

# MORTEN GAATHAUG

## THE LOVE THAT IS HEREAFTER

(Tekst: Walt Whitman)

for

blandet kor (SATB) og strykeorkester

The Love that is Hereafter

for

Mixed choir (SATB) and strings

Partitur

Op. 37

1989 (rev. 2010)



# Walt Whitman: The Love that is Hereafter (Kjærligheten i det hinsidige)

(Ungdomsdikt. Først trykt i avisen "The Long Island Democrat" 19. mai 1840)

O, beautiful is the earth! and fair  
The splendors of Creation are:  
Nature's green robe, the shining sky,  
The winds that through the tree-tops sigh,  
All speak a bounteous God.

The noble trees, the sweet young flowers,  
The birds that sing in forest bowers,  
The rivers grand that murmuring roll,  
And all which joys or calms the soul  
Are made by gracious might.

The flocks and droves happy and free,  
The dwellers of the boundless sea,  
Each living thing on air or land,  
Created by our Master's hand,  
Is formed for joy and peace.

But man—weak, proud, and erring man,  
Of truth ashamed, of folly vain—  
Seems singled out to know no rest  
And of all things that move, feels least  
The sweets of happiness.

Yet he it is whose little life  
Is passed in useless, vexing strife,  
And all the glorious earth to him  
Is rendered dull, and poor, and dim,  
From hope unsatisfied.

He faints with grief—he toils through care—  
And from the cradle to the bier  
He wearily plods on—till Death  
Cuts short his transient, panting breath,  
And sends him to his sleep.

O, mighty powers of Destiny!  
When from this coil of flesh I'm free—  
When through my second life I rove,  
Let me but find one heart to love,  
As I would wish to love:

Let me but meet a single breast,  
Where this tired soul its hope may rest,  
In never-dying faith: ah, then,  
That would be bliss all free from pain,  
And sickness of the heart.

For vainly through this world below  
We seek affection. Nought but woe  
Is with our earthly journey wove;  
And so the heart must look above,  
Or die in dull despair.

Å, vakker er jorden! og skjønn  
er Skaperverkets prakt:  
Naturens grønne kappe, den lyse himmel,  
De sukkende vinder i trærnes topp,  
Alt røper en gavmild Gud.

De staute trær, de søte unge blomster,  
Fuglene som synger i skogens løvverk,  
De store elver som bruser avsted,  
Og alt som gleder og roer sjelen  
Er skapt av en nåderik kraft.

De glade og frie svermer og flokker,  
De mange som bor i det bunnløse hav,  
Hver levende ting i luft og på land,  
Som vår Herres hånd har skapt,  
Er dannet for glede og fred.

Men mennesket - svakt, stolt, og villfarent  
Av sannhet flau, av dårskap kry -  
Synes dømt til ikke å finne no'n ro  
Og av alle de forslige ting, føle minst  
Den samme som finnes i lykke.

Likevel er det ham hvis lille liv  
Leves i meningsløs, plagsom streben  
Og hele den flotte jord er for ham  
Å se på som blek, og fattig, og grå,  
Uten håpets oppfyllelse.

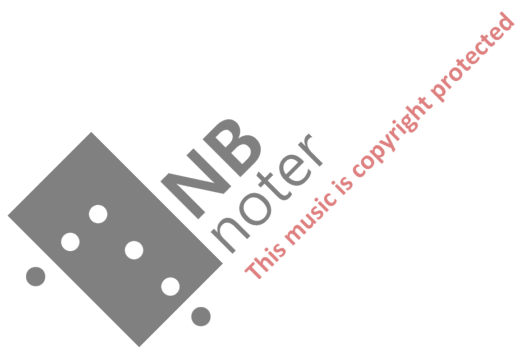
Han svimler av vånne - strever med byrder  
Og helt fra vuggen og til graven  
Trasker han vakkende fram - til Døden  
Slukker hans flyktige, gispende pust,  
Og sender ham inn i sin søvn.

Å, mektige Skjebnemakter!  
Når jeg er fri fra dette kjødets bånd -  
Når jeg vandrer gjennom mitt neste liv,  
La meg da finne et eneste hjerte å elske,  
Slik som jeg ønsker å elske:

La meg da finne bare ett eneste bryst,  
Hvor denne slitne sjel kan hvile sitt håp,  
I udødelig troskap: Ah, da...  
Det ville bli salighet helt fri for smerte,  
Og kjærlighetens sorger.

For gjennom denne nedre verden søker  
Vi fåfengt ømhet. Intet annet enn bekymring  
Er vevet sammen med vår jordiske reise;  
Derfor må da hjertet skue mot oven,  
Eller dø i mørk fortvilelse.

Oversettelse: Morten Gaathaug



Durata ca. 10 min.

# The Love That is Hereafter

(Walt Whitman)

Morten Gaathaug, 1989, rev. 2010

Coro

Violino I

Violino II

Viola

Violoncello

Contrabasso

*Andante tranquillo* (♩ = 60)

*pp*

*pizz.*

*pfz*

6

*pfz*

*pfz*

*p*

*arco*

*div.*

Musical score for measures 11-15. The first system consists of five staves (treble and bass clefs) which are mostly empty, indicating rests for the instruments. The second system also has five staves, with some notes appearing in the middle and bottom staves.

div.

unis.

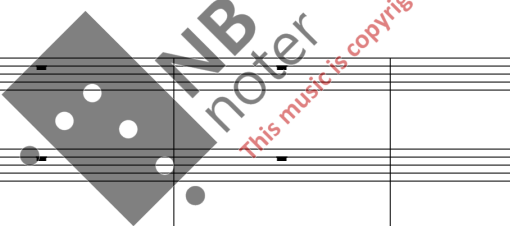
*p*

div.

*p*

*p*

Musical score for measures 16-15. The first system consists of five staves (treble and bass clefs) which are mostly empty, indicating rests for the instruments. The second system also has five staves, with some notes appearing in the middle and bottom staves.



2 soli

*pp*

2 soli

*pp*

unis.

pizz.

*mf*

*p* O, beau - teous and fair *f* The splen - dors of Cre - a - tion are: *ff*

*p* O, beau - teous is the earth! *f* The splen - dors of Cre - a - tion are:

*p* O, beau - teous and fair *f* The splen - dors of Cre - a - tion are:

*f* The splen - dors of Cre - a - tion are: *ff*

**Poco allegro** (♩ = 96) *tutti*


*tutti* *p tenero* *f* *ff* *mf*

*p tenero* *f* *ffp*

*p tenero* *pizz.* *f arco* *ffp*

*pizz.* *f arco* *ffp*

*p* *f* *ffp*



*ff* *dim.* *f*

*ff* *dim.* *f*

*ff* *dim.* *f*

*ff* *mf*

*ff* *mf*

*mf* Na - ture's green robe      *f* The winds that through the tree - tops sigh,  
*mf* The shi - ning sky,      *f* The winds that through the tree - tops sigh,  
*mf* Na - ture's green robe      *f* The winds that through the tree - tops sigh, that

*pizz.*      *f* arco      *mf*      *mf*      *mf*      *mf*      *mf*      *mf*      *gliss.*

*f* All speak a boun - teous God.      *p* The no - ble trees, the sweet young  
*f* All speak a boun - teous God.      - - - - -  
through the tree-tops sigh,      *f* All speak a boun - teous God.      - - - - -  
*f* All speak a boun - teous God.      - - - - -

*f*      *f*      *f*      *f*      *p*      *pp*      *p*      *p*

*arco*      *f*      *f*      *f*      *p*      *pp*      *p*      *p*



flo - wers, All speak a boun - teous God.

*p* The birds that sing in fo - rest bo - wers, All

*p* The no - ble trees, the sweet young

(8va) - - - - -

*p* I. solo 3 3 3

tutti *p*

I. solo 3 3 3

*mf* The ri - vers grand that mur - mu - ring roll, And all which joys or calms the

speak a boun - teous God. *mf* That mur - mu - ring roll, And all which joys or calms the

flo - wers, *mf* That mur - mu - ring roll, And all which joys or calms the

*p* The birds that sing in fo - rest bo - wers, *mf* The birds that

(8va) - - - - - *poco rit.*

tutti *p*

*poco rit.*

*a tempo*

f *p*  
 soul *p*  
 soul *p*  
 soul *p*  
 sing. *f* *mf* The ri - vers grand that mur - mu - ring roll, Are

*a tempo*

f *p*  
 f *p*  
 f *p*  
 f *mf*  
 f *mf*  
 f *mf*

*mf* And all which joys or calms the  
*mf* The ri - vers grand that mur - mu - ring roll, that *cresc.*  
 soul Are made by gra - cious might. *cresc.*  
 made by gra - cious might. And all which joys or calms the soul

*mf* *cresc.*  
*mf* *cresc.*  
*cresc.*  
*cresc.*

musical score for page 61, featuring vocal lines and piano accompaniment. The score is in 5/4 time and consists of two systems. The first system includes vocal staves for 'soul' and 'calms the soul', and piano staves for the left hand and right hand. The lyrics are: 'soul f Are made by gra - cious might. p The calms the soul f Are made by gra - cious might. p The'. The piano accompaniment features a prominent bass line with triplets in the first system and a more active right hand in the second system. Dynamics include *f* and *p*.

musical score for page 66, featuring vocal lines and piano accompaniment. The score is in common time (C) and consists of two systems. The first system includes vocal staves for 'flocks and free', 'flocks and droves', and 'So hap - py and free', and piano staves for the left hand and right hand. The lyrics are: 'flocks and free, f The dwel - lers of the bound - less sea, the the flocks and droves hap - py f The dwel - lers of the bound - less sea, the the p So hap - py and free, f The dwel - lers of the bound - less sea, the the'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f*, *ff*, *ffp*, and *ff*. Performance instructions include *p tenero*, *pizz.*, and *arco*.

sea.  
sea.  
sea.  
sea.

*mf* Each li - ving

*mf*

*mf*

*mf* Each li - ving thing on land, *f* Cre - a - ted by our Ma - ster's hand, *mf* Cre -

*mf* *f* Cre - a - ted by our Ma - ster's hand, *mf* Cre -

thing on land, *f* Cre - a - ted by our Ma - ster's hand, *mf*

*mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

pizz. arco pizz. div. pizz.

*f* Is formed for joy and peace.  
 a - ted by our Ma - ster's hand, *f* Is formed for joy and peace.  
 a - ted by our Ma - ster's hand, *f* Is formed for joy and peace.  
*f* Is formed for joy and peace.

*f*  
 unis. arco  
*f*  
 arco  
*f*  
*f*

*f* But man weak,  
*f* But man *mp* weak,

*mf*  
*mf*  
*mf*  
*mf*  
*f*  
*f* pizz.  
*f* pizz.  
*f*  
*p*  
*f*  $\rightrightarrows$  *p*

*p* a-

*ff* Of truth *p* a - shamed, of fol - ly vain

proud, and er - ring man, *ff* Of truth *p* a - shamed, of fol - ly vain *f* Seems

proud, and er - ring man, *ff* Of truth *p* a - shamed, of fol - ly vain *f* Seems

*p*

*f*

*f*

*ff* *p* *f*

*ff* *p* *f*

*poco a poco cresc.*

*p* no rest no rest no rest no rest no rest no rest no

*p* no rest no rest no rest no rest no rest no rest no

sing - led out to know *p* But man

sing - led out to know *p* But man

arco

*p* *poco a poco cresc.*

arco

*p* *poco a poco cresc.*

*p* *poco a poco cresc.*

3

*p* *poco a poco cresc.*

rest no rest no rest no rest no rest no rest no rest no rest no

rest no rest no rest no rest no rest no rest no rest no rest no

seems sing - led out to know no rest Of truth a -

seems sing - led out to know no rest Of truth a -

*mf* *poco a poco cresc.*

rest no rest no rest no rest no rest no rest no rest no rest no

rest no rest no rest no rest no rest no rest no rest no rest no

shamed, of fol - ly vain. *ff* no rest no rest no

shamed, of fol - ly vain. *ff* no rest no rest no

*ff* *pizz.* *ff* *ff* *ff*

rest no rest no rest no rest no rest no rest no rest no rest no rest no rest

rest no rest no rest no rest no rest no rest no rest no rest no rest no rest

rest no rest no rest no rest no rest no rest no rest no rest no rest no rest

rest no rest no rest no rest no rest no rest no rest no rest no rest no rest

*mf* And of all things that move, feels least The

*mf* And of all things that move, feels least The

*f* Man seems sing - led out to know no rest. *p* The

*f* Man seems sing - led out to know no rest. *p* The

*mf* arco *mf* *rit.* *a tempo* *p* *p* *p* *p*



*p*

*un poco rit.*

sweets, *gliss.* the sweets, *gliss.* the sweets *gliss.* of hap - pi - - - ness.

sweets, *gliss.* the sweets, *gliss.* the sweets *gliss.* of hap - pi - - - ness.

sweets, the sweets, the sweets of hap - pi - - - ness.

sweets, the sweets, the sweets of hap - pi - - - ness.

*gliss.* *gliss.* *gliss.* *un poco rit.*

*gliss.* *gliss.* *gliss.* *un poco rit.*

*gliss.* *gliss.* *gliss.* *un poco rit.*

*mf* Yet he it is whose lit - tle life Is passed in use - less, *f* Yet he it is

*mf* Yet he it is whose lit - tle life Is passed in use - less, *f* Yet he it is whose lit - tle life Is

*mf* Yet he it is whose lit - tle life Is passed in use - less, *f* ve - xing strife, And

*a tempo* *mf* *f* *tutti*

*mf* *f* *f* *f*

*mf* *f* *f* *f*

*mf* *f* *f* *f*

*mf* *f* *f* *f*

*mf* *cresc.* *f*

whose lit - tle life Is ren - dered dull, and poor, and dim, From hope un - sa - tis - fied. He  
 ve - xing strife, And all the earth to him Is poor, From hope un - sa - tis - fied. He  
 passed in use - less vex - ing strife, And poor, and dim, un - sa - tis - fied. He  
 all the glo - rious earth to him Is poor, and dim, From hope un - sa - tis - fied. He

The musical score for page 134 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "whose lit - tle life Is ren - dered dull, and poor, and dim, From hope un - sa - tis - fied. He ve - xing strife, And all the earth to him Is poor, From hope un - sa - tis - fied. He passed in use - less vex - ing strife, And poor, and dim, un - sa - tis - fied. He all the glo - rious earth to him Is poor, and dim, From hope un - sa - tis - fied. He".

faints with grief he toils through care And from the crad - le to the bier He  
 faints, he faints with grief he toils through care And from the crad - le to the  
 faints, he faints with grief he toils through care And from the crad - le to the bier He  
 faints with grief he toils through care And from the crad - le to the bier He

*cresc.* *stringendo*

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *pizz.* *cresc.*

The musical score for page 138 continues the vocal and piano parts from the previous page. It features four vocal staves and a piano accompaniment. The lyrics are: "faints with grief he toils through care And from the crad - le to the bier He". The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. Performance markings include "cresc." (crescendo) and "stringendo" (increasing tempo) above the vocal lines, and "cresc.", "pizz." (pizzicato), and "cresc." below the piano accompaniment. A large watermark "NB Moter" is visible across the page.

wea - ri - ly plods on till Death Cuts short his tran - sient, pan - ting breath, And sends him to his sleep.

bier He wea - ri - ly plods on till Death Cuts short his tran - sient breath, And sends him to his sleep.

wea - ri - ly plods on till Death Cuts short his tran - sient, pan - ting breath, And *ff* sends him to his sleep.

plods, he wea - ri - ly plods on till Death Cuts short his breath, *ff* And sends him to his sleep.

*ff*

*ff*

*ff*

*ff*

arco

*f*

*ff* O, migh - ty po - wers of

*ff* O, migh - ty po - wers of

*ff* O, migh - ty po - wers of

*ff* O, migh - ty po - wers of

Meno mosso, *dramatico* (♩ = 80)

*ff*

*ff*

*ff*

*ff*

*ff*

Des - ti - ny! When from this coil of flesh I'm

Des - ti - ny! When from this coil of flesh I'm

Des - ti - ny! When from this coil of flesh I'm

Des - ti - ny! When from this coil of flesh I'm

free When through my se - - - cond life I

free When through my se - - - cond life I

free When through my se - - - cond life I

free When through my se - - - cond life I

rove, Let me but find one heart to

rove, Let me but find *f* one heart to

rove, Let me but find *f* one heart to

rove, *p* Let me but find *f* one heart to

*p*

*p*

*p*

*p*

*p*

*f* 7

*f* 7

*f* 7

love, *ff* As I would wish to love:

love, *ff* As I would wish to love:

love, *ff* As I would wish to love:

love, *p* *ff* As I would wish to love:

*ff*

*ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* Let me but meet a sin - gle breast, Where this ti - red soul its hope may

rest, a a ah, then, *mf*  
*p* In ne - ver dy - ing faith, this soul its hope may rest: ah, then,  
*p* a a ah, then, *mf*  
*p* a a ah, then, *mf*

rest, a a ah, then, *mf*  
*p* In ne - ver dy - ing faith, this soul its hope may rest: ah, then,  
*p* a a ah, then, *mf*  
*p* a a ah, then, *mf*

arco

*f* *mf*

That would be bliss all free from pain, And sick - ness of the heart. *f* For

That would be bliss all free from pain, *mf* Free from pain. *f* For

That would be bliss Free from pain. *f* For

That would be bliss all free from pain, And sick - ness of the heart. *f* For

*f* *mf*

pizz. arco

*f* *mf* *f*

pizz. arco

*f* *mf* *mf* *f*

pizz. arco

*f* *mf* *mf* *f*

*f* *mf* *f*

*f*

*mf*

vain - ly through this world be - low We seek af - fec - tion. Nought but wo Is with our

vain - ly through this world be - low We seek af - fec - tion. Nought but wo Is with our

vain - ly through this world be - low We seek af - fec - tion. Nought but wo Is with our

vain - ly through this world be - low We seek af - fec - tion. Nought but wo Is with our

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

sostenuto

*f*

*a tempo*

earth - ly jour - ney wove; And so the heart must look a - bove, *p* Or die in dull des -

earth - ly jour - ney wove; And so the heart must look a - bove, *p* Or die in dull des -

earth - ly jour - ney wove; And so the heart must look a - bove, *p* Or die in dull des -

earth - ly jour - ney wove; And so the heart must look a - bove, *p* Or die in dull des -

sostenuto

*f*

*a tempo*

*p*

*f*

*f*

*f*

*f*

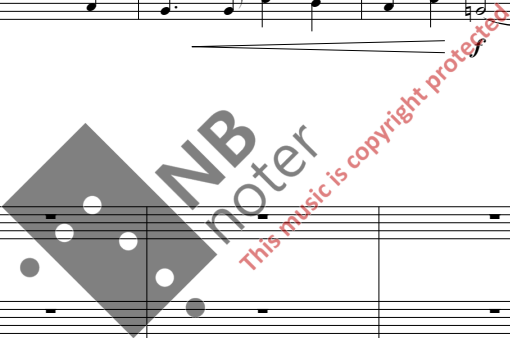
*f*

*p*

*p*

*p*

*p*



pair.

pair.

pair. *pp* Or die in dull des - pair.

pair. *pp* Or die in dull des - pair.

*mf*

*mf*

*pp*

*pp*

*pp*

*mf*

*mf*

*mf*



Empty musical staves for measures 201-206.

Musical score for measures 207-212. The score includes a vocal line and piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

Empty musical staves for measures 213-218.

Musical score for measures 219-224. The score includes a vocal line and piano accompaniment. Dynamics include *ppp* (pianissimo). The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

Musical score for measures 213-219, top system. It consists of four staves (treble and bass clefs) with rests in all measures.

Musical score for measures 213-219, bottom system. It consists of four staves. The first two staves have rests. The third staff (treble clef) contains a melodic line with dynamics *pp* and *pizz.*. The fourth staff (bass clef) contains a bass line with dynamics *pfz* and *pp*. A large watermark is overlaid on the page.

Musical score for measures 220-226, top system. It consists of four staves with rests in all measures.

Musical score for measures 220-226, bottom system. It consists of four staves. The first two staves have rests. The third staff (treble clef) contains a melodic line with dynamics *pfz*, *pizz.*, and *p*. The fourth staff (bass clef) contains a bass line with dynamics *pp* and *p*. A large watermark is overlaid on the page.