_\_ Soft - er \_\_\_\_\_ than stars,

A  
hearts, \_\_\_\_\_ Soft - er \_\_\_\_\_ than stars,

G. C.  
A lone - ly po - lice - man, \_\_\_\_\_ a \_\_\_\_\_ al niente

♩ = 60 C

Two cab-a-ret danc-ers,

Vib.  
Ped.

Vib. delay  
*mf* {6} {7} *p*

Vla.  
*mf* {6} {7} *p* dolce pizz. arco

D

*pp* Soft - er than mist. *pp* Sil - ver voice

S  
soft - er than mist. Sil - ver, sil - ver voice

A  
Soft - er than mist. *pp* unis. div. *p*

G. C.  
Dust of the feet \_\_\_\_\_ al niente

D

dust of the wheels,

Vib.  
*p* Ped.

Vib. delay  
*p* {8} *p* {6}

Vla.  
*p* {8} pizz. *pp* arco *mp* *p*

35 *ppp* *pp*

S  
es, sil - ver voic - es, sing - ing (ng)  
brok - en hearts, brok - en, hearts, brok - en hearts.

A  
*unis. div.*  
es, Voic - es of brok - en hearts, sing - ing (ng)

G. C.  
Voic - es of dol - lars  
And drops of blood

Vib.  
*ppp*

Vib. delay  
{9} *f ppp* (segue 2nd ending)

Vla.  
{9} *f ppp* *pizz* (segue 2nd ending)

40 *pppp sussurando* *dim. al niente*

S  
ing, of brok - en hearts. *dim. al niente*

A  
hearts, brok - en hearts. *dim. al niente*  
brok - en hearts.

G. C.  
Dust of the feet now on - ly stars, dust of the feet now on - ly stars... *dim. al niente*  
dust of the wheels, now on - ly mist, dust of the wheels, now on - ly mist..

Vib. delay  
{10} *pizz. (con vib.)* *lunga* *ppp*  
{11} *espr.* *pp* *3*  
{12}

Vla.  
*p* *ppp* *pp* *pp* *3* *ppp*