



# ***Vocalism***

*for choir (SATB) and electric piano*

*Words by Walt Whitman*

*Music by Nigel Morgan*

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### **About the music**

*Vocalism* is a part of *Schizophonia* – a 50 minute work for three ‘remote’ ensembles and electro-acoustic media composed for the 10th anniversary of Norway’s ILIOS Festival.

*Schizophonia* uses ISDN communications technology to bring together three simultaneous live performances in different locations, creating a fourth virtual performance on the Internet. Coordinated by a continuo group of three soloists and performed by wind, string and choral ensembles the music addresses fundamental conflicts in the spread of digital communications alongside issues of acoustic ecology. The score makes reference to R. Murray Schafer's *The New Soundscape*, and sets words from Walt Whitman's *Leaves of Grass*, Sean Cubitt's *Digital Aesthetics* and Esther Dyson's *Release 2.0*.

In *Schizophonia* the two principal toccata-like movements for the three ensembles are separated by three choral and instrumental movements: *Esther Dyson's 12 Design Rules* and *Vocalism I & II*. *Vocalism I* is scored for choir and wind ensemble. *Vocalism II* is scored for choir with string ensemble.

This stand-alone version for choir (SATB) and electric piano is a realisation of this original music. Originally conceived as an *a capella* work it may be performed effectively with or without the keyboard accompaniment.

### ***A Guide to Performance***

*Vocalism* is suited to a large body of singers of not less than sixteen voices. In the stand-alone version, however, the work may be presented effectively with six amplified voices and sound projection.

## Vocalism

(from *Autumn Rivulets*)

by Walt Whitman

I

Vocalism, measure, concentration, determination, and the divine  
power to speak words;  
Are you full-lung'd and limber-lipp'd from long trial? from  
vigorous practice? from physique?  
Do you move in these broad lands as broad as they?  
Come duly to the divine power to speak words?  
For only at last after many years, after chastity, friendship,  
procreation, prudence, and nakedness,  
After treading ground and breasting river and lake,  
After a loosn'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, a  
woman, the divine power to speak words;  
Then, toward that man or that woman swiftly hasten all-none  
refuse, all attend,  
Armies, ships, antiques, libraries, paintings, machines. cities, hate,  
despair, amity, pain, theft., murder, aspiration, form in close ranks,  
They debouch as they are wanted to march obediently through  
the mouth of that man or that woman.

II

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.

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.

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.

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# Vocalism I

$\text{♩} = 55$  *largamente*

*f* *like a fanfare*

Soprano  
Vo - o - ca - li - sm, de-

Alto  
*f* Vo - - ca - li - sm, *mf* mea - sure, *f* like a fanfare de-

Tenor  
*f* Vo - o - ca - li - sm, *mf poco staccato* con - cen - tra - tion, con - cen - tra - tion,

Bass  
*f* Vo - - ca - li - sm, *mf poco staccato* con - cen - tra - tion, con - cen - tra - tion,

Electric Piano  
*mf* *mp* *f*

4

S. *marcato*  
- ter - mi - na - tion, de - ter - mine de - ter - mi - na - tion,

A. *marcato*  
- ter - mi - na - tion, mea - - sure, de - ter - mi - na - tion,

T.  
con - cen - tra - tion, con - - cen - tra - tion,

B.  
con - - cen - tra - tion, con - - cen - tra - tion,

E. Pno.  
*mf*

6 *mp poco allargando* *mf* *f* **A** ♩ = 110

S. *mp* *mf* *f*  
and the di-vine po wer to speak words;

A. *mp* *mf* *f*  
and the di-vine po wer to speak words;

T. *mp* *mf* *f* *mf energico*  
and the di-vine po - -wer to speak words; Are you

B. *mp* *mf* *f*  
and the di-vine po - -wer to speak words; **A**

E. Pno. *mp* *mf* *f*

9

S. - - - - -

A. - - - - -

T. *mf* *energico*  
full - lung'd and lim - ber lipp'd from long trial?

B. *mf* *energico*  
lim - ber lipp'd from long trial?

E. Pno.

12 *p distant*  $\text{♩} = 55$  *closer*

S. *p* Do you move in these broad

A. *p* Do you move Do you move in these

T. *f* from phy - sique?

B. *f* from vi - go rous prac - tice?

E. Pno.

14 *mf poco allargando*

S. *mf* lands as broad as they? to the di vine

A. *mf* broad lands? to the di vine

T. *mp* Do you move in these broad lands? *mf* to the di vine

B. *mf* Come du - ly to the di - vine

E. Pno. *mp*



18 B *con espressione e poco dolore*  
a2 (semi-chorus)

S. *f* *mf* *mp*  
po - wer to speak words? for o - nly at last a - fter

A. *f* *mf* *mp*  
po - wer to speak words? for o - nly at last a - fter

T. *f* *mf* *mp* a2  
po - - wer to speak words? at

B. *f* *mf* *mp* a2  
po - - wer to speak words? at

E. Pno. *mf* *mp*

21

S. ma - ny years, a - fter cha

A. ma - ny years, a - fter cha - sti - ty, friend - ship,

T. last a - fter ma - ny years, pro -

B. last a - fter ma - ny years, pro -

E. Pno.

24 *energico* *solo mf*

S. - sti - ty, friend - ship, pru - dence, and na - ked - ness,

A. *mf* *solo*  
pru - dence, and na - ked - ness,

T. *mf*  
- cre - a - tion, pru - dence,

B. *mf*  
- cre - a - tion, pru - dence,

E. Pno. *mp* *m.g* *m.d*

*Red.*

**C**

27 ♩ = 110 *energico* *tutti f*

S. and brea - sting ri - ver and lake,

A. *tutti f*  
and brea - sting ri - ver and lake,

T. *tutti f*  
a - fter trea - ding ground

B. *tutti f*  
trea - ding ground

E. Pno. **C**

30

S. *mf* *a tempo*  
 e - ras, a - fter know - ledge,

A. *energico f*  
 ra - ces, free - dom,

T. *energico f*  
 a - fter ab - sor - bing tem - pe - ra - ments, free - dom,

B. *energico f*  
 a - fter a loos - en'd throat, tem - pe - ra - ments,

E. Pno. *mp*

34

S. *mf* *rallentando . . . . molto*  
 e - le - va - tions, and re - mo - ving

A. *mf*  
 and re - mo - ving

T. *mf*  
 a - fter com - plete fai - - th, and re - mo - ving

B. *(dark) p* *mf* *distino*  
 crimes, a - fter cla - ri - fy - - ings, and re - mo - ving

E. Pno. *mf*

39 D ♩ = 110 *semplice*

S. *ob - struc - tions,*

A. *ob - struc - tions,* *mp* *a - fter these and more,*

T. *ob - struc - tions,* *mp* *a - fter these and*

B. *ob - struc - tions,* *mp a tempo* *a - fter these and more,*

E. Pno. *p* *mp*

43 *mp* ♩ = 55 *largamente* *mf*

S. *it is just po - ssi - ble there*

A. *more,* *mf* *there comes to a man,*

T. *more,* *mf* *there comes to a man,*

B. *it is just po - ssi - ble there comes to a man,*

E. Pno. *mp* *mp*

47

S. comes to a wo - man, there comes to a wo - man, the di - vine

A. there comes to a wo - man, there comes to a wo - man, the di - vine

T. there comes to a man, the di - vine

B. there comes to a man, the di - vine

E. Pno.

51

**E** ♩ = 110 *energico e incalzando*

S. pow - er to speak words; or that wo - man

A. pow - er to speak words; or that wo - man

T. pow - er Then to - wards that man

B. pow - er Then to wards that man

**E**

E. Pno.

S. *mf* swi - ftly ha sten all, none re - fuse,

A. *mf* swi - ftly ha - sten all, none re - fuse,

T. swi - ftly ha - sten all,

B. swi - ftly ha - sten all,

E. Pno. *mf*

**F** ♩ = 80 *a la marcia*  
*solo voices - very free, dramatic and colourful*

S/A *p distant* ships

S. *f* all a - ttend, *p distant* form in close ranks

A. *f* all a - ttend, *p distant* form in close ranks

T. *f* all a - ttend, *p distant* march o - be - di - ent - ly march o

B. *f* all a - ttend, *p distant* o - be - di - ent - ly march o

T/B solo Voices - as above Ar-mies

E. Pno. *mf*

61

S/A *mf* an - ti - qui - ties li - bra - ries

S. *mp* form in ranks *mf* march o - be - di *gradually closer*

A. *mp* form in ranks *mf* march o - be - di *gradually closer*

T. *p* - be - di - ent - ly march o - be - di - ent - ly

B. *p* - be - di - ent - ly march o - be - di - ent - ly

T/B pain - tings

E. Pno. *mf*

64

S/A ma - chines hate

S. - ent - ly march o - be - di - ent - ly *f* march o - be - di - ent - ly

A. - ent - ly march o - be - di - ent - ly *f* march o - be - di - ent - ly

T. *mp* *gradually closer* form in close ranks *mf* form in ranks

B. *mp* *gradually closer* form in close ranks *mf* form in ranks

T/B ma - chines ci - ties des -

E. Pno. *mf*

67

S/A *a - mi - ty* *pain*

S. *closer still* *very close* ***ff***  
*march o - be - di - ent - ly march o*

A. ***ff***  
*march o - be - di - ent - ly march o*

T. *closer still* *very close* ***ff***  
*march o - be - di - ent - ly march o*

B. ***ff***  
*march o - be - di - ent - ly march o*

T/B *pair* *a - mi - ty*

E. Pno.

69

S/A *mur - der!* *a - spi - ra - tion*

S. *beginning to move away* ***f*** *subp* *molto*  
*- be - di - ent - ly march o - be - di - ent - ly*

A. ***f*** *subp* *molto*  
*- be - di - ent - ly march o - be - di - ent - ly*

T. *beginning to move away* ***f*** *subp* *molto*  
*- be - di - ent - ly march o - be - di - ent - ly*

B. ***f*** *subp* *molto*  
*- be - di - ent - ly march o - be - di - ent - ly*

T/B *the - ft* *a - spi - ra - tion*

E. Pno. *mp* *p*



72 **G**

S. *f* as they are wan - ted

A. *f* as they are wan - ted

T. *f* They de-bouch as they are wan - ted to march o - be - di - ent - ly through the

B. *f* They de-bouch as they are wan - ted to march o - be - di - ent - ly through the

E. Pno. *mf* *f* *ff* *mf*

*mp* *mf* *f* *mf*

74

S. to march o - be - di - ent - ly through the *ff* mouth of that wo - man.

A. to march o - be - di - ent - ly through the *ff* mouth of that wo - man.

T. mouth of that man

B. mouth of that man

E. Pno.

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# Vocalism II

$\text{♩} = 50$  *p* *mp* *a tempo*

Soprano  
*(breathing in)*  
*O* *at*

Alto  
*(breathing in)*  
*O* *mf solo* *3* *accel...* *ten. mp tutti*  
*O what is it in me that makes me trem - ble so at*

Tenor  
*(breathing in)*  
*O* *mp*  
*at*

Bass  
*(breathing in)*  
*O* *mp*  
*at*

Electric Piano  
*p* *mp* *3*

4

S.  
*voi - ces?*

A.  
*voi - ces?* *mf solo* *5:4*  
*Sure - ly who - e - ver speaks to me*

T.  
*voi - ces?* *solo mp*  
*Sure - - ly who -*

B.  
*voi - ces?*

E.Pno  
*5*

7 *a tempo*

S. *ten. mp*  
in the right voice, her I shall

A. *ten. mp*  
in the right voice,

T. *accel...* *ten. tutti* *mf*  
- e - ver speaks to me in the right voice, him I shall fo - llow,

B. *mf largamente*  
As the wa - ter fo - llows the

E.Pno. *mp* *mf*

10 *mf*

S. fo - llow a - round the globe.

A. *(parlando) mp* *mf*  
si - len - tly, a - ny where

T. *mp legato* *mf*  
with flu - id steps, a - round the globe.

B. moon, him I shall fo - llow,

E.Pno. *mf*

13 H (♩ = 75)

S. All waits waits for the right\_... voi - ces;

A. All waits waits for the right\_... voi - ces;

T. All waits for the right voi - ces;

B. All waits for the right voi - ces;

E.Pno.

16

S. Where

A. Where

T. Where is the prac - tis'd and per - fect or - gan? Where is the de - ve - lop'd

B. Where is the de - ve - lop'd

E.Pno.

*mp*

19

S. *mf* see e very

A. *mf solo* For I see *tutti* see e very

T. *mf* soul? For I

B. *mf* soul? For I

E.Pno. *mp* *mf*

22

S. *poco allargando* word\_ u-ter'd thence has dee - per, swee - ter, sounds,

A. word\_ u-ter'd thence has dee - per, swee - ter, sounds,

T. see e-very word\_ has dee - per, swee - ter, sounds,

B. see e-very word\_ has dee - per, swee - ter, sounds,

E.Pno. *mf* *mf* *mf*

24 *a tempo*

S. *im - po - ssi - ble on less terms*

A. *new sounds, sounds, I see*

T. *new sounds, sounds,*

B. *im - po - ssi - ble*

E.Pno.

26 **J**

S.

A. *brains and lips closed, tym - pans and tem - ples un - struck,*

T.

B. *tym - pans and tem - ples un - struck,*

E.Pno.

28

S. *mp* *cresc...*  
Un - til that comes

A. *sub. p* *cresc...* *crescendo* *f* *mf*  
Un - til that comes which has the qua - li - ty to strike to un-close

T. *mp* *cresc...*  
Un - til that comes

B. *sub. p* *cresc...* *crescendo* *f* *mf*  
Un - til that comes which has the qua - li - ty to strike to un-close

E.Pno. *mp* *mf* *mf*

31

S. *cresc...* *f* *mf* *dim...*  
which has the qua - li - ty to bring forth what lies slum - be - ring for - e - ver

A. *mf*  
what lies

T. *cresc...* *f* *mf*  
which has the qua - li - ty to bring forth what lies slum - be - ring for - e - ver

B. *mf*  
what lies slum - - be -

E.Pno. *mp* *mf* *mf*



33

*mp* *distino*

S. *rea - - dy in all words.*

*poco dim.*

A. *slum - - be - ring for - e - ver*

*mp* *distino*

T. *rea - - dy in all words.*

*poco dim.*

B. *ring for - - e - ver*

E.Pno.