

Crossing the Water

Cantata for Soprano, Baritone, Male Speaking Voice, and Piano

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Crossing the Water

Text adapted from William Carlos Williams's *The Wanderer: A Rococo Study* (1917).

1. ADVENT

She sprang from the nest, a young crow,
Whose first flight circled the forest.
I know now how then she showed me
Her mind, reaching out to the horizon,
She close above the tree tops.

I saw her eyes straining at the new distance
And as the woods fell from her flying
Likewise they fell from me as I followed
So that I strongly guessed all that I must put from me
To come through ready for the high courses.

But one day, crossing the ferry,
With the great towers of Manhattan before me,
Out at the prow with the sea wind blowing,
I had been wearying many questions
Which she had put on to try me:
How shall I be a mirror to this modernity?

When lo! in a rush, dragging
A blunt boat on the yielding river
Suddenly I saw her! And she waved me
From the white wet in midst of her playing!

She cried me, "Haia! Here I am, son!
See how strong my little finger is!
Can I not swim well?
I can fly too!" And with that a great sea-gull
Went to the left, vanishing with a wild cry.

2. CLARITY

"Come!" cried my mind and by her might
That was upon us we flew above the river
Seeking her, grey gulls among the white
In the air speaking as she had willed it:

"I am given," cried I, "now I know it!
For surely
Either there in the rolling smoke spheres below us
Or here with us in the air intercircling,
Certainly somewhere here about us

I know she is revealing these things!"

And as gulls we flew and with soft cries
We seemed to speak, flying, "It is she,
The mighty, recreating the whole world:
This the first day of wonders!

3. BROADWAY

It was then she struck--from behind,
In mid air, as with the edge of a great wing!
And instantly down the mists of my eyes
There came crowds walking--men as visions
With expressionless, animate faces;
Empty men with shell-thin bodies
Jostling close above the gutter,
Hasting--nowhere!

Silent, her voice entered at my eyes
And my astonished thought followed her easily:
"Well, do their eyes shine, do their clothes fit?
These live I tell you! Old men with red cheeks,
Young men in gay suits! See them!

4. ABROAD I

Never, even in a dream,
Have I winged so high nor so well
As with her, she leading me by the hand,
That first day on the Jersey mountains!

And never shall I forget
The trembling interest with which I heard
Her voice in a low thunder:

"You are safe here. Look child, look open-mouth!
The patch of road between the steep bramble banks;
The tree in the wind, the white house there, the sky!

Speak to men of these, concerning me!
For never while you permit them to ignore me
In these shall the full of my freed voice
Come grappling the ear with intent!

Never while the air's clear coolness
Is seized to be a coat for pettiness;
Never while richness of greenery
Stands a shield for prurient minds;

Never, permitting these things unchallenged
Shall my voice of leaves and varicolored bark come free through!"
At which, knowing her solitude,
I shouted over the country below me:

"Waken! my people, to the boughs green
With ripening fruit within you!
Waken to the myriad cinquefoil
In the waving grass of your minds!
Waken to the silent phoebe nest
Under the eaves of your spirit!"

5. PATERSON: THE STRIKE

At the first peep of dawn she roused me!
I rose trembling at the change which the night saw!
For there, wretchedly brooding in a corner
From which the old eyes glittered fiercely
"Go!" she said, and I hurried shivering
Out into the deserted streets of Paterson.

--Hot for savagery,
Sucking the air! I went into the city,
Out again, baffled onto the mountain!
Back into the city!

Nowhere
The subtle! Everywhere the electric!

A short bread-line before a hitherto empty tea shop:
No questions--all stood patiently, dominated
By one idea: something that carried them
As they are always wanting to be carried.

"But what is it?" I asked those nearest me,
"Can it be anything but brutality?
On that at least they're united! That at least
Is their bean soup, their calm bread and a few luxuries!
How, since I have failed them,
Can it be anything but brutality?"

It sank deep into the blood, that I rose upon
The tense air enjoying the dusty fight!
The women's wrists, the men's arms, red
Used to heat and cold, to toss quartered beeves

And barrels, and milk-cans, and crates of fruit!
Faces all knotted up like burls on oaks,
Sagging breasts and protruding stomachs,
Rasping voices, filthy habits with the hands.

Nowhere you! Everywhere the electric!
Ugly, venomous, gigantic!
Tossing me as a great father his helpless
Infant till it shriek with ecstasy
And its eyes roll and its tongue hangs out!

6. ABROAD II

Then she, the old one, laughing
Seized me and whirling about bore back
To the city, upward, still laughing
Until the great towers stood above the marshland
Wheeling beneath: the little creeks, the mallows
That I picked as a boy, the Hackensack
So quiet that seemed so broad formerly:
The crawling trains, the cedar swamp on the one side
All so old, so familiar--so new now
To my marveling eyes as we passed.

7. ST. JAMES GROVE

And so it came to that last day
When, she leading by the hand, we went out

Early in the morning, I heavy of heart
For I knew the novitiate was ended
The ecstasy was over, the life begun.

In my woolen shirt and the pale blue necktie
My grandmother gave me, there I went
Past the houses of my friends
Down the hill to the river
As on any usual day, any errand.

Alone, walking under trees,
I went with her, she with her wild hair,
By Santiago Grove and presently
She bent forward and knelt by the river,
The Passaic, that filthy river.

And there dabbling her mad hands,
She called me close beside her.
Raising the water then in the cupped palm
She bathed our brows wailing and laughing:

"River, we are old, you and I,
Lo, the filth in our hair, our bodies stink!
Old friend, here I have brought you
The young soul you long asked of me.

Stand forth, river, and give me
The old friend of my revels!
For here I have made a room for it!"

And the filthy Passaic consented!
Then the river began to enter my heart,
Eddying back cool and limpid
Into the crystal beginning of its days.

But with the rebound it leaped forward:
Muddy, then black and shrunken
Till I felt the utter depth of its degradation,
And dropped down knowing this was me now.

I could have shouted out in my agony
At the sight of myself departing
Forever.

Then she: "Be silent!" And
Turning to the river she spoke again:

"For him and for me, river, the wandering,
But by you I leave for happiness
Deep foliage, the thickest beeches--
Though elsewhere they are all dying--
Tallest oaks and yellow birches
That dip their leaves in you, mourning,
As now I dip my hair, immemorial of me,
Immemorial of these our promises!

Here shall be a bird's paradise,
They sing to you remembering my voice:
Live, river, live in luxuriance
In remembrance of me and my sorrow
And of the new wandering!"

Crossing the Water was composed for a concert in Santa Fe in August, 2011, at the Eighth International Meeting of the International Association for Word and Music Studies (WMA), by the Association's resident ensemble: Walter Bernhart, piano, Michael Halliwell, baritone, and Suzanne Lodato, soprano, with Simon Williams, speaker. The theme of the conference was voice, and the composition is an exploration of voice in multiple planes and registers: singing voice, speaking voice, the voice of utterance, the voice of quotation, performative voice, and, metaphorically, the "voice" of visionary poetry, the search for which is the topic of William Carlos Williams's *The Wanderer: A Rococo Study* (1917; public domain) from which the text shown above was quarried with much cutting and a modicum of rewriting. Williams puts a self-consciously modern twist on his traditional theme by making his Muse quite different from the idealized Eternal Feminine: she is haggard, tough, extravagant, indignant, and bossy—no one you want to mess with. *Crossing the Water* lasts about a half hour. The three vocalists should position themselves at some distance from each other.

I: PROLOGUE*

SPEAKER:

O what is it in me that makes me tremble so at voices?
Surely whoever speaks to me in the right voice, him or her I shall follow,
As the water follows the moon, silently, with fluid steps, anywhere
 around the globe.

AS the speaker recites the next stanza, the soprano and baritone whisper as follows:

SOP: For only at last after many years (after many years, for only, for many,
etc.)

BAR: Do you move in these broad lands (do you move, move in these, do you,
etc.)

SPEAKER:

All waits for the right voices;
Where is the practis'd and perfect organ? where is the develop'd soul?
For I see every word utter'd thence has deeper, sweeter, new sounds,
 impossible on less terms.

AS the speaker recites the last stanza, the soprano and baritone murmur as follows, gradually becoming louder, but remaining indistinct:

SOP: After chastity, friendship, procreation, prudence, and nakedness, after treading
ground (repetition ad lib.)

BAR: After treading ground and breasting river and lake, after a loosen'd throat
(repetition ad lib.)

SPEAKER:

I see brains and lips closed, tympan and temples unstruck,
Until that comes which has the quality to strike and to unclose,
Until that comes which has the quality to bring forth what lies
 slumbering forever ready in all words.

The speaker's "words" coincides with the piano chord at the start of the score.

*From "Vocalism," by Walt Whitman.

Voices in Unison

Soprano

Baritone

Speaker

Piano

p

8vb

Spoken: For only at last after many years, after chastity, friendship, procreation, prudence, and nakedness, After treading ground and breasting river and lake,

After these and more, it is just possible there comes to a man, woman, the divine power to speak

Spoken: After a loosen'd throat, after absorbing eras, temperaments, races, after knowledge, freedom, crimes, After complete faith, after clarifying, elevations, and removing obstructions,

After these and more, it is just possible there comes to a man, woman, the divine power to speak

words.

♩ = 88

5 II: Advent

words.

words.

5

p

8vb

mp

mf

10

mf

She sprang from the nest, a young crow whose first flight

14

circ - led the for - rest. I know now how then she showed

17

f

me her mind, reach ing out to the hor -

Crossing the Water

4
20

i - zon, she close a-mong the tree - tops.

24 *rit.* *a tempo*

p

p *f*

29

saw her eyes strain ing at the new dis - - - tance and as the woods

p *mf*

33

fell from her fly - - - ing like-wise they fell from me as I fol - lowed

f

3

3

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music starts at measure 33. The vocal line has a long note on 'fly' followed by a triplet of eighth notes on 'ing'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* is present.

33

so that I strong - ly guessed all that I must put _____ from me _____ to come through rea - dy -

f

3

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music starts at measure 33. The vocal line has a triplet of eighth notes on 'strong' and another triplet on 'guessed'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* is present.

37

for the high cours - - - es.

tr

3

3

3

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music starts at measure 37. The vocal line has a triplet of eighth notes on 'high' and another triplet on 'cours'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Trills (*tr*) are marked above the notes in the right hand.

37

for the high cours - - - es.

tr

3

3

3

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music starts at measure 37. The vocal line has a triplet of eighth notes on 'high' and another triplet on 'cours'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Trills (*tr*) are marked above the notes in the right hand.

41

for the high cours - - - es.

3

3

3

3

Detailed description: This system contains the fifth two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music starts at measure 41. The vocal line has a triplet of eighth notes on 'high' and another triplet on 'cours'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

41

for the high cours - - - es.

3

3

3

3

Detailed description: This system contains the sixth two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music starts at measure 41. The vocal line has a triplet of eighth notes on 'high' and another triplet on 'cours'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Crossing the Water

6
44

But one day, crossing the ferry, with the great towers of Manhattan before me, out at the prow with the sea wind

mp *p cresc.* *mp cresc.*

48

But one day, — cross - ing the fer - ry, — with the great towers — of Man- blowing . . .

mf cresc. *ff*

51

hat - tan, the great towers — of Man - hat - - - tan be - fore

p *cresc.* *mp*

55

f

me, out at the prow with the sea wind blowing,

59

p

which she had put on to try me. How shall I be?

I had been wearying many questions

65

p

How shall I be, how shall I be the mir-or of this mo-

How shall I be...? How shall I be...?

mf cresc.

f cresc.

Crossing the Water

85 *mf* Here I am, _____ son! *f* See how strong my lit-tle fin-ger is!

The first system of music features a vocal line starting at measure 85. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes the lyrics "Here I am, _____ son!". The melody consists of quarter and eighth notes. At measure 88, the dynamic changes to forte (*f*) for the phrase "See how strong my lit-tle fin-ger is!". A triplet of eighth notes is marked with a '3' and a brace. The piano accompaniment consists of a single bass note in each measure.

85 Strum strings with nail. *mf*

The second system of music shows the piano accompaniment starting at measure 85. The instruction "Strum strings with nail." is written above the treble clef. The piano part features a series of sixteenth-note chords in the right hand, with a dynamic of mezzo-forte (*mf*). The left hand has a few chords. A small asterisk is placed below the piano part at the end of the system.

89 Can I not swim well? _____ I can fly _____

The third system of music features a vocal line starting at measure 89. The vocal line includes the lyrics "Can I not swim well? _____ I can fly _____". The melody is mostly quarter notes with some eighth notes. The piano accompaniment consists of a single bass note in each measure.

89 *f*

The fourth system of music shows the piano accompaniment starting at measure 89. The piano part features a series of sixteenth-note chords in the right hand, with a dynamic of forte (*f*). The left hand has a few chords. An 8va marking is present at the end of the system.

93 _____ too. *p* a great And with that [pause] a great sea-gull

The fifth system of music features a vocal line starting at measure 93. The vocal line includes the lyrics "_____ too. *p* a great And with that [pause] a great sea-gull". The melody is mostly quarter notes. The piano accompaniment consists of a single bass note in each measure.

93 *p*

The sixth system of music shows the piano accompaniment starting at measure 93. The piano part features a series of sixteenth-note chords in the right hand, with a dynamic of piano (*p*). The left hand has a few chords.

Crossing the Water

10
97

mp

mf

f

"Hai - - -

sea - - - gull _____ went to the left and va - nished with a

8va

p

3 3 3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This system contains measures 97 and 98. The vocal line (top) starts with a rest, then has a melodic phrase starting on measure 98 with the lyrics "Hai - - -". The piano accompaniment (bottom) features a steady eighth-note pattern in the right hand, with triplets in both hands. Dynamics include *mp*, *mf*, and *f*. A *8va* marking is present above the piano part.

99

f

mf

a!

wild _____ cry.

f

mf

loco

Detailed description: This system contains measures 99, 100, and 101. The vocal line (top) has a rest in measure 99, followed by a melodic phrase in measure 100 with the lyrics "a!" and "wild _____ cry.". The piano accompaniment (bottom) continues with eighth-note patterns, including a *loco* section in measure 101. Dynamics include *f* and *mf*.

102

pp *f*

♩ = 66

III. Clarity

Ah! _____

pp

"Come," cried my mind, _____

"Come," cried my mind "Come," cried my

Detailed description: This system contains measures 102, 103, and 104. The vocal line (top) starts with a rest in measure 102, followed by a melodic phrase in measure 103 with the lyrics "Ah! _____". The piano accompaniment (bottom) features a *pp* dynamic and a complex chordal texture. A tempo marking of ♩ = 66 and the section title "III. Clarity" are present.

108

p "Come," cried my mind, and by her might that was u - pon us — we flew —

mind, and by her might that was u - pon us

mp

113

mf — a - bove the ri-ver seek - - - ing her, *p* gray gulls a - mid the white in the *mf* *mp* air speak - ing as

118

mp mezza voce "I am giv - en; — now I know it." *mf*

p she had willed it: *mp* "I am giv - en," — cried I, "now I know it."

Crossing the Water

122
123

f *ff*

ah!

f *ff*

127

ff

For sure-ly ei - ther there in the rol - ling smoke spheres be - low us,

ff

130

f

or here with us in the air in - ter - circ - ling

f

130

f

135 *mp* *p*

And as gulls we

mp *p*

I know she is re-veal-ing these things.

Certainly somewhere here about us

135 *p*

140 *cresc.* *f* *mezza voce*
spoken on pitch

flew, and with soft cries we seemed to speak, fly - - - ing. "It is she, the might-y,

"It is she, the might-y,

140 *cresc.* *f*

8vb

145 *p* *mp* *mp* *mf*

re - cre - at - ing the whole world." This, this is the first day,

re - cre - at - ing the whole world."

145 *p* *mp* *mf*

Crossing the Water

14

150

this is the first day of won - ders.

It was then she struck--from behind, in mid air, as with the edge of a great wing!

150

$\text{♩} = 104$

156

IV. Broadway

And in-stan-ly down the mists of my

156

163

eyes there came crowds walk - ing, men as vi - sions,

163

170

men as vi - sions with ex - pression-less an - i-mate fa - ces,

sf

176

$\text{♩} = 88$
mp

emp - - - ty men with

f

emp - - - ty men with

sf

180

shell thin bo - dies,

shell thin bo - dies

ff

Crossing the Water

16

183

pp

Two vocal staves (treble and bass clef) with lyrics. The treble staff has a *pp* dynamic marking. The bass staff has a *p* dynamic marking. The lyrics are: "jost - - - ling close a - - - bove the".

183

p

Piano accompaniment for measures 183-185. The right hand features a complex rhythmic pattern with many sixteenth notes. The left hand has a simpler accompaniment with some triplets.

186

f

Two vocal staves with lyrics. The treble staff has a *f* dynamic marking. The bass staff has a *f* dynamic marking. The lyrics are: "gut - ters, hast - ing no - where.".

186

f

Piano accompaniment for measures 186-188. The right hand has a complex rhythmic pattern with many sixteenth notes. The left hand has a simpler accompaniment with some triplets.

189

Two vocal staves with lyrics. The treble staff is mostly empty. The bass staff has lyrics: "Si - - lent, her voice en-tered at my".

189

Piano accompaniment for measures 189-191. The right hand has a complex rhythmic pattern with many sixteenth notes. The left hand has a simpler accompaniment with some triplets.

192

eyes, and my a - ston - ished thought fol - lowed her ea - si - ly.

195

Well!

198

$\text{♩} = 104$ *f*

Do their eyes shine?

ff *pp* *mf* *mp* *f* *mp*

Crossing the Water

18
203

pp
sottovoce *mp* *mf*

Do their clothes fit? These live, I tell you, old men with red cheeks,

203

f *ff* *p* *pp* *mf*

210

f *rit.*

Young men in gay suits: See them!

210

f *sf* *f* *mp* *f* *ff* *fff*

rit.

IV. Abroad (I)

217 $\text{♩} = 94$

p

Ne - ver, e - ven in a dream, have I winged so high nor so

217

p *simile*

scd * *scd* * *simile*

221

well as with her, she lead-ing me by the hand that first day _____ by the Jer - sey

225

moun - - - tains. And ne - ver shall I for - get

228

the trem-b-ling inter - est with which I heard her voice _____ in a low

Crossing the Water

20
231

rit.

p

a tempo

thun - der.

You are safe here.

Musical notation for the vocal line, measures 20-231. The melody is in a major key with a flat in the key signature. It features a series of rests followed by a melodic phrase.

Musical notation for the piano accompaniment, measures 20-231. The right hand plays chords and the left hand plays a rhythmic accompaniment.

235

Look, child, — look o - pen mouth, the patch of road be-tween the steep bram-ble banks,

Musical notation for the vocal line, measures 235-238. The melody is in a major key with a flat in the key signature.

Musical notation for the piano accompaniment, measures 235-238. The right hand plays chords and the left hand plays a rhythmic accompaniment.

239

the tree — in the wind, — the white house there, — the sky!

Musical notation for the vocal line, measures 239-242. The melody is in a major key with a flat in the key signature.

simile

Musical notation for the piano accompaniment, measures 239-242. The right hand plays chords and the left hand plays a rhythmic accompaniment.

243

Speak to men of these, _____ con - cern - ing me. _____ For ne - ver while you per - mit them _____

For ne - ver while you per - mit them _____

246

_____ to ig-nore me shall my _____ voice _____ come _____

_____ to ig-nore me in these shall the full _____ of my freed voice come

249

grap - pling _____ the ear with in - tent.

Crossing the Water

22
252

Ne - ver _____ while the air's
Ne - ver

This system contains the vocal and piano accompaniment for measures 22 through 252. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "Ne - ver _____ while the air's" and "Ne - ver".

255

cool - ness is seized to be a cloak for pet - ti - ness, —

This system contains the vocal and piano accompaniment for measures 255 through 258. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "cool - ness is seized to be a cloak for pet - ti - ness, —".

258

ne - ver _____ while rich-ness of green - e - ry stands a shield for prur - i - ent minds,
ne - ver

This system contains the vocal and piano accompaniment for measures 258 through 258. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "ne - ver _____ while rich-ness of green - e - ry stands a shield for prur - i - ent minds," and "ne - ver".

262

ne - ver, _____ shall my voice come

ne - ver, _____ per - mit - ting these things un - chal - langed, _____ shall my voice of leaves and va - ri - colored

ne - ver

265

rit. $\text{♩} = 66$

clean through!

bark come clean through!

At which, knowing her solitude,

271

know - ing her so - li - tude, know - ing her so - li - tude, I shout - ed

p *mp cresc.*

Crossing the Water

24
276

rit.

Wa - ken! my peo - ple! to the boughs green with ripening fruit within you!

over the country below me:

f *rit.*

280

a tempo

mf

Wa - ken! to the my - ri - ad cin - qu - foils in the wav - ing grass

a tempo *mf*

283

mf

rit.

a tempo

Wa-ken to the si - lent Phoe-be's nest un - der the eaves of your spir - it!

of your minds! Wa-ken to the si - lent Phoe-be's nest un - der the eaves of your spir - it!

mf *rit.* *a tempo* *mp*

V. Paterson: The Strike
♩ = 120

287 *rit.* **p** *mp*

trem - bling

I rose,

287 *rit.* **p** **ff** **p** **ff** **p**

At the first peep of dawn she roused me!

294 **f** **p**

at the change

I rose trem - bling, I rose trem - bling at the change

294 **ff** **p**

8va

299 **mf** **ff** **mf** **ff**

which the night saw

which the night saw

For there . . . wretchedly brooding in a corner

299 **ff** *8vb*

Crossing the Water

26
305

from which the old eyes glittered fiercely, "Go!" she said . . . and I hurried . . . shivering . . . out into the deserted streets

310

310

315

315

319

E - - - very where the e-lec-tric

No-where the sub-tle!

323 *p*

A short bread line. be-fore a hi-ther-to emp-ty tea shop.

A short bread line. be-fore a hi-ther-to emp-ty tea shop.

No questions.

f p ff mp

328

some-thing that car-ried them as they are al-ways want - ing to be car-ried.

All stood patiently, dominated by one idea,

f mp ff mf f ff

8vb

Crossing the Water

28
333

But what is it? Can it be a - ny - thing but bru - ta - li - ty?

I asked those nearest me.

3 3 3

15^{ma}

8^{vb}

337

On that at least they're united. That at least is their bean soup.

15^{ma}

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *sfz*

342

their calm bread and a few luxuries.

How, since I have failed them,

3

sfz *sfz* *sfz* *sfz*

RH

346

can it be a - ny - thing but bru - ta - li - ty? ___ It

350

sank deep ___ in-to the blood ___ that I rose u-pon the tense air ___ en-joy-ing the dust - y fight! ___

354

The wo-men's wrists, the

Crossing the Water

30
359

men's arms, and

men's arms, red, used to heat and cold, to toss quar-tered beeves, and bar - rels, men's arms, and

363

bar - rels, and milk cans, and crates of fruit! and milk cans, and crates of fruit!

363

367

367

371 *mp* *p* *f*

spoken on pitch
Fa-ces all knot-ted up like burls on oak. sag-ging breasts and pro-trud-ing sto-machs,

spoken on pitch
Fa-ces all knot-ted up like burls on oak. sag-ging breasts and pro-trud-ing sto-machs,

3 3 3 3 3

376 *ff* *f* *mp* *ff* *mf*

rasp - ing voi - ces!

rasp - ing voi-ces, fil-thy ha-bits with the hands!

rasp - ing voi-ces,

3 3 3 3 3

382 *f* *ff* *mf* *f*

3 3 3 3

Crossing the Water

32
388

Musical score for measures 32-388. The score is written for a grand piano with three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a complex rhythmic pattern with many triplets and sixteenth notes. The vocal line is mostly rests, with some notes appearing at the end of the section.

392

Musical score for measures 392-397. The piano part features a complex rhythmic pattern with many triplets and sixteenth notes. The vocal line is mostly rests, with some notes appearing at the end of the section. Dynamics markings include *p*, *f*, and *p*. A *Sub* marking is present in the bass line.

397

Musical score for measures 397-402. The piano part features a complex rhythmic pattern with many triplets and sixteenth notes. The vocal line is mostly rests, with some notes appearing at the end of the section. Dynamics markings include *f* and *ff*.

401

ff

No-where you! Ev-ery-where the e-lectric!

f *ff* *sfz* *sfz* *sfz* *sfz*

405

Ugly! Venomous! Gigantic!

sfz *sfz*

409

f

Ah!

Toss-ing me like a great fa-ther his help-less in-fant till it shriek with ec-sta-sy!

f *p* *sfz*

Crossing the Water

34

414

And its eyes roll, and its tongue hangs out.

p *p* *f*

414

fp *fp* *f*

non legato

417

417

sfz *sf* *sf* *pp* *mp*

tré corde

una corda

421

VI. Abroad (II)

Then she, the old one, laughing, seized me and whirling bore back to the city, upward, still laughing, until the great towers stood above the marshland whirling beneath:

the little creeks, the mallows that I picked as a boy, the Hackensack so quiet that seemed so broad formerly, the crawling trains, the cedar swamp on the one side, all so old, so familiar--so new now to my marveling eyes as we passed.

421

pp

VII. St. James's Grove

♩ = 66

430

pp *p*

And so it came to that last day, when, she lead-ing me by the hand, we went out ear - ly in the

435

mp *mf*

morn - ing, I hea-vy of heart, for I knew, the no - vi - ti - ate was

439

f *ff*

end - ded, the ec - - - sta - sy was o - ver, the life

Crossing the Water

36

443

Musical score for measures 36-443. The system includes a vocal line and a piano accompaniment. The vocal line begins with a long rest, followed by a note marked *mf* with the lyrics "be - gun." The piano accompaniment features a complex texture with many triplets in both hands.

447

Musical score for measures 447-526. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Ah!" and dynamic markings *mp*, *p*, and *pp*. The piano accompaniment has a *mp* dynamic marking.

447

Musical score for measures 447-526. The system includes a piano accompaniment. The piano part has a *p* dynamic marking and a *cresc.* marking. A *8^{va}* marking is present in the bass line.

453

Musical score for measures 453-532. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "In my wool-en shirt and the pale blue neck-tie my grand-mo-ther gave me,—" and dynamic markings *mp* and *p*. The piano accompaniment has a *mp* dynamic marking.

453

Musical score for measures 453-532. The system includes a piano accompaniment. The piano part has dynamic markings *f*, *mp*, *p*, and *p*.

457

there I went, past the hous - es of my friends, down the hill to the ri - ver,

457

461

as on a - ny u - su - al day, a - ny er - rand, a - lone, walk - ing un - der trees, I went with her.

461

♩ = 88

467

I went with her, she with her wild hair, by Santiago Grove, and presently she bent forward

467

Crossing the Water

38
473

and knelt by the river,
The Pa - si - ic, that fil - thy ri - ver!
The Pa - sa - ic, that fil - thy ri - ver!

mp *fp* *fp*

This system contains measures 473 through 476. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplet markings and dynamic markings of *mp* and *fp*.

477

And there, dab - bling, dab - bling her mad

mf *mp*

This system contains measures 477 through 479. The vocal line continues with the lyrics. The piano accompaniment features triplet markings and dynamic markings of *mf* and *mp*.

480

hands, she called me close be - side her,

mp *mf* *rit.*

This system contains measures 480 through 482. The vocal line concludes with the lyrics. The piano accompaniment includes a *rit.* marking and dynamic markings of *mp* and *mf*.

483 *a tempo*

Musical score for measures 483-486. The vocal line (soprano) begins with a rest, then sings "rais - ing the wa - ter then in the cupped palm" with a long note on "palm" and a fermata. The piano accompaniment features a bass line with triplets and a treble line with sixteenth-note patterns. Dynamics include *p* (piano) and *mf* (mezzo-forte).

487

Musical score for measures 487-488. The vocal line continues with "ah!" and "bathed our brows". The piano accompaniment features a treble line with sixteenth-note patterns and a bass line with chords. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano, faintly in the background).

489

Musical score for measures 489-492. The vocal line continues with "wail - - - - - ing and laugh - ing." The piano accompaniment features a treble line with sixteenth-note patterns and a bass line with chords. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Crossing the Water

40
492 *mp*

Ri - ver, we are old, you and I,

p *cresc.*

494 *f*

Lo! the filth in our hair!

p *f* *cresc.*

496 *ff*

Our bo - dies stink! Old

ff

498

friend, _____ here _____ I have brought you the

Detailed description: This block contains the vocal line for measures 498 and 499. The melody starts with a half note on a whole rest, followed by a quarter note on a whole rest, then a quarter note on a whole rest, and finally a triplet of eighth notes. The lyrics are: "friend, _____ here _____ I have brought you the". There are three triplet markings above the notes "I", "you", and "the".

Detailed description: This block contains the piano accompaniment for measures 498 and 499. The right hand features a continuous eighth-note pattern with a triplet marking. The left hand has a bass line with a triplet marking and rests.

500

young soul _____ you long have asked long of

Detailed description: This block contains the vocal line for measures 500 and 501. The melody consists of quarter notes and half notes. The lyrics are: "young soul _____ you long have asked long of".

500

f

Detailed description: This block contains the piano accompaniment for measures 500 and 501. The right hand has a complex eighth-note pattern with a forte (*f*) dynamic marking. The left hand has a bass line with a triplet marking and rests.

502

me. _____

Detailed description: This block contains the vocal line for measures 502 and 503. The melody starts with a half note on a whole rest, followed by a quarter note on a whole rest, and then a quarter note on a whole rest. The lyrics are: "me. _____".

502

Detailed description: This block contains the piano accompaniment for measures 502 and 503. The right hand has a complex eighth-note pattern with a triplet marking. The left hand has a bass line with a triplet marking and rests.

Crossing the Water

42

504

Stand forth, ri - ver, and give me the old friend of my

504

507

re - vels, for here I have made a room for it!

And the

507

511

fil - thy Pa - sai - ic con - sent - ed!

And the ri - ver - be - gan to en - ter my heart,

511

515

ed-dy-ing back cool and lim - pid, in - to the cry - stal be -

sfz

518 $\text{♩} = 66$ rit.

gin - ning of its days. and

But with the rebound it leaped forward: muddy, then black and shrunken, till I felt the utter depth of its de-gra-da-tion and

mp *p*

rit.

524 $\text{♩} = 66$ $\text{♩} = 94$

dropped down, know-ing this was me now. I could have

dropped down

pp

8vb

Crossing the Water

44
529

rit.

accel.

mf *mp* *pp*

cried out in my a-go-ny at the sight of my - self de-part - ing for - e - ver.

rit.

accel.

ppp *pp* *non legato*

Be si - lent.

$\text{♩} = 94$

p

Then she: "Be si - lent." And turning to the river she spoke again.

p *non legato*

For him and me ri - ver, the wan - der - ing. But by

538

For him and me ri - ver, the wan - der - ing. But by

538

p *non legato*

For him and me ri - ver, the wan - der - ing. But by

542

you I leave for ha - pi - ness deep — fo - li - age, — the thick - est bee - ches — though else -

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one flat. It features eighth and quarter notes with slurs and accents. The piano accompaniment is in bass clef, consisting of a steady eighth-note pattern in the left hand and chords in the right hand. Measure numbers 542, 543, and 544 are indicated above the vocal staff.

Detailed description: This system shows the piano accompaniment for measures 542-544. The right hand plays chords and moving lines, while the left hand maintains the eighth-note accompaniment. A 'LH' marking is present in measure 544. Measure numbers 542, 543, and 544 are indicated above the staff.

545

- where they all — are dy - ing: tall - est oaks and yel - low birch - es —

Detailed description: This system contains measures 545-547. The vocal line continues with eighth and quarter notes. The piano accompaniment remains consistent with the previous system. Measure numbers 545, 546, and 547 are indicated above the vocal staff.

Detailed description: This system shows the piano accompaniment for measures 545-547. The right hand features more complex rhythmic patterns, including sixteenth notes. Measure numbers 545, 546, and 547 are indicated above the staff.

548

— that dip their leaves in you mourn — ing,

Detailed description: This system contains measures 548-550. The vocal line has a longer note in measure 549. The piano accompaniment continues with the eighth-note pattern. Measure numbers 548, 549, and 550 are indicated above the vocal staff.

548

Detailed description: This system shows the piano accompaniment for measures 548-550. It includes dynamic markings: *pp* and *p* in the right hand, and *pp* in the left hand. An *8va* marking is present in measure 550. Measure numbers 548, 549, and 550 are indicated above the staff.

Crossing the Water

46

551

pp mourn - - - ing, *p* as now I dip my hair

The first system of music shows a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a piano (*pp*) dynamic and features a long note for 'mourn' followed by a series of eighth notes for 'ing, as now I dip my hair'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

551

f p f p f mp p f p

The piano accompaniment for the first system features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a bass line with some rests. Dynamics range from *f* to *pp*.

555

Im-me - mor - - - i - al of me,

Im-me - mor - i - al of

The second system continues the vocal line with the lyrics 'Im-me - mor - - - i - al of me,'. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *p* and *f*.

555

mf p

The piano accompaniment for the second system features a more active right hand with sixteenth-note patterns and a bass line in the left hand. Dynamics include *mf* and *p*.

560

$\text{♩} = 66$

im-me-mor - i al of me,

me, im-me-mor - i - al of me,

The third system begins with a tempo marking of $\text{♩} = 66$. The vocal line continues with the lyrics 'im-me-mor - i al of me,'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *p*.

560

p

The piano accompaniment for the third system features a right hand with sixteenth-note patterns and a bass line in the left hand. Dynamics include *p*.

566 *mp cresc.* *f*

im - me - mor - i - al of these our

im - me - mor - i - al of these our

566 *mp cresc.* *f*

570 *rit.* *a tempo*

pro - mi - ses. Here shall be a bird's pa - ra - dise.

pro - mi - ses. Here shall be a bird's pa - ra - dise.

570 *rit.* *a tempo*

574 *ff*

They sing to you re - mem - ber - ing my voice.

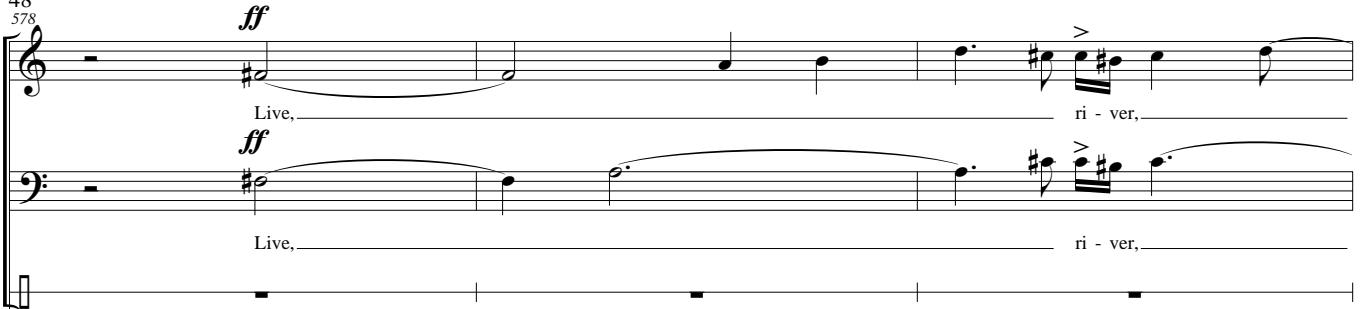
They sing to you re - mem - ber - ing my voice.

574 *ff*

Crossing the Water

48
578

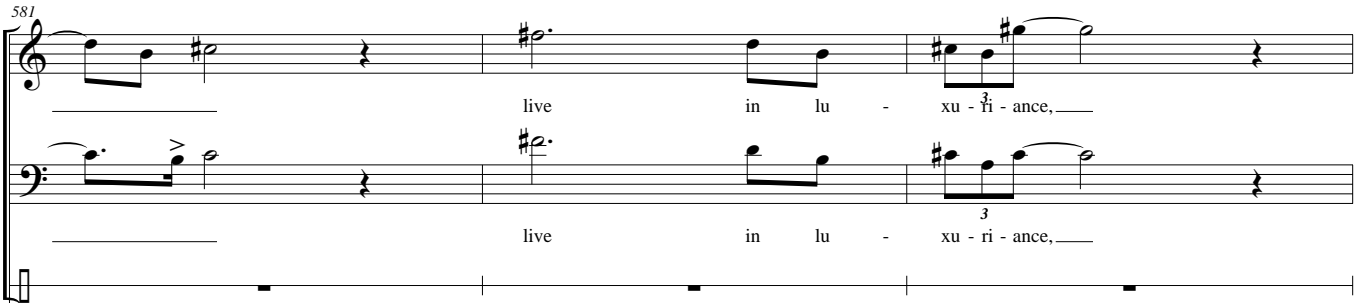
ff
Live, ri - ver,
ff
Live, ri - ver,



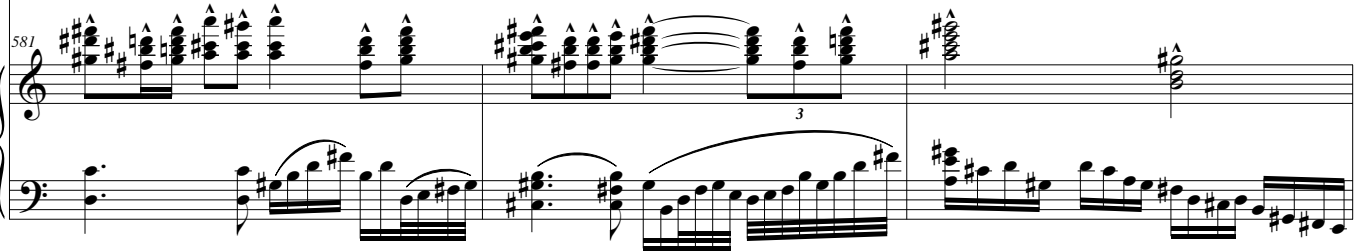
578
p *ff*
8vb⁻¹



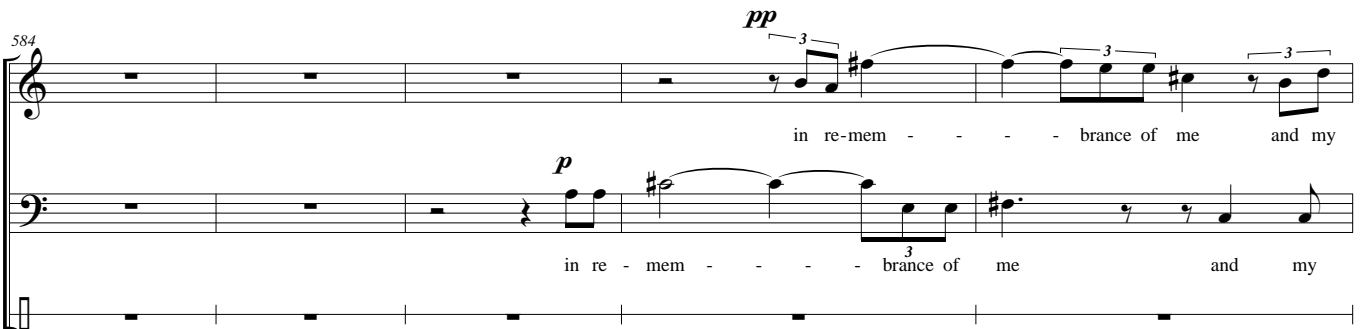
581
live in lu - xu - ri - ance,
live in lu - xu - ri - ance,



581
3



584
pp
in re-mem - - - - brance of me and my
p
in re - mem - - - - brance of me and my



584
p *pp*



Crossing the Water

589 *rit.*

sor - row, and of the new wan - - - - - der - ing.

sor - row, and of the new wan - - - - - der - ing.

589

p *pp* *p* *pp*

The image shows a musical score for the piece "Crossing the Water" on page 49. The score is divided into two systems. The first system contains the vocal line and a piano accompaniment line. The vocal line starts at measure 589 with a "rit." (ritardando) marking. The lyrics are "sor - row, and of the new wan - - - - - der - ing." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). A triplet of eighth notes is marked with a "3" above it. The second system continues the piano accompaniment, with dynamics *p* and *pp* indicated. The score concludes with a double bar line.