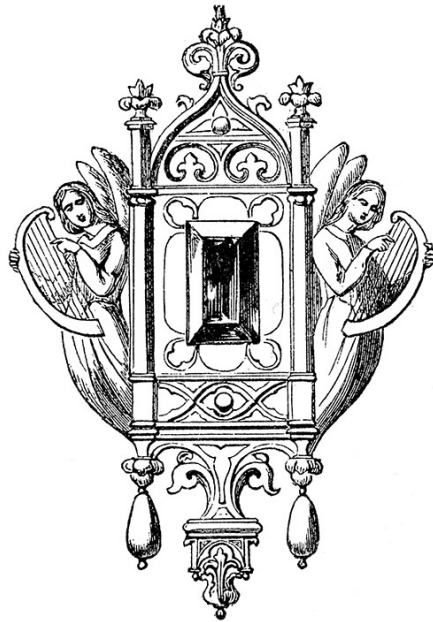


The Door Standing Open

*four songs of spiritual torment
for low voice and piano*



Joelle Wallach

The Door Standing Open

four songs of spiritual torment for low voice and piano

Music by Joelle Wallach

based on poems by Robert Mezey

In accord with the poet's usage, pronouns referring to God are not capitalized in these songs.

I On the Equator

page 1

How rarely your mercy visits me,
My king, my father;
... most of my days, I am your wandering son
Who has cast his lot like a prophet
In the desert of his days.

And your deliverance that comes to me then,
My father, my king,
Is like a well that the wanderer came on at last,
When he had almost prayed for death from thirst
And the heat that shrivels the body.

... at times it is so sweet,
... like a miraculous dream that you give
To the blind man in his agony, at night.
He dreams that his eyes are open and that he sees
The face of his wife and the dark gold of her hair.

But at times you make sport of me,
My father, my king, and I draw back
... grow small with loneliness, like the blind man
awakened

from his dream.

I gaze at my coming days, and I descend
Into the black abyss....

from Uri Zoi Greenberg

II Like a Girl

page 6

Like a girl who knows that her body drives me to begging,
God taunts me, Flee if you can! But I can't flee,
For when I turn away from him, angry and heartsick,
With a vowel on my lips like a burning coal:
I will not see him again —

I can't do it.
And I turn back
... knock on his door,
Tortured with longing

As though he had sent me a love-letter.

from Uri Zoi Greenberg

III Vetus Flamma

page 8

That love which once was nearest to my heart
... pressed against my arm and forehead too,
Is gone and you went with it. We are two.
You have your legends, I, an empty heart;
And in the quieted pounding of that heart;
I hear what future I awaken to.
Night falls each dawn and stays a week or two,
And all there is to eat is my own heart.

I nurse a broken love, your broken word,
And cannot even recollect your name,
But keep the smallest remnant of your word
To ornament my door with what I lost.
Unaging ghost, you never said your name —
You only came to wrestle, and I lost.

IV With My God the Smith

page 11

Like chapters of prophesy my days burn, in ... revelations,
... my body between them's a block of metal...,
... over me stands my God the Smith, who hits hard:
The wounds that Time has opened in me, open their
mouths

to him

... release in a shower of sparks the intrinsic fire.

This is my just lot — until dusk on the road.
... when I return to throw my beaten block on a bed,
My mouth is an open wound
And naked I speak with God:

You worked hard.

Now it is night, come, let us both rest.

from Uri Zoi Greenberg

The Door Standing Open

I

On the Equator

Robert Mezey

♩=88

Joelle Wallach

Musical score for "The Door Standing Open" by Robert Mezey and Joelle Wallach. The score is in 4/4 time and features a vocal line and piano accompaniment. The piano part includes triplets and dynamic markings such as *p*, *mp*, and *molto*. The lyrics are: "How rare - - ly your mer cy vi - sits me, my fa-ther, my king; most of my days I'm your wan - d'ring".

son cast-ing his lot _____ like a pro - - phet _____ in the

poco

poco

de-sert of days. Then your de-li-ve-rance comes, — my fa - ther my king, like a

poco f
, piu dolce

mf

poco

well the wan-der-er came on at last when he had al - most pray'd for death from thirst

poco f

poco

and the heat that shrivels the bo - dy.

mp

poco

mp

At times it is

so sweet like a mi - rac - u - lous dream you give to the

mp

blind man's a - go - ny at night, dream - ing his eyes are o - pen

mf

see - ing the face of his wife, the dark gold of her hair.

mp

But — at times you make sport of me, my fa-ther, my king,

mf *p* *poch. f*

and I draw back, grow small with lone-ly-ness, like the blind man

mp *poco* *poco*

wak-en'd from his dream, my fa-ther, my king, my fa-ther my king. I gaze at my com-ing

mf *p* *poco*

days, and I des-cend in-to the black a-byss. My fa-ther, my king, my fa-ther, my

king. My fa-ther, my king, my fa-ther, my king, my fa-ther, my king

poco stringendo

poco stringendo

(loco)

8ba

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains the lyrics: "king. My fa-ther, my king, my fa-ther, my king, my fa-ther, my king". The piano accompaniment features a complex rhythmic pattern with many triplets. The tempo marking *poco stringendo* is placed above the vocal line and below the piano part. The bass line is marked with *(loco)* and *8ba*.

mp *pp* (loco)

8ba

The second system continues the piano accompaniment from the first system. It features a series of triplets in both the treble and bass staves. The dynamic markings *mp* and *pp* are present. The tempo marking *(loco)* is also present. The bass line is marked with *8ba*.

mf *poco*

in-to the dark a - byss.

ff *mf*

The third system includes a vocal line with the lyrics: "in-to the dark a - byss." and a piano accompaniment. The piano part features a *ff* dynamic marking and a *mf* dynamic marking. The tempo marking *poco* is present. The system concludes with a triplet in the bass line.

lontano

poco

The fourth system continues the piano accompaniment with a *lontano* tempo marking. It features a series of triplets in both staves. The dynamic marking *poco* is present. The system concludes with a triplet in the bass line.

In accord with the poet's usage, pronouns referring to God are not capitalized in this song.

II Like a Girl

Robert Mezey

Joelle Wallach

$\text{♩} = 112$

mp

Like a girl who knows her bo - dy drives me to beg - ging,

mp (simile)

f

God _____ taunts me. Flee _____ if you can but I can't flee,

f

mp

for when I turn a - way from him, an - gry and heart - sick,

f ma dolce

vowel on my lips like burn - ing coal: I will not see him a - gain

ff

poch. meno mosso *a tempo*
mp

I can't do it. And I turn back,

poch. meno mosso *a tempo*

knock on his door, tor - tured with long - ing as though he'd sent

più dolce

me a love let - ter.

In accord with the poet's usage, pronouns referring to God are not capitalized in this song.

III Vetus Flamma

Robert Mezey

Joelle Wallach

$\text{♩} = 63$ *poch. f* 3 3 3 3

That love which once was near-est my heart, press'd a-against my
arm and fore-head too, is gone and you went with it. We are two.
You have your legends, I

fp simile 3 3 3 3
f molto *mp*
mp 3
pp

- my emp-ty heart; And in the qui-

- et - ed pound-ing of my heart, ___ I hear ___ what fu-ture ___ I wake to. Night falls each

dawn and stays a week or two, ___ and all there is ___ to eat is my own heart.

I nurse a bro - ken love, ___ your bro-ken word, and can-not e -

ven re-col-lect your name, *mp* *subito molto dolce* but keep the small - est rem-nant of your word *p* *ancora piu dolce* to or-na -

ment *mf* my door _____ with what I lost. Un - ag - ing

cantabile *mp* *mp* *cantabile*

ghost, you ne-ver said your name _____ you on-ly came to wres - tle,

mp

and I lost.

pp

IV

With My God The Smith

Robert Mezey

Joelle Wallach

Agitato $\text{♩} = 100$

mf

mf

Like chap-ters of pro-phe-cy my days burn, in re-ve-la-tions,

ff *sub. mf*

poco piu f

My bo-dy be-tween them's a block of me-tal,

ben f *mf*

f

o - ver me stands my God the Smith, who hits hard:

f

mf

f

mp *poco*

The wounds that

p

mp

Time has o - - pened _____ in me, o - pen their mouths

to him, wince in a sho - wer

f *mp*

This system contains the first two lines of the musical score. The vocal line begins with the lyrics "to him, wince in a sho - wer". The piano accompaniment starts with a forte (*f*) dynamic and then moves to mezzo-piano (*mp*). The music is in 6/8 time and features a complex harmonic structure with frequent key changes.

of sparks the in - trin - sic fire.

f *sub. p* *poco cresc*

This system contains the next two lines of the musical score. The vocal line continues with the lyrics "of sparks the in - trin - sic fire.". The piano accompaniment features a forte (*f*) dynamic followed by a piano (*p*) dynamic with the marking "sub. p" (subito piano), and then a "poco cresc" (poco crescendo) marking. The music continues with intricate harmonic patterns.

sub. pp

This system contains the third line of the musical score. The piano accompaniment is marked with a very piano (*pp*) dynamic, specifically "sub. pp" (subitissimo piano). The music continues with complex harmonic textures.

poch piu lento
p
p *mf* *f*
p *mf* *f*

This system contains the final line of the musical score. It includes performance instructions: "poch piu lento" (a little more slowly) and "p" (piano). The piano accompaniment features dynamics of piano (*p*), mezzo-forte (*mf*), and forte (*f*). The music concludes with a final chord and a fermata.

mp

This is my just lot un - til dusk on the road.

mp *pp* *p*

A tempo

p

When I re - turn to throw - my beat - en

mp

mf *mp* *mf*

block on a bed, my mouth is an o - pen

mf *mp*

wound,

sfz *p* *poco*

mp *poco*

Na - ked I speak with God: You worked

poco *mf*

hard, hard!

mf *sfz* *sfz* *f*

p

Now it is night; come, let us rest;

piu dolce

pp

let us rest let us both rest

pp