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Ten Poems by Walt Whitman

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**Publication Date**

2020

Silvan Loher

Ten Poems  
by Walt Whitman

Song cycle for voice and piano  
high or middle voice

Opus 6

(2012/2013)

*Dedicated to Lauren Armishaw*

## TEN POEMS BY WALT WHITMAN Op. 6

### Table of contents

#### PART I

I. To You.	4
II. As If a Phantom Caress'd Me.	6
III. Aroused and Angry.	10
IV. A Prairie Sunset.	14
V. A Clear Midnight.	19

#### PART II

VI. Soon Shall The Winter's Foil Be Here.	24
VII. Joy, Shipmate, Joy!	29
VIII. To The States.	35
IX. Of Him I Love Day and Night.	37
X. I Tramp a Perpetual Journey.	44

#### Annex: No. 3 and No. 6 in a lower version (for middle voices)

III. Aroused and Angry.	48
VI. Soon Shall the Winter's Foil be Here.	52

NOTE: For any requests regarding transpositions of any of the songs, please contact the composer directly:

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Dedicated to Lauren Armishaw

# TEN POEMS BY WALT WHITMAN

Song cycle for voice and piano

## PART I I. To You.

Walt Whitman

Silvan Loher \*1986  
Op. 6

Andante serio. ♩ = 96

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with a *pp* dynamic marking. The time signature changes from 5/8 to 6/8, then 5/8, and finally 6/8.

Andante serio. ♩ = 96

Stran-ger, if you pas - sing meet me

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half note D5, a quarter note E5, and a quarter note F5. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *mf*, *mp*, *sfz*, *pp*, *p*, *rfz*, and *pp*. The system includes a *Ped.* marking and a *\** symbol.

8 **poco più mosso** ♩ = 108 *p*

speak <sup>3</sup> to me?

*rit. molto* **poco più mosso** ♩ = 108 *And*

*sfz energico*

*sfz*

*Ped.* *Ped.* \*

11 **poco Rallentando** *p*

why should I not speak to you?

**poco Rallentando**

*p* *pp*

*Ped.* \*

# II. As If a Phantom Caress'd Me.

Walt Whitman

Silvan Loher \*1986

**Lento assai.** ♩ = 46

*pp ondeggiando*

una corda  
Ped. sempre

8<sup>va</sup>  
8<sup>vb</sup>

10 *pp dreamy*  
As if a phan - - tom  
*poco* 3 3  
*pp tre corde*

13

*< tender*

ca - res's'd me, I thought I was

16

*mf*

not a - lone wal - king here by the

19

*sfz with a strong attack*

*p espressivo*

shore; but the one I thought was with

*pp cupo una corda*

23

me as now I walk by the shore,

*tre corde*

*Ped.*



26

*pp*  
the

(8)-----|

28

one I lov(e)d that

*pp subito*  
*8va*  
*una corda*

*loco Ped.* *Ped.*

30

ca - ress'd me,

*Ped.* *Ped.*

32

*p*  
as I lean and look through the

*ppp* *8va*

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

35 *rit.* *a tempo*  
*f* with sudden despair *3*

glim - mer - ing light, that one has ut - ter - ly dis - ap - pear'd,

*rit.* *a tempo*  
*f* *p* *pp*

*tre corde* *Ped.*

40 *mf* bitterly; free in rythm and quite fast *f* *lento a piacere*

and those ap - pear that are hate - ful to me and mock me.

*segue* *pesante*  
*sfz* *laissez vibrer* *l.v. sempre* *p* *laissez vibrer*

*Ped.* *Ped.* *sino al fine, senza sollevare*

45 *ritardando al fine*

*pp* *3*

*una corda*

48

*laissez vibrer*

### III. Aroused and Angry.

Walt Whitman

Silvan Loher \*1986

**Allegro risoluto e marcato.** ♩ = 132

Musical notation for measures 1-3. The piece begins with a treble clef and a common time signature. The first measure features a piano (p) dynamic and a melodic line with accents. The second measure contains two triplet markings (3) over the melody. The third measure starts with a pianissimo (pp) dynamic and a trill (tr) in the right hand, while the left hand has a whole rest.

Musical notation for measures 4-5. Measure 4 includes a trill (tr) in the left hand and a melodic line in the right hand. Measure 5 features a melodic line in the right hand with fingerings 5, 5, 6, 6, 6, 6. A pedal instruction is present: *Ped. senza sollevare (laissez vibrer)*.

Musical notation for measures 6-8. Measure 6 has an *8va* marking above the treble clef and a *fff* dynamic. Measure 7 is marked *impetuoso*. Measure 8 continues the *fff* dynamic. The notation includes complex chordal textures and melodic fragments.

Musical notation for measures 9-11. Measure 9 is marked *f tutta forza*. Measure 10 includes an *8va* marking and a first ending bracket. Measure 11 ends with a first ending bracket and an asterisk (\*). The notation features dense chordal textures in both hands.

11

roused and ang - ry, I thought to beat the a -

*f* *p*

14 *sfz*

la - rum, and urge re - lent - less

*sfz*

16 *f*

war:

*f* *ff* *8va*

20

*f* *sfz*

23

*f*

*p molto espressivo*

But... But... But...

*p*

*ppp rit.*

Ped.

Ped.

Ped.

*mp*

*a tempo*

But soon my fin-gers fail'd me,

*p*

Ped.

my face droop'd, and

36 *stretto poco a poco* *mf*

I re-sign'd my - self, to sit by the woun - ded and

*stretto poco a poco* *mp*

8<sup>vb</sup>

39 *sfz a tempo* *pp*

soothe them, or

*a tempo* *sfz* *p* *8<sup>va</sup>* *8<sup>va</sup>*

8<sup>va</sup>

43

si - - - lent-ly watch the dead.

*pp* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

*sfz* *sfz* *sfz*

8<sup>va</sup>

47 *m.s. al fine* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

*sfz* *Ped.*

8<sup>va</sup>

# IV. A Prairie Sunset.

(Walt Whitman)

Silvan Loher \*1986

**Adagio** ♩ = 40

10 **poco rit.** **più Adagio** ♩ = 36 *p* *pp*

Shot gold, ma-

**poco rit.** **più Adagio** ♩ = 36 *p*

15 *mp* *p*

- roon and vi-o-let, dazz-ling sil - ver, e - me-

20

accel. . . . **pp** **f** **più mosso** ♩ = 72 15  
with a feeling of *ampleness*

- rald, fawn, the earth's

*pp subito* *f* **più mosso** ♩ = 72

24

whole amp - li-tude and Nat - -

8vb

27

- ure's mul - ti-form pow - - er con - sign'd for

*with a different color* *mp* *sfz* *p* **rit.**

8vb



32 **meno mosso. ♩ = 108** *p* seguire il pianoforte

once to co-lors; **meno mosso. ♩ = 108** the light,

*pp* *p liberamente* 6

36 *pp*

the ge - ne - ral air pos - sess'd by them;

*pp* *ppp*

41 *mp* *f con forza*

co - lours till now un - known, — no

*p* *cresc. e string.*

46 **più mosso come prima ♩ = 72** *mf*

li - mit, con - fine; not the Wes - tern

**più mosso come prima ♩ = 72** *sfz* *mf*

49

sky a - lone; the high me -

*pp* *rit.*

*p* *pp*

8<sup>vb</sup>

53

- ri - di-an; North, South, all,

*pp* **molto sostenuto** **Tempo I. Adagio** ♩. = 40

**molto sostenuto** *poco - a - poco* **Tempo I. Adagio** ♩. = 40

*ppp* *p* *molto*

58

pure lu - mi-nous co - lor,

*ff* *sfz* *f (quasi ff)*

8<sup>vb</sup> 8<sup>vb</sup>

61 *pp*

pure lu - mi - nous

*pp subito* *leggerissimo*

*3* *3* *3* *3* *3* *3* *3*

*Ped. sempre, senza sollevare* *8<sup>va</sup>* *8<sup>vb</sup>*

63 *poco rit.* *p possibile* *sostenuto*

co - lor fig - ting the si - lent sha - dows

*loco* *poco rit.* *sostenuto*

*3* *3* *3* *3* *pp ma pesante*

*(echo)* *8<sup>va</sup>*

\*

66

to the last.

*8<sup>vb</sup>*

70 *cupo rallentando*

*2*

*8<sup>va</sup>*

# V. A Clear Midnight.

(Walt Whitman)

Silvan Loher \*1986

**Andante sostenuto**  $\text{♩} = 60$  *very free and floating* *espress.*

*pp*

*sempre con Ped.* *Ped.* *Ped.*

7 *8va* *3* *3* *laissez vibrer* *simile*

11 *sfz* *p* *8va* *3* *6* *6* *6* *poco rit.*

15 *poco sostenuto* *p* *calm; very free and floating* *a tempo* *f*

This is thy hour O Soul, thy

*poco sostenuto* *pp* *poco - a - poco - a tempo*

19

free flight in-to the word-less,

*p* 3 *>* break off

*mf* 6 6 6 6 *p* *sfz*

22

*f* sharply *p* *espressivo*

a - way from books, a-way from art, the day e-

*rit.* *più Lento.* ♩ = 54

*f* *cantando* *p*

*rit.* *più Lento.* ♩ = 54

3 3 3 3 3 3

Ped. Ped. Ped. Ped.

26

*pp* *a tempo*

raised, the les - son done,

*rit.* *a tempo*

*pp* 3 3

Ped. Ped. Ped. 8<sup>vb</sup>

31

*accel.*

3 3 3 3 6

Ped. (8) Ped.

**più mosso** ♩ = 72

35 *f* Ped.

37

39 *pp mezza voce* thee ful - ly forth *pp* *P cantando* 3 3 3 3 Ped. Ped.

42 *p* e - mer - ging, *rit.* **Tempo I.** ♩ = 60 *rit.* **Tempo I.** ♩ = 60 *pp* *ppp* Ped. Ped. Ped. Ped.

47

*pp* *p*

si-lent, gaz - ing, pon-der - ing the

53

*poco rit.* *a tempo* *ad libitum*

themes thou lov - est best,

*p*

*poco rit.* *a tempo*

56

*pp*

night, sleep,

*pp*

59

*mf pesante* *rit. liberamente* *a tempo* *p* *pp*

death and the stars

*mf* *a tempo* *pp*

*segue*

63

8<sup>vb</sup> | *p* | 3 | 5 | 8<sup>vb</sup> | *pp* | 3 | 3 | *Ped.*

Detailed description: This system contains measures 63, 64, and 65. The music is in a 5/4 time signature with a key signature of two flats. Measure 63 features a piano (*p*) dynamic with a triplet of eighth notes in the bass and a triplet of eighth notes in the treble. Measure 64 continues with similar rhythmic patterns. Measure 65 is marked *pp* and features a triplet of eighth notes in the bass and a triplet of eighth notes in the treble. Pedal markings (*Ped.*) are present under measures 63 and 65. An 8<sup>vb</sup> marking is also present under measure 63.

66

*ppp* | *laissez vibrer* | *Ped.*

Detailed description: This system contains measures 66, 67, 68, 69, and 70. Measure 66 has a piano (*p*) dynamic. Measure 67 features a quintuplet of eighth notes in the bass. Measure 68 is marked *ppp*. Measure 69 is marked *laissez vibrer*. Measure 70 ends with a fermata. Pedal markings (*Ped.*) are present under measures 66 and 70.



# PART II

## IV. Soon Shall The Winter's Foil Be Here.

Walt Whitman

Silvan Loher \*1986

**Larghetto e rubato.** ♩ = 44

*cantabile*  
*pp very soft*

*(simile)*

6 *p quietly and peacefully*  
Soon shall the win-ter's foil be here; soon shall these

*rit.* *a tempo*

10 *pp*  
i-cy li-ga-tures un-bind and melt - a lit-tle while, and air,

13 *pp with rapture* *dolcissimo*  
soil, wave, — suf - fused shall be in soft - ness, bloom and growth -

*pp*

17 *f* *maestoso*

a thou-sand forms shall rise from these dead clods and chills as from

22

low bu - ri - al graves. Thine eyes,

25

ears - all thy best at - tri-butes - all that takes

27

cog-ni-zance of na - tu - ral beau - ty, shall

29

wake and fill. Thou shalt per-ceive the simp-le shows, the

*p*  
*mp*  
*pp*

31

de - li - cate mi - ra - cles of earth, the de - li - cate mi - ra - cles of

*mp*  
*pesante*

33

earth. Dan - de - li - ons, clo - ver, the e - - me - rald

*pp*  
*pp mezzo voce*  
*ppp molto delicato*

35

grass, the ear - ly scents and flo - wers,

*p*  
*pp*  
*pp pesante*

*l.v.*  
*l.v.*  
*l.v. laissez vibrer*

37

*p* the ar-bu-tus un - der foot, *pp* the wil - low's yel-low-green,

*p pesante*

*pp*

*l.v. p pesante*

*Red.*

*Red. l.v.*

3

3

3

3

40

*p* the blos-so-ming plum and *mf* cher - ry; *pp* with these the

*mf*

*pp*

*Red.*

*Red. l.v.*

3

3

3

3

42

ro-bin, lark and thrush, singing their songs -

*pp molto delicato*  
*la melodia sempre ben tenuta*

*8va tr*

*8va tr*

*Red.*

3

6

6

5

44

*pp* the flit-ting blue - bird;

*pp subito*

*molto rit.*

*p a tempo*

*Red.*

6

6

3

3

46

Musical score for measures 46-47. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure 46 starts with a piano (*p*) dynamic. The lyrics are: "for such the scenes the an - nu - al play brings". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A 3/4 time signature change occurs at the beginning of measure 47.

48

Musical score for measures 48-50. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure 48 starts with a piano (*p*) dynamic and the lyrics "on.". The piano accompaniment continues with a similar rhythmic pattern. Measure 49 features a piano (*pp*) dynamic. Measure 50 features a pianissimo (*ppp*) dynamic and includes a *8va* marking with a dashed line indicating an octave shift in the right hand. The system concludes with a double bar line.

## VII. Joy, Shipmate, Joy!

Walt Whitman

Silvan Loher \*1986

**Allegro energico.** ♩ = 120

*p con slancio* *f*

4 *sostenuto* *ff* *glissando* *sfz* *a tempo* *f*

6 *f giocoso*

Joy, ship-mate, joy! Joy! Joy, ship-mate, joy! Joy, ship-mate, joy, ship-mate,

9 *p* *f*

joy, joy, joy! Joy, ship-mate, joy! Joy!

*p* *sfz* *f*

12 *sf*

Joy, ship-mate, joy! Joy! Joy!

14 *mf* *ff*

8<sup>va</sup> Ship-mate, ship-mate, ship-mate, Joy!

16 *rit.* *p* *pp* *meno mosso. ♩ = 96*

Joy! Joy! Joy! Joy! Joy!

*pp cantando una corda molto delicato il basso*

*sempre con Ped.*

20 *pp gravely*

(Pleas'd to my soul at

25

death I cry,) our life is closed, our life be -

*mp*

*p*

30

gins, the long, long

*pp*

*pp*

33

an - cho - rage we leave, the ship is

*p*

*poco a poco cresc. e stretto e sempre più grandioso*

*poco a poco cresc. e stretto e sempre più grandioso*

*tre corde*



36

*mf*

clear at last, she leaps!

*la melodia sempre ben tenuta*

*mp*

38

She swift - ly cour - ses from the

40

*ff*

shore,

*ff* *maestoso*

43

*p*

47 *poco rit.*

49 **Quasi Tempo I., ma poco sostenuto** ♩ = 112  
*p a little tired*

Joy, ship-mate, joy! Joy! Joy, ship-mate, joy! Joy, ship-mate, joy, ship-mate,

**Quasi Tempo I., ma poco sostenuto** ♩ = 112

*pp*

52 **Tempo I.** ♩ = 120  
*f giocoso*

joy, joy, joy! Joy, ship-mate, joy! Joy!

*sfz*

*con slancio* *f*

**Tempo I.** ♩ = 120

55

Joy, ship-mate, joy! Joy! Joy!

57 *ff* *meno f*

Joy! Joy! Joy! Joy, joy, joy,

61 *p* *mf*

joy! Joy, joy, joy,

63 *pp* *pp*

joy! Joy,

65 *ppp* *ppp tranquillo*

joy!

## VIII. To The States.

Walt Whitman

Silvan Loher \*1986

**Recitando.** ♩ = 76 *freely declaiming mf*

**Recitando.** ♩ = 76 To the

*p*

*pp*

3 *f energico*

States or a - ny one of them, or a - ny ci - ty of the states, re -

6 *p*

*sfz* *mp* *p*

sist much, o - bey lit - tle; re -

*f* *sfz* *p*

8 *p*

sist much, o - bey lit - tle;

*pp* *pp*

6 6

11 *mp* *energico, con moto*

once un-ques-tion-ing o - be - di-ence, once ful-ly en-

*con moto*

*cresc.*

13

slaved, once ful-ly en-slaved, no na-tion, state,

*sfz* *p*

*sfz* *p*

15

ci-ty of this earth, e-ver af-ter-ward re-sumes its li-ber-ty. *Re-*

*f stretto* *rit.* *pp*

*f stretto* *rit.*

*sfz*

18 *a tempo*

*sist* *a tempo* much, o - bey lit-tle.

*pp*

6 3

## IX. Of Him I Love Day And Night.

Walt Whitman

Silvan Loher \*1986

**Andante espressivo.** ♩ = 60

*p*

Of him I love

**Andante espressivo.** ♩ = 60

*p*

6

day and night I dream'd I heard he was dead, *p* and I dream'd I went where they had

*pp*

10

*mf*

*p*

bu-ried him I love, but he was not in that place, and I dream'd I wan-

*pp*

*mf*

*p*

15 *poco agitato*  
*sfz espressivo*

- der'd sear - ching a-mong bu - ri - al - pla - ces to find him,

*sfz poco agitato*

18 *p tranquillo* *pp*

and I found that eve-ry place was a bu - ri - al - place;

*p tranquillo* *ppp*

8<sup>va</sup> 8<sup>vb</sup>

23 *pp* *mf* *pp*

the hou - ses full of life were e-qual-ly full of death, (this

*mf*

(8)

29 *poco più mosso.*  $\text{♩} = 66$   
*p marcato*

house is now,) the streets, the ship - ping, the pla - ces of a -

*poco più mosso.*  $\text{♩} = 66$   
*p con slancio*

*pp* *loco*

(8)

32 *p*

muse - ment, the Chi - ca - go, Bos - ton, Phi - la - del - phia,

35 *pp* *stretto*

the Man - na - hat - ta, were as full of the dead as of the

39 *f* *più stretto*

li - ving, and ful - ler, O vast - ly

41 *ff* *allargando* *mf* *p rit.*

ful - ler of the dead than of the li - ving;



44

Tempo I. ♩ = 60

*p*

and what I dream'd I will hence-

*pp*

*8vb*

49

*mp*

forth tell to eve - ry per-son and age, and I stand hence-*forth*

*mp*

53

*p recit.*

bound to what I dream'd, and now I am wil-ling to dis-re-gard bu-ri-al-

*pp*

57

*pp* *gloomily*

pla-ces and dis - pense with them, and if the me-

*p*

mo - ri - als of the dead were put up in - dif - ferent - ly

*pp subito*

eve - ry - where, e - ven in the room where I eat or sleep, I

*sfz* *ppp*

8<sup>vb</sup>

should be sa - tis - fied, and if the

*pp* *p*

corpse of a - ny one I love,

*f*

78

*mf*

or if my own corpse,

81

*pp*

be du - ly ren - der'd to pow - der and pour'd in the

84

*sfz* sea, *mf* *p semplice* I shall be sa - tis - fied,

87

*pp*

or if it be dis - tri -

89

bu - - ted to the winds

8va

3 3 3 3 3 3

3 3 3 3

6

*sfz*

92

*sfz* > *p semplice*

I shall be sa - tis - fied.

*p*

*pp*

97

# X. I Tramp a Perpetual Journey.

(Excerpt from "Song of Myself.")

Walt Whitman

Silvan Loher \*1986

**Allegretto e semplice** ♩ = 62

**Allegretto e semplice** ♩ = 62

*pp* *p*

7 *f* *p*

tramp a per-pe - tu - al jour-ney, (come lis - ten all!) My signs are a rain-proof

12

coat, good shoes, and a staff cut from the woods, no friend of

17 *pp* *f sharply* *sfz*

mine takes his ease in my chair, I have no chair, no church, no phi - lo-so-phy,

*pp* *f pesante* *sfz*

22

*mp*

I lead no man to a dinner-table, library, exchange,

*p*

27

*mp*

but each man and each woman of you I lead u-pon a

*p*

32

*mf* *p* *mp*

knoll, my left hand hooking you round the waist, my

*mf* *pp*

36

*molto allargando e sempre più grandioso*

right hand pointing to landscapes of

*molto allargando e sempre più grandioso*

*mp*

38 *largamente*  
*f grandioso* *rit. molto* *a tempo*  
*pp*

con - ti-nents and the pu-blic road. Not I, not a - ny one

*largamente*  
*f grandioso* *rit. molto* *a tempo*  
*pp*

41 *mf* *p*

else can tra-vel that road for you, you must tra-vel it for your-self.

*mf* *p*

45 *p*

51 *mp*

56 *molto ten.*  
*mf*

61 *a tempo* *mp* *p sub.* *fz* *8va*

Musical score for measures 61-62. Measure 61 features a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 62 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Dynamics include *mp*, *p sub.*, *fz*, and *8va*.

63 *f* *rit. molto* *sfz* *a tempo* *p*

Musical score for measures 63-65. Measure 63 has a treble clef with a complex sixteenth-note texture and a bass clef with a descending eighth-note line. Measure 64 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 65 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Dynamics include *f*, *rit. molto*, *sfz*, *a tempo*, and *p*.

67 *pp* *al niente*

Musical score for measures 67-71. Measure 67 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 68 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 69 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 70 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 71 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Dynamics include *pp* and *al niente*.

72

Musical score for measures 72-75. Measure 72 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 73 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 74 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line. Measure 75 has a treble clef with a melody of eighth notes and a bass clef with a descending eighth-note line.



# Annex: No. 3 and No. 6 in a lower version (for middle voices)

Walt Whitman

## III. Aroused and Angry.

Silvan Loher \*1986

**Allegro risoluto e marcato.** ♩ = 132

**f**

**pp** *tr*

4

*(tr)*

5 5 6 6 6

*Ped. senza sollevare  
(laissez vibrer)*

6

*8va*

6

**fff** *impetuoso* **sfz**

10

**f tutta forza**

Aroused and

**f** 6

\*

12 *p* *sfz*

ang - ry, I thought to beat the a - la - rum, and

15 *f*

urge re - lent - less war:

18

8va

22 *f* *sfz*

*f* *sfz*

25

*p molto espressivo*

But... But...

*p*

29

But...

*ppp rit.*

Ped.

31

*mp*

*a tempo*

But

Ped. Ped. Ped.

33

soon my fin-gers fail'd me, my face droop'd,

*p*

35 *stretto poco a poco* *mf*

and I re-sign'd my - self, to

*stretto poco a poco* *mp*

8<sup>va</sup>

38 *sfz a tempo*

sit by the woun - ded and soothe them,

*a tempo* *sfz* *p*

41 *pp*

or si - - lent-ly watch the

8<sup>va</sup> *pp* *sfz* *sfz*

46

dead.

*m.s. al fine* *sfz* *8<sup>va</sup>* *Ped.*

# IV. Soon Shall The Winter's Foil Be Here.

Walt Whitman

Silvan Loher \*1986

**Larghetto e rubato.** ♩ = 44

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Larghetto e rubato' with a quarter note equal to 44 beats. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various dynamics such as *pp* (pianissimo), *p* (piano), and *pp* with *rit.* (ritardando). The vocal line includes lyrics in both English and German. The piano accompaniment features a mix of chords and melodic lines, with some passages marked *cantabile* and *simile*. The score includes measures 6, 10, and 13, with some measures containing rests for the voice.

**Larghetto e rubato.** ♩ = 44  
*cantabile*  
*pp* very soft

6 *p* quietly and peacefully  
Soon shall the win-ter's foil be here; soon shall these

10 *pp*  
i - cy li - ga - tures un - bind and melt - a lit - tle while, and air,

13 *pp* with rapture *dolcissimo*  
soil, wave, suf - fused shall be in soft - ness, bloom and

16 *f* *maestoso* *p* 3

growth - a thou-sandforms shall rise from these dead clods and chills

21 *pp* *molto rit.* 3 *pp* *seguire il pianoforte*

as from low bu-ri-al graves. Thine eyes,

*pp* *molto rit.* *pp* *dolcissimo e delicato; molto liberamente e tranquillo sfz*

25 *a tempo* *p*

ears - all thy best at - tri-butes - all that takes

*pp* 3 *a tempo* 6 *p*

27 *pp* *utterly delighted*

cog-ni-zance of na - tu - ral beau - ty, shall

*pp* *dolce*

29

wake and fill. *p*  
 Thou shalt per-ceive the simp-le shows, the

*mp* *pp*

31

de - li-cate mira-cles of earth, *mp* *mp*  
 the de - li-cate mi - ra-cles of

*mp* *pesante*

33

earth. *pp* *pp* *mezza voce*  
 Dan-de - li - ons, clo-ver, the e - - me-rald

*pp* *ppp* *molto delicato*

35

grass, *p* *pp*  
 the ear - ly scents and flo - wers,

*p* *pp* *pesante*

*Ped. laissez vibrer*

37

*p* the ar-bu - tus un - der foot, *pp* the wil - low's yel-low-green,

*p pesante*

*pp*

*p pesante*

*l.v.*

Ped. Ped. l.v. Ped. Ped.

40

*p* the blos - so - ming plum *mf* and cher - ry; *pp* with these the

*mf*

*pp*

*mf*

Ped. l.v. Ped.

42

ro - bin, lark and thrush, sing - ing their songs -

*pp molto delicato*  
*la melodia sempre ben tenuta*

*8va*

*8va*

Ped. Ped.



44

*pp*

the flit-ting blue - bird;

*pp subito* *molto rit.* *p a tempo*

46

*p*

for such the scenes the an - nu - al play brings

48

on.

*pp* *ppp*

*ppp*