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A Whitman "Sampler"

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*Commissioned  
by  
Andrew White*

# A Whitman “Sampler”

for  
Baritone and Piano

Poetry:  
Walt Whitman

Music:  
Greg A Steinke

**SCORE**

## A Whitman “Sampler” texts:

### I. In Paths Untrodden

In paths untrodden,  
In the growth by margins of pond-waters,  
Escaped from the life that exhibits itself,  
From all the standard hitherto publish'd, from the pleasures, profits, conformities,  
Which too long I was offering to feed my soul,  
Clear to me now standards not yet publish'd, that my soul,  
That the soul of man I speak for rejoices in comrades,  
Here by myself away from the clank of the world,  
Tallying and talk'd to here by tongues aromatic,  
No longer abash'd, (for in this secluded spot I can respond as I would not dare elsewhere,)  
Strong upon me the life that does not exhibit itself, yet contains all the rest,  
Resolv'd to sing no songs to-day but those of manly attachment,  
Projecting them along that substantial life,  
Bequeathing hence types of athletic love,  
Afternoon this delicious Ninth-month in my forty-first year,  
I proceed for all who are or have been young men,  
To tell the secret of my nights and days,  
To celebrate the need of comrades.

1860

### II. A Promise to California

A promise to California,  
Or inland to the great pastoral Plains, and on to Puget Sound  
and Ō rē gōn [or is it Óregon?];  
Sojourning east a while longer, soon I travel toward you, to  
remain, to teach robust American love,  
For I know very well that I and robust love belong among you,  
inland, and along the Western sea;  
For these States tend inland and toward the Western sea, and I  
will also.

1860

### III. I Sit and Look Out

I sit and look out upon all the sorrows of the world, and upon  
all oppression and shame,  
I hear secret convulsive sobs from young men at anguish with  
themselves, remorseful after deeds done,  
I see in low life the mother misused by her children, dying  
neglected, gaunt, desperate,  
I see the wife misused by her husband, I see the treacherous  
seducer of young women,  
I mark the ranklings of jealousy and unrequited love attempted  
to be hid, I see these sights on the earth,  
I see the workings of battle, pestilence, tyranny, I see martyrs  
and prisoners,

I observe a famine at sea, I observe sailors casting lots who  
shall be kill'd to preserve the lives of the rest,  
I observe the slights and degradations cast by arrogant persons  
upon laborers, the poor, and upon negroes, and the like;  
All these—all the meanness and agony and without end I sitting  
look out upon,  
See, hear, and am silent.

1860

#### IV. This Moment Yearning and Thoughtful

This moment yearning and thoughtful sitting alone,  
It seems to me there are other men in other lands yearning and thoughtful,  
It seems to me I can look over and behold them in Germany, Italy, France, Spain,  
Or far, far away, in China, or in Russia or Japan, talking other dialects,  
And it seems to me if I could those men I should become attached to them as I do to men in my  
own lands,  
O I know we should be brethren and lovers,  
I know I should be happy with them.

1860

#### V. A Glimpse

A glimpse through an interstice caught,  
Of a crowd of workmen and drivers in a bar-room around the  
stove late of a winter night, and I unremark'd seated in a corner,  
Of a youth who loves me and whom I love, silently approaching  
and seating himself near, that he may hold me by the hand,  
A long while amid the noises of coming and going, of drinking  
and oath and smutty jest,  
There we two, content, happy in being together, speaking little,  
perhaps not a word.

1860

From poetry  
by  
Walt Whitman

Public Domain

# Instrumentation:

Baritone Voice  
Piano

## A Whitman “Sampler”

Poetry: Walt Whitman

Music: Greg A Steinke

I. In Paths Untrodden

II. A Promise to California

III. I Sit and Look Out

IV. This Moment Yearning and Thoughtful

V. A Glimpse

1860  
Public Domain

## Program Notes

*A Whitman “Sampler”* was commissioned by Andrew White, baritone, for a concert celebrating the Whitman centennial in 2019. I selected the particular poems I’ve set for their relevance to our contemporary milieu even though they date to many years ago when Whitman wrote them in relation to his “contemporary” milieu. For me these all have a certain “timelessness” and enduring quality about them. I hope you may enjoy hearing and listening to them as much as the joy I had in setting them to music.

Duration: c. 16' 30"

# A Whitman "Sampler"

Poetry: Walt Whitman

for  
Baritone and Piano

Music: Greg A Steinke

## I. In Paths Untrodden

Quasi alla marcia ♩ = 72

*mf*

*poco drammatico*

Baritone

Quasi alla marcia ♩ = 72

In paths \_\_\_\_\_ un-

Piano

*f*

*poco dim.*

*mf*

5

*Ped. ad lib.*

B.

trod - den,

In the growth \_\_\_\_\_ by

5

Pno.

8

10

B.

mar - gins, mar \_\_\_\_\_ mar \_\_\_\_\_ gins of p \_\_\_\_\_ on - (d) wa-ter(s), es -

8

10

Pno.



18

B.



of-fer-ing to feed my soul, Clear to

18

Pno.



20

B.



me now stan-dards not yet pub-lish'd, that my sou(l), sou (l),

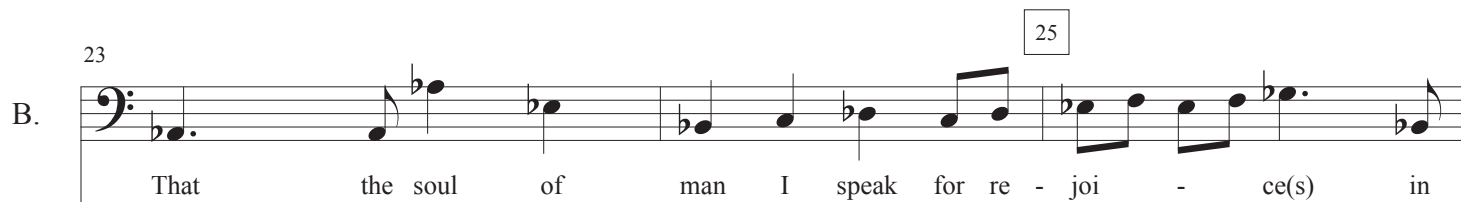
20

Pno.



23

B.



That the soul of man I speak for re-joy-ce(s) in

23

Pno.





26 *sost.*

com - rade(s), \_\_\_\_\_

26 *mf* *f*

A little jazzy ♩ = 128-130

29 30 *f, espr.*

Here

29 30 *mp* *poco cresc.*

33 35

— by my - self — a - way from the clank of the world,

33 35 *sub. mf*

36

B. Tal-ly-ing and — talk'd to here by tongue(s) a-ro - ma - tic,

Pno.

39

B. No lon - ger — a-bash'd, — *mp-mf* *drammatico, quasi sotto voce*

Spoken ad lib.:  
(for in this secluded spot I can respond as I would not dare elsewhere,)

Pno.

40

*mp, accomp.*

43

B. *f, espr.* St-ron(g) u - pon me the life that does not ex - hi - bit it - self,

Pno.

45

*mf, accomp.*

47

B.

yet con-tains all the rest, Re-solv'd to sing no songs to-day but to

Pno.

50

B.

those of man - ly at - tach men(t), of man - ly at - tach - men(t),

*sostenuto* *riten.*

Pno.

50

*poco cresc.*

*riten.*

54

B.

**A tempo**

*f, espr.*

Pro - ject - in(g) them a-

Pno.

54

**A tempo**

55

*f*

*sub. mf, accomp.*

58 60 *meno f*

B. long that sub-stan - tial li - fe, — Be - quea - thing hence types of

Pno.

61 *cresc.* *più f*

B. ath - le - tic lov - ve, Af - ter - noon this de - li -

Pno.

64 65

B. - cious Ninth-month in my for - ty - first year, —

Pno.

*mp, cresc.*

68 **rall.** ----- **Tempo I°** ♩ = 72 70 **mf** *come sopra*

B.

Pno. **rall.** ----- **Tempo I°** ♩ = 72 70 **f** *poco dim.* **mf**

72

B.

Pno. **mf**

75 *poco a poco cresc.*

B.

Pno. 75

B. 78 80 *drammatico* →

y(s), To cel-e-brate the need of com - rades, the need of com - rades, the

Pno. 78 80 *drammatico* →

B. 82

need of com - rades, of com - rades, com - - -

Pno. 82 *mf*

B. 85

rade(s). \_\_\_\_\_

Pno. 85 *f*

Leo. \* *Sub* - - -  
Leo. \*

## II. A Promise to California

Quasi Galopp ♩ = 120

B. 5

Pno. 5

*f*

*Ped. ad lib.*

6 *perhaps somewhat boisterously* *mf-f, espr.* 10

B. 10

A pro - mise to Cal - i - for - nia,

Pno. 10

*f* *mf, accomp.*

11 15

B. 15

to Cal - i - for \_\_\_\_\_ nia, Or \_\_\_\_\_ in - land to the

Pno. 15

16 20

B. great pas - tor al Plains,

Pno.

21 25

B. and on to Pu - get Sou

Pno.

26 30 *Spoken a piacere:*

B. Sou n(d) and Ō - rē - gon [or

Pno.



31 (Shrug shoulders!) **A tempo** ♩ = ♩ , *relaxing a little* **mf, espr.** 35

B. is it "Ö-re-gun"?], So - jour - ning east a

Pno. **A tempo** ♩ = ♩ , 35 *poco dim.* **mf, accomp.**

36 40

B. while lon - ger, soon I tra - vel toward you,

Pno. 36 40

41 45

B. — to re - main, — to teach — ro - bust A - mer - i - can love, —

Pno. 41 45

46 50

B. For \_\_\_\_\_ I know \_\_\_\_\_ ve-ry well that I and ro\_\_ bust love be - long a-mong

Pno.

51 55

B. you, \_\_\_\_\_ in-land, and a - long the Wes-tern sea; \_\_\_\_\_ For these States tend

Pno.

57 60 *riten.* -----

B. in - land and toward the Wes-tern sea and I will al-so. \_\_\_\_\_

Pno.

57 60 *riten.* -----

Tempo I° ♩ = 120 (♩ = ♩)

62

65

come sopra

*mf-f, espr.*

B.

For

Pno.

Tempo I° ♩ = 120 (♩ = ♩)

62

65

69

70

B.

I know ve-ry well that I and ro-bust lo - ve be - long a - mong you, in - land,

69

70

Pno.

75

80

B.

and a - long the Wes - tern sē \_\_\_\_\_ a;

75

80

Pno.

Red.

\*

81 85

B. For those States tend in-land and to ward the Wes - tern sea, and

Pno.

87 90

B. I will al so (o).

Pno.

92 95 *quasi sotto voce ad lib.*

B. al - so!

Pno.

let ring

*sec. sub. f*

*sec. Ped.*



III. I Sit and Look Out

Freely and Dirge-Like ♩ = 60

B.

Freely and Dirge-Like ♩ = 60

Sound a soft "A" for baritone before beginning the song.

Pno.

**INSIDE PIANO:**  
Hand slap on strings

*ff*  $8^{vb}$   
sempre  $\text{Ped.}$

2

B.

Medium marimba mallet on middle cross frame inside piano

Pno.

*f* 5 5 5

At random; repeat and keep present as a background

$8^{vb}$

5

4 *mp-mf*, *molto espr.* A piacere; indicated rhythm is only a general guide; feel free to interpret as you see fit

B.

I sit and look out u - pon all the sor - rows of the world,

5

Pno.

6

B. — and u-pon all op - pres - sion and shame,

Pno. *f* *mf*

To Piano keyboard:

8

B. *come sopra*

Pno. *mf-f* *come sopra*

10

B. Almost Spoken:  
hear se - cret con - vul - sive sobs from young men at an - guish with them -

Pno. *mp* *sim.*

20

12

B.

selves, re - morse - ful af - ter deeds done, ———

12

*sim.*

Pno.

*f*

15

*come sopra*

B.

I see the wife

15

any pitches:

*pp*

Pno.

*pp*

*8vb*

*come sopra*

16

B.

mis-used by her hus - band, I see the trea - cher - ious se - du, ——— du, ——— du ——— cer —

16

Pno.

3

B. of young wo - men, I

Pno. *mf* *mp* *mf* *8vb* *come sopra*

B. mark the rank - lings of jea - lou - sy and un

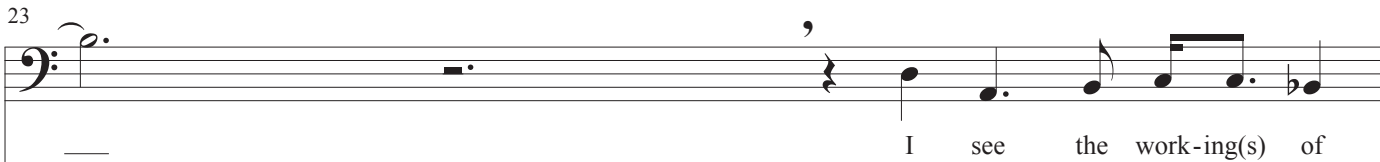
Pno. *pp* *come sopra* *8vb*

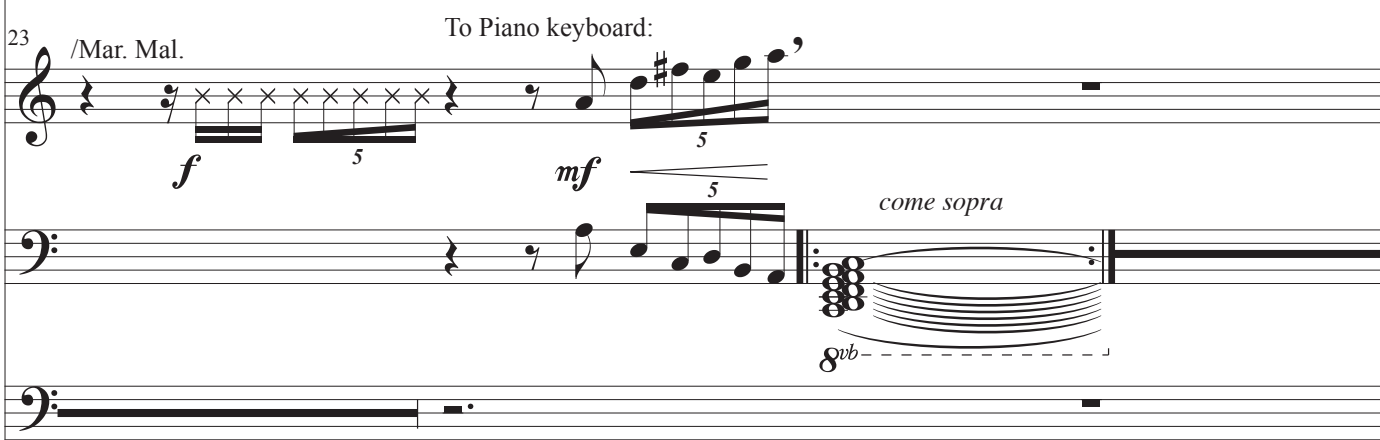
B. re - qui - ted love at - temp - ted to be hid, I see these sights on the earth,

Pno. *pp*



23

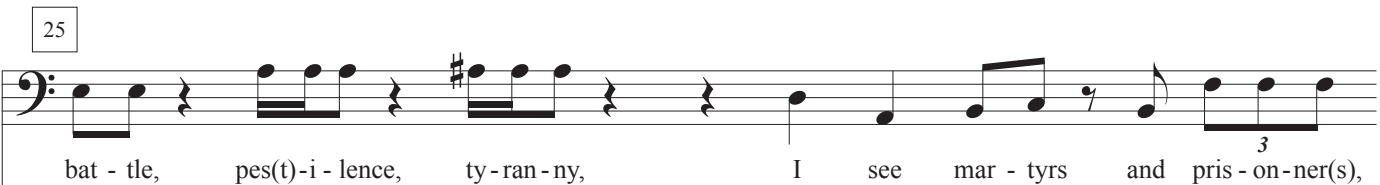
B. 

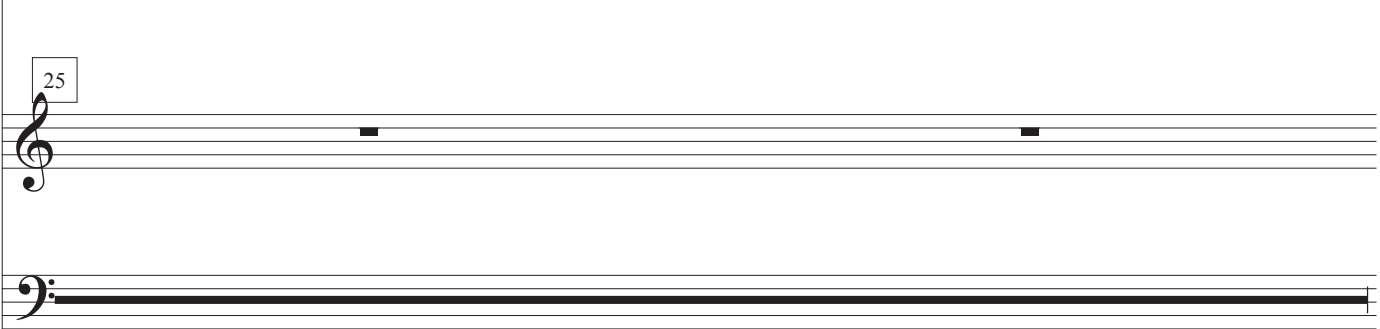
Pno. 

To Piano keyboard:


*f* *mf* *come sopra* *8vb*

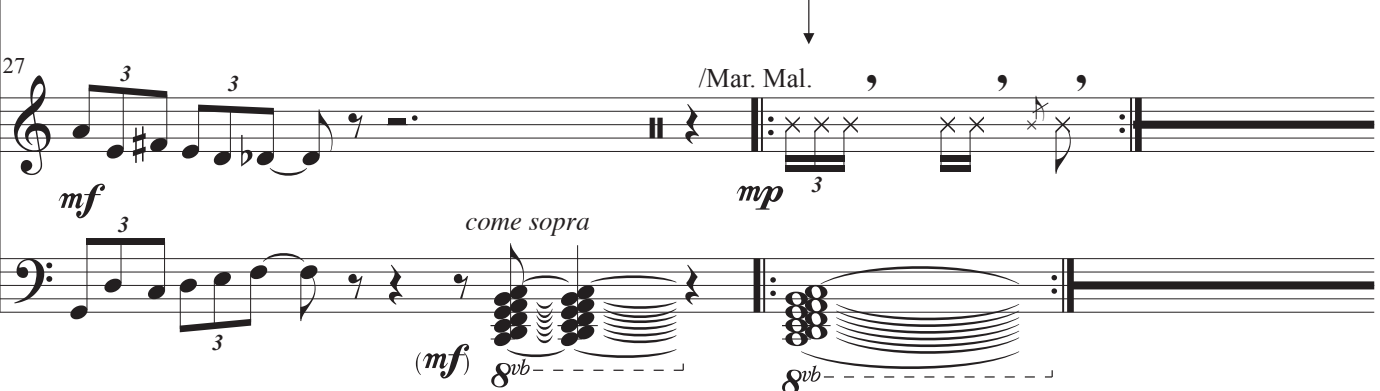
25

B. 

Pno. 

27

B. 

Pno. 

*mf* *mp* *come sopra* *8vb*

29 30

B.

cas-ting lots who shall be killed to pre-serve the lifes of the rest,

29 30

Pno. *sim.* *mp* *fade* *mf* *fade*

To Piano keyboard:

31

B.

I ob-serve the slights and de-gra-da-tion(s) cast by ar-ro-gant

31 *f* *mp*

Pno.

33

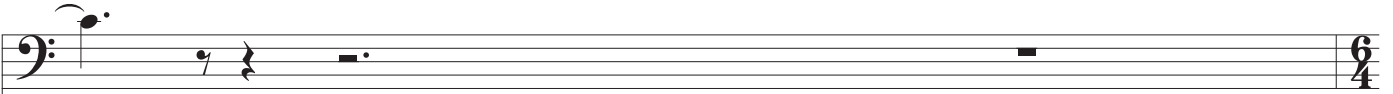
B.

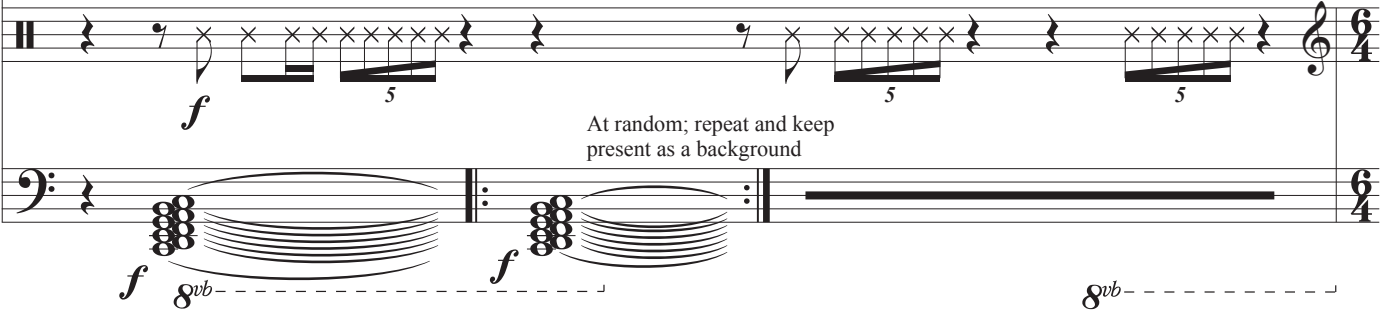
per-sons u\_\_pon la-bor-ers, the poor, and\_\_ u\_\_pon ne-goes, and the like;\_\_

33 *mf* *mf* *f* *f*

Pno.

35

B. 

Pno. 

*f* *8vb*

At random; repeat and keep present as a background

37

*f, espr.*

B. 

All these \_\_\_ all the mean - ness and

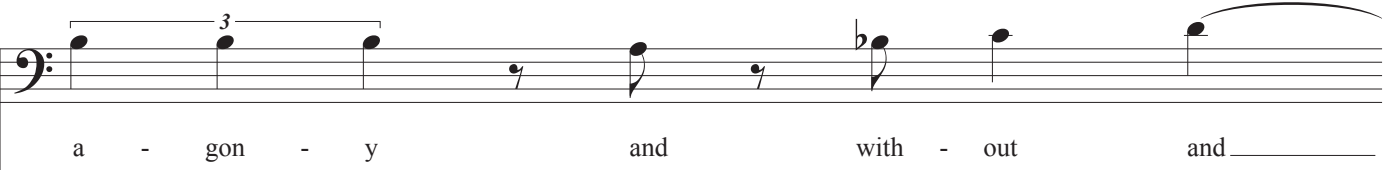
Pno. 

*f* *8vb* *L.V.*

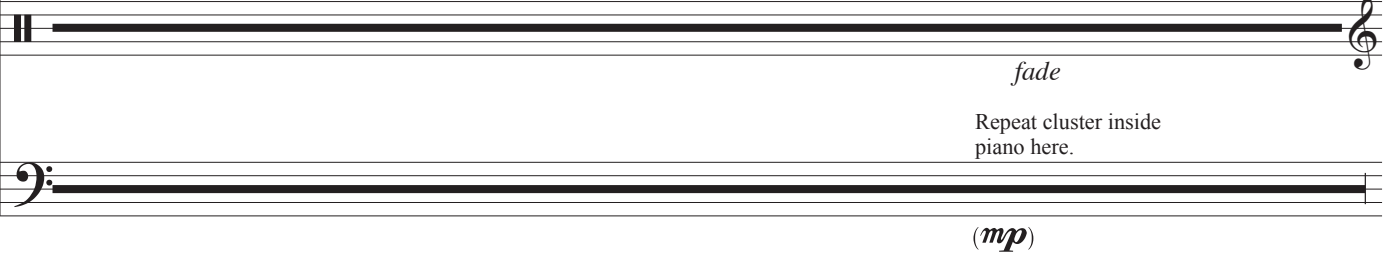
IMPROVISE: /mar. mal on other parts of frame or soundboard inside piano for darker sound.

*come sopra*

40

B. 

a - gon - y and with - out and \_\_\_

Pno. 

*fade*

Repeat cluster inside piano here.

*(mp)*

B. 41 I sit - ting look out up - on,

Pno. 41 any pitches: *pp*

B. 43 *drammatico* pretend to peer through binoculars, cup hand around an ear, hand over mouth but out a ways to not cover sound  
See, hear, and am si - lent.

Pno. 43 *L.V.* *f* *8vb* *Leo.*

B. 45 *p* See,

Pno. 45 *f* *p* *Ped. ad lib.* *Leo.*

*quasi stage whisper*

47 *pp* *ppp*

B. — hear, am si - lent.

Pno. *pp* *ppp*

*mp-mf* *L.V.*

\* *ped.* \*

*ped.* \*

IV. This Moment Yearning and Thoughtful

Waltzy ♩ = 120

5

B.

Pno. *f, deciso*

*Ped. ad lib.*

*mf, espr.*

10

B. This mo - ment year - ning and thought - ful sit - ting a -

Pno. *mp, accomp.*

10

13 15 *mf, espr.*

B. lone, \_\_\_\_\_ It seems to me there are

Pno. *f* *mp, accomp.*

19 20

B. o-ther men \_\_\_\_\_ in o-ther lands year-ning and thought-ful, \_\_\_\_\_

Pno. *mp, accomp.*

25 *mf, espr.* 30

B. \_\_\_\_\_ It seems to me I can look o-ver and be-hold them in

Pno. *mp, accomp.*

31 *f* 35

B. Ger-man-y, \_\_\_\_\_ It - a-ly, \_\_\_\_\_

Pno. *f sub.*

37 *f* 40

B. Fra - nce, \_\_\_\_\_ Spai \_\_\_\_\_

Pno. *mf* *pù f* *mf* *f*

ped. \*

42 *f* *mf* *mp* 45 *dim.* *sub. f*

B. (n), Or far, far a - way, \_\_\_\_\_ in

Pno. *mf* *sub. mp*

50

48

B. *semp. f*  
 Chi - na \_\_\_\_\_ or in Rus - sia \_\_\_\_\_ or \_\_\_\_\_ Ja -

50

48

Pno. *mf*  
 Ped. \*

55

54

B. *mf*  
 pan, \_\_\_\_\_ talk - ing o - ther di - a - lects, \_\_\_\_\_

55

54

Pno. *mp, accomp.* *f, deciso*  
 5

60

*mf, espr.*

65

B. \_\_\_\_\_ And it seems to me if I could know those men I

60

65

Pno. *mp, accomp.*



66 *f* 70

B. should be-come at-tached to them as I do to men in my own lands, \_\_\_\_\_

Pno. 66 70 *f*

72 75 *f*

B. \_\_\_\_\_ O,

Pno. 72 75

78 *mf*, *espr.* 80

B. O I know we should— be bre-thren and lov - ers, I know,

Pno. 78 80 *mp*, *accomp.*

84 *f* 85

B. *f*

I know I should be hap-py with them, hap-py with

Pno. *f*

90 *Più mosso al fine*

B. *Più mosso al fine*

them. *Più mosso al fine*

Pno. *f, deciso*

*Ped.* \* *Ped. ad lib.*

B.

Pno.

**Allegro moderato** ♩ = 112 (♩ = ♩)

B.

Pno.

**Allegro moderato** ♩ = 112 (♩ = ♩)

4

5

B.

Pno.

8

*mf, espr.*

10

B.

A glimpse \_\_\_\_\_

Pno.

11

B.

through \_\_\_\_\_ an in - ter \_\_\_\_\_ st - i(ce) \_\_\_\_\_

Pno.

14

B.

caught, \_\_\_\_\_ Of a crowd of

*mf*

Pno.

14

15

*f*

*mp, accomp.*

18

B.

work-men and dri-vers in a, in a bar -

20

Pno.

18

20

*mf*

25

B. *dim.*

room a - round the stove of a win - ter night,

Pno.

*dim.*

30

B. *mp* *poco sotto voce*

and I un - re - mark'(d) sea - ted

Pno.

*sub. p*

35

B. *rit.* -----

in a cor - ner,

Pno.

*rit.* -----

*cresc.*

37

*f, espr.*

B.

Measure 37 of the bass line, showing a whole note rest.

Of a youth who

Poco meno ♩ = 104 (♩ = ♩)

Pno.

Piano accompaniment for measures 37-40. Measure 37 features a rhythmic pattern of eighth notes with a sharp sign. Measures 38-40 show a melodic line in the right hand and a bass line with sixteenth notes. Dynamics include *f* and *mf*.

40

B.

Measure 40 of the bass line, showing a whole note rest.

loves me

40

Pno.

Piano accompaniment for measures 40-42. Measure 40 features a melodic line in the right hand and a bass line with sixteenth notes. Measures 41-42 show a melodic line in the right hand and a bass line with sixteenth notes. Dynamics include *mf*.

*drammatico e parlando  
poco a piacere*

42

*mf*

*b*

B.

Measure 42 of the bass line, showing a whole note rest.

and whom

*poco a piacere*

Pno.

Piano accompaniment for measures 42-44. Measure 42 features a rhythmic pattern of eighth notes with a sharp sign. Measures 43-44 show a melodic line in the right hand and a bass line with sixteenth notes. Dynamics include *mf*.

B. *b e* *b e*

I love,

*sempre forza e espr.*

Pno.

B.

Pno.

*a tempo*  
*p, espr.*

B. *3*

si - lent - ly ap - proach - ing

*a tempo*

50

Pno. *p pp sub.*

51 *mp, cresc.*

B. *and sea - ting him - self near, that he may*

Pno. *mp, cresc.*

54 55

B. *hold me by the hand,*

Pno. *mf*

57 *accel.* ----- *Tempo I°* ♩ = 112 (♩ = ♩) *mf* 60

B. *A long while*

Pno. *accel.* ----- *Tempo I°* ♩ = 112 (♩ = ♩) *f* *mp, accomp.* 60



61 65

B.

a - mid the nois-es

Pno.

66 70 *cresc.*

B.

of com-ing and go-ing of drink-ing and oath

Pno.

71 75

B.

and smut - ty je - s(t), je (e) —

Pno.

76 *dim.* *mf* *rit.* -----

B.

Pno.

*dim.* *mf* *rit.* -----

80

**Meno** ♩ = 106 (♩ = ♩) *mf, espr.*

B.

Pno.

*f* *mp, accomp.*

85

*cresc.*

B.

Pno.

*cresc.*

86

B. *mf*

ge - ther, \_\_\_\_\_ spea-king lit - tle

Pno.

*f*

*mp, accomp.*

90

B. *f*

per - haps, per - haps, not a, not a, not a word,

Pno.

*mf*

95

B.

not a, not a wor(d), \_\_\_\_\_ not a not a

Pno.

*Leg.* \*

100

B. *dim.* *f* **poco sten.**

wo(e)r \_\_\_\_\_ (d), not a word!

100

Pno. *dim.* *mf* *f* **poco sten.**

105

Finger to mouth  
Whisper (*sotto voce*)

B.

Shush!

105

Pno.

10/29/19  
Little Whale Cove  
Depoe Bay, OR