

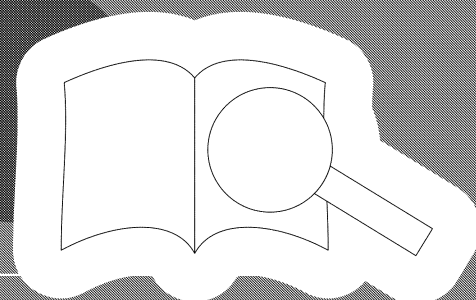
CARUS CONTEMPORARY

Zeitgenössische Chormusik ed. Stefan Schuck

Daniel Elder
Into the Woods

Text: Walt Disney
Coro SS

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Introduction

Into the Wordless compares two poems by Walt Whitman, both from his landmark publication *Leaves of Grass*. These two disparate texts fit together in a hauntingly symbiotic way, and in this setting they are compared musically in two distinct styles that represent a dual-reality experienced by the narrator. Whitman's *A Clear Midnight* colors the world in a rich and introspective palette as he speculates on philosophical subjects, aided by the vast infinity of the night sky surrounding him. These phrases are set musically in a pointillistic manner to depict the firmament dotted with stars. The music becomes heavier as the poem progresses, arriving more and more decisively on the rich harmonic foundation of six-voice chromatic homophony. However, these transcendent musings are interrupted throughout with Whitman's second poem, *Gliding Over All*, an equally philosophical but much more whimsical view of these existential matters. This poem is set musically in a haunting echo of Renaissance polyphony from centuries past, creating a virtual reality alight with dreams and memory. As the poems are interwoven section by section, the plagal nature of *Gliding Over All* joins seamlessly with the pan-diatonic patterns in *A Clear Midnight*, in particular their shared weight of A-flat major – historically theorized as the “key of the grave” (Christian Schubart's *Ideen zu einer Ästhetik der Tonkunst*, 1806) – albeit in different harmonic contexts.

Daniel Elder

Text sources

Gliding Over All

Gliding o'er all, through all,
Through Nature, Time, and Space,
As a ship on the waters advancing,
The voyage of the soul – not life alone,
Death, many deaths I'll sing.

A Clear Midnight

This is thy hour O Soul, thy
Away from books, away
Thee fully forth emergi
thou lovest best.
Night, sleep, de

Walt Whitman

Einleitung

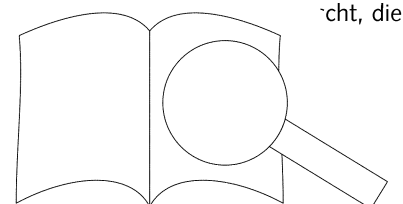
Into the Wordless vergleicht zwei Gedichte von Walt Whitman, beide aus seiner wegweisenden Publikation *Leaves of Grass* (Grashalme). Diese zwei gegensätzlichen Texte passen in einer eindringlich symbiotischen Weise zusammen. In dieser Vertonung werden sie durch zwei verschiedene Stile musikalisch verglichen, welche die vom Erzähler wahrgenommene Doppel-Realität ausdrücken. Whitmans *A Clear Midnight* malt die Welt in einer reichen und introspektiven Farbenskala, wenn er über philosophische Dinge spekuliert, unterstützt von der weiten Unendlichkeit des Nachthimmels, die ihn umgibt. Seine Sätze werden musikalisch in einer pointillistischen Weise umgesetzt, um das mit Sternen gesprenkelte Himmelszelt darzustellen. Die Musik wird im Verlauf des Gedichts schwerer und erreicht immer bestimmter die reichen harmonischen Grundlagen sechsstimmiger Homophonie. Diese transzendenten Übungen werden durchweg von Whitmans zweitem Gedicht unterbrochen, einer ebenso philosophischen, launischen Auffassung dieser Dinge. Das zweite Gedicht wird musikalisch in einer Renaissance-Musik vergangener Jahrhunderte dargestellt, die eine virtuelle Realität, entfacht durch die Gedichte Abschnitte, die sich fügt, die die plagale Charakteristika der pan-diatonischen Paare, insbesondere ihr gemeinsamer Charakter, der als „Gräber der Tonkunst“ (Christian Schubart's *Ideen zu einer Ästhetik der Tonkunst*, 1806) – albeit in verschiedenen harmonischen Kontexten.

Text

O Soul, thy free flight into the wordless,
all, through all,
Nature, Time, and Space,
from books, away from art, the day erased,
Lesson done,
As a ship on the waters advancing,
The voyage of the soul – not life alone,
Thee fully forth emerging, silent, gazing, pondering the themes
thou lovest best.
Death, many deaths I'll sing.
Night, sleep, death and the stars.

Übersetzung des gesungenen Textes

Dies ist deine Stunde, o Seele, dein freier Flug ins Wortlose,
Gleiten über alles, durch alles,
durch Natur, Zeit und Raum
weg von Büchern, weg
Arbeit getan,
wie ein Schiff auf den
die Reise der Seele – n
dich ganz weit emport
nachsinnend über das
Tod, viele Tode werde
Nacht, Schlaf, Tod und



Into the Wordless

Daniel Elder (*1986)
Text: Walt Whitman (1819–1892)

Con gioia interna, ma molto quiete (♩ = 92)

one soprano plays bells (from within the section)

Soprano

mp > pp

mp > pp

hour

free

one alto plays bells (from within the section)

Alto

mp > pp

mp > pp

is

thy

O

in

one tenor plays bells (from within the section)

Tenor

mp > pp

mp

mp >

thy

in

one bass plays bells

Bass

mp > pp

mp > pp

thy

Auxiliary percussion
(wind chimes,
suspended cymbal)

auxiliary percussion (from within or behind choir)

re

Aufführungsdauer / Duration: ca. 6 min.

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7

mp *pp* *mp* *pp* *mf* *mp*

to _____ word - less _____ thy ... _____

mp *pp* *mf* *mp*

_____ the _____ is _____

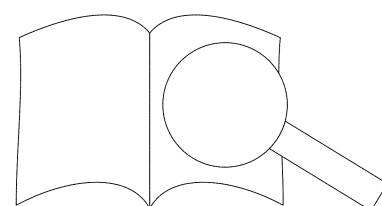
pp *mp* *mp*

8 _____ This _____ ... _____

mp *p* *mp*

_____ less _____ hour ... _____

wind chimes (*play subtly*)



14 Più grazioso (alla ♩)*mp* (as from a distance)

Glid - ing o - ver all, o - ver all

mp (as from a distance)

Glid - ing o - ver all, o - ver

mp (as from a distance)

Glid - ing o - ver all,

mp (as from a distance)

Glid - ing

gently dampen

Through Na-ture, Time, and Space, Through

all, through Na-ture, Time, Through Na-ture, Time, and Space, and

Glid-ir Through Na-ture, Time, and Space, Through Time and

Through Na-ture, Time, and Space, Through Na-ture, Time, and Space, and

26 Poco riservato (alla ♩)

25

p

Na-ture, Time, and Space, _____ Glid - ing ...

p

Space, _____ Glid - ing _____ a - way ...

8

Space, _____ Glid-ing, Glid-ing, Glid-ing a - way ...

p

Na-ture, Time, and Space, _____ Glid - ing _____ a -

suspended c:
(slide stic)

31 Tempo primo ($\text{♩} = 92$)

mp

A-way from books, _____ the day e - rased, _____

mp

A-way from books _____ art, _____ the day _____ e - rased, _____

mp

A-way from _____ -way from art, _____ the day e - rased, _____

p

_____ a-way from art, _____ the day e - rased,

let vibrate

niente *mp* niente

37

bells

mp > *p* *mf* > *mp*

the les - son done, hour Soul ...

bells

mp > *pp* *mf* > *p*

the les - son done, is thy O

bells

mp > *pp*

the les - son done, th

bells

p

the les - son done,

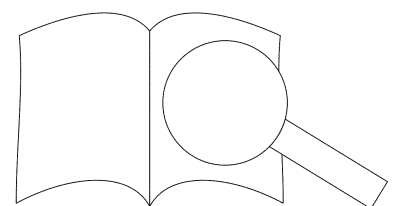
let vibrate

niente < *p*

wind chimes

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44 Tempo secondo, maestoso (alla ♩)

43

mf legato

As a ship _____ on the

mf legato

As a ship on the wa - ters ad - vanc - in

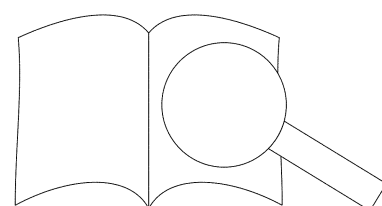
mf legato

As ship .e wa - ters ad -

mf legato

As on the wa - ters ad - vanc - ing,

aper



wa - ters, _____ on wa - ters _____ ad - vanc - ing, _____

ship on the wa - ters ad - vanc - ing, _____ The voy - age _____ of the

vanc - ing, _____ on the wa - ters ad - vanc - ing, on wa - ters, _____ The

As a ship _____ on wa - ters, The voy

The voy - age _____ of _____ the soul, not life a - lone ... _____

soul, The voy _____ the soul, not life a - lone ... _____

voy - _____ soul, _____ not life a - lone, a - lone ... _____

not _____ life _____ a - lone, _____

61

bells

*rit.**mp* $\triangleright$ *p*

life

bells

mp $\triangleright$ *p*

a ...

bells

mp $\triangleright$ *p*

not

bells

mp $\triangleright$ *p*

not

fe

suspended cymbal
(soft mallets, subtle!)

niente

67

Molto meno mosso (♩ = 78)

p Thee ful - ly forth e - merg - ing, *mp* gaz - ing, *p* si - lent, e -

p Thee ful - ly forth e - merg - ing, *mp* gaz - ing, *p* si - lent, e -

mp Thee ful - ly forth e - merg - ing, si - lent, Thee ful - ly for

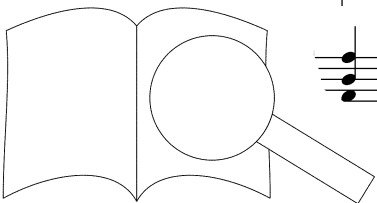
p Thee ful - ly forth e - merg - ing, *mp* si - lent, e -

mp Thee ful - ly forth e - . s lent, Thee ful - ly forth e - merg - ing, gaz - ing,

p Thee ful - ly gaz - ing, *p* si - lent, e -

p niente *p*

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pp

pon - der-ing themes ...

pp

pon-der-ing the ...st ...

bells

pp

po. ing s thou lov - est ... Thee

mp *pp*

mp *pp*

-ing themes ... Thee



79

bell's

mp *pp* *mp* *pp* *mf* *mp*

forth _____ (g)ing _____ merge _____

pp *mp* *pp* *mp* *p* *mf* *mp*

merge _____ full _____ fort¹ _____

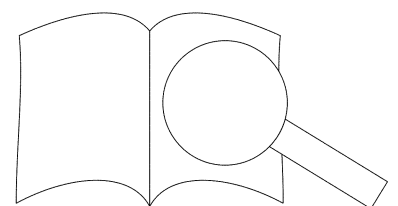
bell's

mp *pp* *mp* *pp* *mf*

8 ... ly _____ (th)e ... _____ (th)e ... _____ (g)ing _____

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89 Molto maestoso (alla ♩)

85

merge ... Death, man - y deaths

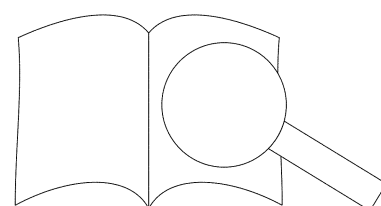
full (th)e ... Death,

... ly Death,

Thee f Death man - y

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91

I'll sing, _____ man - y deaths I'll sing, _____ man - y deaths I'll sing, _____

sing, _____ I'll sing, I'll _____ sing, _____ man - y deaths I'll sing. _____

man - y deaths I'll sing, _____ man - y deaths, _____ man - y deaths I'll sing,

deaths I'll sing, _____ I'll sing. _____

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97

The musical score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of eighth and quarter notes, with some measures containing rests. The lyrics are written below the staff, with some words split across lines. The score is divided into four measures, each containing a line of the melody and its corresponding lyrics. The lyrics are: 'I'll sing, man - y deaths I'll sing, man - y deaths I'll sing, man - y deaths I'll sing'. The score is watermarked with 'PROBEPA' and 'Ausgabequalität gegenüber Original evtl. gemindert'.

I'll sing, man - y deaths I'll sing, man - y deaths I'll sing, man - y deaths I'll sing

Death, man - y deaths I'll sing, I'll

- y deaths, man - y deaths I'll sing.

8 — Death, man - y deaths I'll

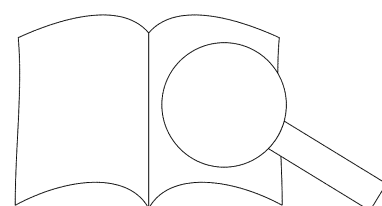
sing, man - y deaths I'll

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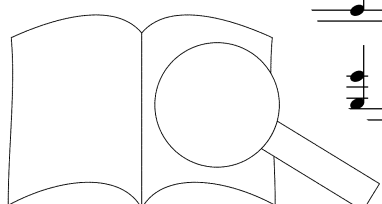
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— sleep, — and the — stars, — sleep, — sleep, — and the
 — sleep, — and the — stars, — sleep, — sleep, — and the
 — night, — and the — night, — night, — the
 — night, — and the — night, — night, — and the
 night, — and the — night, — night, — and the
 death — sleep, — death — and the
 (even more subtly)

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stars, sleep, and the sleep, night,

night, night, night, and the night, sleep,

night, night, night, and the night, night,

night, night, night, and the stars,

stars, sleep, death and the stars,

129 Mores

sleep, and the night, sleep, and the

death and night, sleep, death and the

night night, night, and the

the stars, sleep, death and the

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 Busto: Ave maris stella (L) / SATB
 – Ego sum pastor bonus (L) / SATB
 Buren: Gloria (L) / SATB ⊙
 – Herr, strafe mich nicht (G) / SSATB
 Debussy/Gottwald: Des pas sur la neige (F) / 16 voices ⊙
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 Eben: Abba – Amen (G/L) / SATB
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 Hansson: Lighten mine eyes / SSAATTBB
 – Salve Regina / SSAATTBB
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 Kirschner: Missa brevis / SATB mit Stimmteilungen und Soli
 Miškinis: Angelis suis Deus (L) / SSAATTBB ⊙
 – Ave Maria (L) / SAATTBB ⊙
 – Cantate Domino (L) / SAATBB ⊙ TTTBBB ⊙
 – Gloria (L) / SATB ⊙
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