

Two Songs of Passion

for Baritone and Synthesized Accompaniment

1. Pears

Words by

LINDA PASTAN

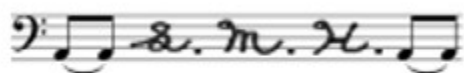
2. Her True Body

Words by

JERRED METZ

Music by

STANLEY M. HOFFMAN



Stanley M. Hoffman

www.stanleymhoffman.com

Pears
by Linda Pastan

Some say
it was a pear
Eve ate.
Why else the shape
of the womb,
or of the cello
Whose single song is grief
for the parent tree?
Why else the fruit itself tawny and sweet
which your lover
over breakfast
lets go your pear-
shaped breast
to reach for?

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Her True Body
by Jarred Metz

Her true body
(not the one hinted at by marble hands
and face or even the one behind clothes)
her true body (not the one imaged in dream)
her true body (beyond flesh and bone)
were it revealed to naked eye, would seem a
chart of ocean currents, accurate, detailed, perfect
for safe navigation. Even this
touches far from her true body, for all the grace of all
the waves and kelp moving
everywhere in all directions, the intricate
growth of coral, consequential play of sea on rock,
motion of fish, motion of sea birds hovering
still above the water cannot be
marked by numbers and cursive arrows.
Yet curve of thigh and breast, hair-fall's flow, seven
dark openings, and the eye mirroring oceans, though
touching far from her true body,
make the loveliest of maps.

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Two Songs of Passion

for Baritone and Electronic Accompaniment

1. Pears

Linda Pastan (b. 1932)

Stanley M. Hoffman (BMI)
(b. 1959)

♩ = 72 *mf* hallucinatory

Baritone

Some say it was a pear

Synthesizer

"pizz." "arco"

mp *gliss.*

3

Eve ate. Why

mf warmly

The musical score is written for Baritone and Synthesizer. The Baritone part is in bass clef with a 4/4 time signature. The Synthesizer part consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked as quarter note = 72. The first system includes the lyrics 'Some say it was a pear'. The second system includes the lyrics 'Eve ate. Why'. Performance instructions include 'gliss.', 'mf hallucinatory', 'mp', 'pizz.', and 'arco'. A large diagonal watermark 'COPYING IS ILLEGAL' is overlaid on the score.

else the shape of the

ppp 15 15

pp

ppp

pp

f

womb,

15 15

mp

6 *mf*

Musical score for measures 6-7. The system includes a bass line, a vocal line with a 15-measure melisma, a piano line, a cello line, and a double bass line. The key signature has two sharps (F# and C#). The vocal line features a melisma of 15 notes, with the number '15' written below the staff. The piano line has a melisma of 15 notes, also with '15' written below. The cello and double bass lines provide harmonic support with sustained notes.

7 *mf*

or of the

Musical score for measure 7. The system includes a bass line, a vocal line with a 15-measure melisma, a piano line, a cello line, and a double bass line. The key signature has two sharps (F# and C#). The vocal line has the lyrics "or of the" and a melisma of 15 notes, with the number '15' written below. The piano line has a melisma of 15 notes, also with '15' written below. The cello and double bass lines provide harmonic support with sustained notes.

8

intense

cel - lo

Whose sin - gle

song

is

mp

10

grief

for the

par

ent

tree?

13

mf hallucinatory

Why else the fruit it - self

taw - ny and sweet

mp

mp



16

lightly *falsetto* *mf warmly*

which your lov - er o - ver break - fast lets

8va-7

gliss.

3

gliss.

17

go your pear - - shaped

ppp

15

15

pp

ppp

pp

18 *f*

breast to

15 15

mp

19 *mf*

reach for?

15 15

20

Musical score for page 20, measures 15-16. The score includes a piano solo in the treble clef and a bass line in the bass clef. The solo is marked "S. Solo" and "f". The piano part has a large slur over measures 15 and 16, with the number "15" appearing twice below the staff. The key signature is one sharp (F#) and the time signature is 3/4.

21

rit.

Musical score for page 21, measures 17-19. The score includes a piano solo in the treble clef and a bass line in the bass clef. The solo is marked "mp". The piano part has a large slur over measures 17 and 18. The key signature is one sharp (F#) and the time signature is 3/4.

Her True Body

Jerred Metz (b. 1943)

Stanley M. Hoffman (BMI)
(b. 1959)

♩ = 132

Baritone

Synthesizer

mf

< f mp sub. p

5

mf

f

Her true bod - y (not the one

"pizz."

mp

sounds an octave lower, like a Cb. section "arco"

p

3

3

3

3

3

3

mp

7

mp sub.

p

hint - ed at by mar - ble hands and face or e - ven the

p sub.

pp

pp sub.

ppp

3

3

3

3

3

3

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9 *mf sub.*

one be - hind clothes) — Her true bod - y

f

mp sub.

p sub.

mf

mp

“pizz.”

11 *mp sub.*

(not the one im - aged in dream) — Her true bod - y

p

pp

pp sub.

ppp

13 *mf*

(be - yond flesh and bone) —

mp

p

15

ff

ff

ff

ff

ff

ff

(senza rit.)

(senza rit.)

(senza rit.)

18

mf *mp* *p* *pp*

(loco)

21

mp

were it re - vealed to na - ked eye,

p *p*

23

mf

would seem a chart of o - cean cur - rents,

mp *mf*

25 *mp* *p*
ac - cur - ate, de - tailed,

p *pp*
p *pp*

♩ = 72 subito
27 *mp*
per - fect for safe nav - i - ga - tion.

p *p*
p

30 *mp* *f*
f

mp *f*

33 $\text{♩} = 132$
"pizz."

mp

35 *mf*

E - ven this touch - es far from her true bod - y,

"pizz."

mp

sounds an octave lower, like a Cb. section
"arco"

p

37 *f*

for all the grace of all the waves and help mov - ing ev - ery-where in all di -

mf

mp

39 *mf*

rec - tions, the in - tric - ate growth of cor - - al,

"pizz."

mp

p

41 *f*

con - se - qun - tial play of sea on rock, mo - - tion of fish,

mf

p

mp

43 *f*

mo - tion of sea birds _____ hov - er - ing still a - bove the wa - ter

mf

mp

45 *ff*

can - not be marked by num - bers and cur - sive ar - rows.

fff

mf

f

ff

mf

47

ff *f* *mf* *mp*

(*loco*) (senza rit.) (senza rit.)

50

mf

Yet curve of thigh and breast, hair-fall's flow,

mp

52

sev - en dark o - pen - ings,

mp *p* *ppp*

54 $\text{♩} = 72$ subito *p* *f*

and the eye mir-or-ing o - ceans, though touch-ing far from

mp *mf*

57 $\text{♩} = 132$ *mf*

her true bod - y,

$\text{♩} = 132$
"pizz."

mp

sounds an octave lower, like a Cb. section
"arco"

p 3

59 $\text{♩} = 72$ subito *mf* hallucinatory

makes the love - li - est of maps,

"pizz."

mf

"arco"

"pizz."

mf

"arco" *gliss.*

61

the love - li - est of maps, love - li - est of maps,

gliss.

arco

mp

5/4

64 ♩ = 132

pizz.

mp

senza rit.

5/4

♩ = 72 subito

8^{va}

arco

arco

arco

arco

p

p

p

p

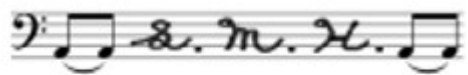
pizz.

pp

pizz.

pp

5/4



Stanley M. Hoffman

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