

RECONCILIATION

For unaccompanied TTBB voices

Corbin Montenegro

About the piece

Text:

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, incessantly softly
wash again, and ever again, 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—I draw
near;
I bend down, and touch lightly with my lips the white face in the
coffin.

About the poet:

Walt Whitman (1819-1892) is America's world poet—a latter-day successor to Homer, Virgil, Dante, and Shakespeare. His best known work, Leaves of Grass, celebrates democracy, nature, love, and friendship. Whitman is regarded as one of America's most significant 19th-century poets and would influence later many poets, including Ezra Pound, William Carlos Williams, Allen Ginsberg, Simon Ortiz, C.K. Williams, and Martín Espada.
(from poetryfoundation.org)

About the composer:

Corbin Montenegro (b. 2004) is a composer, performer, and scholar currently based in St. George, Kansas. He is currently pursuing a Bachelor of Music Education from Kansas State University, where he is a member of the school's flagship choral ensemble, Concert Choir. He holds membership in the National Association for Music Education, the American Choral Directors Association, and Phi Mu Alpha Sinfonia.

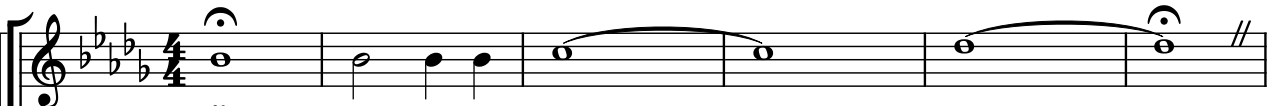
Reconciliation

Walt Whitman

Corbin Montenegro


Inquietante (♩ = 55)

Tenor 1



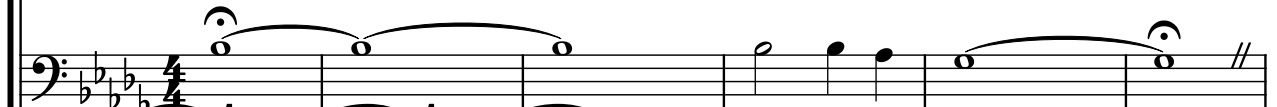
p
Oo_ Word o-ver all, _____

Tenor



PERUSAL
Oo_ Word o-ver a

Baritone



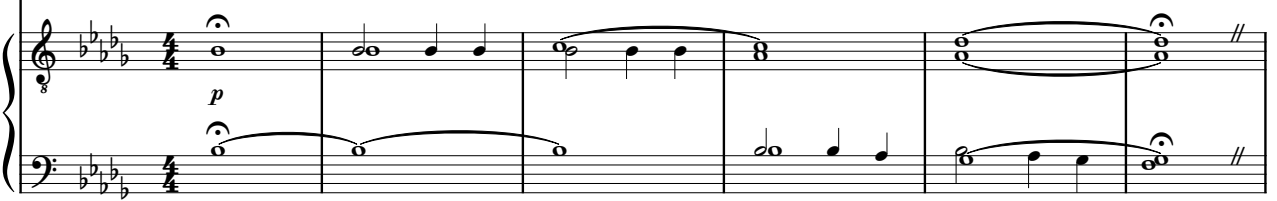
SCORE
Oo_ Word o-ver all

Bass



p
Oo_ Word o-ver all,

Piano
(rehearsal only)



p
p

7

T. 1
8 *mp*
beau-ti-ful as the sky, Beau-ti-ful that war and all its deeds of car-nage must in

T. 2
8 *mp*
beau-ti-ful as the sky, Beau-ti-ful that war and all its deeds of car-nage must in

Bar.
mp
beau-ti-ful the s, Beau-ti-ful that war and all its deeds of car-nage must in

B.
mp
beau-ti-ful as the sky, Beau-ti-ful that war and all its deeds of car-nage must in

Pno.
mp

PERUSAL

SCORE

12 *all.*, *mp*

T. 1
8
time be ut-ter-ly lost, That the hands of the sisters Death and Night the

T. 2
8
time be ut-ter-ly lost, hands

Bar.
8
time be ut-ter-ly lost, hands

B.
8
time be ut-ter-ly lost, hands

Pno.
8 *rall.*
time be ut-ter-ly lost, hands

16
T. 1
8
hands of the sis-tersDeathand Night in - cessant-ly soft - ly

T. 2
8
hands in - cessant-ly soft - ly

Bar.
8
hands in - cessant-ly soft - ly

B.
8
hands in - cessant-ly soft ly

* if singers cannot sing the low notes, have them sing the higher ones

Pno.
8
p
p

PERUSAL SCORE

19 *accel.* -----

T. 1
wash a-gain and e-ver a - gain, a-gain and e-ver a gain, a-gain and e-ver a

T. 2
wash a-gain and e-ver a - gain, a-gain and e-ver a gain, a-gain and e-ver a

Bar.
wash a-gain and e-ver a - gain, a-gain and e-ver a gain, a-gain and e-ver a

B.
wash a-gain and e-ver a - gain, a-gain and e-ver a gain, a-gain and e-ver a

PERUSAL SCORE

Pno. *accel.* -----

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It features five staves: two vocal staves (T. 1 and T. 2), a baritone staff (Bar.), a bass staff (B.), and a piano accompaniment staff (Pno.). The lyrics are: "wash a-gain and e-ver a - gain, a-gain and e-ver a gain, a-gain and e-ver a". The piano accompaniment consists of chords and triplets. An acceleration marking (*accel.*) is present at the beginning and end of the piece, indicated by a dashed line.

22

♩ = 85

T. 1

mp
gain, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a

T. 2

mp
ga, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a

Bar.

mp
gain, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a

B.

mp
gain, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a

Pno.

PERUSAL

SCORE

25 *molto rit.* - - - - -

T. 1 *ff*
gain, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a - gain,

T. 2 *ff*
ga, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a gain,

Bar. *ff*
gain, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a - gain,

B. *ff*
gain, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a - gain

PERUSAL

SCORE

Pno. *ff* *ff*

Detailed description: This is a page from a musical score, page 6, numbered 25. It features five staves. The top four staves are for vocal parts: T. 1 (Tenor 1), T. 2 (Tenor 2), Bar. (Baritone), and B. (Bass). The bottom staff is for Piano (Pno.). The key signature has four flats (B-flat major or D-flat minor), and the time signature is 8/8. The music consists of three measures, each containing a triplet of eighth notes. The lyrics are: 'gain, a-gainand e-ver a gain, a-gainand e-ver a gain, a-gainand e-ver a - gain,'. The tempo marking is 'molto rit.' with a dashed line. The dynamic marking is 'ff' (fortissimo). The word 'PERUSAL' is written in large, bold, black letters across the middle of the page, and 'SCORE' is written in large, bold, black letters below it. The piano accompaniment consists of chords and triplets in both hands.

tempo primo

$\text{♩} = 65$

T. 1

29
8
thissoiled world;

T. 2

8
thissoiled world;

Bar.

8
thissoiled world; *mp* For my en - e -

PERUSAL

B.

8
thissoiled world; *mp* For my en - e - my is dead, a man div - ine as

SCORE

Pno.

8
mp

33

T. 1

T. 2

Bar.

B.

Pno.

mp
For _____

mp
For my en-e - my is dead, a man div - ine as my - self is dead,

-my is dead, a man div - ine as my - self is dead, For my en - e - my is dead, a

my self is dead, For my en - e - my is dead, a man div - ine as my self is dead,

PERUSAL

SCORE

38

T. 1

T. 2

Bar.

B.

Pno.

pp
my en - e - my is dead

pp
For my en - e - my is dead, a man div - ine as my - self is dead,

pp
man div - ine as my - self is dead, For my en - e - my is dead,

pp
For my en - e - my is dead, a man div - ine as my - self is dead,

Meno mosso (♩ = 50)

T. 1

I look where he lies white - faced and still in the cof-fin I draw near,

T. 2

look where he lies white - faced and still in the cof-fin I draw near,

Bar.

I look where he lies white - faced and still in the cof-fin I draw near,

B.

I look where he lies white - faced and still in the cof-fin I draw near,

Pno.

PERUSAL

SCORE

47

rall.

T. 1
8
bend down and touch lightly with my lips the white face in the cof - fin white face in the

T. 2
8
bend down and touch lightly with my lips the white face in the cof - fin white face in the

Bar.
8
bend down and touch lightly with my lips the white face in the cof - fin white face in the

B.
8
bend down and touch lightly with my lips the white face in the cof - fin white face in the

rall.

Pno.

The image shows a page of a musical score for a vocal ensemble and piano. The page is numbered 10 at the top left. The score begins at measure 47. It features four vocal parts: Tenor 1 (T. 1), Tenor 2 (T. 2), Baritone (Bar.), and Bass (B.). The lyrics for all parts are: "bend down and touch lightly with my lips the white face in the cof - fin white face in the". The piano accompaniment (Pno.) is shown at the bottom. The tempo marking "rall." (rallentando) is placed above the first vocal line and below the piano part. The score includes musical notation such as treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 4/4. There are various musical symbols like slurs, ties, and fermatas. The word "PERUSAL" is written in large, bold, black letters across the middle of the page, and "SCORE" is written in large, bold, black letters below it.

53 *p*, a tempo rall.

cof - fin. Beau-ti-ful that war and all its deeds of car-nage must in time be ut-ter-ly

T. 2 *p*, rall.

cof - fin. Beau-ti-ful that war and all its deeds of car-nage must in time be ut-ter-ly

PERUSAL

Bar. *p*, rall.

cof - fin. Beau-ti-ful that war and all its deeds of car-nage must in time be ut-ter-ly

SCORE

B. *p*, rall.

cof - fin. Beau-ti-ful that war and all its deeds of car-nage must in time be ut-ter-ly

Pno. *p*, rall.

58 *a tempo* *rit. -*

T. 1 *ff* *mp* *ppp*
lost, Word o-verall Word o-ver all.

T. 2 *ff* *mp* *ppp*
to Word o-ver all Word o-ver all.

Bar. *ff* *mp* *ppp*
lost, Word o-verall Word o-ver all.

B. *ff* *m* *ppp*
lost, Word o-ver all Word o-ver all.

Pno. *ff* *mp* *ppp*
ff *mp* *ppp*

PERUSAL

SCORE