

To Him That Was Crucified

Walt Whitman

Music by Dick Oatts
Choir arr: Rich DeRosa

Rubato *(simile)*

Soprano
ooh _____

Alto
ooh _____

Tenor
ooh _____

Baritone

(a cappella choir - play intro for rehearsal only)

Dial/Oatts
ooh _____

Detailed description: This is a musical score for a choir piece. It features five vocal parts: Soprano, Alto, Tenor, Baritone, and a combined part for Dial/Oatts. The Soprano part begins with a 'Rubato' instruction and a '(simile)' dynamic marking. The Alto, Tenor, and Dial/Oatts parts have 'ooh' vocalizations. The Baritone part is silent. The Dial/Oatts part includes a rehearsal instruction: '(a cappella choir - play intro for rehearsal only)'. The score is written in G major and common time.

To Him That Was Crucified

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves and Piano accompaniment (Dial/Oatts). The music is in G major and 4/4 time. The vocal parts feature long, sustained notes with ties across measures. The piano accompaniment provides harmonic support with chords and moving lines.

Medium Swing ♩ = 120

Continuation of the vocal and piano parts. The tempo is marked as Medium Swing at 120 beats per minute. The piano accompaniment includes specific chord markings: B^bmi7(11) and C7alt. The vocal parts include a triplet of eighth notes in the Tenor and Bass staves, with the lyrics "My" written below them.

17 **A** Legato with natural phrasing

S
A
T
B

spir - it to yours dear bro - ther, Do not mind be - cause man - y sound - ing your
spir - it to yours dear bro - ther, Do not mind be - cause man - y sound - ing your

8 3 3 5 3

17 Fmi7 Bbmi7 Eb7sus A7+5 Abma7 D7alt

Dial/Oatts

21
S
A
T
B

name do not un - der - stand you,
name do not un - der - stand you,

21 Dbma7 G13-9 Cma9 Dmi7 Emi7

Dial/Oatts

B

25

S I do not sound your name, but I un - der - stand

A I do not sound your name, but I un - der - stand

T

B

25

Dial/Oatts

Cmi7 Fmi7 Bb7sus E7-5 Ebma7 A7alt

29

S - you, I spe - ci - fy you with joy

A - you, I spe - ci - fy you with joy

T

B O my

29

Dial/Oatts

Abma7 Ami7 D7sus Gma7

33 **C**

S and to sa - lute those — who are with

A and to sa - lute those — who are with

T 8 com - rade to sa - lute you,

B com - rade to sa - lute you,

Dial/Oatts

33 *Ami7* *D13* *Gma7*

37

S — you, be - fore and since, —

A with you, be - fore and since, —

T 8 and those to come al - so, —

B and those to come al - so, —

Dial/Oatts

37 *F#mi7* *B9sus* *B13-9* *Ema9+11* *C7alt*

41 D

S That we all la - bor to - ge - ther trans - mit - ting the same charge and suc -

A That we all la - bor to - ge - ther trans - mit - ting the same charge and suc -

T That we all la - bor to - ge - ther trans - mit - ting the same charge and suc -

B That we all la - bor to - ge - ther trans - mit - ting the same charge and suc -

Dial/Oatts

41 Fmi B^bmi7 E^b7sus A^bma7 D7alt

45

S ces - sion, We few e - quals in - dif - frent

A ces - sion, We few e - quals in - dif - frent

T ces - sion, We few e - quals in - dif - frent

B ces - sion, We few e - quals in - dif - frent

Dial/Oatts

45 D^b9 D^bmi9 G^b9 Cmi9 F9 Bmi7 E7

To Him That Was Crucified

49

S
of lands, in - dif - fer - ent ___ of times, ___

A
of lands, in - dif - fer - ent ___ of times, ___

T
of lands, in - dif - fer - ent ___ of times, ___

B
of lands, in - dif - fer - ent ___ of times, ___

Dial/Oatts

E \flat 7 3 D7+9 C7alt

53

S

A

T

B

53

Dial/Oatts

Insert one chorus of "All the Things You Are" for a piano solo

54 **E** on Cue

S We, en - clo - sers of all con - ti - nents, all castes, al - low - ers of all the - ol - o - gies,

A We, en - clo - sers of all con - ti - nents, all castes, al - low - ers of all the - ol - o - gies,

T We, en - clo - sers of all con - ti - nents, all castes, al - low - ers of all the - ol - o - gies,

B We, en - clo - sers of all con - ti - nents, all castes, al - low - ers of all the - ol - o - gies,

Dial/Oatts

54 Fmi7 Bbm9 Eb7sus Abma7

58

S Com - pas - sion - a - ters, per - ceiv - ers, — rap - port of men,

A Com - pas - sion - a - ters, per - ceiv - ers, — rap - port of men,

T Com - pas - sion - a - ters, per - ceiv - ers, — rap - port of men,

B Com - pas - sion - a - ters, per - ceiv - ers, — rap - port of men,

Dial/Oatts

58 Dbm7 Dmi9 G13-9 C6 Dmi7 Emi7

62 **F**

S *p* We walk si - lent a - mong dis - putes and as - ser - tions, but re -

A *p* We walk si - lent a - mong dis - putes and as - ser - tions, but re -

T *p* We walk si - lent a - mong dis - putes and as - ser - tions, but re -

B *p* We walk si - lent a - mong dis - putes and as - ser - tions, but re -

Dial/Oatts *p* Cmi7 Fmi7 B^b7sus E^bma7 A7+5

66 *cresc.*

S ject not the dis - pu - ters nor an - y thing that is as - sert - ed, —

A *cresc.* ject not the dis - pu - ters nor an - y thing that is as - sert - ed, —

T *cresc.* ject not the dis - pu - ters nor an - y thing that is as - sert - ed, —

B *cresc.* ject not the dis - pu - ters nor an - y thing that is as - sert - ed, —

Dial/Oatts *cresc.* A^bma7 D7+9 Gma7

70 **G**

S We hear the bawl-ing and din, we are reach'd at by di - vi - sions,

A We hear the bawl-ing and din, we are reach'd at by di - vi - sions,

T We hear the bawl-ing and din, we are reach'd at by di - vi - sions,

B We hear the bawl-ing and din, we are reach'd at by di - vi - sions,

Dial/Oatts

70 *A mi7* *D 9* *D 7-9* *G ma7* *A mi7* *B mi7*

74

S jeal - ous - ies, re - crim - in - at - ions on e - v'ry side,

A jeal - ous - ies, re - crim - in - at - ions on e - v'ry side,

T jeal - ous - ies, re - crim - in - at - ions on e - v'ry side,

B jeal - ous - ies, re - crim - in - at - ions on e - v'ry side,

Dial/Oatts

74 *F#mi7* *B 7-9* *E ma7* *C 7alt*