

Abraham Newsom

Cyrus Cassells

# Visible Dream

*for baritone voice and piano*

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I usually do not read poetry; I prefer long, grim science fiction stories. But a friend of mine gave me a copy of BEAUTIFUL SIGNOR by Cyrus Cassells, and I very much enjoyed it. The words of the poems painted images of secret flowers, starry nights, and rebellion against pompous prudes (themes that would not be out of place in long, grim science fiction stories). I also admit that I am a little slow to pick things up, and I did not realize until near the end of the collection that the love poems were about two men, rather than the usual man and woman. My own slowness was not the only reason I did not pick up on that - the universal power and experience of romance and erotic longing spoken through these poems are just that: universal and powerful.

I heard music in some of the phrases, and so asked the publisher for permission to set them to music. In those days before the internet, I could not find Mr. Cassells to ask him, but I hope he approves of both my effort and the outcome. The music is bare, spare, and minimal (possibly minimalistic?), but hopefully not too cold. As usual, I thank John Webber for typesetting the manuscript, and for printing and posting the score online.

Br. Abraham Newsom  
St. Gregory's Abbey  
Three Rivers, Michigan

The Blue Tulip, The Risk Takers, and Love Poem of the Umbrian  
Night from BEAUTIFUL SIGNOR © 1997 by Cyrus Cassells.  
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# Visible Dream

for baritone voice and piano

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## I. The Blue Tulip

Pastorale (♩=48)

*mf* *p*

10 *mf* Out of voice-less-ness deep sanc-ti-ty, *pp* *p* *pp*

15 comes this blue tu-lip (out of voice-less-ness) from boy-hood *p* *pp*

20 I've blessed it dreamed it in-to bloom I don't know why, or *p* *pp*

4

*rall.* **f**, *meno mosso* ♩.32 *accel.*

where: al - ways in sleep, (out of voice-less-ness, comes this blue tu-lip;)

25

**mf**

*poco agitato* ♩.=54

the hill with it's co-ver-let of as-ters where I lay me down in fath-om-less peace,

29

**p**

*a tempo* ♩=60 **mp**

and then the pli-ant gar-den be-low un-mapped moun-tains Out of voice-less-ness

34

**pp**

deep sanc-ti-ty comes this blue tu - lip from boy-hood I've blessed it

39

rall.

a tempo ♩=60

5

44

dreamed it in-to bloom. Out of voice-less-ness deep sanc-ti-ty

*mp* *p* *pp*

This system contains measures 44 to 49. It features a vocal line in bass clef with lyrics and a piano accompaniment in bass clef. The piano part includes dynamic markings *mp*, *p*, and *pp*. A fermata is placed over the piano accompaniment in measure 44.

50

comes this blue tu-lip (out of voice-less-ness)

*p* *pp*

This system contains measures 50 to 54. It features a vocal line in bass clef with lyrics and a piano accompaniment in bass clef. The piano part includes dynamic markings *p* and *pp*. A fermata is placed over the piano accompaniment in measure 53.

55

from boy-hood I've blessed it

This system contains measures 55 to 59. It features a vocal line in bass clef with lyrics and a piano accompaniment in bass clef. A fermata is placed over the piano accompaniment in measure 56.

rall.

poco agitato ♩=60

60

dreamed it in-to bloom I don't know why, or where: For years I've felt no need to share the

This system contains measures 60 to 65. It features a vocal line in bass clef with lyrics and a piano accompaniment in bass clef. The piano part includes a fermata over the piano accompaniment in measure 61.

mar - vel (from boy-hood I've blessed it, dreamed it in - to bloom)

65

But now, from a lock-et-ed, par-a-dis - i - a-cal place, like a prof - fer-ing

70

god, for you, Out of voice-less-ness deep sanc-ti-ty

74

comes this blue tu-lip (out of voice-less-ness)

81

from boy-hood I've blessed it

86

dreamed it in-to bloom like a prof-fer-ing god, for you I'll make the lus-trous

91

*f*

*mf*

*poco agitato* ♩ = 54

az-ure pe-tals mor-tal, my love, vis-i-ble at last in the hu-man world

96

*a tempo* ♩ = 60

(vis-i-ble at last,) my love,

102

*p* *pp*

*mp*

107

Out of voice-less-ness deep sanc-ti-ty, comes this blue tu-lip

108

*p* *pp*

*p*

113

(out of voice-less-ness) from boy-hood I've blessed it

*p* *pp*

118

dreamed it in - to bloom I don't know why, or

*p* *pp*

*rit.*

122

where: vis-i-ble at last in the hu-man world.

*ppp*



### II. The Risk Takers Part II

♩ = ♩ = 52-66

*yearning, wistful, languidly energetic*

*pp* *sostenuto, legato*

freely throughout  
*mp*

What the Su - fis, the head - long trou - ba-dours ac -

3

claimed, what the der - vish - es danced t'ward the wor - thy risk,

4

the wild - heart - ed gift, scin - til - la of heav - en you are,

5

you are what the der - vish-es danced t'ward the wor - thy risk,

7

the wild - heart - ed gift, scin - til - la of heav - en you are,

9

you are, beau - ti - ful Si - gnor.

11

*mf*

*poco accel.*  
*mp*

Like the reg - nant moon, or a tan - ta - lized gull,

14

*pp*

*pp*

and the heart - ened sea reach - ing up with nev - er for - lorn hands of foam,

16

we haunt, we haunt, we en - no - ble each

18

*f*

*♩ = ♩. tempo I*

*mp*  
*arioso*

oth - er. And no

21

*pp* *sostenuto, legato*

threat from strin - gent man - da - rins of or - der, no harsh wind, no fi - at can ex -

24

tin-guish (the wor-thy risk, the wild - heart-ed gift,) the pas-sion in my

27

soul. You are, you are the wor-thy risk, you

31

are, And no threat from strin-gent man - da-rins of or - der, no harsh

35

wind, no fi-at can ex - tin-guish (the wor-thy risk, the wild - heart-ed gift,) the

38

pas-sion in my soul.

42

*mp* *p*

In the Mal - tese ru - ins of Ha - gar Qim, "the Stones of Ad - o - ra - tion,"

46

*pp*

or on a gold-en bel-ve-dere a-bove a riv-er's green braid, you are,

48

*pp*

you are Like a stel-lar gal-leon, like a rose whose scent is a pas-sage

51

*pp*

to a new Val-hal - la, you are, you are,

54

*mp*

What the Su - fis, the head - long trou - ba - dours ac -

57

claimed, what the der - vish - es danced t'ward the wor - thy risk,

58

the wild - heart - ed gift, scin - til - la of heav - en you are,

59

*f*

you are, beau - ti - ful Si - gnor.

61

*mf*

*mp*

Like the reg-nant moon, or a tan-ta-lized gull, and the heart-ened sea reach-ing up with

64

*p* *mp*

nev - er for - lorn hands of foam, we haunt,

67

*pp*

*ff* *rall.* *mp*

we haunt, we en - no - ble each oth - er.

69

*f* *pp*

*attacca*

## III. The Risk Takers Part XIV

*mf* ♩=60-66 *semplice*

It can't be win-nowed from this world, this heart ma-raud-ing fren-zy to be

link'd, this pas-sion, though, o-ver and o-ver, (o-ver and o-ver,)

the round earth's in-fi-nite ward-ens have tried: It can't be win-nowed from this

world, we're im-mersed in trench-ant time and yearn-ing flesh



though, o-ver and o-ver, (o-ver and o-ver,) the round earth's in-fi-nite ward-ens have

15

tried: As an old, dream-worn wom-an weaves fresh for-get-me-nots in - to her hair,

18

gun-grey, yet lush, let the un-ac - claimed days sub-sume us.

22

O - pen your - self a - way from the slip shod, the sul - len, a -

26

29 way from the in-de-ter-mi-nate, friend in the ex-per-i-ment (O-pen your - self

32 O-pen your - self) As an old, dream-worn wom-an weaves fresh for - get-me-nots in-to her hair

35 (O-pen your-self O-pen your-self) let the un - ac - claimed days sub-sume us.

39 (O-pen your self O-pen your - self) Walk with me in the world's

*poco rall.*

42

cru - ci - ble heat and prom - ise (O - pen your - self O - pen your - self)

*a tempo* ♩=60  
*mf*

45

It can't be win - nowed from this world, this heart ma - raud - ing fren - zy to be

48

linked, this pas - sion, Though, o - ver and o - ver, (o - ver and o - ver.)

52

the round earth's in - fi - nite ward - ens have tried: It can't be win - nowed from this

55 world, we're im-merged in trench-ant time and yearn-ing flesh

59 though, o-ver and o-ver, (o-ver and o-ver,) the round earth's in-fi-nite ward-ens have

62 tried: Make this love pos-si-ble, as all things are pos-si-ble. Walk with me

66 let the un - ac - claimed days sub - sume us. Walk with me

O - pen your - self a - way from the slip shod, the sul - len, a -

70

way from the in - de - ter - mi - nate, friend in the ex - per - i - ment (O - pen your - self

73

O - pen your - self) As an old, dream-worn wom-an weaves fresh for - get-me-nots in-to her hair

76

(O - pen your - self O - pen your - self) Walk with me

79

83

Walk with me

88

Make this love pos-si-ble, as all things are pos-si-ble.

*rall.*

91

Make this love pos-si-ble, as all things are pos-si-ble. Walk with me.

## IV. Love Poem of the Umbrian Night

♩=120

*espress. p*

It hap - pens, love looms a-gain It

*p*

hap - pens, love looms a-gain (a-gain) In your life-time love

*accel.* *mf*

looms a-gain Sweet am-bush, sweet fe - roc - i - ty — and sur - prise

*mf*

*rubato* *a tempo* ♩=120

It hap - pens, love looms a - gain It

19

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 1-6) features a vocal line starting with a rest, followed by the lyrics 'It hap - pens, love looms a-gain It'. The piano accompaniment is in the bass clef with a 4/4 time signature, marked *p*. The second system (measures 7-12) continues the vocal line with 'hap - pens, love looms a-gain (a-gain) In your life-time love'. The piano accompaniment continues with a similar harmonic structure. The third system (measures 13-18) includes the lyrics 'looms a-gain Sweet am-bush, sweet fe - roc - i - ty — and sur - prise'. The piano accompaniment features a crescendo leading to a *mf* dynamic. The fourth system (measures 19-24) repeats the first line of the piece: 'It hap - pens, love looms a - gain It'. The piano accompaniment begins with a *rubato* marking and returns to the *a tempo* marking of ♩=120.

*piu mosso* ♩=192  
*f*

hap - pens, love looms a - gain (a - gain) Ec - sta - sy: un - der the

25

Ple - ia - des, (Ec - sta - sy:) the de -

31

lec - ta - ble Dip - pers, (Ec - sta - sy:) the

38

*mf*

path flood - ed with fire - flies, the heart - filled dark a passe - par - tout,

45

*mf*



a dance hall, rife with ga - lax-ies (Ec - sta-sy:)

52

(sur - prise) *f* Dream the meas - ure - less mu - sic.

58

Take this reck - less, im - ag - ined rose Sweet am - bush, sweet fe -

65

roc - i - ty and sur - prise *p* See

71

how your shad - ow links with mine;

78

*mf*

on moon - lit grass now, the pet lamb and the pam - pered

85

*mf*

dog, heed - less, — hushed as

91

stat - u - ar - y (See how your shad - ow

98

*mf*

*poco rall.*

*meno mosso* ♩=120 *rubato*

links with mine:) It hap - pens, love looms a - gain

105

It hap - pens, love looms a - gain (a - gain) In your life - time

112

love looms a - gain Sweet am - bush, sweet fe - roc - i - ty — and sur -

118

*mf*

*piu mosso* ♩=192 *f*

prise How it beats, your heart that was once

124

130

di - rec - tion-less And in this pre -

137

cinct of show - y stars, the se -

143

rene, up - reach - ing cy - press is our laud - ed

149

lord, our Cae - sar.

*subito p* (Ec - sta - sy:) *f* See how\_ your

shad - ow links with mine; *mf* on

moon - lit grass now (Ec - sta-sy: sur - prise)

*f* Dream the meas-ure-less mu - sic. Take this reck-less, im - ag - ined

*mf*

rose Sweet am - bush, sweet fe - roc - i - ty

181

*mf* (no tie)

(no rall.)

and sur - prise It hap - pens, love looms a - gain

188

194

It hap - pens, love looms a - gain (a - gain) In your life - time

200

love looms a - gain Sweet am - bush, sweet fe - roc - i - ty — and sur -

(no rall.) *f*

prise Ec - sta-sy: un - der the Ple - ia-des,

206

(Ec - sta-sy:) the de - lec - ta - ble Dip - pers,

213

(Ec - sta-sy:) the path

220

flood-ed with fire - flies, the heart-filled dark a passe - par-tout,

226

a dance hall, rife with ga - lax-ies

232

(Ec - sta-sy:) (sur - prise) Dream the

237

meas - ure - less mu - sic. Take this reck - less, im - ag - ined

242

rose Sweet am - bush, sweet fe - roc - i-ty

247



and sur - prise See how — your

253

shad - ow links with mine;

259

on moon - lit grass now (Ec - sta-sy: sur -

264

*rall.*

prise) It hap - pens, love looms a - gain It hap - pens, love

271

*meno mosso*  
♩ = 120 *rubato*  
*p*

looms a-gain (a-gain) In your life-time love looms a-gain

278

Sweet am-bush, sweet fe-roc-i-ty and sur-prise

*accel.* *mf*

It hap-pens, love looms a-gain It hap-pens,

*mf*

love looms a-gain See how your shad-ow links with

*p* *mp*

love looms a-gain See how your shad-ow links with

*p*

love looms a-gain See how your shad-ow links with

*p*

*rall.*

mine; See how your shad - ow links with mine

302

The musical score consists of three systems. The first system is a single bass clef staff with lyrics underneath. The second system is a grand staff with a treble clef on top and a bass clef on the bottom. The third system is a single bass clef staff. The music is in a key with two flats and a common time signature. The tempo is marked 'rall.' (rallentando). The lyrics are 'mine; See how your shad - ow links with mine'. Measure 302 is indicated at the start of the second system. The score ends with a double bar line.





## Music by Abraham Newsom

300004 Missa Brevis	for chorus and orchestra
300008 Rumi	for chorus and orchestra
300011 Symphony of Psalms	for chorus and orchestra
300014 The Kiss	for baritone and string quartet
300015 Tuesday Afternoon	for chorus and string quartet
300017 Symphony C minor	for orchestra
300020 Symphony G minor	for orchestra
300023 Visible Dream	for baritone voice and piano
300024 The Week in Review	for baritone voice and piano
300025 The Hours	for tenor, baritone, and bass voices

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