

Mixed Metaphors

I. Blinded

words by Lisa DeSiro

music by Heather Gilligan

A relaxed, schmaltzy tempo (♩ = 82)

Soprano

Piano

f

8va

8va

With modest pedal

4

mf

With a sexy vibe

Ca - res - sing the bare skin of your

mf

8

back, tra - cing ver - te - brae and the rid - ges of your

mf

11

gently
mp

$\text{♩} = \text{♩}$

ribs, I tried to read you, _____ feel - ing_ with my

f *gently* *mp*

15

Schmalzzy

$\text{♩} = \text{♩}$

fin - ger - tips_ for lan - guage word - less - ly in the dark; I wan - ted to

f *Schmalzzy* *mf*

19

$\text{♩} = \text{♩}$

climb _____ the sur - face of you,

mp *f*

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22

gently
mp

sen - ding ten - drils___ and ten - der leaves in

gently
p

25

rit. *A tempo*
mf

all di - rec - tions___ like a vine, twi - ning my limbs

rit. *A tempo*

mp

p

8va

29

a - round your bo - dy._____

8va

ad libitum

Red.

II. Thirst

33 *mf* Recitative style $\text{♩} = 66$

For -mid-a-bly high in the black sky

mf *mp* $\text{♩} = 66$ calmly

2-3" 3

36 *p* calmly

the half moon, like a cha-lice_ tilts it-self

p

3 3

40 *mf* *f* *with energy* $\text{♩} = 100$

No breath

toward the earth_ Would that I were ab-le_ to

$\text{♩} = 100$

3 3



43

calmly
♩ = 66
mp

stretch my - self up and sip from that lu - mi-

f *f* *mp* *calmly*

♩ = 66

Detailed description: This block contains the musical score for measures 43 through 46. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "stretch my - self up and sip from that lu - mi-". The piano accompaniment is in grand staff (treble and bass clefs). It features a variety of time signatures: 4/4, 5/4, 4/4, 3/4, and 4/4. Dynamics include *f* (forte) and *mp* (mezzo-piano). The tempo is marked as *calmly* with a metronome marking of ♩ = 66. A large red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the page.

47

rit.

nous cup.

rit.

8^{va}

Ped.

Detailed description: This block contains the musical score for measures 47 through 50. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "nous cup.". The piano accompaniment is in grand staff (treble and bass clefs). It features a variety of time signatures: 4/4, 5/4, 4/4, 3/4, and 4/4. Dynamics include *rit.* (ritardando) and *8^{va}* (octave). The tempo is marked as *rit.*. A *Ped.* (pedal) marking is present in the bass line. A large red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the page.

III. Living Alone

51 ♩ = 108

*mf**with energy and quirkiness of character*

One is af - fec - ted most not by the

♩ = 108

*mp**very little pedal; keep it dry*

57

sin - gle - ness, the lack of com - pa - ny, but by the ab - sence

63

of con-ver - sa - - - tion _____ which leaves

mp *sf*

Ped. _____

70

room _____ on-ly for thought.

mp

78

The dan - ger _____ is that what the

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

(It is helpful to play m. 79-80 with the RH)

beaming indicates suggested hands

87

mind _____ cre - ates _____ the bo - dy ac - cepts as real _____ such is the

Top voice *mf* *p* *mf* *8va*

99

pow er_ of i - ma - gi - na - tion.

110

Ev - en when the bo - dy es - capes in sleep,

f

RH light, floppy, inexact

f *mf*

114

the mind does-n't know how to stop

p

118

mp

mf

Vocal line for measures 118-122. The melody starts with a whole rest, followed by a series of eighth and quarter notes. The dynamics are *mp* and *mf*.

and con - tin-ues its bus-i-work in the form of dreams.

Piano accompaniment for measures 118-122. The right hand features chords and melodic lines, while the left hand has a steady eighth-note bass line. Dynamics include *mf*.

123

mp

Vocal line for measures 123-127. The melody consists of quarter and eighth notes. Dynamics are *mp*.

Thus, day and night, wa- king and sleep- ing

Piano accompaniment for measures 123-127. The right hand has chords and eighth-note patterns, while the left hand has a bass line. Dynamics include *sf*, *p*, *mf*, and *mp*.

129

f

mp

Vocal line for measures 129-133. The melody includes rests and notes with varying time signatures. Dynamics are *f* and *mp*.

one is tor - men - ted. The

Piano accompaniment for measures 129-133. The right hand features chords and octaves, with an *8va* marking. The left hand has a bass line. Dynamics include *f* and *ff*.

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136

in - tel - lect un - der stands some times it is bet - ter to let

mp

140

go; _____ the

mp with feeling

molto meno mosso

144

heart _____ al - ways wants to hold on. _____

mf *p*

149 **A tempo**

mp

In bet-ween,

The vocal line consists of six measures. Measures 149-152 contain whole rests. In measure 153, the vocal line begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4 in measure 154.

A tempo

ff

mp

The piano accompaniment consists of two staves. The right hand plays chords in a steady eighth-note pattern. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from *ff* to *mp*.

155

one's life takes shape.

The vocal line consists of six measures. Measures 155-158 contain quarter notes G4, A4, B4, and C5. Measures 159-160 contain whole rests.

*No rit.
Repeat until ready to end.*

The piano accompaniment consists of two staves. The right hand plays chords in a steady eighth-note pattern. The left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a double bar line and repeat signs.

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