

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)

Kyle Gann

2014

Mystical

♩ = 32

Voice

p

Thought is dee - per than all speech,—

p

3

Feel - ing deep - er than all thought;—

Souls to souls can ne-ver teach

5

What un - to them-selves was taught.

f

We are

7

spi-rits clad in veils; Man by man was ne-ver seen;— All our deep com-mun-ing fails— to re

10

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

13

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

15

tem-ple once com-plete. Like the

17

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

p

19

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

21

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

f

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

29

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

This system contains two systems of music. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal line and a more complex rhythmic pattern in the piano accompaniment.

31

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

This system contains two systems of music. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in grand staff. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 4/4. A dynamic marking of *p* (piano) is present. The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line.

34

Fount which gave them birth And by in - spi ra-tion led Which they

This system contains two systems of music. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in grand staff. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line.

36

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

p

crystalline

p

38

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

3

41

one, in - to one.

p

to Ilka LoMonaco

To the Face Seen in the Moon

Margaret Fuller (1810-1850)

Kyle Gann

2014

♩ = 72 Rhythmically very free, pianist following the singer's rubato

Voice *p*

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

Piano *p*

5

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

Piano

9

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

Piano

13

Grace-ful and thought-ful lov-ing, beau-ty giv-ing, But if I stead-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, stead-fast-ly but mourn-ful-ly

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

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

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

♩ = 66

Voice

Piano

5

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

8

woods, Spread - ing 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

Ped.

The Rhodora

25

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

28

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

32

be - ing. Why thou wert

35

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

p
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.

ten.

ten.

44

rit.

pp

The Columbine

Jones Very (1813-1880)
1839

Kyle Gann
2014

With stationary grace

♩ = 52

Voice

Still, still_

Piano

5

my eye_____ will gaze long fix'd on thee,

10

Till I for - get that I am called_ a man.

14

And at thy side fast - root-ed seem to

This system contains measures 14 through 17. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are: "And at thy side fast - root-ed seem to". The piano accompaniment includes triplets in the bass line.

18

be, And the breeze comes thy

This system contains measures 18 and 19. The lyrics are: "be, And the breeze comes thy". The piano accompaniment continues with triplets in the bass line.

20

cheek with thine to fan.

This system contains measures 20 and 21. The lyrics are: "cheek with thine to fan.". The piano accompaniment features a melodic line in the treble clef and a bass line.

22

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

This system contains measures 22 through 25. The lyrics are: "Up - on this crag - gy hill our life shall pass.". The piano accompaniment includes quintuplets in the bass line.

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

49

fold - ing flowers in sleep.

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 *mf* *f*
In - deed, in - deed I can-not tell, Though I

Piano *p* *f*

5
pon-der on it well, Which were ea-si - er to state, All my love_____ or all my

9
hate. Sure- ly, sure- ly, thou wilt trust me When I say thou dost dis -

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. *mf*
It were trea-son to our love, And a sin to God a -

24

bove, *p*
one i - o - ta to a - bate Of a

Indeed, Indeed I Cannot Tell

26

pure im - par - - tial hate.

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

The Garden

Christopher Pearse Cranch (1813-1892)
1852

Kyle Gann
2014

Delicate and utterly calm

♩ = 66

p

Voice

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

Piano

p

with pedal

5

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

9

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.

The Garden

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

f

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

Piano

f

3

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

p

6

be when that is done, Or a - no-ther con-sci-ous-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,

22

Or of their own beau-ty shine?

25

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

28

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

31

serene
p 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

Questionings (The Idealist)

72

78

Be it thus, or be thy birth From a source a - bove the earth

82

Be thou mat - ter Be thou mind, In

84

thee a - lone my - self I find And through

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.

Appendix (earlier songs)

In the Busy Streets

Henry David Thoreau

Kyle Gann
1984

$\text{♩} = 132$, with dogged energy

Voice

Piano

f

mf

f In the bu-systreets, do - mains of trade, *ff* Man is a

sur - ly por - ter or a vain and hect' - ring bul - ly, *f* Who_

can claim no nea - rer

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

March 25-26, 1984
Chicago

In the Busy Streets

"I Slept, and Dreamed that Life Was Beauty"

Ellen Sturgis Hooper (1812-1848)

Kyle Gann
1991

$\text{♩} = 80$

Soprano

I slept and

Piano

p

Ped.

4

dreamed that life was beau - ty...

Ped.

7

I woke and found that life was

p

mp

11

du-ty.

mf

15

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

pp

19

ra-gious-ly And thou shalt find thy dream to be— A

22

noon - day light and truth to thee.

p 3

Ped.