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.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

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 playing 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)

For biographical information visit:
www.josephgregoriomusic.com

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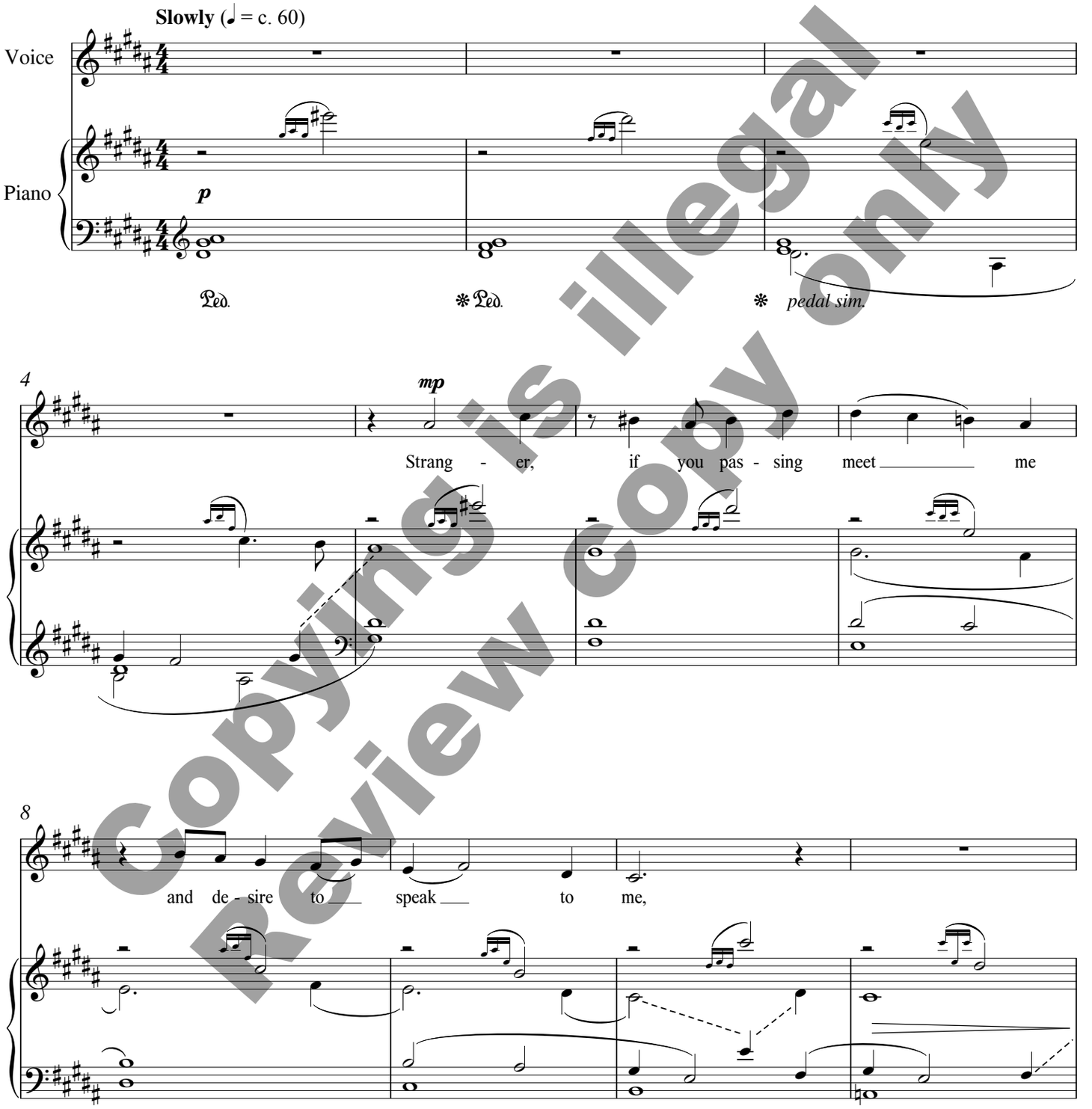
commissioned by Joshana Erenberg

Five Whitman Songs

for Mezzo-Soprano and Piano

Walt Whitman (1819–1892) Joseph Gregorio (b. 1979)

I. To You



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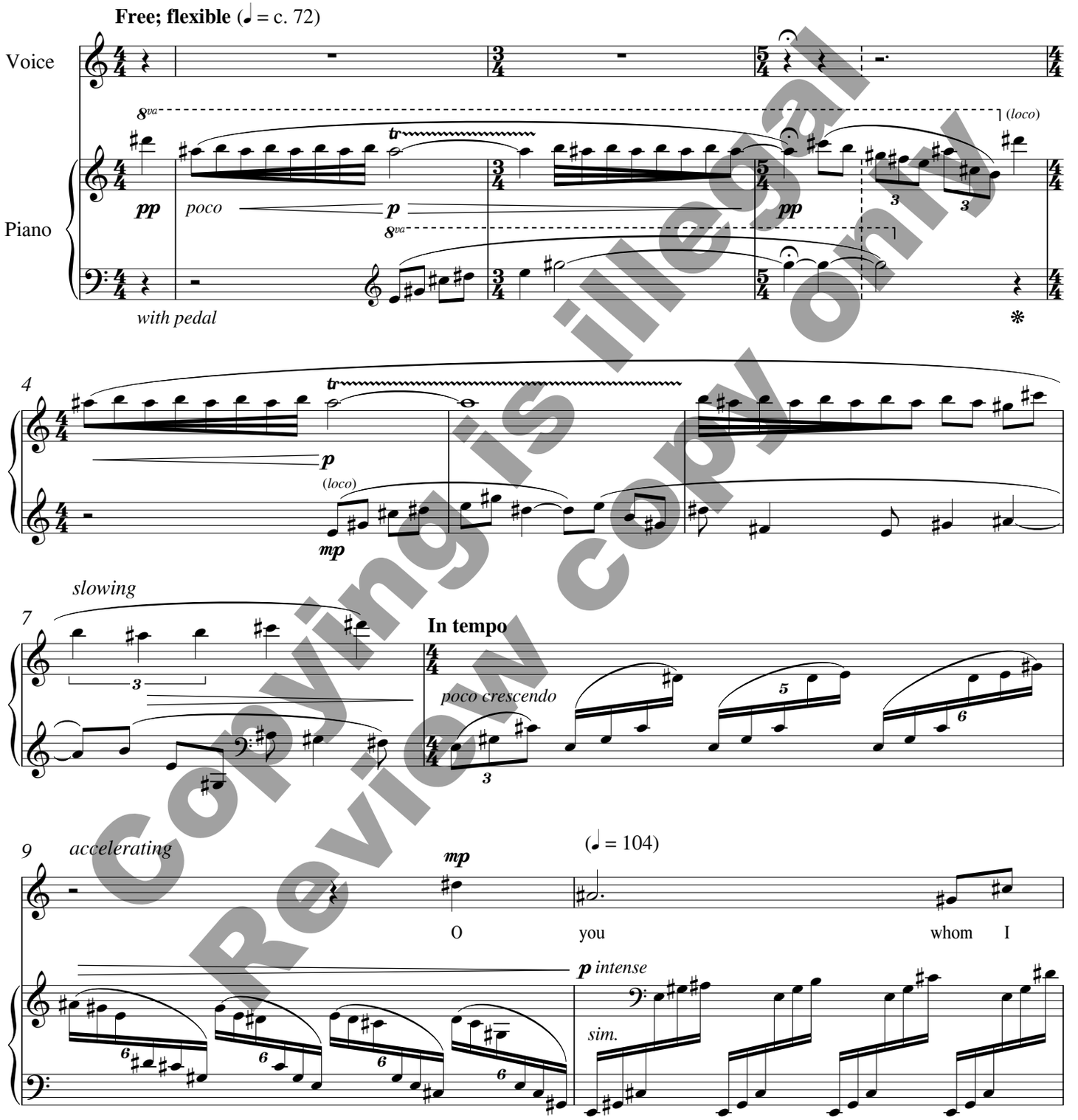
II. O You Whom I Often and Silently Come



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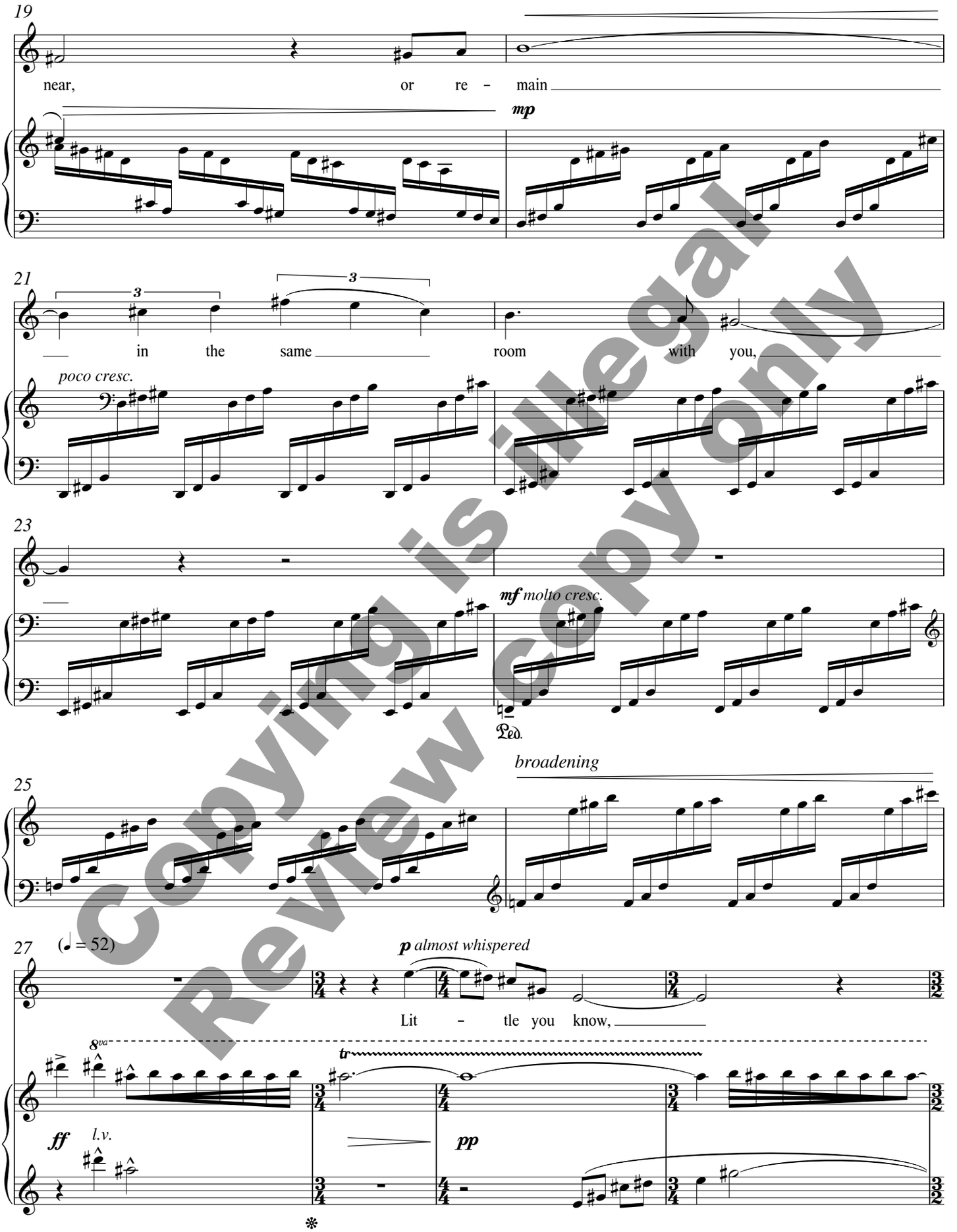

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III. As Adam Early in the Morning

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* 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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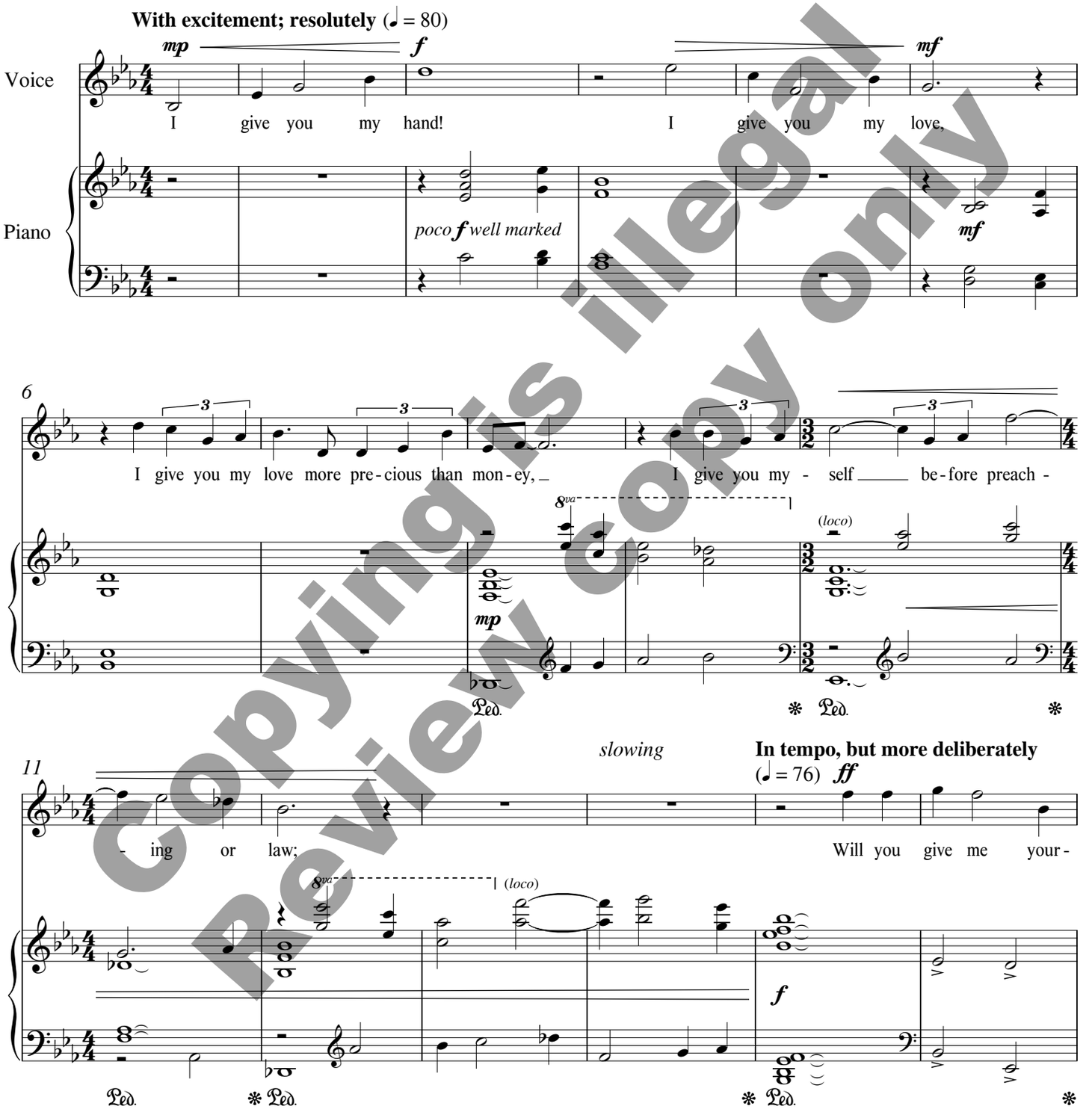

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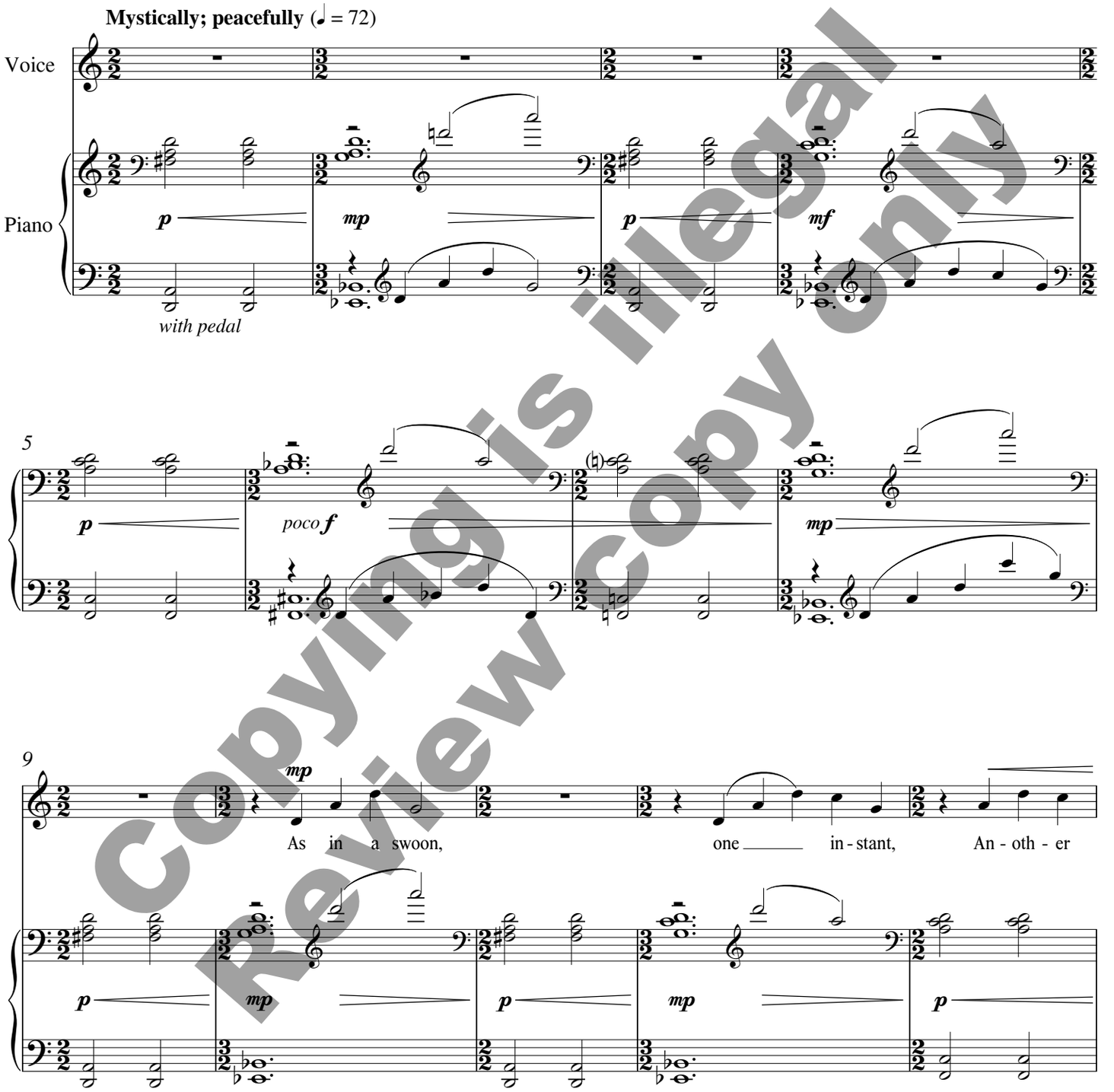

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