

TOM CIPULLO

SONGS *for* TENOR

NOTES

The first eight songs in this volume are connected, in one way or another, to renowned tenor and new music champion, Paul Sperry. Paul has been my dear friend for over twenty-five years, and he has influenced my work and my thinking about music more than almost anyone else. Like many other contemporary American composers, I owe him more than I can possibly express.

Long Island Songs was composed in 1992 and premiered in December of that year by Paul with me at the piano. The bittersweet poems, drawn from William Heyen's book *Long Island Light*, brought back memories of my own youth on that island, a place far different than the traffic jams and strip malls of today would lead you to believe. *Long Island Songs* underwent extensive revision in 2005.

The Land of Nod was commissioned by, and is dedicated to, Paul. In 1992, he telephoned me and exclaimed, "I've just read a new book of poetry and thought immediately of you." I was quite flattered until I read the poems and discovered their subject matter ranged from a hitch-hiking Manson-family devotee to matricide. Still, I had to admit that Paul was right. Alice Wirth Gray's quirky sense of humor was right up my alley. Paul and I premiered the work together at Merkin Hall in 1993.

Rapture was composed for the wedding of two dear friends, both treasures of New York's musical life. Violinist Stani Dimitrova is the founder and artistic director of the ensemble PhiloSonia, and pianist Michael Brofman is the founder and artistic director of the Brooklyn Art Song Society. The George Eliot text was selected by the couple, and it was my great pleasure to attempt to capture its tenderness in music. The first two performances of the work were given, in quick succession, by sopranos Laura Strickling and Lucy Fitz Gibbon. Michael Brofman was at the piano in both performances at the Old Stone House in Brooklyn in 2017.

—Tom Cipullo
October 9, 2019

CONTENTS

Long Island Songs

- | | |
|-----------------------------|----|
| 1. Invocation | 8 |
| 2. The Odor of Pear | 14 |
| 3. The Nesconset Crickets | 25 |
| 4. The Crane at Gibbs' Pond | 27 |

The Land of Nod

- | | |
|---|----|
| 1. The Land of Nod | 33 |
| 2. A Death in the Family | 41 |
| 3. Deer in Mist and Almonds | 56 |
| 4. On a 19th Century Color Lithograph
of Red Riding Hood by the Artist J. H. | 64 |

- | | |
|----------------|-----|
| <i>Rapture</i> | 101 |
|----------------|-----|

TEXTS

Long Island Songs

William Heyen

1. Invocation

Outside our bedroom window
a nightshift of crickets works hard in the heavy dark.
To lie awake is to live,
to sleep is to die, I think, as I open and close my eyes.

A crescent, your cheekbone floats real
as the pale moon beside me—
Is this the secret, then? Is this the love
I could once only imagine?

In the air of the night of this room,
I breathe your breath, deeply, slowly.
I am drifting back, into your body, drifting
back, into your body.

2. The Odor of Pear

No wind bends the branches of those trees
behind my eyes, way back past
any distance I've a name for.

Though tears begin to gather like the rain,
they cannot bend the leaves of those trees
behind my eyes, far back past

any distance I've a name for.
For I remember pears, globed
to rust and gold, that yellowjackets tunneled
to the end of heavy summer. They'll never
rot and fall: for now, once more,
for all my time, the deep

odor of pear drifts up,
from any distance I've a name for.

3. The Nesconset Crickets

Either the crickets stopped,
or I fell asleep as they kept on.

But sometimes I'd count their song
all night, when I couldn't sleep,
or dreamed I couldn't sleep, or dreamed
from under grass that I helped them sing.

4. The Crane at Gibbs' Pond

The boy stood by the darkening pond
watching the other shore.
Against pines,
a ghostly crane floated
from side to side,
crooning. Maybe
its mate had drowned. Maybe
its song lamented
the failing sun. Maybe
its plaint was joy,
heart-stricken praise
for its place of perfect loneliness. Maybe,
hearing its own echoing,
taking its own phantom gliding
the sky mirror of the pond
for its lost mother
in her other world,
it tried to reach her
in the only way it could. Maybe,
as night diminished
all but the pond's black radiance,
the boy standing there
knew he would someday sing
of the crane, the crane's song,
and the soulful water.

Invocation, The Odor of Pear, The Nesconset Crickets, and The Crane at Gibbs' Pond © Copyright by William Heyen. All rights reserved. Used by permission.

The Land of Nod, A Death in the Family, Deer in Mist and Almonds, and On a 19th Century Color Lithograph of Red Riding Hood by the Artist J. H. © Copyright 1993 by Alice Wirth Gray. All rights reserved. Used by permission.

Rapture by George Eliot, the pen name for Mary Anne Evans. Public domain.

The Land of Nod

Alice Wirth Gray

1. The Land of Nod

Dreams of pure spirit
are other people's dreams.
Animal animas appear as guides.
Lobsters befriend them in rocky times,
or their dreams are in French,
or painted in archaic style on vases:
objets d'art. You couldn't hire a guide
the hot spots my dreams go.
I don't go my nightly journey
with friendly totems.
There are no areas of abstract color,
pure form. Along my way
to dreamland are gas stations
you need keys to use the rest room.
You wouldn't want to get out of the car,
not even run down the window
in my dreams.

3. Deer in Mist and Almonds

It's rained for months
and the deer step delicately,
trying to shake dry their hooves.
It's so muddy down by the creek,
they've come up close to the house.
They stand in the mustard,
it's flowered early this year,
when a sudden fog, thigh-high,
eradicates all below,
and all colors not grave go.
Only metal stays: pewter, silver, steel
stainless sight, lodestones,
black holes in the light,
great tin gods, pinchbeck
on a damask cloth of white,
eating the hips off the roses
near the road.
They browse into the invisible mustard.

Stags in the winter orchard
bear their bare branches
past the almonds' antlers,
float above the white;
great inflexible crafts of zinc.
Before sunset the sky is icy pink.

2. A Death in the Family

I dreamed last night I murdered Mother
Something with poison in it, I think,
although I was determined, had she refused to drink,
if no luck with one method to try another.

It's for sure, one thing we could all agree:
she had it coming. What a nasty character,
needlessly obnoxious. Egregiously
unloving, always unfortunate with children.

Quarrelsome, hostile, insistently unattractive,
not pleasant, no way. And so
(snarling, twisted, jealous, plain mean)
two cups on the kitchen counter are the way to go.

There were no guilt feelings involved.
I left the two glasses on the sideboard:
one plain, one in which poison was dissolved,
and she, always greedy, drank up both and died.

I was perfectly safe, no one suspected me.
But nothing's easy: I had attitudinal problems.
I worried I would betray myself unnecessarily.
Perhaps I'd get drunk and blurt out everything.

I reasoned,
I wouldn't like prison.
I saw a gray, lonely cell and myself
like Mrs. Harris, looking irritably at my watch
to see how long till I got out.

I reasoned
I could write a lot in there.
I would manage, but I would not like it.
I reasoned
if I lived an exemplary life
from then on, never did anything naughty again,
no one would turn me in.
No one wanted me punished or put in jail.

I just have to keep calm, be careful,
keep my psyche under control,
watch my little quirks,
not go confessing for the excitement of it,
and life will go on as usual.
That's what I'll do.

What a peculiar person I am.
It's a wonder my life has gone
as well as it has.
In the window
in my dreams.

4. On a 19th Century Color Lithograph of Red Riding Hood by the Artist J. H.

Alice Wirth Gray

The wolf makes a funny face
not to be taken seriously as evil,
but as if there's something wrong
with his eyes. He's old
and getting cataracts or he's
trying to start a conversation
by winking at Riding Hood,
where she stands by a cheery spread
of amanita phalloides, wondering
how to get back to her basket of goodies
which she left on the other side
of the clearing while gathering flowers,
and now of course the wolf blocks her way.
Some people have a crucifix over the bed:
I have a wolf.

The NIGHT POLICE Interrogate Riding Hood:
Nice try, kid, but daisies don't grow
in that woods. Look at those trees,
their trunks acid-green with moss.
There's not enough light in there
for an impatiens or a cineraria.
And that basket with the bottle
of Bordeaux sticking out. Explain that.
This is a German forest if ever one was:
grim Grimm, blacker than Black.
Don't you tell us about Perrault:
for you all stories with fear in them
will always be German. Your mom
is sending you through these woods
by yourself with a bottle of imported wine?
You expect us to buy that?
Save us all time.
You knew that wolf.
You've been encouraging him.

I've always loved that picture
because there's Riding Hood far left
and the wolf far right
and the center absolutely empty.
So much space between girl and wolf
that is so much more interesting
than either of them. You can see
into and into the woods
until it's so dark you can't.
You can see such a long way
into the story.

What RIDING HOOD Told the Cops:
Of course I talked to him,
it's what the books say to do:
try to keep them talking.
Reason with them. Look, Mr. Wolf,
sit down. We'll drink the bottle.
Then we'll go on to Grandma's
and redden our teeth on her.
They sent me here.
They must have known
the way the world is.

Myself, I would like to get past
all that little-girl-and-the-wolf thing
into the dark beyond them both.
Honestly, I thought it must be
a rite of passage. That the solution
might be hidden in the basket
under the white cloth.
When I peeked, I found
she'd sent me off in the dark
without so much as a flashlight.

The Report of the NIGHT POLICE
continues:
We picked the girl up in the woods.
Rather, what we mean to say is
that's where we took her into custody.
She looks like an angel,
but you just can't tell
What was in the basket,
we wanted to know. Was she
trying to get rid of something?
We asked her to explain herself,
and she says her mother
hung the lithograph of a wolf
over her bed. A likely story.
What woman would do a thing like that?
There may be enough evidence
to run her folks in, too.

The WOLF:
For God's sake.
I was lost.
Can't you tell?
She seemed to mistake me
for someone she knew.
I didn't want to frighten her.
You're not going to try
to hang this one on me,
are you? I'd never
have gone there alone.
That's why we always
travel in packs.
I mean it's dark in there.
Dangerous.

Testimony of the HUNTER:
So I heard all this yelling
from the old lady's cottage
a female in distress I sez
and I don't think twice
but bust down the door
gun at the ready
and that kid and the wolf
(that's him over there,
yer honor) well, you wouldn't
believe it, the amount of blood
and that kid does she have
a mouth on her it embarrasses me
when girls talk so foul like that

if she was my daughter
I'd beat her till she was civil
and I'd crack all the teeth
in her dirty mouth and I'd
take away her clothes and lock her up
to sit in her own filth until
she'd learned a little respect.
What's that, sir? You want me
to stand down? Well, sure,
if you say so.

MOTHER:
Of course I hung the lithograph
over her bed. It's a work of art.
You think something like that
is going to scare that child?
Anyway, I had to put it somewhere,
it was a gift. And let me tell you,
there was a perfectly safe path
around those woods,
through a public park,
and well patrolled.
But not her.
You couldn't keep her
from looking for trouble,
and able to find it
where there is none.
My husband was no help at all:
what do you expect a mother to do?
Oh, if only
we'd been rich enough
to buy her a car.

It was all so complicated:
who was this Riding Hood?
I never liked the grandmother.
Sometimes the wolf wasn't so bad:
he could have eaten the girl
there in the forest but he
put off a present treat
to eat a stringy old lady
in the future. That's not
the reasoning of a beast.
Then, never did I doubt
he liked Riding Hood
more than the others did.
What do you mean?
What do I see in the picture?
Is this some kind of Rorschach?
I want to talk to my attorney.
It was my mother
who hung the picture
over my bed.
Those dark woods,
beckoning,
a challenge.
A place to go to
from the place you are

Rapture

George Eliot

Our caresses, our tender words, our still rapture under the influence of autumn sunsets, or pillared vistas, or calm majestic statues, or Beethoven symphonies, all bring with them the consciousness that they are mere waves and ripples mere waves and ripples in an unfathomable ocean of love and beauty; our emotion in its keenest moment passes from expression to silence, our love our love at its highest flood rushes, rushes, rushes beyond its object, and loses itself loses itself in the sense of divine mystery. Our caresses, our tender words, our still rapture.

Long Island Songs

for Tenor and Piano

William Heyen

Tom Cipullo (ASCAP)

1. Invocation

Not too slowly, somewhat free, always expressive
(♩ = 88) *poco riten.*

Voice

Piano

Not too slowly, somewhat free, always expressive
(♩ = 88) *poco riten.*

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

a tempo

p *mf*

Out - side our bed - room win - dow

a tempo

pp *poco* *legato*

6 *6* *6*

Words: © Copyright by William Heyen. All rights reserved. Used by permission.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc.,
a division of ECS Publishing Group. www.ecspublishing.com
All rights reserved.

5 *mf* *sub. p*

a night-shift of crick-ets works hard in the heav - y

mp *sub. p*

7 *poco riten.* *a tempo* *mp* *ff*

dark. To lie a - wake is to live, to

poco riten. *a tempo* *sub. pp*

9 *pressing forward* *riten.*

sleep is to die, I think, as I o - pen and close my eyes.

pressing forward *riten.*

11 *a tempo*

p *mp* *mf*

A cres-cent, your cheek-bone, floats _____

a tempo

sub. ppp

6

p *mp*

7

poco *poco*

13 *f* *riten.* *a tempo* *p*

_____ real as the pale moon be-side me— Is

riten. *a tempo*

mp *mf* *sub. pp*

6

6

6

6

15 *pressing forward* *mf*

this the se-cret then?— Is this the love I could once on-ly i-ma-gine?

pressing forward

p *mf*

poco *poco* *poco*

ossia

ff *riten. molto*

In the air of the night of this _

f

Is this the se - cret, then?

ff *riten. molto*

In the air of the night of this _

f

riten. molto

poco f
roll before the beat

19 *a tempo* *sub. pp* *dolciss.*

room, _____

sub. pp *dolciss.*

room, _____

p

I

a tempo

pp *dolciss.*

p

6

6

21 *mf* *sotto voce pp* *dolce mp*

breathe your breath, deep - ly, slow - ly,

legato

p

6

23 *mp* *mf* *f* *a tempo dolciss. pp*

I am drift-ing back, in - to your bod - y, drift - ing back,

poco riten. *a tempo*

mp *f* *pp*

6

25 *pp*

in - to your bod - y,

pp *p*

6

27 *p* *poco riten.* *a tempo* *mp*

drift - ing back, in - to your bod - y

pp *poco riten.* *a tempo* *p*

6

29 *morendo* *pp* *breathy* *riten.*

in - to your bod - - - -

poco *morendo* *riten.* *ppp*

poco *poco* *sim*

7

31 *pppp*

y.

2. The Odor of Pear

William Heyen

Tom Cipullo (ASCAP)

Presto possibile ($\text{♩} = 200$)

feroce

Piano

ffp *ff* *ffp* *ff*

sim.

ff

come sopra

ffp *ffp*

8^{vb}

Words: © Copyright by William Heyen. All rights reserved. Used by permission.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc.,
 a division of ECS Publishing Group. www.ecspublishing.com
 All rights reserved.

9

f

No

ff

(8^{vb})

11

wind bends the branch - es of those

(8^{vb})

13

trees be - hind my eyes,

6

(8^{vb})

15 *p*

way back past

f *p*

17 *p*

an - - - y dis - tance I've a

p

19 *mf*

name for.

f

21

ff *f*

Measures 21 and 22. Treble and bass staves. Measures 21-22 feature triplets of eighth notes. Dynamics: *ff* (measures 21-22), *f* (measures 23-24).

23

p *f* *fff*

Measures 23 and 24. Treble and bass staves. Measures 23-24 feature triplets of eighth notes. Dynamics: *p* (measures 23-24), *f* (measures 25-26), *fff* (measures 27-28).

25

p

Though tears be - gin to

Measures 25 and 26. Treble and bass staves. Measures 25-26 feature triplets of eighth notes. Dynamics: *p* (measures 25-26).

27

gath - er like the rain,

Measures 27 and 28. Treble and bass staves. Measures 27-28 feature triplets of eighth notes. Dynamics: *p* (measures 27-28).

29 *f*
they

31
can - not bend the leaves of those

33 *fp* *fff*
trees be - hind my eyes,

35 *p*

far back past

p

37 *mf*

an - - - y dis - tance I've a

mf

39

name for.

ff

41

p dolce

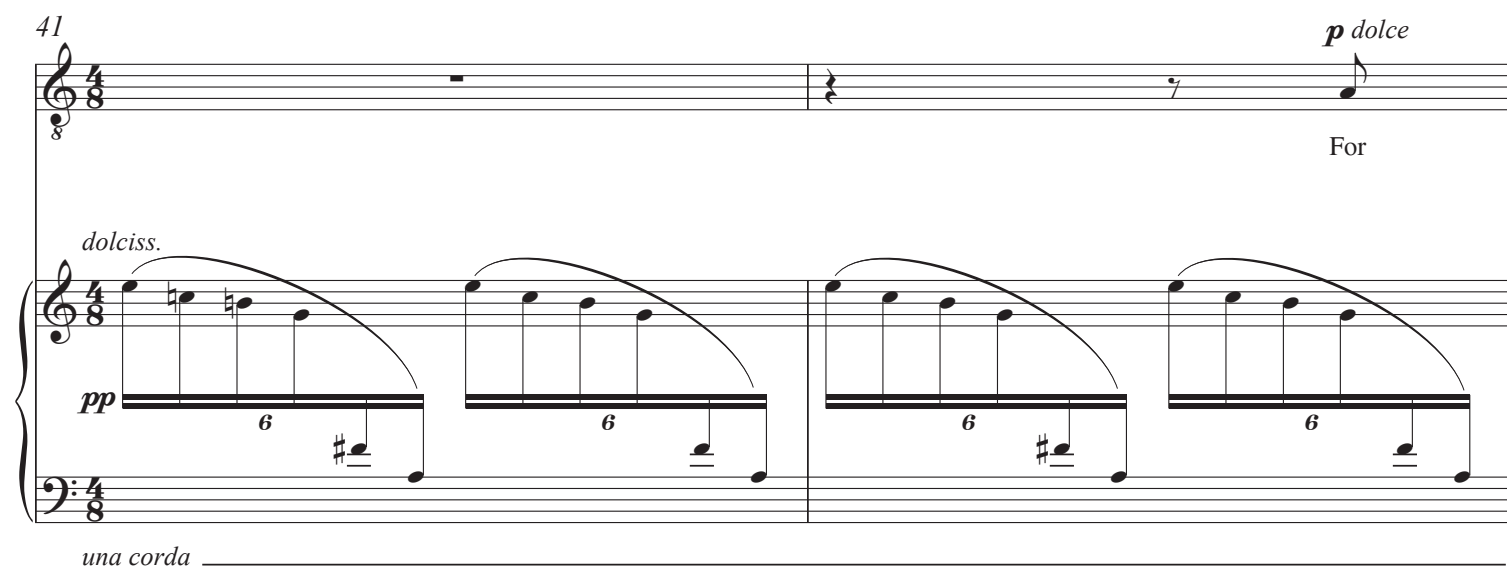
For

dolciss.

pp

6

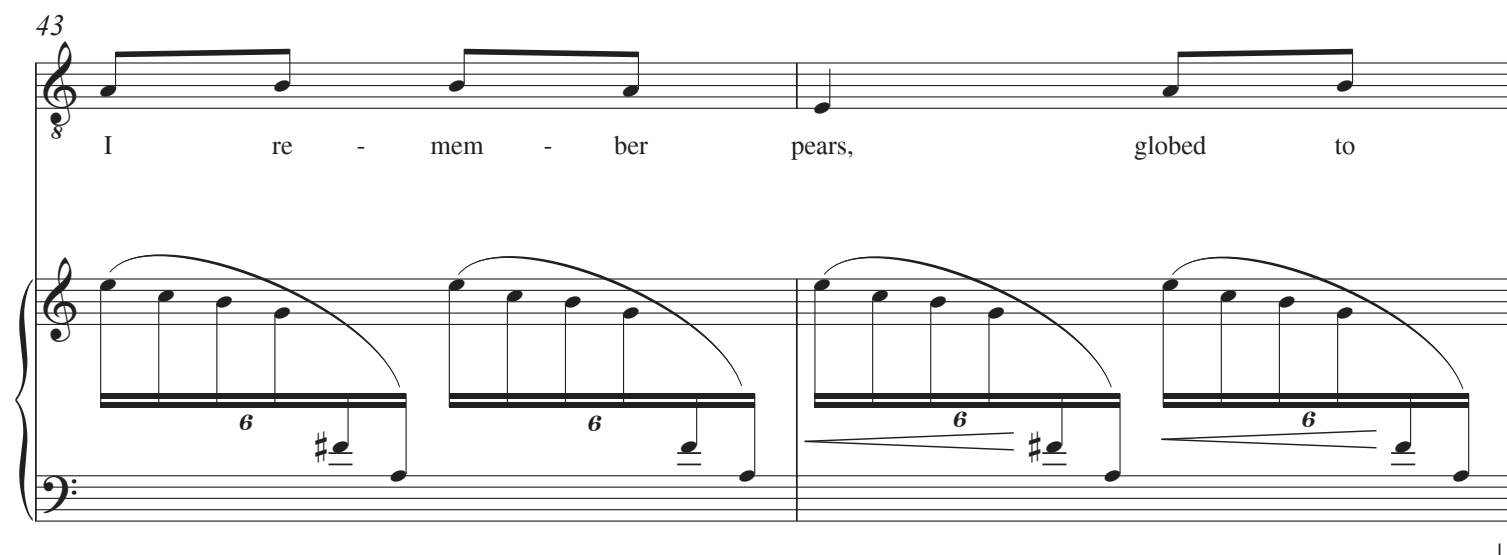
una corda



43

I re - mem - ber pears, globed to

6



45

f

rust and gold,

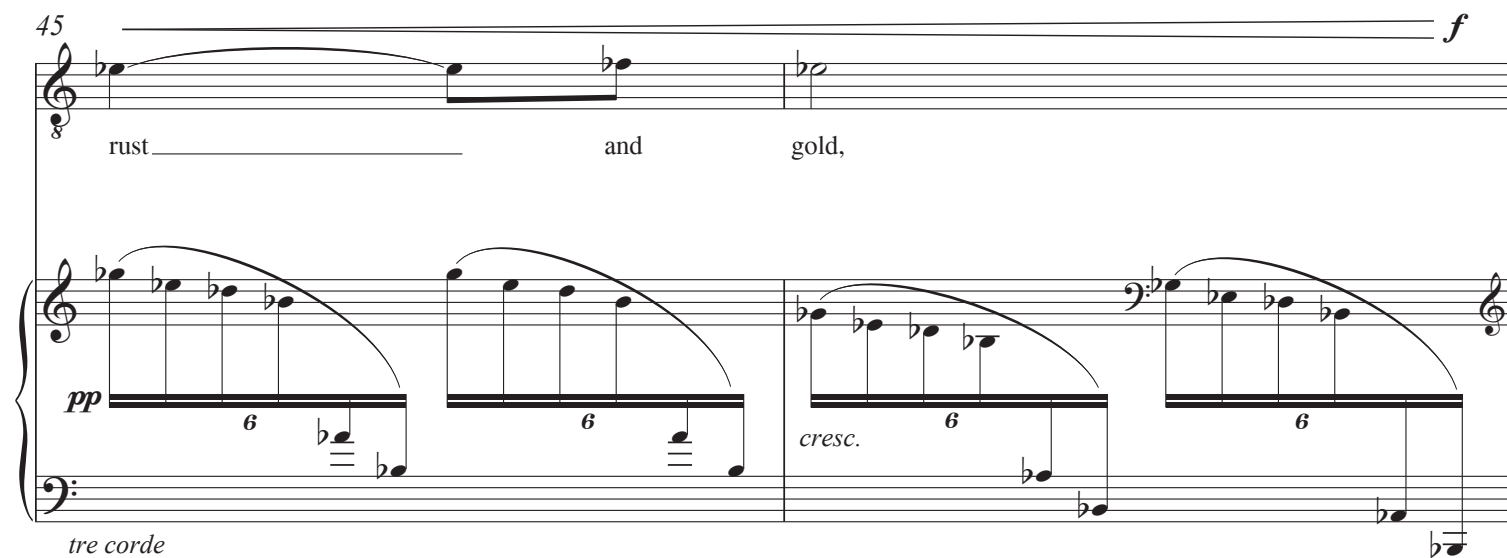
pp

6

cresc.

6

tre corde



47 *mp*

that yel - low - jack - ets

ff *p*

49

tun - neled to the end of heav - y

51 *ff*

sum - - - mer.

fff

53

p

They'll nev - er

ppp

55

mp

rot and fall: for now, once

57

mf , *f*

more, for all my time, the

59 *p*

deep o - dor of

sub. p

61 *f*

pear drifts

f

63 *p sub.*

up,

p sub.

65 *mp* *accel.* *p*

from an - y dis - - - - -

mp *accel.* *pp* *cresc.*

67

tance I've a

mp *mf* *f*

Prestissimo *ff*

69 name for. _____

Prestissimo *ff*

8^{va} -----

71 *fff*

3. The Nesconset Crickets

William Heyen

Tom Cipullo (ASCAP)

Not too slowly, free (♩ = 72)

Voice

Piano

p *mf* *f* *p*

4 *pp sotto voce* *mp* *f*

Ei - ther the crick - ets stopped, or I fell a - sleep as they kept on.

passione *f*

* Perform all grace notes quickly before each beat.

Words: © Copyright by William Heyen. All rights reserved. Used by permission.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc.,
a division of ECS Publishing Group. www.ecspublishing.com
All rights reserved.

7 *pressing forward* *riten. molto* *p dolce*

But some-times I'd count their song all night,

pressing forward *riten. molto*

ff *ppp*

11 *a tempo* *mf* *p sub.* *ppp almost whispered*

when I could-n't sleep, _____ or dreamed I could-n't sleep,

a tempo

p *pp*

15 *p* *riten.* *pp*

or dreamed from un-der grass _____ that I helped them sing.

mf *f* *mp* *p* *riten.*

for Lois Cipullo

4. The Crane at Gibbs' Pond

William Heyen

Tom Cipullo (ASCAP)

Not too slowly, always expressive (♩ = 66)

Voice

Piano

Not too slowly, always expressive (♩ = 66)

ppp

sempre legato loco

loco

loco

8^{va}

8^{vb}

4

p

mp poco

The boy stood by the dark-en-ing pond watch-ing the oth-er shore...

p

mp loco

8^{vb}

Words: © Copyright by William Heyen. All rights reserved. Used by permission.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc.,
a division of ECS Publishing Group. www.ecspublishing.com
All rights reserved.

poco riten. *a tempo* *p dolce* *mf*

7
8

A - gainst_ pines, a ghost - ly crane float-ed from

poco riten. *a tempo*

mf *f* *sub. pp* *mf*

loco *8vb* *poco*

riten. *a tempo* *poco riten.*

10
8

side to side, croon - - - - ing.

f *pp*

riten. *a tempo* *poco riten.*

f *pp*

a tempo *p* *3* *f* *passione* *3* *3* *3*

13
8

May-be its mate had drowned. May-be its song la - ment-ed the fail-ing

a tempo *8va* *p* *loco* *loco* *mp* *loco* *f*

8vb *8vb*

16

8

sun.

mf 3

May - be its plaint was

p

mf *passione* 3

19

8

joy,

f 3

heart-strick-en praise for its place of per - fect

riten.

a tempo *pp*

lone - li -

riten.

a tempo

f

pp 3

23

8

ness.

p

May - be,

p

poco

poco

poco

27 *mp* *p*

hear - ing its own ech - o - ing, tak - ing its own phan - tom glid - ing,

poco *poco* *poco* *poco*

rhythmic, dancing

31 *mf* *f*

the sky mir - ror of the pond for its lost moth - er in her

mf *poco f*

ff *ossia*

reach her in the on - ly way it

oth - er world, it tried to reach her in the on - ly way it

36 *molto riten.* *freely* *pp*

could. May - be, as night di - min - ished

molto riten. *freely*

ff *sub. ppp* *colla voce*

8va 8vb

39 *a tempo* *(non rit.)* *mp poco*

all but the pond's black ra - - diance, the

a tempo *(non rit.)*

p

8va 8vb

42 *dolciss.* *mf* *p* *3*

boy stand - ing there knew he would some - day sing of the

mp *p*

44 *pppp* *poco sost.* *pp* *a tempo*

crane. the crane's song, and the soul - ful wa - ter.

pp *ppp* *a tempo* *8va* *8vb*

47 *morendo*

morendo *pppp* *8va* *8vb*

The Land of Nod

1. The Land of Nod

Alice Wirth Gray

Tom Cipullo (ASCAP)

Allegro giocoso (♩ = 140)

Allegro giocoso (♩ = 140)
leggero

pp

p

Voice: Dreams of pure spir - it are

Piano: *cresc.* *f* *mp* *poco a poco cresc.*

5 oth - er peo - ple's dreams.

9 An - i - mal an - i - mas ap - pear

Words: © Copyright 1993 by Alice Wirth Gray. All rights reserved. Used by permission.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc.,
a division of ECS Publishing Group. www.ecspublishing.com
All rights reserved.

13 *fp*

8 as guides.

molto cresc.

fp

16 *poco f*

8 Lob - sters be -

cresc.

poco f

19

8 friend them in rock - y times,

poco

22 *f* with disgust

8 or their dreams are in French,

cresc. *f*

25 *fp* *f*

8 or paint - ed in ar -

poco f *f* *poco f*

28

8 cha - ic style on vas - es:

31 *poco riten.* *a tempo*
8 ob - - jets d'art. *pp*

poco riten. *a tempo*
ppp

34

cresc. *mf* *poco f*

37 *f* *roughly*
8 You

sdegnante *ff* *fff* *poco f*

40

8 could - n't hire a guide the hot spots my

43

8 dreams go. I don't go my night - ly jour - ney with

f passione

ff *poco f*

poco poco

46

8 friend - ly to - tems. There are no

sub. p dolce *mf*

sub. p dolce *mf*

49 *f* *ff*

a - re - as of ab - stract co - lor, pure —

52 *fff* *ff*

form. A -

don't cover the voice *violently* *poco f*

55

long my way to dream - land — are

58 *fff* yelling

gas sta-tions You need keys to use the rest-room.

fff *fiercely*

61 *p* casually

You would-n't want to get out of the car, _____

leggiero *pp* *sub.*

65 *poco*

not e - ven run down the win - dow. _____

poco cresc. *p*

69 *p* *pp* *riten.* *a tempo ppp floating*

in my dreams.

decresc. *riten.* *a tempo ppp*

72

75 *(non rit.)* *attacca*

(non rit.) *attacca*

dim. al fine *(both hands) 8va*

2. A Death in the Family

Alice Wirth Gray

Tom Cipullo (ASCAP)

Fast, frantic, accented (♩ = 172) (♩ = ♪ unless otherwise marked)

liberamente

Voice

8

Spoken: I dreamed last night I murdered mother.

Fast, frantic, accented (♩ = 172) (♩ = ♪ unless otherwise marked)

liberamente

Piano

2 *a tempo* *liberamente*

8

Something with poison in it, I think.

a tempo *liberamente*

5 *a tempo* *liberamente* **attacca (no pause)**

8

Although I was determined

a tempo *liberamente* **attacca (no pause)**

Words: © Copyright 1993 by Alice Wirth Gray. All rights reserved. Used by permission.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc.,
a division of ECS Publishing Group. www.ecspublishing.com
All rights reserved.

8 *a tempo* ***ff*** *liberamente* *a tempo* ***f***

had she re - fused to drink, if no luck with one method to try another. It's for sure, one

a tempo *liberamente* *a tempo* ***poco f***

11 *a tempo*

thing wer could all a - gree: She _____ had _____

16 ***fp*** ***ff***

it com - ing.

f ***mf***

20 *p intense* , *mp*

What a nas - ty char - ac - ter, need - less - ly ob - nox - ious. E -

24 *cresc. poco a poco* *mf* *poco f*

gre - gious - ly un - lov - ing, al - ways un - for - tu - nate with chil -

29 *poco f*

dren. Quar - rel - some, hos - tile, in - sist - ent - ly un - at -

33 *ff*

trac - tive, not pleas - ant, no

f *poco f* *ff*

37

way. And so

41 **Much slower** (♩ = 120) *accel.* *f* *ff* **Tempo I** (♩ = 172)

(snarl - ing, snarl - ing,

Much slower (♩ = 120) *accel.* **Tempo I** (♩ = 172)

poco poco poco poco

8^{vb}

44 *pp* sotto voce **Maestoso** (♩ = 132) *f* wobbly sound

twist - ed, twist - ed, jeal - ous,

poco *poco* *poco* *poco* **Maestoso** (♩ = 132) *ff*

47 *almost screaming*

plain mean.)

8va

49

Two cups on the kitch-en count - er are the way to go.

53 *p* happily

There were no guilt feel - ings in - volved. I left the two

leggiero

p *f* *p*

57

glass - es on the side - board; one plain,

f

61

ff

one in which poi - son was dis - solved,

f *ff*

65 *ff*

and she al - ways greed - y,

ff

69 *Slower, stately* (♩ = 96) *poco rit.*

drank up — both and died.

Slower, stately (♩ = 96) *poco rit.*

* *ff*

Tempo I (♩ = 172)
a tempo

73 *p sub.*

p sub.

* The Hallelujah motif from Handel's *The Messiah* is of course in the Public Domain.

77 *p*

I was per - fect - ly safe, no one — sus - pect - ed me.

pp

81 (*non cresc.*)

But — noth - ing's eas - y: I had

(*non cresc.*)

86 *sub. ff* *p*

at - ti - tu - di - nal prob - lems. I wor - ried I would be - tray my - self

sub. ff *sub. pp*

90 **Meno mosso** (♩ = 132)

un - nec - es - sar - i - ly. Per - haps I'd get

Meno mosso (♩ = 132)

94 *molto accel.*

drunk, I'd get drunk, and blurt out _____ ev - 'ry - thing, ev - - 'ry - thing.

molto accel.

ff

98 **Bright** (♩ = ca. 110)

p I rea - soned, I would - n't like

Bright (♩ = ca. 110)

p

102 *molto rit.* **Andante** (♩ = 76) *f*

pris - on. I saw a gray lone-ly cell and my-

cresc. *molto legato* *colla voce*

8^{vb} 8^{vb}

106 *ancora a piacere*

self like Miss - es Har - ris, look - ing ir - ri - ta - bly at my

8^{vb} 8^{vb}

109 *sostenuto* **Tempo I** (♩ = 172)

watch to see how long till I got out.

8^{va} **Tempo I** (♩ = 172) *p leggiero*

112 *p*

I rea - soned I could write a lot in there.

116 *mp* *f*

I could man - age, but I would not like it. I rea - soned

120

if I lived an ex - em - pla - ry life from then on, _____

124 *p* scout-like *f* abruptly

nev - er did an - y - thing naugh - ty a - gain, - no one would turn me in. No one

129 *ff* *sffz*

want - ed me pun - ished or put in jail. I just have to keep calm,

133 *sffz* *p* *molto accel.*

Slower, stately (♩ = 96)

be care - ful, keep my psy - che un - der con - trol, watch my lit - tle

Slower, stately (♩ = 96)

molto accel.

137 **Presto** (♩ = 210)

f

quirks,

Presto (♩ = 210)

f

140

f *stringendo*

not go con - fess - ing for the ex - cite - ment of it,

ff *f* *stringendo*

144 ♩ = 224

ff

and life will go on as

♩ = 224

ff *f*

148

u - su - al. _____

151 *fff*

That's what I'll do. _____

155

fff

159

pp hushed, more relaxed

What a pe - cul - iar per - son

pp

162

I am.

165

ppp

It's a won - der my life has gone as well as it has.

ppp

8va

3. Deer in Mist and Almonds

Alice Wirth Gray

Tom Cipullo (ASCAP)

Slow, very expressive (♩ = 62)

Piano

pp

poco

5

poco
f

ppp

pp

10

pp teneramente

very delicately

8

It's rained for months and the deer step del - i - cate - ly, —

The musical score is for a piano piece in 2/4 time. It begins with a tempo and mood marking of 'Slow, very expressive (♩ = 62)'. The first system (measures 1-4) features a piano accompaniment with a melody in the right hand and a bass line in the left hand, both marked *pp*. The second system (measures 5-8) continues the accompaniment, with a *poco* marking and a *f* dynamic in the right hand. The third system (measures 9-12) includes a vocal line starting at measure 10, marked *pp teneramente* and *very delicately*. The piano accompaniment continues below the vocal line. The score is written for a piano, with a key signature of one flat (B-flat) and a 2/4 time signature.

Words: © Copyright 1993 by Alice Wirth Gray. All rights reserved. Used by permission.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc.,
a division of ECS Publishing Group. www.ecspublishing.com
All rights reserved.

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

try - ing to shake dry their hooves, It's so mud - dy down by the creek, They've come up

18 *p* *f*

close to the house. They stand in the

22 *sub. ppp* *pp dolciss.*

mus - tard, It's flow - ered ear - ly this year.

26 *p poss.* *rall.*

30 *Slightly faster* (♩ = 104) *a tempo mp*

When a sud - den fog, thigh - high, e - rad - i - cates all be - low,

Slightly faster (♩ = 104) *a tempo*

p poco accente

33 *poco f* *rall.* *a tempo poco f*

and all col - ors not grave go. On - ly met - al stays:

rall. *a tempo*

mp poco f

37 *f* *ff* *riten.* *Relaxed a tempo* *ppp*

pew - ter, sil - ver, steel stain - less sight, lode - stones, black holes in the light, _____

f *ff* *riten.* *Relaxed a tempo* *ppp*

40 *pressing forward* *mp*

great — tin gods, pinch - beck on a

p poss. *mp* *pressing forward*

43 *pressing more* *f*

dam - ask cloth of white, eat - ing the hips off the ros - es near the

pressing more *f*

46 *ff* *rall.*

road. _____ They browse in - to the in - vis - i - ble _____

ff *rall.*

49 *p* *Tempo I* (♩ = 62) *a tempo*

mus - tard.

p *Tempo I* (♩ = 62) *a tempo*

p *sost.*

52 *poco f* *fff* *sub. ppp* *rall.* *poco*

Slower, serene (♩ = 76)

61

a tempo

55 *pp* *pressing forward*

8 Stags in the win - ter or - chard bear their bare branch - es past the

Slower, serene (♩ = 76)

a tempo

pressing forward

pp

59 *p* *pressing greatly*

8 al - mond's ant - lers, float,

pressing greatly

p

63 *poco f*

8 float a - bove the

poco f

66 *fff* *molto passione* *relaxing*

white; great in - flex - i - ble crafts of zinc.

ff *relaxing*

69 *Serene*
a tempo *pp*

Be - fore sun - set the

Serene
a tempo *più p* *p poss.*

72 *poco* *p* *pp* *riten.*

sky is i - - - - cy

pp *riten.*

75 *a tempo*
ppp

pink. _____

a tempo

ppp **pp** **p**

79

8va

ppp sub. *morendo al fine*

4. On a 19th Century Color Lithograph of Red Riding Hood by the Artist J. H.

for Tenor and Piano

Alice Wirth Gray

Tom Cipullo (ASCAP)

Slowly and very freely (♩ = c. 52)

Voice

Spoken: The wolf makes a funny face not to be taken seriously as evil, wrong with his eyes. He's

Piano

colla voce sempre

p

pochiss. più f

pochiss.

pp

poco

p con tenerezza

4

ppp *whispered secretly*

p

poco

old and get - ting cat - a - racts, or he's try - ing to start a con - ver -

pp

p

mp

poco

Words: © Copyright 1993 by Alice Wirth Gray. All rights reserved. Used by permission.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc.,
a division of ECS Publishing Group. www.ecspublishing.com
All rights reserved.

7 *mf* *3* *cheerfully*

sa - tion by wink - ing at Rid - ing Hood where she stands by a cheery spread of amanita phalloides,

mf *poco f* *meno f* *molto legato p*

Ped. Ped. Ped. Ped.

10 *dolce p* *sost. poco* *a tempo parlando rapidamente mp* *3* *3*

won - der - ing how to get back to her bas - ket of good - ies which she

a tempo parlando rapidamente

p sempre

Ped. Ped.

12 *mf* *sost.* *a tempo poco f* *3* *sost. f* *3* *ff* *dolciss. sub. pp*

left on the oth - er side of the clear - ing while gath - er - ing flow'rs,

a tempo

mp *poco f* *f* *ff* *sub. pp*

Ped. Ped. Ped. Ped.

15 *mf conversational* **Più mosso** (♩ = 72) *poco f*

and now of course the wolf blocks her way. Some peo-ple have a cru - ci - fix

p teneramente *poco f*

Ped. Ped. Ped. Ped. Ped.

19 *rall.* *ppp whispered*

o - ver the bed: I have a wolf.

rall. *f* *ppp*

Ped. Ped. Ped. Ped. Ped.

23 *a tempo* *accel.*

a tempo *accel.*

p legato *mp* *mf* *f*

Spoken: The NIGHT POLICE interrogate Riding Hood:

Ped. Ped. Ped. Ped. Ped.

27 **Fast** (♩ = 132–144)*ff* harshly

Nice try, kid. but

Fast (♩ = 132–144)

ff

poco f

8va

8vb

Ped.

31

dais-ies don't grow in that woods. Look at those trees,

ff

3

8va

Ped. liberamente

Ped.

Ped.

Ped.

36

their trunks a - cid green with moss.

ff

poco f

3

8va

Ped.

Ped.

Ped.

Ped.

Ped.

40 *mf*

There's not e - nough light in there for an im - pa - tiens or _____

Ped. come sopra

44 *ff*

cin - e - rar - i - a. And that bas - ket with that

intense sub. p *f* *meno f*

Ped.

48 *ff*

bot - tle of Bor - deaux stick - ing out. Ex - plain that. _____

Ped.

52 *pp*

This is a Ger - man for - est if ev - er one was;

pp

Ped. Ped. Ped. *

56 *f* *ff* *fff*

grim Grimm, black - er than Black.

f *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

60 *pp* *mf*

Don't you tell us a - bout Per - rault; for you all

sub. pp *poco f* *legato*

Ped. Ped.

64

sto - ries with fear in them will - al - ways be Ger - man.

f

Ped. Ped. Ped.

67

ff

Your mom is send - ing you through these woods by your -

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

70

self with a bot - tle of im - port - ed wine.

fff

fff

Ped. Ped. Ped. Ped. Ped.

73 *ff*

You ex - pect us to buy that?

ff

Ped. liberamente

76 *ff*

save us all time. _____

ff

8va

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

79 **Broadly** *fff*

You knew that wolf, You've been en - cour - ag - ing him. _____

Broadly *fff* *(8va)*

Ped. *Ped.* *Ped.*

84 **Not too slowly**
very freely *p* *mp* *p*

8 *Whispered:*
 I've always loved that picture be-cause there's Rid-ing Hood far left and the wolf far right_____ and the

Not too slowly
pp colla voce *p* *p* *mp*

Ped. Ped. Ped. Ped. Ped.

88 *mp* *pp* *mp parlando rapidamente*

8 cen-ter ab-so-lute-ly emp-ty. So much space be-tween girl and wolf that is

mp *p* *mp colla voce*

Ped. Ped. Ped. Ped. Ped.

91 *mf* *sost. assai pp*

8 so much more in-t'rest-ing than ei-ther of them. You can see

mf *poco f*

Ped. Ped. Ped. Ped.

♩ = 63 *more strictly in tempo*

93 *sub.*
p con espressione

in - to and in - to the woods un - til it's so dark you

♩ = 63 *more strictly in tempo*

pp teneramente

Ped. Ped. Ped.

96 *riten.* *a tempo* *mf* *f* *molto* *ppp* *rit.*

can't. You can see such a long way in - to the

riten. *a tempo* *8va* *rit.*

pp stringendo *mp* *mf*

Ped. Ped. Ped. Ped. Ped.

99 *a tempo* *accel.* *semplice* *p*

sto - ry. Spoken: What Riding Hood Told the Cops Of

a tempo *accel.* *poco* *f* *f*

Ped. Ped. Ped. Ped. Ped. Ped.

Lebhaft (♩ = 126)

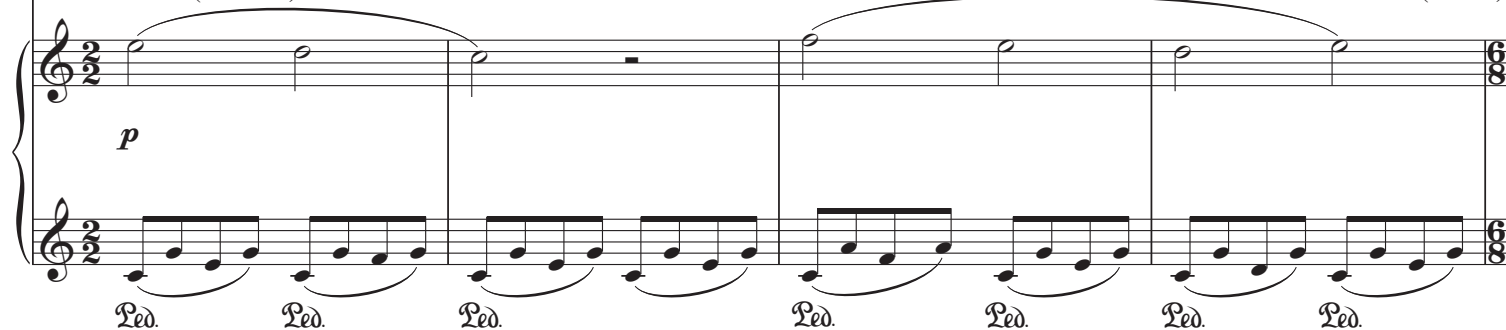
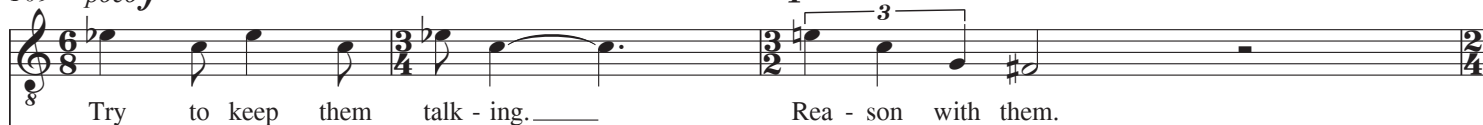
(♩ = ♩)

105

p

Lebhaft (♩ = 126)

(♩ = ♩)

p109 *poco f**p**poco f**p*112 *mp**rit.**a tempo**rit.**rit.**a tempo**rit.*

a tempo
115 ***p***

We'll drink the bot - tle then we'll go on to Grand - ma's and

a tempo
p *poco* ***f***

poco ***f***

Ped. Ped. Ped. Ped. Ped. Ped.

119 ***f*** *sub. pp*

red - den our teeth on her. They sent me here.

f *sub. pp*

Ped. Ped. Ped. Ped. Ped.

122 ***ppp*** *rit.* *a tempo*

They must have known the way the world is.

rit. *a tempo* *leg. poss.*

Ped. Ped. Ped. Ped.

125

poco rit. *a tempo*

p *poco* *mp conversational*

My - self I would like to get

sim. *mf* *poco f* *mp* *p* *mp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

128

thrown off *poco f* *poco f* *poco riten.*

past all that lit - tle girl and the wolf thing in - to the

poco f *poco riten.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

132

a tempo *p sub.* *riten.*

dark be - yond them both.

a tempo *p sub.* *riten.*

Ped. *Ped.* *Ped.*

a tempo

135

pp

tr

6

riten.

Ped. Ped. Ped. Ped. Ped. Ped.

Faster, more impassioned
(♩ = 126)

138 *poco f*

Hon - est - ly, I thought it must be a rite of pas - sage. That the so -

Faster, more impassioned
(♩ = 126)

poco f

Ped. Ped. Ped. Ped. *ad lib.*

142

lu - tion must be hid - den in the bas - ket un - der the

Ped. Ped. Ped.

145 *f* *a tempo* *poco f* *accel.*

white cloth. When I peeled, I found out she'd sent me

f *a tempo* *meno f* *accel.*

Ped. Ped. * Ped. * Ped.

148 *f* *ff*

off in the dark with - out so much as a

f

* Ped. * Ped. Ped. Ped.

151 *a tempo* (♩ = 152)

flash - light. Spoken: The Report of the NIGHT POLICE continues:

a tempo (♩ = 152)

ff

Ped. Ped. Ped. Ped.

155 *sotto voce* *p* *mp*

We picked the girl up in the woods. Rath - er,

pp *mp*

Red. *Red. liberamente*

159 *p*

what we mean to say is That's where we took her in - to cus - to - dy.

pp

163 *f passione*

She looks like an an - gel, but you just can't

ff

Red. *Red.*

166 *f*

8 tell. What was in the bas - ket, we want - ed to

pp *f*

Ped. Ped. Ped. Ped. Ped.

169 *p*

8 know. Was she try - ing to get

ff *p*

Ped. Ped. Ped. Ped.

173 *ff*

8 rid of some - thing? We asked

ff

Ped. Ped. Ped. Ped. Ped.

177

her to ex - plain her - self, _____

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Broadly

181 ***ff***

and she says her moth - er _____ hung the lith - o - graph of a

Broadly

ff *colla voce*

Ped. *Ped.* *Ped.* *Ped.*

185

wolf o - ver her bed. take time

Ped. *Ped.*

188 *pp perdendosi*

Spoken: A likely story. What wo - man would

ppp *perdendosi*

Ped.

190 *a tempo* (♩ = 126)

do a thing like that? There

a tempo (♩ = 126)

Ped.

192

may be e - nough ev - i - dence to run her folks in,

Ped.

195 *ppp* **Feroce, not too slow** (♩ = 116)

too.

Feroce, not too slow (♩ = 116)

ff

Ped. Ped. Ped. Ped. Ped. *

198

very short (both hands)

Whispered: The WOLF:

6

Ped. *

202 *f desperately* *fp* *ff*

For God's sake, I _____ was

6

Ped. *

207

f

8 lost. Can't you tell? She

6

Ped. *

211

8 seemed to mis - take me for some - one she knew.

mf

3

Ped.

215

f

8 I did - n't want to

Ped. *

219 *(hushed)* *pp* <

8 fright - en her _____ You're

*Ped. ** *Ped. **

223 *cresc. poco a poco*

8 not goin' to try to hang this one on me are you?

pp *cresc. poco a poco* *8va*

Ped. *Ped.*

226 *poco f*

8 I'd nev - er have gone there a - lone.

poco f *cresc.* *8va*

Ped.

230 *ff*

8 That's why we al - ways tra - vel

Ped. Ped. Ped.

234 *fff*

8 in packs.

fff *f*

Ped.

239 *p* *ppp*

8 I mean it's dark in there.

p intense *p*

245 G. P.

Spoken: Dangerous.

pp *ppp*

15^{ma} 6 8^{vb}

G. P.

249

Spoken:
Testimony of the Hunter

f *sost.*

8^{va}

Fast, accented ♩ = 184

254 *a tempo*

mf

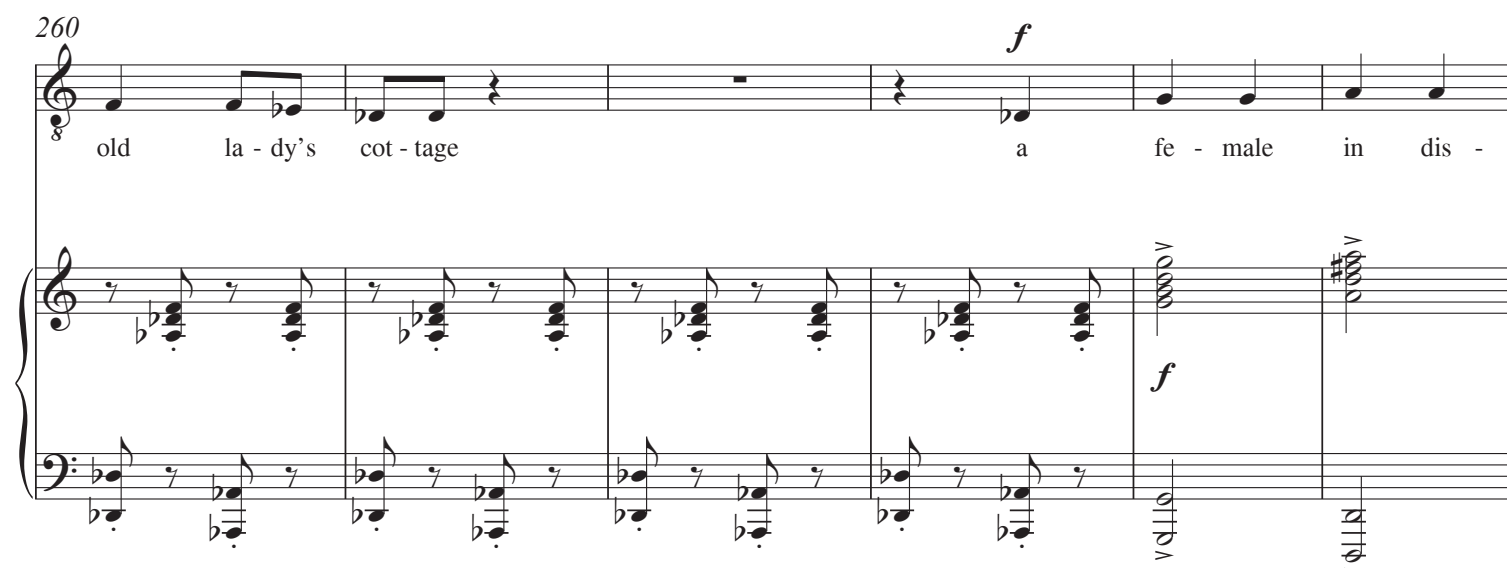
So I heard all this yell-ing from the

Fast, accented ♩ = 184
a tempo

f *poco f*

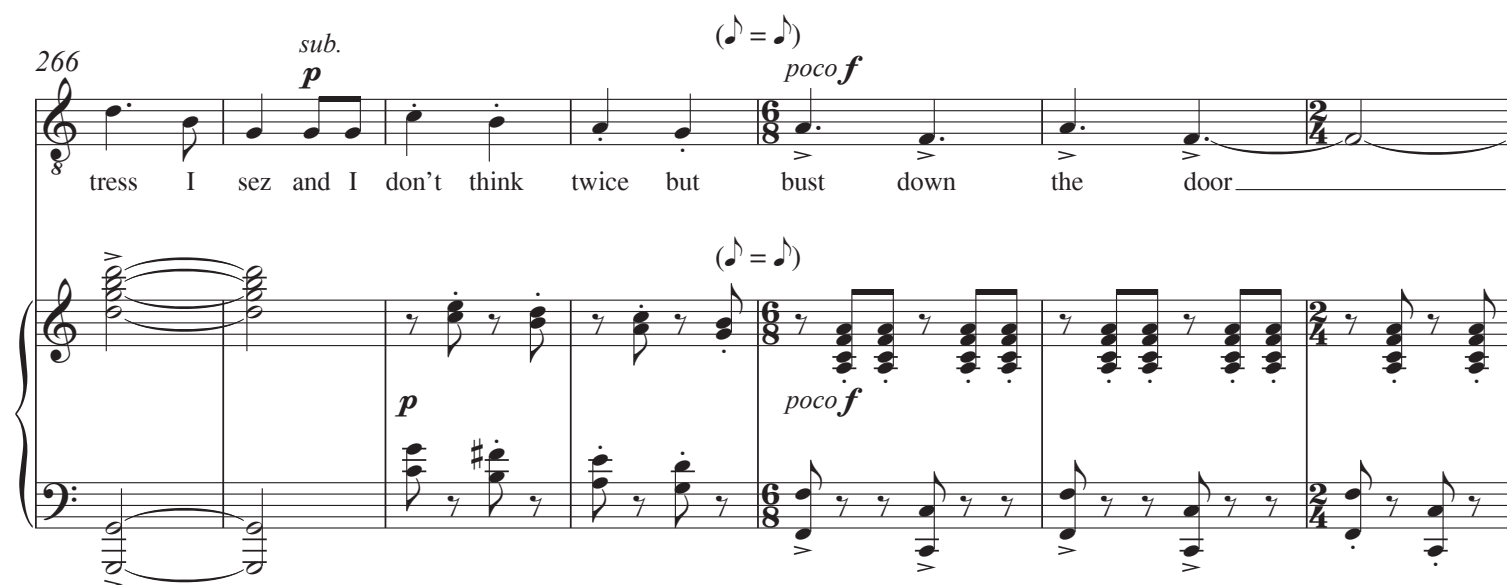
260 *f*

old la - dy's cot - tage a fe - male in dis -



266 *sub. p* *poco f* *(♩ = ♩)*

tress I sez and I don't think twice but bust down the door



273 *f*

gun at the read - y and that kid and the



279

8 wolf (that's him o - ver there, yer

Ped.

283

8 hon-or) _____ *mp* Well, you would-n't be - lieve it the a-mount of

mp

Ped. ad lib.

287

8 *f* blood *f* and that

f

291

8 kid does she have a mouth on her it em - bar - ras - ses me when

Ped. ad lib.

297

8 girls talk so foul like that _____ if

ff

303

8 she was my daugh - ter I'd beat her till she was civ - il and I'd

ff

308

8 crack all the teeth in her dirt-y mouth

314 *ff*

8 and I'd take a - way her clothes and lock her up

319

8 to sit in her own filth un-til she'd learned a lit-tle re-spe... What's that, sir?
You want me to stand down?
Well, sure, if you say so.

Spoken:

fff

fff

gliss.

gliss.

Ped. *Ped.* *Ped.* *

Not too slowly (♩ = 126)

324 *poco f* *f*

MOTHER: Of course I hung the lith - o - graph o - ver her bed.

poco f *f*

poco *Ped.*

327 *p* *awed* *poco f conversational*

It's a work of art. You think some-thing like

sub. p *mf*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

331

that is go - ing to scare that child?

Ped. *Ped.* *Ped.* *Ped.*

335 *f*

An - y - way I had to put it some - where. *Spoken:* It was a gift.

f

sub. p

Ped. liberamente

Ped.

339 *poco f*

And let me tell you,

p softly

sim.

Ped. liberamente

Ped. sim.

343

there was a per-fect-ly safe path a-round those woods,

poco f

p softly

346 *mp* *mf* *f*

through a pub - lic park, and well - pa - trolled. But not her. _____

mp *mf* *f*

349 *ff* *f*

You

ff *f*

sus. *Ped.*

351 *ff*

could - n't keep her from look - ing for trou - ble, and

ff

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

353

a - ble to find it where there is none.

sus. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

356 *fff passione*

My hus - band was no ——— help at all:

ff *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

359 *ff melodramatically*

What do you ex - pect a moth - er to do? Oh, if

f *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

363

on - ly we'd been rich e - nough to buy her a

Ped.

366

riten. **fff** Come prima (♩ = c. 52) **pp** simply

car. _____ Spoken: It was all so complicated:

riten. **sub. ppp**

Ped. Ped.

370

(the crux of the matter) **pp** perdendosi **p**

who was this Rid - ing Hood? I nev - er liked the grand - moth - er.

pp

Ped. Ped. Ped. Ped.

375 *mp* *poco* *mf* *senza misura, quasi recit.*

Some-times the wolf was-n't so bad: he could have eat-en the girl right there in the for-est but he

senza misura, quasi recit.

poco *mf*

377 *poco* *f conversational*

put off a pres-ent treat to eat a stin-gy old la-dy in the fu-ture.

poco *f*

381 *p* *impressed* *p* *poco*

That's not the reas-on-ing of a beast. Then,

pp *poco*

Ped.

384 *mp con tenerezza**p* hypnotized
(half-spoken)

nev-er did I doubt he liked Rid-ing Hood more than the oth-ers did.

p con tenerezza

semplice

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

388

*outraged**f*

Spoken: What do you mean? What do I see in the picture? Is this some kind of

pp *sub. fff* *ff*

Ped. Ped. Ped. Ped. Ped.

391

*ff***Maestoso**

Ror - schach? I want to talk to an at - tor - ney.

Maestoso

Ped. Ped.

395 *fff*

It was my moth-er who hung the pic-ture o-ver my bed.

fff

399 *pp* *p* *ppp sost.* *pp*

Those dark woods, beck-on-ing. A

ppp *pp* *ppp* *pp*

Red. *Red.* *Red.*

402 *p* *mp* *sub. ppp*

chal-lenge. A place to go to

p *ppp sost.*

Red. *Red.* *Red.*

405 *pp* *molto sost.* *ppp* ,

from the place you

molto sost.
pp *colla voce* *ppp*

Ped. Ped.

408 *pp*

are. _____

pp

premere Ped. al fine

411 _____ *n*

ppp

8va

(l.v.)

for Stanichka Dimitrova and Michael Brofman on the occasion of their wedding

Rapture

for Tenor and Piano

George Eliot* (1819–1880)

Tom Cipullo (ASCAP)

Slow, always expressive and free (♩ = ca. 64)

roll before the beat

Piano

pp

p

8^{va}----

8^{va}----

3

ppp

Our ca - res - es, _____

mp

ppp

5

pp

our ten - der words, our still

mp

mp

* George Eliot is the pen name for Mary Anne Evans. Her words are in the Public Domain.

Music: © Copyright 2019, 2020 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group.
www.ecspublishing.com All rights reserved.

7 *pressing forward* *poco* *f* *f* *ff* *poch. riten.*

8 rap - - - - - ture -

pressing forward *poch. riten.*

poco *f* *f* *ff*

9 *a tempo* *pp* *poco* *p* *poch. riten.*

8 un - der the in - flu - ence of - - - au - - - - - turn

a tempo *sub. pp* *poco* *p* *poch. riten.*

11 *a tempo* *p* *pressing forward* *mp* *poco* *f*

8 sun - sets, - - - or pil - lared vis - tas, or calm - - - ma -

a tempo *pressing forward* *poco* *f*

14 *rit.* ***ff*** Gently moving, calm *teneramente* ***p***

jes - tic sta - tues, or

rit. Gently moving, calm ***pp*** *teneramente*

16 ***3*** ***3***

Bee - tho - ven sym - pho - nies, all bring with them the

18 ***mp*** ***poco f***

con - scious - ness that they are mere waves and rip - ples

mp ***p***

20

mere waves and rip - ples in an un-fath-om-a-ble o - cean

poco f

mp

poco f

22

of love

f

passione

poco sost.

poco sost.

poco sost.

24

and beau - ty;

molto

mp

riten.

pp

molto

p

riten.

26 *a tempo*

a tempo
pp dolce, poco sost. *poco*

28 *poco f poco sost.*

poco f poco sost.
our e - mo - tion in its keen - est mo - ment
poco f

30

f *(poco sost.)* *mp*
pass - es from ex - press - ion to
(poco sost.) *mp*

33 *rit. molto* *a tempo, but calm and unhurried*
pp

8 si - lence, — our love —

rit. molto *very a tempo, but calm and unhurried*
slow roll
pp

l.h.

35 *riten. molto* *p*

our love —

riten. molto *colla voce*

p *mp*

37 *a tempo* *pp* *floating*

8

a tempo *ppp*

39 *mp* *poco f* *pressing forward*

at its high - est flood

pp *p* *mp* *pressing forward*

41 *f* *ff* *relaxed* *p* *riten.*

rush - es, rush - es, rush - es be - yond its ob - ject,

poco f *ff* *sub. pp* *relaxed* *riten.*

43 *pressing forward* *mp* *riten.* *f*

and los - es it - self

pressing forward *poco f* *riten.* *f*

45 *a tempo* *mf* *Slower, lingering* *rit. molto* *mp*

los - es it - self in the

a tempo *Slower, lingering* *rit. molto*

mpf *ten.* *mp* *sost.*

47 *ppp*

sense of di - vine

sost. *p* *pp* *ppp*

49 *pp*

mys - - - - ter -

pp *poco*

51

Slightly slower **pp** *perdendosi* *sost.* *long*

Our car - ess - es, our ten - der words,

Slightly slower *slow roll* *perdendosi*

ppp *al fine* *sost., colla voce*

54

rit. molto **ppp** *morendo al fine*

our still rap - ture.

rit. molto *8va* *l.h.* *morendo al fine*

56

l.h.

