

Virginia - The West

*Commissioned by NOTUS: IU Contemporary Vocal Ensemble
Dominick DiOrio, director*

**for SATB chorus
(2013)**

Aaron Travers

Virginia - The West

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Premiered in Carnegie Hall/Weill Recital Hall on Friday, March 21, 2004
by NOTUS: IU Contemporary Vocal Ensemble; Dominick DiOrio, director

Performance notes:

General:

The piece is scored for SATB chorus, with a minimum of 24 singers required.

Dynamics:

The dynamic gamut of the piece is from *pp* to *ff*. A *poco f* represents a dynamic slightly louder than *mf*. A *sfz* is always within a *f* dynamic.

Text declamation:

The final consonant always falls on the following rest.

Text:

"Virginia - The West", from *Drum Taps*

Walt Whitman

The noble sire fallen on evil days,
I saw with hand uplifted, menacing, brandishing,
(Memories of old in abeyance, love and faith in abeyance)
The insane knife toward the Mother of All.

The noble son on sinewy feet advancing,
I saw, out of the land of prairies, land of Ohio's waters and of Indiana,
To the rescue the stalwart giant hurry his plenteous offspring,
Drest in blue, bearing their trusty rifles on their shoulders.

Then the Mother of All with calm voice speaking,
As to you Rebellious (I seemed to hear her say),
Why strive against me, and why seek my life,
When you yourself forever provide to defend me?
For you provided me Washington - and now these also.

Duration:
ca. 4 minutes

Virginia - The West

Text: Walt Whitman

Aaron Travers (2013)

Flessibile (♩ = 66)

SOPRANO

ALTO

1 - 2
TENOR

3 - 6
BASS

1

2 - 6

soli, non vib. *poco f*

fp *fp* *fp* *fp*

The no - ble sire The no - ble sire

No - - - - - ble sire

No - - - - - ble sire

No - - - - - ble sire

Più mosso (♩ = 72)

7

S.

A.

1 - 2
T.

3 - 6

1

B.

2 - 6

mp *mp* *mp* *mp*

I I saw with hand up -

I I saw with hand up -

1 - 3 ord. *fp* *mp*

3 fal - len on ev - il Days, I saw I saw

4 - 6 *fp* *mp*

3 fal - len on ev - il Days, I saw I saw

1 - 3 *fp* *mp*

1 fal - len on ev - il Days, I saw with hand

4 - 6 *fp* *mp*

2 fal - len on ev - il Days, I saw with hand

25

1 - 3

S.

— ad vanc - ing The no - ble son _____ on sin ew-y feet _____ ad-vanc - ing on sin ew-y

4 - 6

poco f possibile

The no - ble son _____ on sin - ew - y

1 - 3

A.

poco f

The nob - le sire _____ on sin ew-y feet _____ ad-vanc - ing The no-ble son _____ on sin ew-y feet _____

4 - 6

bell-tone mfp *sim.*

I _____ saw _____ I _____

1 - 3

T.

bell-tone mfp *sim.*

I _____ saw _____ I _____ saw _____

1 - 3

B.

4 - 6

29 *poco f possibile*

S. *bell-tone mfp sim.*

A. *poco f*

T. *poco f*

B. *bell-tone mfp sim.*

feet ad-vanc-ing The nob - le son _____ on sin ew y feet _____ ad-vanc-ing

feet ad-vanc-ing I _____ saw _____ I _____

_____ The nob - le son _____ on sin ew y feet ad-vanc-ing

_____ saw _____ I _____ saw _____

The no-ble son _____ on sin ew y feet _____ ad vanc - ing The nob-le

I _____ saw _____ I _____ saw _____

_____ The nob - le son _____ on sin ew y feet _____ ad vanc - ing

I _____ saw _____

33

S.

The nob - le son on sin ew-y feet on sin ew-y feet ad - vanc

f

mf > *p*

saw I saw I saw

Detailed description: This system contains the vocal line for the Soprano (S.). The vocal melody is written on a treble clef staff and features several triplet markings (indicated by a '3' above a bracket) over eighth notes. The lyrics are 'The nob - le son on sin ew-y feet on sin ew-y feet ad - vanc'. Below the vocal line is a piano accompaniment on a bass clef staff, consisting of a single bass line with notes marked 'saw' and 'I' under specific notes. Dynamic markings include a forte (*f*) crescendo and a mezzo-forte (*mf*) to piano (*p*) decrescendo.

A.

The nob - le son on sin ew-y feet ad - vanc

f

mfp

I saw I saw I saw

Detailed description: This system contains the vocal line for the Alto (A.). The vocal melody is written on a treble clef staff with triplet markings. The lyrics are 'The nob - le son on sin ew-y feet ad - vanc'. Below the vocal line is a piano accompaniment on a bass clef staff with notes marked 'I' and 'saw'. Dynamic markings include a forte (*f*) crescendo and a mezzo-forte piano (*mfp*) decrescendo.

T.

son on sin ew-y feet ad - vanc - ing on sin ew-y feet ad - vanc

f

mf > *p*

I saw I saw I saw

Detailed description: This system contains the vocal line for the Tenor (T.). The vocal melody is written on a treble clef staff with triplet markings. The lyrics are 'son on sin ew-y feet ad - vanc - ing on sin ew-y feet ad - vanc'. Below the vocal line is a piano accompaniment on a bass clef staff with notes marked 'I' and 'saw'. Dynamic markings include a forte (*f*) crescendo and a mezzo-forte (*mf*) to piano (*p*) decrescendo.

B.

The nob - le son on sin ew-y feet ad - vanc - ing on sin ew-y feet ad - vanc

f

mfp

I saw I saw I saw

Detailed description: This system contains the vocal line for the Bass (B.). The vocal melody is written on a bass clef staff with triplet markings. The lyrics are 'The nob - le son on sin ew-y feet ad - vanc - ing on sin ew-y feet ad - vanc'. Below the vocal line is a piano accompaniment on a bass clef staff with notes marked 'I' and 'saw'. Dynamic markings include a forte (*f*) crescendo and a mezzo-forte piano (*mfp*) decrescendo.

rit. ♩ = 132

S. *sfz* *fp* *f* *fp*

ing I saw out of the land of prair - ies, land

f *sfz* *fp* *f* *fp*

I saw out of the land of prair - ies, land

A. *sfz* *fp* *f* *fp*

ing I saw out of the land of prair - ies, land

f *sfz* *fp* *f* *fp*

I saw out of the land of prair - ies, land

T. *sfz* *fp* *f* *fp*

ing I saw out of the land of prair - ies, land.

f *sfz* *fp* *f* *fp*

I saw out of the land of prair - ies, land.

B. *sfz* *fp* *f* *fp*

ing I saw out of the land of prair - ies,

f *sfz* *fp* *f* *fp*

I saw out of the land of prair - ies,

42 *f* *rit.* ♩ = 124 *mp* *rit.* ♩ = 100 *p* *accel.* *mp* *poco f*

S. *f* *mp* *p* *mp* *poco f*
 — of O - hi - o's wat - ers, and of In - di - an - a To the res - cue the

A. *f* *mp* *p* *mp* *poco f*
 — of O - hi - o's wat - ers, and of In - di - an - a To the res - cue the

T. *f* *mp* *p* *mp* *poco f*
 — of O - hi - o's wat - ers, and of In - di - an - a To the res - cue the

B. *f* *mp* *p* *fp* *poco f*
 land of O - hi - o's wat - ers, and of In - di - an - a To the res - cue the

48 ♩ = 138 *ff* *f* *fp* *f* *p* *f* *fp* *f* *p* *fp* *fp*

S. *ff* *f* *fp* *f* *p* *f* *fp* *f* *p* *fp* *fp*
 stal - wart gi - ant hur - ry his _____ off - spring in blue _____ bear - ing their

A. *ff* *mp* *f* *mp* *f* *mp* *mp* *f* *mp* *f*
 stal - wart gi - ant hur - ry, off - spring, in blue, their

T. *ff*
 stal - wart gi - ant hur - ry his plent' ous off - spring, drest in blue _____ bear ing _____ their trust - y

B. *ff* *f* *fp* *f* *p* *f* *fp* *f* *p* *fp* *fp*
 staw - wart gi - ant hur - ry his _____ off - spring in blue _____ bear - ing their

rit. ♩ = 56

53 *f* *fp* *mf* *ff*

S. rif - les on their shoul- ders.

A. *mp* *f* *mf* *ff* *pp subito*

rif - les on their shoul- ders. mm.

div a 2

mf *pp subito*

on their mm.

T. *ff* [3 - 6] *p sotto voce*

rif - les on their shoul- ders. Then the

B. *f* *fp* *mf* *ff* [3 - 6] *p sotto voce*

rif - les on their shoul- ders. Then the



58 *p sotto voce*

S. As to you Reb-el- lious,

A. (unis., stagger breathing)

1 - 2 [1 - 2] *solì, non vib.* *p sotto voce*

(I seemed to

3 - 6 *pp*

Moth-er of All with calm voice speak- ing

B. (3 - 6) *pp*

Moth-er of All with calm voice speak- ing

64 *poco accel.*

S. Why_ strive_ a-against me and why_ seek my life, when you_

A. when you your -

1 - 2 *unis. ord.* hear her say) why_ seek my life when

T. say) why_ seek my life when

3 - 6 say) why_ seek my life when

B. *TUTTI, div.* say) why_ seek my life when

mp *unis. P* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *unis. P*



70 *♩ = 66 accel.* *♩ = 72 rall.* *♩ = 66*

S. _ your - self _ for - ev - er pro - vide _ to de-fend me For you,

A. self for - ev - er pro - vide _ to de-fend me For you, for

- self for - ev - er pro - vide _ to de-fend me For you, for

T. *unis.* you your - self for - ev - er pro - vide _ to de-fend me you, for you

B. you your - self for - ev - er pro - vide _ to de-fend me For you,

poco f *mp* *p* *poco f* *mp* *p* *poco f* *mp* *p* *poco f* *mp* *p*

