

## NOTES

The fourteen songs in this volume were composed between 2002 and 2009.

For some time, I had wanted to create a piece about 1968. To think back on that year today is to be flooded with powerful images: two assassinations, the Democratic National Convention in Chicago, the Tet Offensive in Vietnam, Apollo 8 orbiting the moon, the black power salute of John Carlos and Tommie Smith on the medal-stand of the Mexico City Olympics. The particular vision of our nation expressed in *America 1968* may seem, to some, a bit unusual. It is, at times, disturbing; at times even violent. Still, it is a true, if difficult, view of our country during a volatile time. Ultimately, the vision is positive and encouraging, but the journey to that positive conclusion is harrowing – or at least I hope it is. I found in Robert Hayden's eloquent poetry a bridge to my memories of the time – and to my own ambivalence about the era. In Hayden's poems, the redemptive powers of art and nature can assuage the reader even when "the news from Selma and Saigon poison the air like fallout." But the rhythms and cadences of urban violence can be heard in *Lord Riot*, and the casual, misdirected cruelty of those who have themselves been victims finds its expression in *The Whipping*. *Those Winter Sundays* is perhaps Hayden's most famous poem. In it, one feels, belatedly, an appreciation for the sacrifices of another, as one does, perhaps even more viscerally, in *Frederick Douglass*. To me, Hayden is at his most moving in *The Point*, celebrating a transcendent meeting of light and water, a moment when people are "held in shining, like memories in the mind of God." *America 1968* was premiered by baritone Andrew Garland and pianist Donna Loewy at Weill Recital on November 21, 2008 in a concert sponsored by Carnegie Hall and the Marilyn Horne Foundation. A version of *Monet's Waterlilies* for chamber ensemble and baritone was written in 2004 for the new-music group *Sequitur*.

*glances* was commissioned by my dear friend, mezzo-soprano Mary Ann Hart. Mary Ann gave the premiere along with pianist Jean-Louis Haguenaer 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 Tuszynska. 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.

*Insomnia* is excerpted from a ten-movement, thirty-minute piece for four voices (soprano, mezzo, tenor, baritone) and piano. The original idea for a piece on the subject of insomnia came from the brilliant conductor Mark Shapiro, and when Rosemary Hyler Ritter approached me in 2009 to compose something for the Stern Fellows of Songfest, it seemed like the right time to realize the concept. *Insomnia* was premiered by Michael Anthony McGee in 2009 at Songfest. *Insomnia* is dedicated to Rosemary Hyler Ritter.

I would like to express my deep appreciation to the Virginia Center for the Creative Arts, Yaddo, Copland House, and the Oberpfälzer Künstlerhaus (Schwandorf, Bavaria) – the sites where these works were composed.

—Tom Cipullo  
April 11, 2020

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## TEXTS

### *America 1968*

Robert Hayden

#### 1. Monet's "Waterlilies"

Today as the news from Selma and Saigon  
poisons the air like fallout,  
I come again to see  
the serene, great picture that I love.

Here space and time exist in light  
the eye like the eye of faith believes.  
The seen, the known  
dissolve in iridescence, become  
illusive flesh of light  
that was not, was, forever is.

O light beheld as through refracting tears.  
Here is the aura of that world  
each of us has lost.  
Here is the shadow of its joy.  
Here is the aura of that world  
each of us has lost.  
Here is the shadow of its joy.

#### 2. Hey Nonny No

Lord Riot  
naked  
in flaming clothes  
cannibal ruler  
of anger's  
carousals  
sing hey nonny no  
terror  
his tribute  
shriek of bloody class  
his praise  
sing wrathful sing vengeful  
sing hey nonny no  
gigantic  
and laughing sniper on tower  
I hate  
I destroy  
I am I am  
sing hey nonny no  
sing burn baby burn

#### 3. The Point

*(Stonington, Connecticut)*

Land's end. And sound and river come  
together, flowing to the sea.  
Wild swans, the first I've ever seen,  
cross the Point in translucent flight.  
On low tide rocks terns gather;  
sunbathers gather on the lambent shore.

All for a moment seems inscribed  
on brightness, as on sunlit  
bronze and stone, here at land's end,  
praise for dead patriots of Stonington;  
we are for an instant held in shining  
like memories in the mind of God.

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*Insomnia* by Dana Gioia © Copyright 2016 by Dana Gioia. All rights reserved. Used by permission.

#### 4. The Whipping

The old woman across the way  
is whipping the boy again  
and shouting to the neighborhood  
her goodness and his wrongs.

Wildly he crashes through elephant ears,  
pleads in dusty zinnias,  
while she in spite of crippling fat  
pursues and corners him.

She strikes and strikes the shrilly circling  
boy till the stick breaks  
in her hand. His tears are rainy weather  
to woundlike memories:

My head gripped in bony vise  
of knees, the writhing struggle  
to wrench free, the blows, the fear  
worse than blows that hateful

Words could bring, the face that I  
no longer knew or loved . . .  
Well, it is over now, it is over,  
and the boy sobs in his room,

And the woman leans muttering against  
a tree, exhausted, purged-  
avenged in part for lifelong hidings  
she has had to bear.

#### 5. Those Winter Sundays

Sundays too my father got up early  
and put his clothes on in the blueblack cold,  
then with cracked hands that ached  
from labor in the weekday weather made  
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.  
When the rooms were warm, he'd call,  
and slowly I would rise and dress,  
fearing the chronic angers of that house,

Speaking indifferently to him,  
who had driven out the cold  
and polished my good shoes as well.  
What did I know, what did I know  
of love's austere and lonely offices?

#### 6. Frederick Douglass

When it is finally ours, this freedom, this liberty, this beautiful  
and terrible thing, needful to man as air,  
usable as earth; when it belongs at last to all,  
when it is truly instinct, brain matter, diastole, systole,  
reflex action; when it is finally won; when it is more  
than the gaudy mumbo jumbo of politicians:  
this man, this Douglass, this former slave, this Negro  
beaten to his knees, exiled, visioning a world  
where none is lonely, none hunted, alien,  
this man, superb in love and logic, this man  
shall be remembered. Oh, not with statues' rhetoric,  
not with legends and poems and wreaths of bronze alone,  
but with the lives grown out of his life, the lives  
fleshing his dream of the beautiful, needful thing.

## *Glances*

Agata Tuszynska

### **1. Echo**

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

---

## *Insomnia*

Dana Gioia

Now you hear what the house has to say.  
Pipes clanking, water running in the dark,  
the mortgaged walls shifting in discomfort,  
and voices mounting in an endless drone  
of small complaints like the sounds of a family  
that year by year you've learned how to ignore.

But now you must listen to the things you own,  
all that you've worked for these past years,  
the murmur of property, of things in disrepair,  
the moving parts about to come undone,  
and twisting in the sheets remember all  
the faces you could not bring yourself to love.

How many voices have escaped you until now,  
the venting furnace, the floorboards underfoot,  
the steady accusations of the clock  
numbering the minutes no one will mark.  
The terrible clarity this moment brings,  
the useless insight, the unbroken dark.

# America 1968

for Baritone and Piano

Commissioned by Sequitur

for Richard Lalli

## 1. Monet's "Waterlilies"

Robert Hayden

Tom Cipullo (ASCAP)

Slow, very freely and expressively (♩ = 62)

*poco sost.* *a tempo*

Voice

Slow, very freely and expressively (♩ = 62)

*poco sost.* *a tempo*

Piano

*p* *mp*

*con pedale*

3 *poco sost.* *a tempo* *poco riten.* *a tempo* *pp*

To - day as the

*poco sost.* *a tempo* *poco riten.* *a tempo* *f* *ppp*

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6

*p*

news from Sel - ma and Sai - gon

8

*poco f*

*ff*

poi - sons the air like fall - out,

10

*f*

*mp*

*poco riten.*

*a tempo*

*pp dolce*

I come a - gain to see the se - rene, great

13 *riten.* *free* *sost.*

pic - ture that I love.

*riten.* *free* *sost.*

*p* *ppp*

*più riten.* *a tempo* *pressing forward*

15 *p*

Here space and time ex - ist in

*più riten.* *a tempo* *pressing forward*

*ppp* *p*

17 *mp*

light the eye like the eye of

*mp*

Commissioned by Andrew Garland and Donna Loewy  
for Donna Loewy

## 2. Hey Nonny No

Robert Hayden

Tom Cipullo (ASCAP)

Very fast, frantic (♩ = 88) (♩ = ♪ always)

Voice

Piano

Very fast, frantic (♩ = 88) (♩ = ♪ always)

*ff*

4

*Jazzy*

*poco f*

8

*8va*

*ff*

11

3 3 4

The musical score is written for Voice and Piano. The voice part is in a bass clef with a 6/8 time signature. The piano part is in a grand staff with a 6/8 time signature. The score is divided into four systems. The first system shows the beginning of the piece with a 'Very fast, frantic' tempo. The second system starts at measure 4 and includes a 'Jazzy' marking and a 'poco f' dynamic. The third system starts at measure 8 and includes an '8va' marking and a 'ff' dynamic. The fourth system starts at measure 11 and includes triplet and quartet markings. The score concludes with a final measure marked with a quarter note and a '♪ = ♪' symbol.

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14 *ff*

Lord Ri - - -

*poco f*

17

ot

21 *ff*

na - ked in flam - - - ing clothes

*poco f*

26 *poco f*

can - ni - bal rul - er of an - ger's

31 *f port.* *ff*

ca - rou - sals sing hey non-ny no

*don't cover the voice*

*poco f* *poco f*

Ped. \*

35 *Jazzy* *8va* *poco f* *ff*

for Jeanette Blakeney

# 3. The Point

(Stonington, Connecticut)

Robert Hayden

Tom Cipullo (ASCAP)

Slow, calm, molto rubato (♩ = 58)

Voice

Piano

*pp sempre legato*

*con pedale*

4

*mp*

*poco f*

7

*riten. molto*

*a tempo*

*pp*

*riten. molto*

*a tempo*

*mp*

*pp*

8<sup>vb</sup>

Land's end, — And sound and riv - er

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*pressing forward*

10 *mf* *pp* 4:3

come to-geth - er, flow - ing to the sea. Wild swans,

*mf* *pp* *pressing forward*

13 *mf* *f* *mp* *mf*

the first I've ev - er seen, cross the Point

*mf* *f* *mp* *mf* *pressing forward*

*poco f mp*

16 *riten.* *a tempo* *f* *poco riten.*

in trans - lu - cent flight.

*riten.* *a tempo* *poco riten.*

*f passione*

Commissioned by Andrew Garland and Donna Loewy  
for Donna Loewy

## 4. The Whipping

Robert Hayden

Tom Cipullo (ASCAP)

**Prestissimo** (♩ = 152) *ff*

Voice

The old wo - man a - cross

**Prestissimo** (♩ = 152)

Piano *ff* *f* mechanical, precise

4 the way

*poco*

7 *ff* is whip - ping the boy a -

*poco* *f*

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10

gain

13

and shout - ing to the neigh - bor - hood

16

her good - ness

19

and his wrongs.

22 *come sopra*

*ff sub. p sub. mp*

26 *ff passione*

Wild - - - ly he

*passione*

*poco f ff f*

29

crash - es through el - e - phant ears,

*ff*

32

pleads

*ff*

for Andrew Garland

## 5. Those Winter Sundays

Robert Hayden

Tom Cipullo (ASCAP)

**Gently moving, with expression** (♩ = 88)  
*pp* (hushed) *pp*

Voice

Sun - day's too \_\_\_\_\_ my fa - ther got up ear - ly \_\_\_\_\_ and

**Gently moving, with expression** (♩ = 88)

Piano

*pp*  
*una corda*

5 *dolce*

put his clothes on in the blue - back cold, \_\_\_\_\_ Then...

*pp dolce*

9 *mp teneramente* *ppp sub., dolciss.*

\_\_\_\_\_ with cracked hands that ached \_\_\_\_\_ from

*p teneramente* *ppp dolciss.*

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13 *mp*

la - bor in the week - day weath - er \_\_\_\_\_ made banked fires \_\_\_\_\_

17 *f* *passione* *molto riten.* *Slightly faster* (♩ = 102) *con moto*  
*a tempo*

blaze. \_\_\_\_\_ No \_\_\_\_\_ one ev - er thanked him. \_\_\_\_\_ I'd \_\_\_\_\_

*colla voce* *f con moto*

*poco f* *tre corde*

21

wake and hear the cold splin - ter - ing, \_\_\_\_\_

for Andrew Garland

# 6. Frederick Douglass

Robert Hayden

Tom Cipullo (ASCAP)

Free, expressive (♩ = ca. 74) *poco* *fast roll\**

Piano *p* *poco* *p* *mp*

5 *poco riten.* *very free* *pp intense* *3*

When it is fin-al-ly ours, this

*poco riten.* *very free* *slow roll* *ppp sub.* *colla voce*

9 *a tempo* *mp* *poco f*

free-dom, this lib-er-ty, this

*a tempo* *pp* *mp*

\* All rolls on the beat.

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13

beau - ti - ful and ter - ri - ble thing, need - ful to man as air,

*poco f* *colla voce*

16

us - a - ble as earth; when it be - longs at last to all,

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

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

19

when it is tru - ly in - stinct, brain mat - ter, di -

*a tempo* *pressing forward* *mp* *mf*

*pochiss.* *a tempo* *pressing forward* *mp* *mf*

*pochiss.* *mp* *mf*

# Glances

for Baritone and Piano

Commissioned by and dedicated to Mary Ann Hart

## 1. Echo

Agata Tuszyńska  
Translation by the Author and Phillis Levin

Tom Cipullo (ASCAP)

**Allegretto giocoso** (♩ = 72)

Voice

Piano

*pp poco accente*

*una corda*

3

*poco riten.*

ly an ech

*poco*

6 *a tempo*

*a tempo*

*p*

*tre corde*

*poco*

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  
Translation by the Author and Phillis Levin

Tom Cipullo (ASCAP)

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* *mf poco* *pp dolce*

*dolciss.*

*pressing forward* *molto riten.* *a tempo*

5

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

*passione* *pp sub.*

9

it will stay our

*molto*

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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*

3 *p* *mp*

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* *più passione*

*passione* *calm* *passione*

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

6 *riten.*

*gently* *riten.*

*pp* *p* *mp*

The musical score is divided into three systems. The first system (measures 1-3) is in 9/8 time, marked 'Con moto' (♩ = 70). It features a voice line and a piano accompaniment. The piano part begins with a dynamic of *p* and includes the instruction 'always free and expressive'. The second system (measures 4-5) is in 12/8 time, marked 'a tempo'. It includes performance directions like 'passione', 'calm', and 'più passione', along with dynamics *p*, *mf*, and *f*. The third system (measures 6-8) returns to 9/8 time, marked 'riten.', and includes the direction 'gently' and dynamics *pp*, *p*, and *mp*. A large 'COPYRIGHT IS ILLEGAL' watermark is overlaid diagonally across the page.

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## 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 dolci.*

8 *poco riten.* *molto riten.* *8va-1*

*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 f* *riten.* *molto* *p*

Voice

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

**Fast** (♩ = 90)

*p* *mp* *p* *riten.*

Piano

*pp* *mf* *molto*

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

4 true to it - self

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

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Commissioned by SongFest at Pepperdine and Cantori New York

# Insomnia

for Baritone and Piano

Dana Gioia

Tom Cipullo (ASCAP)

Slow, very free and expressive (♩ = 62)

Piano

*pp* *p* *intense mp*

*riten.* *a tempo dolcissimo* *sost.*

4 *relaxing pp* *pppp* *piú sonore mp*

8 *a tempo* *piú sost.* *p sotto voce*

Now you hear what the house has to

*a tempo* *piú sost.* *pppp (an echo)* *mp* *ppp* *pp*

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*a tempo, gently moving*

12 *mf* *a piacere* *p* *pp teneramente*

say. Pipes clank - ing, wa - ter run - ning in the dark,

*a tempo, gently moving*

*mf* *colla voce* *p* *pp teneramente*

15 *rall.* *a tempo* *mf*

the mort - gaged walls shift - ing in dis - com - fort,

*rall.* *a tempo* *mf*

18 *p* *mp* ( )

and voic - es mount - ing in an end - less drone of

*p* *mp*