

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

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I. To You **3**

Stranger, if you passing meet me, and desire to speak to me, why
should you not speak to me?
And why should I not speak to you?

II. O You Whom I Often and Silently Come **5**

O you whom I often and silently come where you are that I may
be with you,
As I walk by your side or sit near, or remain in the same room
with you,
Little you know the subtle electric fire that for your sake is play-
ing within me.

III. As Adam Early in the Morning **9**

As Adam, early in the morning,
Walking forth from the bower refresh'd with sleep,
Behold me where I pass, hear my voice, approach,
Touch me, touch the palm of your hand to my body as I pass,
Be not afraid of my body.

IV. I Give You My Hand **11**

I give you my hand!
I give you my love more precious than money,
I give you myself before preaching or law;
Will you give me yourself? will you come travel with me?
Shall we stick by each other as long as we live?

V. As in a Swoon **13**

As in a swoon, one instant,
Another sun, ineffable, full-dazzles me,
And all the orbs I knew—and brighter, unknown orbs;
One instant of the future land, Heaven's land.

—Walt Whitman (1819–1892)

Duration: c. 14:00

Joseph Gregorio (b. 1979)

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commissioned by Joshana Erenberg

Five Whitman Songs

for Mezzo-Soprano and Piano

Walt Whitman (1819–1892)

Joseph Gregorio (b. 1979)

I. To You

Slowly (♩ = c. 60)

The musical score is written for Mezzo-Soprano and Piano. It begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Slowly' with a quarter note equal to approximately 60 beats per minute. The piano part starts with a dynamic marking of *p* (piano) and includes performance instructions: 'Ped.' (pedal), '* Ped.' (pedal), and '* pedal sim.' (pedal simulation). The lyrics are: 'Stranger, if you passing meet me and desire to speak to me,'. The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The second system starts at measure 4 and includes the lyrics 'Stranger, if you passing meet me'. The third system starts at measure 8 and includes the lyrics 'and desire to speak to me,'. The piano part features a variety of textures, including arpeggiated figures and sustained chords.

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II. O You Whom I Often and Silently Come

Free; flexible (♩ = c. 72)

Voice

Piano

pp *poco* *p* *pp*

8va *tr* *(loco)*

with pedal *

4 *tr* *p* *(loco)* *mp*

7 *slowing* *In tempo* *poco crescendo* 3 5 6

9 *accelerating* *mp* (♩ = 104) 0 you whom I *p intense* *sim.* 6 6 6 6

19

near, or re - main

mp

21

in the same room with you,

poco cresc.

23

mf molto cresc.

Ped.

broadening

25

27

(♩ = 52)

p almost whispered

Lit - tle you know,

ff l.v.

pp

*

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III. As Adam Early in the Morning

Slowly (♩ = c. 69)

mp

Voice

Piano

p legato throughout

*Ped. una corda**

**Ped.*

**Ped.*

**Ped.*

8

poco

poco

pedal simile (8^{vb})

(loco)

15

(tre corde)

As Ad - am ear - ly in the
 morn - ing, Walk - ing forth from the bow - er re - fresh'd with sleep, Be -
 hold me where I pass, hear my voice, ap - proach,

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-7) features a voice line starting with a rest, followed by the lyrics 'As Ad - am ear - ly in the'. The piano accompaniment is in 4/4 time, marked 'p legato throughout'. The second system (measures 8-14) continues the voice line with 'morn - ing, Walk - ing forth from the bow - er re - fresh'd with sleep, Be -'. The piano accompaniment includes markings for 'poco' dynamics and 'pedal simile (8^{vb})'. The third system (measures 15-18) concludes the voice line with 'hold me where I pass, hear my voice, ap - proach,'. The piano accompaniment includes a marking for '(tre corde)'. Pedal markings are indicated throughout the piano part.

* Pianist should take care gradually to change from *una corda* to *tre corde* and vice versa where marked. The marking (*tre corde*), for instance, signifies that a gradual change to *tre corde* should be effected by the time the marking occurs.

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IV. I Give You My Hand

With excitement; resolutely (♩ = 80)

mp *f* *mf*

Voice: I give you my hand! I give you my love,

Piano: *poco f* well marked *mf*

6 I give you my love more pre-cious than mon-ey, — I give you my - self — be-fore preach -

mp *8va* *(loco)*

Ped. * *Ped.* *

11 ing or law; Will you give me your -

slowing *In tempo, but more deliberately* (♩ = 76) *ff*

f

Ped. * *Ped.* * *Ped.* *

Five Whitman Songs

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Joseph Gregorio (b. 1979)

V. As in a Swoon

Mystically; peacefully (♩ = 72)

The musical score is written for Mezzo-Soprano and Piano in 2/2 time. The tempo is marked 'Mystically; peacefully' with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 1-4) features a piano accompaniment with dynamics *p*, *mp*, *p*, and *mf*. The second system (measures 5-8) continues the piano accompaniment with dynamics *p*, *poco f*, and *mp*. The third system (measures 9-12) includes the vocal line with lyrics: 'As in a swoon, one in-stant, An-oth-er'. The piano accompaniment in this system has dynamics *p*, *mp*, *p*, *mp*, and *p*. A 'with pedal' instruction is placed under the first measure of the piano part in the first system.