

NOTES

The works in this volume were composed between 1999 and 2006.

Glances was commissioned by my dear friend, mezzo-soprano Mary Ann Hart. Mary Ann gave the premiere along with pianist Jean-Louis Haguenauer at Indiana University in 2002. The work is a setting of six brief, enigmatic poems - one of which is set twice - by the Polish historian and writer Agata Tuszyńska. I met Agata at the MacDowell Colony in 2001 and immediately recognized a kindred sensibility. All of the poetry in *glances* was originally written in Polish. The first five poems were translated by the author and the acclaimed American poet Phyllis Levin, and the last solely by Agata.

In the 1990s, I was fortunate to be in residence at the Virginia Center for the Creative Arts when the marvelous poet Marilyn Kallet gave an informal reading of her works. Immediately struck by the musicality of her verse, I asked Marilyn if I could set some of her poems to music. *How to Get Heat Without Fire* was premiered in April 2000 at The Great Hall at Cooper Union in New York. At that performance, sponsored jointly by Joy in Singing and the Lincoln Center Library, Jody Sheinbaum was the soprano with the composer accompanying. Over the years, *The Pocketbook* has proven the most popular of the songs and is often excerpted from the cycle. In the poem's original form, Marilyn Kallet ascribed a cost of \$370 to this magnificent handbag. Nowadays, no self-respecting soprano will admit to purchasing a luxury item for so little. Does any worthwhile purse at Bergdorf Goodman come so cheap? Thus, with the poet's permission, the lyrics were changed to reflect the times, substituting the already outdated sum of "\$970." One can only imagine where inflation will take this number in the next decade!

I have had the great privilege of setting Linda Pastan's poems over a dozen times. *Ask the Moon* was composed as a gift for soprano Tobé Malawista, the founder and Artistic Director Emeritus of the Mirror Visions Ensemble. Tobé is one of the finest musicians, and one of the kindest people, I have ever known.

A White Rose was commissioned by mezzo-soprano Mary Nessinger and pianist Jeanne Golan for an interesting and ambitious project evocatively titled *Innocence Lost*. Using Alban Berg's *Sieben Frühe Lieder* as an inspiration, seven composers were asked to write one song each as a response to one of the songs in Berg's set. I was assigned *Liebesrőde* with its "dreams of ecstasy." After a bit of research, I was delighted to find a text by John Boyle O'Reilly that seemed to capture the required mood.

—Tom Cipullo
May 3, 2020

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Glances

Agata Tuszyńska

1. Echo

only an echo
is true
to itself
like a pendulum
returning
despite everything
that's how it will stay
our tenderness
torn by departure
unbroken

2. Impossible

it's impossible to leave
a house without a door
there isn't any way
to get back in

3. unbroken

that's how it will stay
our tenderness
torn by departure
unbroken

4. Between Verses

between verses
we eat wild strawberries and cabbage soup
we swallow aspirin
we make the bed

between verses
we burn milk
we marvel at a statue of winged Nike

we ready ourselves for a trip
we turn autumnal
between verses

and
on a verse
sail away

5. A Plea for mercy

tell me
what I
told you
it doesn't matter
that it's impossible

6. Glance

glance
in the empty
envelopes
of my eyes
your unwritten
letters

7. Echo 2

only an echo
is true
to itself
like a pendulum
returning
despite everything

How to Get Heat without Fire

Marilyn Kallet

1. Why I Wear My Hair Long

I want to wrap it
around you
like a silk shirt
button it
slowly
carefully,
facing you
let the fringes
tickle your hips
until we ride
strong silken horses
glued on
& my flag
unfurls
a few strands
sticking
to your
lips.

2. Saying Goodbye

We embraced, there in the parking lot
of the ordinary.
How could I know your arms were arguing last things?
Your cheek in my hair.
For a moment I pressed against you. Goodbyes can be vast.
In a breath, we traded lives. I didn't know
you were a cliff I had reached the edge of.
Your touch echoed.
I simply followed it like song.

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The White Rose by John Boyle O'Reilly is in the public domain.

How to Get Heat without Fire

Marilyn Kallet

3. The Pocketbook

"Fluid Italian suede
in garnet,"
the copy croons.
I memorize the Bergdorf Goodman
catalogue,
the blonde with garnet lips
carrying my pocketbook
against her slim hip.
970 dollars.

Half a rent check,
one chunk of my daughter's
college.

After weeks of foreplay
I sell out my family,
dial the toll-free number.
It's miraculously
easy, just "ten working days"
and here it is, nestled
in a silk carrying-case.
For days I hide it
behind the recliner
playing peek-a-boo,
trying it out when my husband's
not at home.

Nothing else in my life's
this beautiful.
To keep it
I would have to buy
silk suits, tweed coats,
a silver Porsche,
house on Park Avenue.

My shoulders are unworthy
of the thick strap
in wine-red suede,
I would have to have inches
surgically added to my height.

"American women carry
their souls
in their pocketbooks,"
Edgar Allan Poe said.
Not just my soul,
my money,
my identity,
my credit cards.

This pocketbook soft
and red
like a womb,
room where I would
carry myself in comfort,
be my own mother,
be drunk with color.
970 dollars.

I could sell my
wedding ring,
break into neighbor's
houses,
after two years
in the women's
correctional facility
there it would be
waiting for me,
fluid Italian suede
[in] garnet,
big enough to carry
the collected works of Poe,
o my fair sister, o my soul.
*God bless you, Bergdorf Goodman!

* This line was added by Tom Cipullo
with the permission of Marilyn Kallet.

4. How to Get Heat Without Fire

Beneath the dark floor
there has always been love,
but the trick is
how to get down to it?
Shall I tear my way down
like a tiger clawing
the floorboards, when this
tearing down is what scarred you?
Whose mother is there
in the dark trying hard
to hide you from the memory
of the floorboards in flame?
How to get heat without fire?
To coax light open?
To ease you new into
the world if I am not
a mother, or a beloved?
Pull back? Peel back dead
bark, pull back the boards
we trample, throw each other
down on and through some days?
Turn the floor into a pool
we can dive deep into,
cradle the mothers,
let the animals swim their ways?
Has music ever saved anyone?
Then I will reenter my life
as sound,
as notes strung like pearls
that you have yearned
to enter.
I will be sound,
I will be sound,
and silence,
listening.

Ask the Moon

Linda Pastan

Why Are Your Poems so Dark?

Isn't the moon dark too,
most of the time?

And doesn't the white page
seem unfinished

without the dark stain
of alphabets?

When God demanded light,
he didn't banish darkness.

Instead he invented
ebony and crows

and that small mole
on your left cheekbone.

Or did you mean to ask
"Why are you sad so often?"

Ask the moon.
Ask what it has witnessed.

The White Rose*

John Boyle O'Reilly

The red rose whispers of passion,
And the white rose breathes of love;
O, the red rose is a falcon,
And the white rose is a dove.

But I send you a cream-white rosebud
With a flush on its petal tips;
For the love that is purest and sweetest
Has a kiss of desire on the lips.

*Tom Cipullo named his song *A White Rose*.

Glances

for Mezzo-Soprano and Piano

Commissioned by and dedicated to Mary Ann Hart

1. Echo

Agata Tuszyńska

Translation by the Author and Phyllis Levin

Tom Cipullo (ASCAP)

Allegretto giocoso (♩ = 72)

Voice

Piano

Allegretto giocoso (♩ = 72)

pp poco accente

una corda

3

poco riten.

poco riten.

6 *a tempo*

poco

a tempo

poco

tre corde

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2. Impossible

Agata Tuszyńska

Translation by the Author and Phyllis Levin

Tom Cipullo (ASCAP)

Fast, accented ($\text{♩} = 115$) (3+3+2)

Voice

Piano

Fast, accented ($\text{♩} = 115$) (3+3+2)

mf

ff

molto rall.

a tempo

f

it's

im

molto rall.

p sub.

a tempo

f sub.

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3. Unbroken

Agata Tuszyńska

Translation by the Author and Phyllis Levin

Tom Cipullo (ASCAP)

As sustained as possible, very free and expressive (\downarrow = ca. ?)

Voice

Piano

5

pressing forward molto riten. *pp* sost., teneramente
a tempo

passione molto riten. 15ma-
pp sub.

9 (still *pp*) molto

it will stay our 8va

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4. Between Verses

Agata Tuszyńska

Translation by the Author and Phyllis Levin

Tom Cipullo (ASCAP)

Review is illegal

1 *Lively* (♩ = 102)

2 **Piano** *Lively* (♩ = 102) *p leggiero*

3 *p* *mp* *3*
be - tween vers - es We eat wild straw - ber - ries

4 *pp staccato* *mp legato*

5 *poco f* *mf*
and cab - bage soup we swal - low as - pi - rin

6 *poco f* *mp* *mp*

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9 *earnest*
poco f

we make the bed

11

p *poco f* *p*

14 *poco f* *f*

be - tween vers - es we

poco f *f*

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5. A Plea for Mercy

Agata Tuszyńska

Translation by the Author and Phyllis Levin

Tom Cipullo (ASCAP)

Con moto ($\text{♩} = 70$)

riten.

Voice

Piano

Con moto ($\text{♩} = 70$)

riten.

p always free and expressive

4 a tempo

passione

calm

passione

più passione

riten.

6 gently

pp

riten.

p

mp

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9 *a tempo* *mp*
 Tell me

12 *a tempo* *p dolce* *poco* *mp*
 what I told you

16 *passione* *dolce* *poco f* *passione* (3+3+2)
 It does n't mat - ter

poco f *passione* (3+3+2)

6. Glance

Agata Tuszyńska
Translation by the Author

Tom Cipullo (ASCAP)

Slow, expressive ($\text{♩} = \text{ca. 44}$)

Voice

Piano

Slow, expressive ($\text{♩} = \text{ca. 44}$)
molto legato

pp con tenerezza — *poco* — *pp*

poco

sempre legato

poco riten. *a tempo*

poco

mp

poco dolciss.

poco riten. *molto riten.*

f passione *ff*

pp sub.

molto legato, con tenerezza *poco*

a tempo *glance*

gently

pp

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7. Echo 2

Agata Tuszyńska
Translation by the Author and Phyllis Levin

Tom Cipullo (ASCAP)

Fast ($\text{♩} = 90$)

Voice: p — mp — *poco riten.* f — *molto* — p

On - ly an ech - - - - - o is

Fast ($\text{♩} = 90$)

Piano: p — mp — 6 — *riten.* p — *molto* —

a tempo

4

Piano: 6 — *molto allarg.* mf — p

true — to it - self

a tempo

Piano: pp — 6 — 6 — *molto allarg.* mf — 8va —

How to Get Heat Without Fire

for Mezzo-Soprano and Piano

for Lucy Yates

1. Why I Wear My Hair Long

Marilyn Kallet (ASCAP)

Tom Cipullo (ASCAP)

Lively ($\text{♩} = 140$)

Voice

Piano

Lively ($\text{♩} = 140$)

p leggiero

legg.

8

4

mf

poco

f

f

8

p

I want to wrap it a - round you

sub.

p

6/8

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11 *p* ————— *mp* ————— *poco f*
 like a silk shirt

15 *p* ————— *molto* *3* ————— *poco f*
 but-ton it slow-ly care-ful-ly, fac-ing you

18 *allarg. molto* *a tempo* *p* *playfully* ————— *poco f*
 let the fring-es tick-le your hips

allarg. molto *a tempo* *playfully* *colla voce* *poco f* *mp* ————— *mp* —————

Ped.

for Linda Larson

2. Saying Goodbye

Marilyn Kallet (ASCAP)

Tom Cipullo (ASCAP)

Slow, expressive (♩ = 66)

Piano

longing

5

dolce, teneramente

angry poco

shying away

meno

We em - braced, there in the

10

park - ing lot Of the or - di - nar - y. How could I know your arms were

legato

3

3

3

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14 *mf* *riten.* *a tempo* *pressing forward*
more optimistic *3*
 ar - gu - ing last things? Your cheek in my hair.

18 *mf* *poco* *f* *3* *riten.* *a tempo* ($\text{♩} = 66$)
 For a mo - ment I pressed a - gainst you.

22 *p* *3* *3* *allarg. molto.* *free* *a tempo*
 Good - byes can be vast. In a breath, we trad - ed
allarg. molto. *free* *p* *becoming angry* *passione* *molto*
f *sub. p* *poco* *p* *poco* *a tempo*
poco *mp* *poco*

for Donna Doyle and Laura Min

3. The Pocketbook

Marilyn Kallet (ASCAP)

Tom Cipullo (ASCAP)

Fast, emphatic ($\text{♩} = 168$)
($\text{♩} = \text{♩} \text{ sempre}$)

Voice

Piano

5

“Flu - id I - tal - ian suede,

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9 *ff* — 3 — (♩ = ♩)
 flu - id I - tal - ian suede in (♩ = ♩) gar - net,"

12 — *ff* — (♩ = ♩) *p* —
 "Flu - id I - tal - ian suede," the cop - y

17 *a tempo* *f* — *mp* — *p* —
 croons. I mem - o - rize The Berg - dorf Good - man

a tempo
f — *mp* — *p* —

21 *teneramente* **p** **mf**
 cat - a - logue. The blonde with gar - net lips

25 **f** **ff**
 car - ry - ing my pock - et - book a -

28 **f** **p**
 against her slim - hip.

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31 **p** wistful

Nine hun - dred sev - en - ty dol - lars,

pp legato

Half a rent check,

p

nine hun - dred sev - en - ty dol - lars.

pp

poco **f**

ff

p calculating

nine hun - dred sev - en - ty, one chunk, nine hun - dred,

p

mp

p

4. How to Get Heat Without Fire

Marilyn Kallet (ASCAP)

Tom Cipullo (ASCAP)

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for Tobé Malawista

Ask the Moon

for Mezzo-Soprano and Piano

Linda Pastan

Tom Cipullo (ASCAP)

Slow, free, always expressive ($\text{♩} = 68$)

Voice

Piano

Slow, free, always expressive ($\text{♩} = 68$)

passione 3

riten.

più riten.

8va

7 sost. a tempo pp 3 Why _____ are your poems so

sost. espr. 3 3

p

Words: "Why Are Your Poems So Dark?" by Linda Pastan.

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11

pp *poco* *3* *pp sempre* *3* *poco riten.*

dark? Is - n't the moon dark too, most of the time?

poco riten.

14 *a tempo* *pressing forward* *mf* *f*

And does-n't the white page seem un - fin - ished with-out the dark stain of

a tempo *pressing forward*

p *mf* *ff*

17 *molto* *riten.* *a tempo*

al - pha - bets? *riten.*

a tempo *3* *pp* *3*

for Mary Nessinger and Jeanne Golan

A White Rose

for Mezzo-Soprano and Piano

John Boyle O'Reilly (1844–1890)

Tom Cipullo (ASCAP)

Not too slowly, yet very freely and with great expression
(♩ = 60)

Voice

Piano

Not too slowly, yet very freely and with great expression
(♩ = 60)

poco riten.

8va

dolciss.

poco riten.

mp

poco

f

p

3

a tempo sost.

poco f

red

rose

poco riten.

pp

whis - pers of

a tempo sost.

poco riten.

f

ppp

3

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6 *più riten.* *a tempo* *mp* —————

pas-sion, ————— and the

più riten. *a tempo* *mp*

white rose breathes of love; —————

passione *poco f* *riten.*

passione *poco f* *riten.*

12 *sost.* *mp* *pressing forward* *a tempo* —————

O, the red rose is a fal - con, and the

fast sost. roll *pressing forward* *a tempo* *fast roll*

mp