

Transcendentalist Songs (2014)

Enosis (Christopher Pearse Cranch)

To the Face Seen in the Moon (Margaret Fuller)

The Rhodora (Ralph Waldo Emerson)

The Columbine (Jones Very)

Indeed, Indeed I Cannot Tell (Henry David Thoreau)

The Garden (Christopher Pearse Cranch)

Questionings (Frederick Henry Hedge)

Appendix:

In the Busy Streets (Henry David Thoreau) (1983)

I Slept, and Dreamed that Life Was Beauty (Ellen Sturgis Hooper)
(1991)

Female, male voices, piano

By Kyle Gann
2014

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to Ilka LoMonaco

Enosis

Christopher Pearse Cranch (1813-1892)

Mystical

$\text{♩} = 32$

Kyle Gann

2014

Voice

p

Thought is dee - per than all speech,

Piano

p

Feel - ing deep - er than all thought; Souls to souls can ne - ver teach

What un - to them-selves was taught. We are

3

5

7

spirits clad in veils; Man by man was ne-*ever* seen;— All our deep com-mun-ing fails to re

f

move the sha-do-wy screen.— Heart to heart was ne - ver known;

p

Mind to mind did ne - ver meet;— We are co-lumns left a - lone Of a

mf

tem-ple once com-plete. Like the

Enosis

17

stars that gem the sky, Far a - part but seem-ing near, In our

19

light we scat-tered lie All is thus but star - light here.

21

What is so - cial com - pa - ny but a

Enosis

23

bab - bling sum - mer stream?

24

What our wise phi - lo-so-phy But the glan-cing of a dream?

27

On - ly when the sun of love

Enosis

29

Melts the scattered stars of thought; On - ly when we live a-bove What the

31

dim-eyed world hath taught; On - ly when our souls are fed By the

34

Fount which gave them birth And by in - spir-a-tion led Which they

36

ne-ever drew from earth,
We like par - ted drops of rain

5 6

crystalline

p

38

Swel-ling till they meet and run Shall be all ab-sorbed a-gain, Melt-ing, flow-ing in - to

41

one, in - to one.

Enosis

Sept. 28 - Oct. 4, 2014
Germantown, NY

to Ilka LoMonaco

To the Face Seen in the Moon

Margaret Fuller (1810-1850)

Kyle Gann
2014

$\text{♩} = 72$ Rhythmically very free, pianist following the singer's rubato

p

Voice

Piano

Oft, from the sha-dows of my earth-ly sphere I looked to

5

thee Orb of pale pear-ly light To loose the wear-i-ness of doubt and fear In thy

thee Orb of pale pear-ly light To loose the wear-i-ness of doubt and fear In thy

thee Orb of pale pear-ly light To loose the wear-i-ness of doubt and fear In thy

9

soft mo-ther-smile so pen-sive bright. Thou seem-edst far and safe and chaste-ly liv-ing

soft mo-ther-smile so pen-sive bright. Thou seem-edst far and safe and chaste-ly liv-ing

soft mo-ther-smile so pen-sive bright. Thou seem-edst far and safe and chaste-ly liv-ing

13

Grace-ful and thought-ful lov-ing, beau-ty giv-ing,— But if I steady-fast gaze_ u-pon thy

17

face A hu-man sec-ret like my own I trace For through the wo - man's smile

21

looks the male eye So mild- ly,— steady-fast - ly but mourn-ful-ly

To the Face Seen in the Moon

25



He holds the bush to point us to his cave, Teach-ing a-new— the truth so bright, so grave Es

30



cape not from the mid-dle of the earth Through mor-tal pangs to win im-mor-tal birth, Both

34



man and wo-man, from the nat - ural womb, Mustslow-ly win the sec-rets of the tomb, And then, to

To the Face Seen in the Moon

38

ge-ther ris-ing frag-rant, clear, The wor-thy An - gel of a bet-ter sphere, Di-a-na's

42

beau-ty shows how He-ca-te wrought, A-pol-lo's lus-tre rays the zo-di-acthought (In

46

Le-o re-gal, as in Vir-go fair, As Scor-pi-o's sec-ret, as the Ar-cher rare,) In

50

un-pol-lut-ed beau-ty mu-tu-al shine Earth, Moon and Sun the

To the Face Seen in the Moon

54 *with growing intensity*

Hu-man thought Di-vine— For earth is purged by tame-less cent-ral fire, And

57

Moon in man has told her hid-de-sire, And Time has found him-self e-ternal Sire And the

60

Sun sings All on his ray - strung Lyre.....

62

pp

to Sarah Cahill
The Rhodora

Ralph Waldo Emerson (1803-1882)
1847

Kyle Gann
2014

Stately and with a lumbering momentum

$\text{♩} = 66$

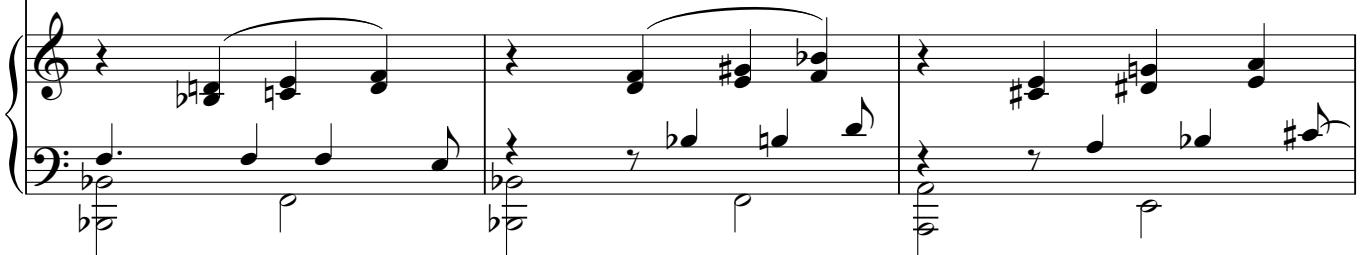
Voice

Piano



5

In May, when sea-windspierced our so - li - tudes, I found the fresh Rho - do - ra in the



8

woods, Spreading its leaf-less blooms in a damp nook, To please the de-sert and the



12

slug-gish brook. The pur-ple pe-tals fal-len in the pool Made the black

16

wa - ter with their beau - ty gay; Here might the red-bird come

19

his plumes to cool, And court the flow'r that chea - pens his ar-ray.

22

Rho - do - ra! if the sa - ges ask__ thee why

*Led.**The Rhodora*

25

This charm is was - ted on the earth and sky, Tell them, dear,

Lento.

28

— that if eyes were made for see-ing, Then beau-ty is its own ex-cuse for

32

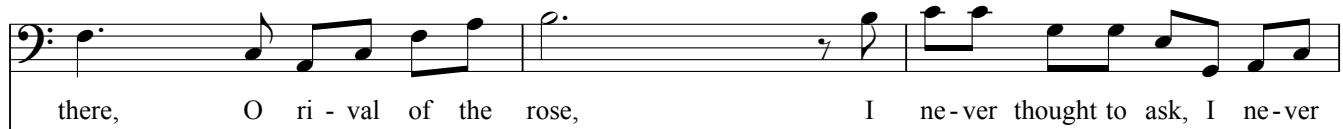
be- ing. Why thou wert

lightly

pp

The Rhodora

35

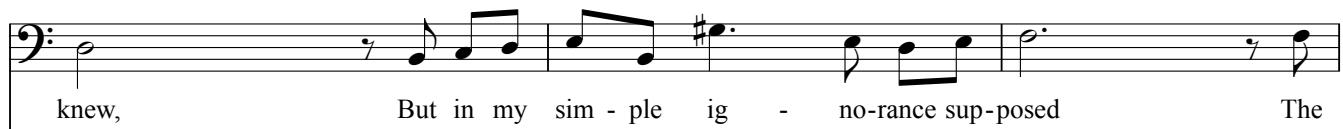


there, O ri - val of the rose, I ne-ver thought to ask, I ne-ver



with pedal

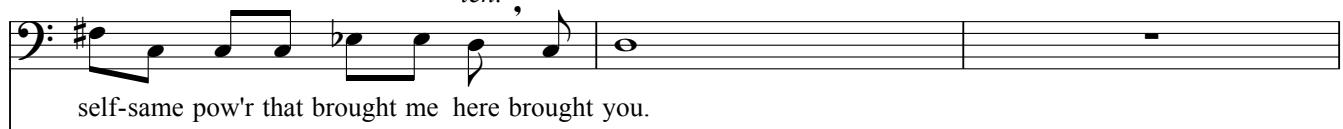
38



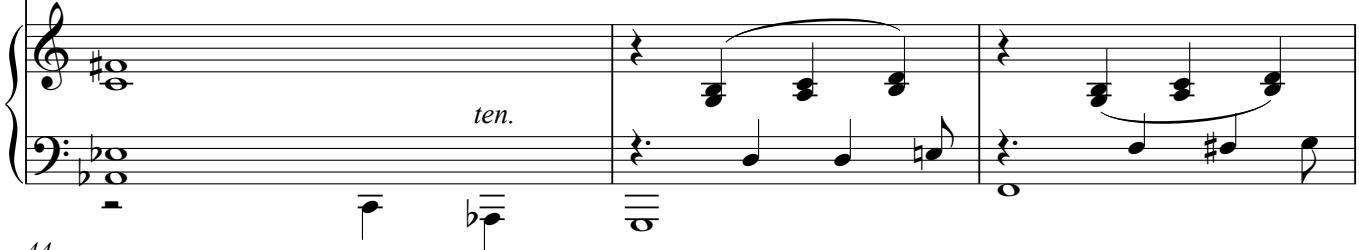
knew, But in my sim - ple ig - no-rance sup-posed The



41



self-same pow'r that brought me here brought you.



44



The Columbine

Jones Very (1813-1880)
1839

Kyle Gann
2014

With stationary grace

$\text{♩} = 52$

Voice

Piano {

This section shows the first four measures of the musical score. The voice part is silent (rests) until measure 4. The piano part provides a harmonic base with sustained notes and chords. The vocal entry begins in measure 4 with the lyrics "Still, still".

5

This section shows the next four measures (measures 5-8). The voice part begins with the lyrics "my eye will gaze long fix'd on thee,". The piano part continues to provide harmonic support with sustained notes and chords.

10

This section shows the final four measures of the score (measures 10-13). The voice part sings the concluding lyrics: "Till I forget that I am called a man." The piano part concludes with a series of chords.

14

Bass clef, common time.

And at thy side fast - root-ed seem to

18

Bass clef, common time.

be, And the breeze comes thy

20

Bass clef, common time.

cheek with thine to fan..

22

Bass clef, common time.

Up - on this crag - gy hill our life shall pass..

25

A life of sum - mer days and

27

sum - mer joys, Nod-ding our ho - ney-bells mid

29

pli-ant grass, In which the bee half hid his time em ploys,

32

And here we'll drink with thir-sty pores the

35

rain,
And turn dew-sprink-led to the ris-ing sun,

38

And look when in the flam-ing west a - gain___

40

His orb a-cross the hea - ven its path has

42

run; Here left in dark-ness on the rock-y steep

46

My wear - y eyes _____ shall close _____ like

3

49

fold - ing flowers in sleep.

B_{\flat}

Indeed, Indeed I Cannot Tell

Henry David Thoreau (1817-1862)
1852 (from the essay "Love")

Kyle Gann
2014

$\text{♩} = 80$
with a broad, jaunty momentum

Voice

Piano

The musical score consists of three staves of music. The top staff is for the Voice, starting with a rest followed by a melodic line. The middle staff is for the Piano, featuring a rhythmic pattern of eighth-note pairs. The bottom staff is also for the Piano, providing harmonic support with chords. The music is in 2/2 time, with key changes indicated by sharps and flats. The vocal line includes lyrics such as "In - deed, in - deed I can-not tell, Though I", "pon-der on it well, Which were ea-si - er to state, All my love _____ or all my", and "hate. Sure- ly, sure - ly, thou wilt trust me When I say thou dost dis -". The piano parts show complex harmonic progression and rhythmic patterns.

12

gust me_ O, I hate thee with a hate That would fain an - ni-hi- late; Yet

16 *ethereal*

some - times a - gainst my will, My dear friend, I love thee

20 still. It were trea-son to our love, And a sin to God a -

24 bove, one i - o - ta to a - bate Of a

Indeed, Indeed I Cannot Tell

26

A musical score for two voices. The top staff is in treble clef and 2/2 time, with lyrics: "pure im - par - - tial hate.". The bottom staff is in bass clef and 2/2 time. The music consists of eighth and sixteenth note patterns. Measure 26 concludes with a fermata over the bass clef staff.

Sept. 7-Oct. 10, 2014
Germantown, NY

The Garden

Christopher Pearse Cranch (1813-1892)

1852

Delicate and utterly calm

Kyle Gann

2014

Voice *p* = 66

Piano *p* with pedal

Naught know we but the heart of sum-mer here. On the

tree - sha-dowed vel-vet lawn I lie, And dream up through the close leaves to the sky, And

weave Ar-ca - di-an vi-sions in a sphere of peace. The steam - ing heat broods

13

all a-round, But on-ly lends a qui - et to the hours.

The a-ro-ma-tic life of count-less

17

flowers, The sing - ing of a hun dred birds, the sound Of rust ling leaves, go pul sing through the

21

green Of op' ning vis-tas in the gar-den walks.

25

Dear sum-mer, on thy bal-my breast I lean,— And care not how the mo-ra-list toils—

29

poco

— or talks; Re- pose— and beau-ty preach a gos-pel too,— Deep as that

33

stern-er creed the A - pos-tles knew.—

slight rit.

Questionings (The Idealist)

Frederick Henry Hedge (1805-1890)
publ. 1841

Heavily, but with energy

Kyle Gann
2014

$\text{♩} = 92$

Voice

Hath this world, with-out me wrought, O - ther sub-stance than my thought? Lives it by

Piano

3

my sense a - lone, Or by es-sence of its own? Will its life, with mine be- gun, Cease to

6

be when that is done, Or a - no-ther con-scious-ness with the self-same forms im - press?

10

Doth yon fire - ball poised in air Hang by my per-mis-sion there,

13

Are the clouds that wan-der by But the off-spring of mine eye, Born with ev'ry glance I cast,

16

Per - ish-ing when that is past? And those thou - sand, thou - sand eyes, _____

19

Scat-tered through the twink - ling skies, Do they draw their life from mine,

Questionings (The Idealist)

22

Or of their own beau-ty shine?

25 *p* Now I close my eyes, my ears, And cre-a-tion dis-ap-pears; Yet if I but speak the word,

28 *f* All cre-a-tion is re-stored. Or, more won-der-ful, with - in New cre-a-tions do be-gin;

31 *serene* Hues more bright and forms more rare Than re-a-li-ty doth wear

35



Flash a-cross my in ward sense, Born of the mind's om - ni po - tence.

38

mp

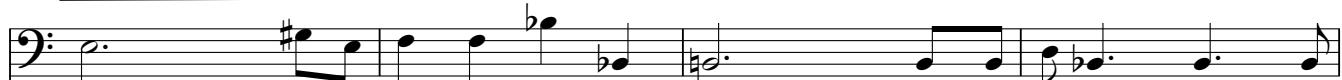
Soul! that all in - for - mest, say! Shall these glo-ries

42



pass a-way? Will those pla-nets cease to blaze When these eyes no lon-ger

46



gaze And the life of things be o'er, When these pul-ses beat no

50

ghostly

more? Thought! that in me works and lives, - Life to all things

55

liv-ing gives, Art thou not thy - self, per-chance, But the un - i-verse in trance? A re-

60

flec-tion in - ly flung By that world thou fan-cied-st sprung From thy - self thy-self a

66

dream Of the world's think-ing thou the theme.

* "fanciedst" - whatever works

72

78

Be it thus, or be thy birth

82

From a source a - bove the earth

84

Be thou mat - ter

86

thee a - lone for me Hath this world re -

89

a - li- ty. There- fore, in thee will I live, To thee all my - self will give,

95

rit. Slowly
Los - ing still, that I may find This boun-ded self in bound-less Mind.

Los - ing still, that I may find This boun-ded self in bound-less Mind.

Appendix (earlier songs)

In the Busy Streets

Henry David Thoreau

Kyle Gann
1984

$\text{♩} = 132$, with dogged energy

Voice

Piano

f

$\text{♩} = 132$, with dogged energy

f

In the bu-sy streets, do - mains of trade, Man is a

ff

sur - ly por - ter or a vain and hect' - ring bul - ly, Who

f

can claim no nea - rer

ff

kin - dred - ship with me than bro - ther - hood by law.

ff

March 25-26, 1984
Chicago

"I Slept, and Dreamed that Life Was Beauty"

Ellen Sturgis Hooper (1812-1848)

Kyle Gann
1991

$\text{♩} = 80$

Soprano

Piano { p

I slept and

Reprise

4

dreamed that life was beau - ty.

Reprise

7

I woke and found that life was

Reprise

II

du - ty.

15

Was thy dream then a sha - do - wy lie? Toil on, sad heart, cou

19

ra - geous - ly And thou shalt find thy dream to be__ A

22

A musical score for piano and voice. The vocal part is in soprano clef, G major, common time, with lyrics: "noon - day light and truth to thee.". The piano part is in bass clef, C major, common time. The score shows a transition from common time to 6/4 time, indicated by a wavy line over the measures. Measure 22 ends with a fermata over the vocal note and a dynamic marking *p* with a 3 above it.

noon - day light and truth to thee.

p 3

Refr.