

## 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 Thus, with the poet's permission, the lyrics were changed to reflect the times, substituting the already outdated sum of "\$970."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 *Liebesrode* 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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**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

**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.

*Echo and Echo 2, Impossible, Unbroken, Between Verses, A Plea for Mercy* by Agata Tuszynska translated by the author and Phillis Levin, and *Glance* by Agata Tuszynska translated by the author © Copyright 2002 by Agata Tuszynska. All rights reserved. Used by permission.

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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

Tom Cipullo (ASCAP)

Translation by the Author and Phillis Levin

**Allegretto giocoso** (♩ = 72)

Voice

Piano

*pp poco accente*

*una corda*

*p*

on -

3

*poco riten.*

ly an ech

*poco riten.*

*poco*

6 *a tempo*

*a tempo*

*p*

*poco*

*tre corde*

o is true to it - self

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## 2. Impossible

Agata Tuszyńska  
Translation by the Author and Phillis Levin

Tom Cipullo (ASCAP)

**Fast, accented** (♩ = 115) (3+3+2)

Voice

**Fast, accented** (♩ = 115) (3+3+2)

Piano

*mf* *ff*

3 (3+4+2) *molto rall.* *a tempo* *f*

it's im -

(3+4+2) *molto rall.* *a tempo*

*mf* *ff* *p sub.* *f sub.*

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### 3. Unbroken

Agata Tuszyńska

Tom Cipullo (ASCAP)

Translation by the Author and Phillis Levin

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

Voice

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

Piano

*p legato mp*

*ppp teneramente*

*dolciss.*

*poco mf*

*pp dolce*

5

*pressing forward molto riten.*

*pp sost., teneramente a tempo*

that's \_\_\_\_\_ how \_\_\_\_\_

*passione*

*poco f*

*molto riten.*

*a tempo*

*pp sub.*

9

*(still pp)*

*molto*

it will stay our

*8va*

*p*

*8va*

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## 4. Between Verses

Agata Tuszyńska  
Translation by the Author and Phillis Levin

Tom Cipullo (ASCAP)

**Lively** (♩ = 102)

Voice

Piano

**Lively** (♩ = 102)

*p leggiero*

*p*

*mp*

3

be - tween vers - es We eat wild straw - ber - ries

*pp staccato*

*mp legato*

6

*poco f*

*mf*

and cab - bage soup we swal - low as - pi - rin

*poco f*

*mp*

*mp*

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9 *earnest*  
*poco f*

we make the bed

*mf legato*

11

*p*

*poco f*

*p*

14 *poco f*

be - tween vers - es we

*poco f*

*f*

## 5. A Plea for Mercy

Agata Tuszyńska

Translation by the Author and Phillis Levin

Tom Cipullo (ASCAP)

**Con moto** (♩. = 70) *riten.*

Voice

**Con moto** (♩. = 70) *riten.*

Piano

*p* always free and expressive *pp* *dolciss.*

4 *a tempo*

*a tempo* *passione* *calm* *passione* *più passione*

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

6 *riten.*

*gently* *pp* *p* *mp* *riten.*

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9 *a tempo* *mp*

Tell \_\_\_\_\_ me \_\_\_\_\_

*a tempo* *p dolce* *poco* *mp*

12 *f*

what \_\_\_\_\_ I told \_\_\_\_\_ you \_\_\_\_\_

*passione* *dolce* *poco f* *poco f*

16 *(3+3+2)* *poco f passione*

It does - n't mat - ter \_\_\_\_\_

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

## 6. Glance

Agata Tuszyńska  
Translation by the Author

Tom Cipullo (ASCAP)

Slow, expressive (♩ = ca. 44)

Voice

Slow, expressive (♩ = ca. 44)  
*molto legato*

Piano

*pp con tenerezza* — *poco* — *pp* — *p* — *poco*

4 *sempre legato* *poco riten.* *a tempo*  
*mp* — *poco f* *dolciss.*

8 *poco riten.* *molto riten.* *8va*  
*f passione* — *ff* — *pp sub.*

11 *a tempo* *molto legato, con tenerezza* *pp* — *poco* —  
*a tempo* *gently* *pp* — *glance* —

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## 7. Echo 2

Agata Tuszyńska  
Translation by the Author and Phillis Levin

Tom Cipullo (ASCAP)

**Fast** (♩ = 90)

*p* *mp* *poco* *riten.* *f* *molto* *p*

Voice

On - ly an ech - - - o is

**Fast** (♩ = 90)

*p* *mp* *p* *molto*

Piano

*a tempo* *molto allarg.* *mf* *p*

4 true to it - self

*a tempo* *molto allarg.* *8va*

*pp* *mf*

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# 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** (♩ = 140)

Voice

**Lively** (♩ = 140)

Piano

*p leggiero*

Ped.

4

*mp*

*mf*

*poco f*

*f*

8

*p*

I want to wrap it a - round you

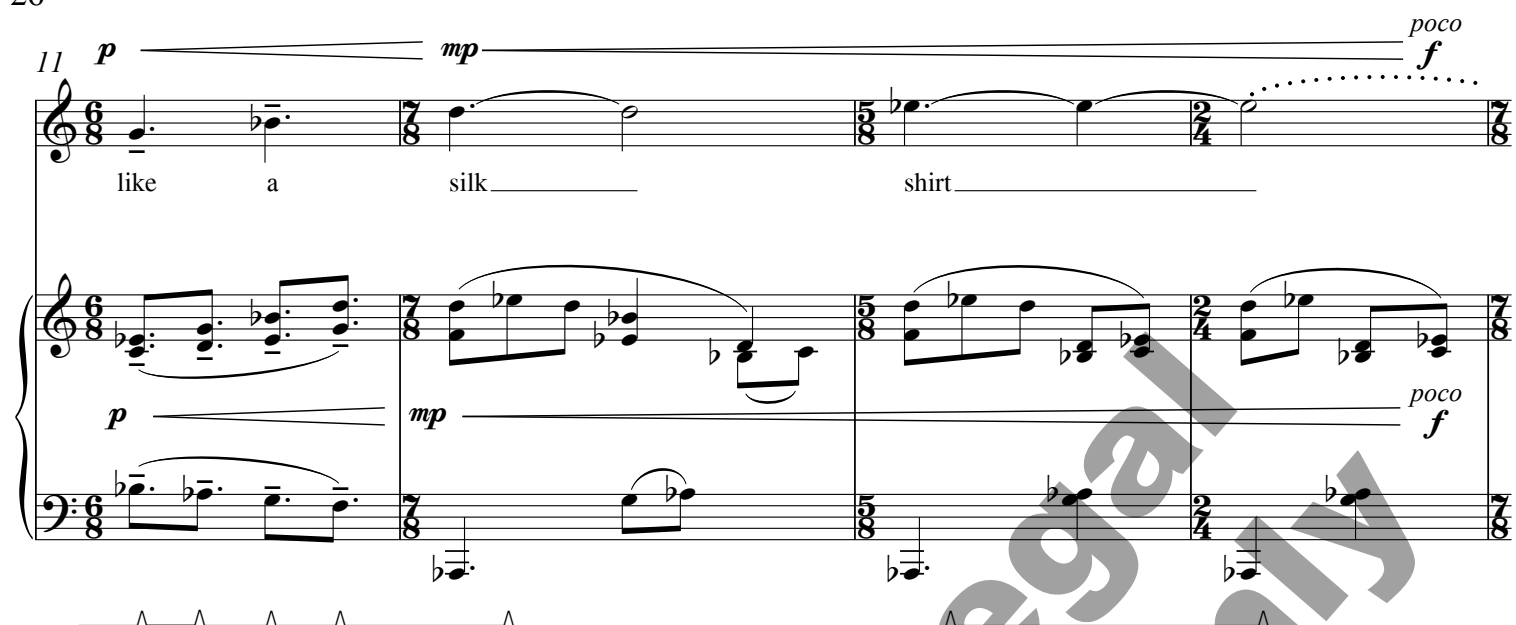
*sub. p*

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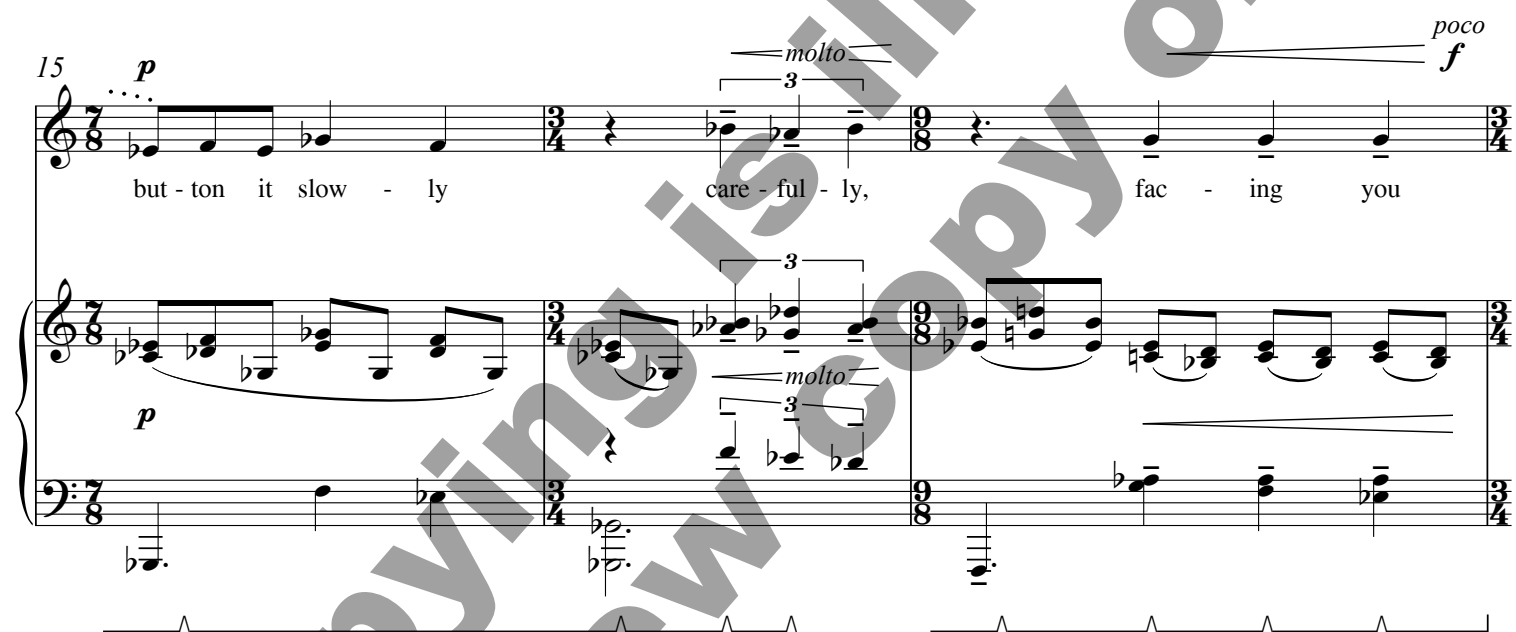
11 *p* *mp* *poco f*

like a silk shirt



15 *p* *molto* *poco f*

but - ton it slow - ly care - ful - ly, fac - ing you



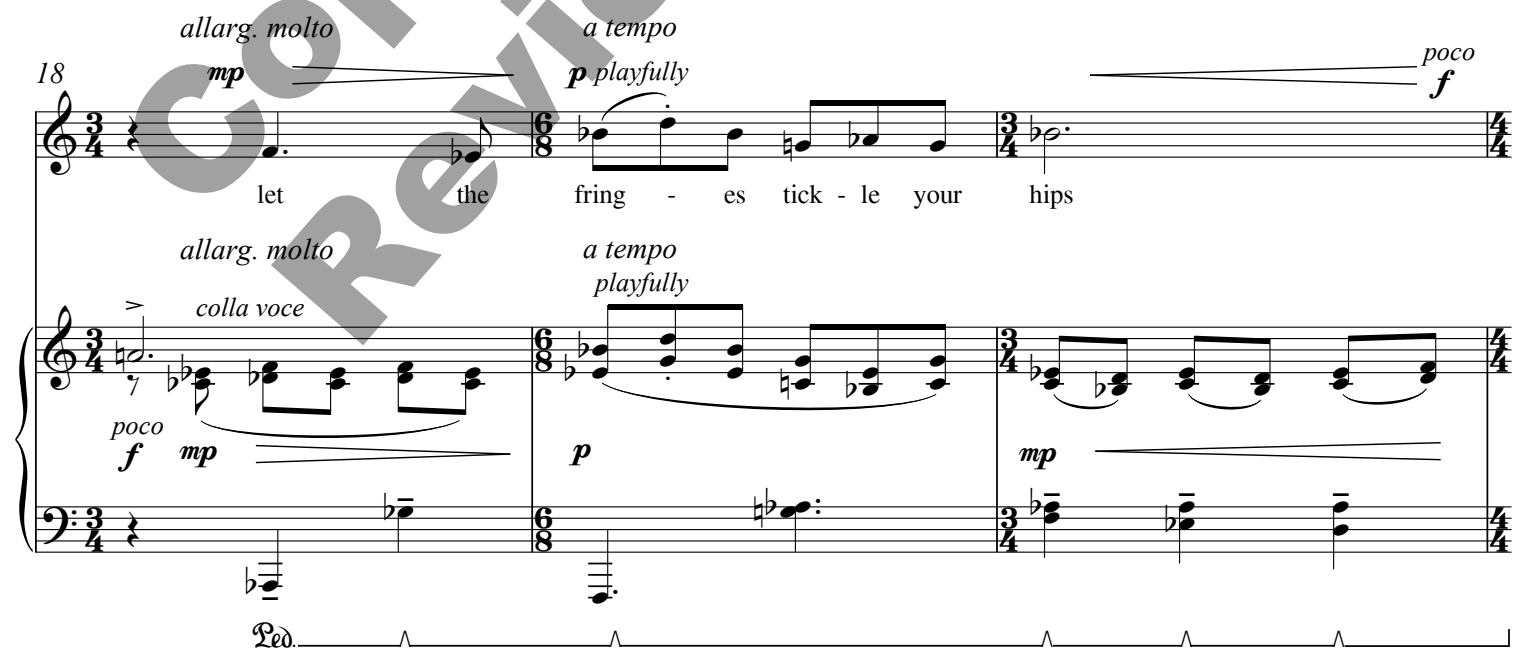
18 *allarg. molto* *a tempo* *poco f*

let the fring - es tick - le your hips

*colla voce* *a tempo playfully*

*poco f* *mp* *p* *mp*

Red.



for Linda Larson

## 2. Saying Goodbye

Marilyn Kallet (ASCAP)

Tom Cipullo (ASCAP)

**Piano**

**Slow, expressive** ( $\text{♩} = 66$ )

*longing*

*poco*

*f*

*dolce, teneramente*

*p* *mf*

We em - braced, there in the

*angry* *poco* *shying away* *meno*

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

10 *p* *p* *3* *mp*

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

*legato*

*mp* *p*

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14 *mf* *riten.* *a tempo* *pressing forward* *mp* more optimistic

ar - gu - ing last things? Your cheek in my hair.

*mf* *p* *mp* *poco* *poco*

18 *mp* *poco* *f* *riten.* *a tempo* (♩ = 66)

For a mo - ment I pressed a - gainst you.

*mf* *poco* *f* *riten.* *a tempo* (♩ = 66)

*poco* *più* *più*

22 *allarg. molto.* *p* *3* *pp* *free* *a tempo* *passione molto*

Good - byes can be vast. In a breath, we trad - ed

*allarg. molto.* *free* *poco* *a tempo*

*f* *sub. p* *p* *mp* *poco* *poco*

for Donna Doyle and Laura Min

## 3. The Pocketbook

Marilyn Kallet (ASCAP)

Tom Cipullo (ASCAP)

**Fast, emphatic** (♩ = 168)  
(♩ = ♩ *sempre*)

**Voice**

**Piano**

**f**

“Flu - id I - tal - ian suede, \_\_\_\_\_

5

**f**

flu - id I - tal - ian suede, \_\_\_\_\_

**f**

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9 *ff*  $\text{♩} = \text{♩}$

flu - id I - tal - ian suede in gar-net,"

12 *ff* *poco sost.* *p* *port.*

"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*

*colla voce*

21 *teneramente* *p* *mf*

cat - a - logue. The blonde with gar - net lips

*legato* *mp*

25 *f* *f* *ff*

car - ry - ing my pock - et - book a -

28 *f* *p*

gainst her slim hip.

31 *p* wistful

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

*pp* legato *ff*

33 *p* *f*

nine hun - dred sev - en - ty dol - lars. Half a rent check,

*pp* *poco f*

35 *p* *ff* *p* calculating

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

*p* *mp* *p*

The musical score is divided into three systems, each with a vocal line and a piano accompaniment. The first system (measures 31-32) features a vocal line starting with a wistful expression and a piano accompaniment marked *pp* legato, transitioning to *ff* in the second measure. The second system (measures 33-34) continues the vocal line with a piano accompaniment marked *pp*, transitioning to *poco f* in the second measure. The third system (measures 35-36) features a vocal line with dynamic markings *p*, *ff*, and *p* calculating, and a piano accompaniment marked *p*, *mp*, and *p*. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

# 4. How to Get Heat Without Fire

Marilyn Kallet (ASCAP)

Tom Cipullo (ASCAP)

Slow, expressive (♩ = 92)

Piano

*p legato*

*mp*

5

*f*

Be - neath the dark floor there has

9

*mp*

*poco riten.*

*a tempo*

*p*

al - ways been love,

*poco riten.*

*a tempo*

*mp*

*p*

*sempre legato*

3

3

3

3

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pressing forward *mf* pressing more

12 *p* but the trick is how to get down to it?

pressing forward pressing more *mf*

15 *poco f* legato Shall I tear my way down like a ti-ger claw-ing the floor-boards, when this

*poco f* legato *poco f*

19 *ff* tear-ing down is what scarred you? Whose

*rall. mp* *p* *rall.*

for Tobé Malawista

# Ask the Moon

for Mezzo-Soprano and Piano

Linda Pastan

Tom Cipullo (ASCAP)

Slow, free, always expressive (♩ = 68)

Voice

Piano

Slow, free, always expressive (♩ = 68)

*pp*

*passione*

*mp*

*riten.*

*mf*

*sub. pp*

*più riten.*

*8va*

*sost.*

*a tempo*

*pp*

*sost. espr.*

*p*

Why are your po - ems so

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

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11 *pp* *poco* *pp* *sempre* *poco riten.*

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

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

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

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

al - pha - bets?

*riten.* *a tempo*

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)

*poco riten.*

*mp*

The

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

*poco riten.*

*8va*

*dolciss.*

*mp* *poco* *f* *p*

*a tempo* *sost.*

*poco f*

*poco riten.*

*pp*

red rose whis - pers of

*a tempo* *sost.*

*poco* *f*

*ppp*

*poco riten.*

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6 *più riten.* *a tempo* *mp*

pas-sion, \_\_\_\_\_ and the

*più riten.* *a tempo* *mp*

9 *passione* *poco f* *riten.*

white rose breathes of love; \_\_\_\_\_

*passione* *riten.* *poco f*

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

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

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