

Martin Bresnick

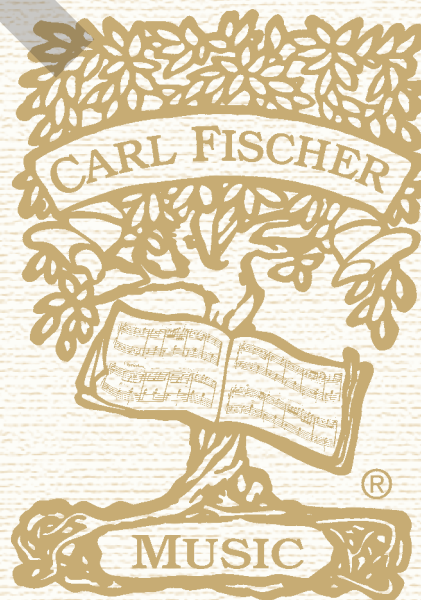
Passions of Bloom

A Passion for Solo Voices,
Chorus (SATB) and Orchestra

Piano/Vocal Score by Eli Greenhoe

Libretto Assembled by Martin Bresnick from the Writings of
Walt Whitman, Herman Melville and Emily Dickinson

Martin Bresnick



Carl Fischer
Vocal Score

E D I T I O N

CARL FISCHER®

Table of Contents

PART I

1. **Shine! Shine! Shine!**3
(Chorus, Orchestra)
2. **I Have aged into a Firm Conviction**.....21
(Bloom, Whitman, Chorus)

PART II

3. **The New-Found America**29
(Bloom, Whitman, Chorus)
4. **Why Should I Wish To See God?**33
(Whitman, Chorus, Bloom, Orchestra)
5. **And I Say To Mankind**.....43
(Whitman, Bloom, Chorus, Orchestra)

PART III

6. **Where Is Melville The Man?**58
(Bloom, Melville, Ahab, Chorus, Orchestra)
7. **Ishmael Sketches His Playbill**.....70
(Bloom, Ishmael, Ahab, Chorus, Orchestra)

PART IV

8. **The Saddest Noise, The Sweetest Noise**80
(Dickinson 1 (Mezzo-soprano), Orchestra)
9. **The Only Kangaroo among the Beauty**85
(Bloom, Dickinson 2 (Soprano), Dickinson 1 (Mezzo-soprano), Chorus)
10. **I Reason Earth Is Short**94
(Dickinson 1, Dickinson 2, Bloom, Chorus, Orchestra)

PART V

11. **Bloom's Daemon**.....100
(Bloom, Whitman, Chorus, Orchestra)
12. **The Lesson Done**109
(Bloom, Dickinson 1, Dickinson 2, Whitman, Melville, Chorus, Orchestra)

Soloists

Harold Bloom – Tenor (James Taylor)
 Walt Whitman – Tenor (Brian Giebler)
 Herman Melville – Bass baritone (Paul Tipton)
 Ahab – Basso profondo (Glenn Miller)
 Ishmael – Bass baritone (Thomas McCargar)
 Emily Dickinson 1 – Mezzo-soprano (Kate Maroney)
 Emily Dickinson 2 – Soprano (Sherezade Panthaki)

Libretto by Martin Bresnick, assembled from *The Daemon Knows* by Harold Bloom (all texts used with the permission of the author) and the works of Walt Whitman, Herman Melville and Emily Dickinson.

Premier Performance June 20, 2017, Yale Choral Artists, Jeffrey Douma conductor, International Festival of Arts and Ideas, New Haven.

Composed in honor of Professor Harold Bloom and the love of literature he has instilled in generations of devoted readers and students.

Passions of Bloom

3

A Passion for Solo Voices, Chorus (SATB) and Orchestra

WALT WHITMAN

MARTIN BRESNICK

Piano/Vocal score by Eli Greenhoe

Part I

1. Shine! Shine! Shine!

♩ = 66

Whitman
(Solo Tenor)

Bloom
(Solo Tenor)

Soprano

Alto

Tenor

Bass

Piano

Pno.

[ten. sempre]

5

Pno.

7

Pno.

9

Pno.

A

11

Pno.

13

Pno.

5

15

Pno.

8

17

Pno.

4/4

2. I Have Aged into a Firm Conviction

$\text{♩} = 63$

Whitman (Solo Tenor)

Bloom (Solo Tenor)

Soprano

Alto

Tenor

Bass

Piano

$\text{♩} = 63$

mf

I have aged in-to a firm con-vic-tion that true cri-ti-ci-sm rec-og-niz-es it-

p

b.cl

ft.

p

Blm.

mp

self as a mode of mem-oir It is fif-ty eight years fif-ty eight years since

Pno.

mf

p

mp

cresc.

we first court-ed fif-ty eight years On cer-tain mor-nings in mid

Pno.

A

A

15

Blm. *mf* *mp*

win - ter my wife asks me why at eigh-ty four con-tin - ue tea-ching full -

Pno.

19

Blm. *mf* *mp*

time? Do I fear break - ing the

Pno.

23

Blm. *p*

long-est con-tin - u - it - y of my life? Is that my deep-er mo - tive? What can I

Pno.

B *Meno mosso* ♩ = 58

27

Blm. *mf*

know? Vi-sion-a - ry

B *Meno mosso* ♩ = 58

Pno. *mf*

Blm. 31 8 comp-an-y $\text{trans-formed a change-ling child}$ in-to an ex-e-get-i-cal en-thus-i-ast

Pno.

Blm. 34 8 $\text{ra-ther than a po-et}$ Fal-ling in love $\text{seems the apt-estan-a-logue to the}$

Pno.

Blm. 38 8 $\text{first dis-cov-er-y}$ $\text{of aes-the-tic glo-ry}$ $\text{You need to love a po-et}$ and a

Pno.

Blm. 42 8 poem $\text{be-fore your ap-pre-ci-a-tion can trans-cend the}$

Pno.

Part II

3. The New-Found America

♩ = 63

Whitman
(Solo Tenor)

Bloom
(Solo Tenor)

Soprano

Alto

Tenor

Bass

Piano

♩ = 63

Blm.

Pno.

Blm.

Pno.

VS6

mf

The new found A-mer-i- ca of Whit-man of Mel-ville and

mf

Dick-in - son is in hab-it - ed by A-mer-i - can A - dams and fierce-ly A-mer-i - can

tenuto sim.

Eves. Nei-ther stran-gers nor ex - iles, they ce-le-brate what is most fa -

poco rit.

13

Wtn. *mf* There

Blm. mil - iar and near at hand, near at hand

Pno.

poco rit.

A Meno mosso ♩ = 58

16

Wtn. was ne-ver an - y more in - cep - tion than there is now, Nor

Blm.

S. *mf* than there is now,

A. *mf* than there is now,

T. *mf* than there is now,

B. *mf* than there is now,

A Meno mosso ♩ = 58

Pno. *mf*

19

Wtn. *p* a - ny more youth than there is now, And

S. *p* than there is now,

A. *p* than there is now,

T. *p* than there is now,

B. *p* than there is now,

Pno. *mf*

21

Wtn. *f* will ne-ver be a - ny more per-fec - tion than there is now, Nor

S. *p* than there is now,

A. *p* than there is now,

T. *p* than there is now,

B. *p* than there is now,

Pno.

4. Why Should I Wish To See God?

$\text{♩} = 50$

Whitman
(Solo Tenor)

Bloom
(Solo Tenor)

Soprano

Alto

Tenor

Bass

Piano

$\text{♩} = 50$

p *f* *mp* *sim.*

Pno.

f *mp*

Pno.

VS6

The musical score is for a piece titled "4. Why Should I Wish To See God?". It features six vocal staves at the top, labeled from top to bottom: Whitman (Solo Tenor), Bloom (Solo Tenor), Soprano, Alto, Tenor, and Bass. Below these are the piano accompaniment staves. The tempo is marked as $\text{♩} = 50$. The piano part begins with a dynamic of *p* (piano), followed by *f* (forte) and *mp* (mezzo-piano). There are also markings for *sim.* (simile). The piano part includes complex rhythmic patterns, including triplets and sixteenth notes. The score is marked with measure numbers 4, 6, and 7. The bottom of the page is labeled VS6.

Piano score for Pno. (Piano) and VS6 (Violoncello).

The score is divided into five systems, each containing a Pno. staff and a VS6 staff. The Pno. staff is in treble clef, and the VS6 staff is in bass clef. The key signature is B-flat major (two flats).

System 1 (Measures 8-9): The Pno. staff features a melody with triplets and slurs. The VS6 staff has a continuous eighth-note accompaniment.

System 2 (Measures 10-11): The Pno. staff continues the melody with slurs. The VS6 staff maintains the eighth-note accompaniment.

System 3 (Measures 12-13): The Pno. staff features a melody with slurs. The VS6 staff continues the eighth-note accompaniment.

System 4 (Measures 14-15): The Pno. staff features a melody with slurs. The VS6 staff continues the eighth-note accompaniment.

System 5 (Measures 16-17): The Pno. staff features a melody with slurs. The VS6 staff continues the eighth-note accompaniment.

18

Wtn.

A

f

3

Why... should I wish to see

Pno.

f

mf

21

Wtn.

God bet-ter than this day

S.

this day this day

A.

this day this day

T.

this day this day

B.

this day this day

Pno.

f

mf