

THREE DUETS

for soprano and mezzo, unaccompanied

by Greg Sadow

poetry by e e cummings

when rain whom fear
not children but men
speaks(among leaves Easily
through voices womenlike telling

of death love earth dark)

and thousand
thrusts squirms stars
Trees,swift each with its

Own motion deeply to wickedly

comprehend the innocently Doomed
brief all which somewhere is

fragrantly,

arrive
(when
Rain comes;
predicating forever,assuming
the laughter of afterwards—
I spirally understand

What

touching means
or What does a hand
with your hair
in my imagination

I'd think "wonder

if" if
I were a
child "we can see a bat in this
twilight")
there one is

look

how it goes like a dream

(and between house,really a kind of
mouse)but he has little wings
and here's my
hotel this is the
door(opening it I

think things
which
were supposed to
be out of my reach
there are like
jam on the shelf everybody guessed

was too high

look

(it's back again there therehere
And)I say "won't you" (remembering)
knowing that you
are afraid "go first" of dreams and little

bats & mice(and

you,
you say "let's" going in
"take
hands" smiling "coming up
these dark stairs.

if I love You
(thickness means
worlds inhabited by romaningly
stern bright faeries

if you love
me)distance is mind carefully
luminous with innumerable gnomes
Of complete dream

if we love each(shyly)
other,what clouds do of Silently
Flowers resembles beauty
less than our breathing

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Three Duets

for soprano and mezzo-soprano

by Greg Sandow

poetry by e. e. cummings

i (quasi sonata)

$\text{♩} = \text{c. } 72$

p *detached* *p!* *p* *detached*

when rain not chil - dren whom fear

pp *p* *p*

speaks but men (a - mong)

legato -- like a murmur

si - ly wo - leaves through voi - ces

men - like

poco *p*

tel - ling of death

p love dark) *mf* a little faster

earth and

mf squirms stars

emphasize the "th" thou - sand thrusts

f swift each

trees,

with its Own mo - tion

mf swift each with its

a little slower

subito p *espress.*

deep - - - - -

Own mo - - - - - tion

pochiss. accel. -----

sempre p ***f***

ly to com -

wick - - - - - ed - - - - - ly

a tempo

p

pre -

hend

espress.

p *molto legato*

in - - - - -

The in - - - - - no -

- no - cent; Doomed

- - cent - ly Doomed brief

rit.----- *poco a poco* -----

mf *espress.*

some - -

molto espress.

- all - which some -

f *with heartbreak* *dim.*

- where, some - - where

where is

p ,

is

p , *espress.*

- fra - - grant - ly,

5 ----- **sempre rit.** -----

ar - rive. _____

p detached

(when

----- **a tempo** -----

p very lightly

pre - di - cat - ing for - ev - er

Rain _____ comes _____

p smoothly

the laugh - ter

as - sum - ing of

rit. ----- **in tempo, but slower than before** -----

p espress. -- very smoothly

af - ter - wards i spi - ral - ly un -

pp

der - stand What touch

poco rit. -----

emphasize "ch"

ppp *pppp*

touch - - - ing

- - - ing means

----- *a tempo*

all but inaudible! *p* *detached* *detached*

[means] or what with your

p *smoothly*

does a hand

rit. -----

trailing off

pp *very smoothly*

hair in my i - mag - i - na - tion

ii (scherzo)

 $\text{♩} = \text{c. } 148$

pp *legato*

i'd think if i were a

pp like a whisper

"won - der if"

p like a whisper

child there one is

"we can see a bat in this twi - light")

ppp *rit.*

look like a dream

pp

how it goes

a tempo *louder* *accel.*

and be - tween hou - ses

real - - ly a kind of

but he has lit - tle wings this is
mouse) and here's my ho - tel

in tempo, but slower (♩ = c. 144)

the door (o - pen - ing it i think things
(i think things

♩. = ♩ of preceding

to be out of my reach
which were sup - posed like jam on the

rit. -----

ev - ery bo - dy guessed
shelf was too high

p

3/8 look

p

there there

(it's back a - gain

espress.

"won't you"

p

p

here And) i say (re - mem - bering

gently!

"go first"

2/8

3/8

know - ing that you are a - fraid of dreams and lit - tle

p

p!

(and you, you say

p *espress.*

go - ing

bats and mice "let's"

rit. (not too much!)-----

in smi - - ling

pp

— "take hands" "com - ing up these dark stairs.

The musical score is written for piano on two staves. The key signature has one flat (B-flat). The melody in the upper staff begins with a half note B-flat, followed by a quarter note G, a quarter note A, and a quarter note B. A slur covers the first four measures. The lyrics "in smi - - ling" are aligned with the melody. The lower staff provides harmonic support with chords and moving lines. The lyrics "— 'take hands' 'com - ing up these dark stairs." are aligned with the lower staff. A dynamic marking *pp* (pianissimo) is present in the lower staff. The score ends with a double bar line and a repeat sign.

iii (finale -- quasi variations)

Gently; a little playfully; slowly $\text{♩} = \text{c. } 40$

p

if i love You (thick - (thick - ness means

ness means worlds in - hab - i -

pp

in - hab - i - ted by roam

pp (echo) poco

roam - ing - ly stern bright - ing - ly stern bright fae - ries

poco rit. ----- **a tempo**

fae - ries

if you love

dis - tance is

me) dis - tance is

ful - ly

mind lu - mi - nous

num - er - ab - le

gnomes in -

in - - num - er - ab - le

poco rit.

num - er - ab - le gnomes Of com plete dream

gnomes

a tempo, more seriously

*pp**shyly*

(shy - ly)

if we love each oth - er

very evenly

no louder than the other notes!

*freely**p!**pp*

or Si - lent - ly Flow -

what clouds do

p

p

ers less

re - sem - bles beau - - ty

poco

3/4

than our brea - - thing

ppp

p *ppp*

brea - - thing

2
2

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