

For viola and voice

# Glimpse

for Mel Moore

Andrew Toovey 2022  
(poems by Walt Whitman)

## 1. To a Stranger

Andante

*\*mp*

legato (muted) *\*mp* *mp*

Passing stranger You do not know how

*p*

longingly I look upon you, You must be he I was seeking, or

*p*

she I was seeking (it comes to me as of a dream,)

*mp* *mp*

I have somewhere surely lived a life of joy, with you, All is recall'd as we flit by each

*p* *p*

other, fluid, affectionate, chaste, matured, You grew up with me, were a

\*Throughout these settings, dynamics and tempo should be flexible and allow for ad. lib. < and > and individual interpretation from the performers.

boy with me or a girl with me, I ate with you and slept with you, your body has be-

come not yours only nor left my body mine only, you give me the pleasure

of your eyes, face, flesh, as we pass, you take of my beard, breast, hands, in return,

I am not to speak to you, I am to think of you when I sit alone or wake at

night alone, I am to wait, I do not doubt I am to

meet you again, I am to see to it that I do not lose you.

## 2. We Two Boys together Clinging

*Allegretto* *mf*

The musical score is written for voice and piano. The voice part is in 4/4 time with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in 4/4 time with a key signature of two flats. The score consists of four systems, each with a vocal line and a piano line. The lyrics are: 'We two boys together clinging, One the other never leaving, up and down the roads going, North and South excursions making, power enjoying, elbows stretching, fingers clutching, Arm'd and fearless, eating, drinking, sleeping, loving, No lawless than ourselves'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. There are dynamic markings of *mf* and *mf* throughout. There are also tempo markings of *Allegretto* and *mf*. There are also some performance markings like a fermata and a triplet.

We two boys together clinging, One the other never leaving,

up and down the roads going, North and South excursions making, power en-

joying, elbows stretching, fingers clutching, Arm'd and fearless,

eating, drinking, sleeping, loving, No lawless than ourselves

owning, sailing, soldiering, thriving, threatening, Misers,

menials, priests alarming, air breathing, water drinking,

on the turf or the sea - beach dancing, Cities wrenching, ease scornin

- ing, statutes mooking, feebleness chasing,

Fulfilling our foray.

(sudden stop)

## Moderato

## 3. A Glimpse

*mp*

A glimpse through an interstice caught, Of a crowd of workmen and

*pp (ad lib.)*

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 setting himself near, that he may hold me by the

hand,- Along while amid the noises of coming and going, of

drinking and oath and smutty jest, There we two, content, happyin being together,

speaking little, perhaps not a word.

## 4. I Sit and Look Out

Largo

*mp*

I sit and look out upon all the sorrows of the world, and upon all opp

*muted*  
*pp*

ression and shame, I hear secret convulsive sobs from young men at anguish with them

*pp*

selves, 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 educator 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 the sailors casting lots who shall be kill'd to preserve the lives of the rest,

I observe the slights and gradations cast by arrogant persons upon laborers,

the poor and upon negroes, and the like; All these all the mean-ness and

agony without end I sitting look out upon,

see, hear, and am silent.

## 5. Reconciliation

*Adagio* *mf*

Word over all, beautiful as the sky,

Beautiful that war and all its deeds of carnage

must in time be utterly lost,

That the hands of the sisters Death and Night in -

cessantly softly wash again, an ever a -

gain, this soil'd world; For my enemy

is dead, a man divine as myself\_\_ is dead,

I look where he lies white faced and still in the coffin

*p*

I draw near, Bend down and touch

*p*

lightly with my lips the white face in the coffin.

## 6. How Solemn as One by One

Adagio

*mp*

How solemn as one by one, As the

*p*

ranks returning worn and sweaty, as the men file by wher

I stand. As te faces the masks appear, as I

glance at the faces studying the masks, (As I

glance upward out of this page studying you, dear friend,

whoever you are,) How solemn the thought of my whisper -

ing sould to each in the ranks, and to you, I see be -

hind each mask that wonder. a kindred soul, O the

bullet could never kill what you really are, dear friend.

Nor the bayonet stab what you really are;

The soul! yourself I see,

great as any, good as the best, Waiting secure and content,—

which the bullet could never kill,

Nor the bayonet stab O friend.

### 7. A Noiseless Patient Spider

**Allegro** *mf*

A noiseless patient spider, I mark'd where on a little promontory it stood iso -

*Pizzicato*

*mf* (play in guitar position)

lated, Mark'd how to explore the vacant vast surrounding, It launch'd forth filament, filament,

filament, out of itself. Ever unreeling them, ever tirelessly speeding them.

And you O mysoul where you stand, Surrounded, detached, in measureless oceans of space,

Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase in B-flat major, followed by a half note rest and then a series of eighth notes. The piano accompaniment consists of five groups of triplets, each marked with a bracket and the number '3'. The first three triplets are in B-flat major, and the last two are in B-flat minor.

Till the bridge you will need be form'd till the ductile anchor hold,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melodic phrase in B-flat major, followed by a half note rest and then a series of eighth notes. The piano accompaniment consists of two groups of triplets, each marked with a bracket and the number '3', in B-flat major, followed by a whole note rest.

Till the gossamer thread you fling catch somewhere, O my soul.

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase in B-flat major, followed by a half note rest and then a series of eighth notes. The piano accompaniment consists of five groups of triplets, each marked with a bracket and the number '3'. The first three triplets are in B-flat major, and the last two are in B-flat minor. Dynamics markings include a crescendo hairpin and an accent (!) under the first triplet of the final system, and a decrescendo hairpin and an accent (!) under the last triplet.