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# 5. Dualities\*

## a. "insomnias"

[Singer moves forward]      ♩ = 96 Leisurely tempo

*p gently*

When I am with you, we stay up all night. —

*pp* repeat note pattern rapidly, blurred, unmeasured thru m. 8

Sustain & Soft Ped.

4

When you're not here, I

*L.H. p gently*      (*pp*)

(Sust., Sft. Ped.)

7 *frustrated!*

can't go to sleep. Praise God for these two in -

*f gruffly*

(Sust., Sft. Ped.)

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-3) features a vocal line with lyrics 'When I am with you, we stay up all night. —' and a piano accompaniment with a rapid, blurred note pattern in the left hand. The second system (measures 4-6) features a vocal line with lyrics 'When you're not here, I' and a piano accompaniment with a gentle left-hand line. The third system (measures 7-9) features a vocal line with lyrics 'can't go to sleep. Praise God for these two in -' and a piano accompaniment with a gruff left-hand line. The score includes various musical notations such as dynamics (pp, p, f), articulation (accents), and performance instructions (Sustain & Soft Ped.).

\* These are musical aphorisms—short commentaries on the dual nature of love. It is suggested that the singer sing each section from a different location on the stage.

rit. *p* Slowly *a tempo*

10 *3* *3*

som - ni - as! — And the dif - ference be - tween them.

8<sup>va</sup> 15<sup>ma</sup>

*p* *f*

8<sup>vb</sup>

## b. "meetings"

[Singer mover to different location]

♩ = 132 As a gentle Tango

*p* *mp*

Ped. sim.

5 *p*

The

9 *p*

min - ute I heard my first love sto - ry — I start - ed

4 *p*

We are the mir - ror as well as the face in it.

7

We are tast - ing the taste this min - ute of e - ter - - -

10 *mf* *f* rit. . . . slightly slower *mf*

ni - ty. We are pain and what cures pain, — both. - We are the

14 *p*

sweet cold wa - ter and the jar that

## d. "stones"

[Singer moves to different location]

♩ = 72 Slowly, as if gently strumming a lute

more quickly ♩ = 108

Soft Ped. (Sft.) & Sust. Ped.

6 *p*

I want to hold you close like a lute, so we can cry out with

*sim.*

(Sft. & Sust. Ped.)

10

lov - ing, with lov - - - - ing.

*rit.*

*sim.*

(Sft. & Sust. Ped.)

quasi recitative

*mf* questioningly, flirtatiously

14

You would rather throw stones at a mir - ror? I am your mir - ror, and here are the

*f*

*f*

*p*

15

Quickly ♩ = 120

[Singer returns to original location, by piano, tossing ...

stones. \_\_\_\_\_

*mf* playfully

(random black keys "scampering" up and down ...)

rit. . . . .

18

... a few imaginary stones at the imaginary lover, ad lib.] [one last "pebble" aimed at pianist]

...the keyboard to depict throwing stones)  
dim. to end

*pp*

8va