

# ***THREESOME FOR A LIFE***

*for voice and piano*

- I. An Ultimate Wish
- II. Cosmic Twins
- III. Mother

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## I. An Ultimate Wish

Our tethered sight runs out upon the starry sky,  
Confronting now the infinite, and wond'ring why  
Our fascination seems a futile offering,  
From mortal flux to naught, or else to ev'rything.

How rapturous to be assured our faulty gaze  
Were welcomed by the cosmos, with its awesome maze  
Of entities/events, inscrutably in hold  
To spacetime — scatterings, but still within the fold.

Our searching sight may be as one with these, approved  
By Power even further off from us removed —  
Though yet a force ubiquitous, a mystery,  
Endured until our earthly life were history.

So might our scan upon the starry sky remain  
Our precious heritage. Despite our thorny pain  
Of feeling so inadequate, let's hope to find  
Eventually a state of wildly peaceful mind.

By "wildly peaceful mind", no contradiction meant:  
To clashing words resigned, 'twas yet the first intent  
To plumb a depth of speech, uncharted, then to voice  
Or fervently beseech, "Immerse in love, rejoice!"

# I. An Ultimate Wish

♩ = ca. 108

1. Our teth - ered sight runs out up - on the star - ry sky, \_\_\_\_\_

5 Con front - ing now the In - fin - ite, and wond' - ring why Our fas - ci -

9 na - tion seems a fu - tile of - fer - ring, From mor - tal flux to

13 naught, or else to ev' - ry - thing. \_\_\_\_\_

17

2. How rap - tur - ous to be as - sured our fault - y gaze Were

21

wel - comed by the cos - mos, with its awe - some maze Of en - ti -

25

ties / e - vents, in - scri - ta - bly in hold To space - time scat - ter

29

- rings, but still with - in the fold.

3. Our search - ing sight may be as one with these, ap -

- proved By Pow - er e - ven fur - ther off from us re -

moved Though yet a force u - biq - ui - tous, a mys - ter -

4 - 5

- y, En - dured un - til our earth - ly life were his - to -

- ry. ——— 4. So might our scan up - on the star - ry sky re - main Our

pre - cious her - i - tage. De - spite our thorn - y ——— pain Of feel - ing

so in - ad - e - quate, let's hope to find E - ven - tual - ly a state

of wild - ly ——— peace - ful mind. ———

65

5. By "wild - ly peace - ful mind," no con - tra - dic - tion

69

- meant: To clash - ing words re - signed, 'twas yet the first in -

73

tent To plumb a depth of speech, un - chart - ed, then to

77

voice Or fer - vent - ly be - seech, "Im - merse in love, re -



81

- joyce!" \_\_\_\_\_ In love \_\_\_\_\_ re -

85

- joyce, \_\_\_\_\_ re -

*p*

(R.)

89

joyce \_\_\_\_\_ in \_\_\_\_\_

*p*

93

love. \_\_\_\_\_

*p* *p* *rit.* *pp*

R. R.



# II. Cosmic Twins

## Prelude

$\text{♩} = \text{ca. } 76$

Measures 1-4 of the Prelude. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as  $\text{♩} = \text{ca. } 76$ . The dynamic is *mf*. The piece features a complex texture with triplets in both hands and a final measure with a first ending bracket labeled '1-2'.

Measures 5-8 of the Prelude. Measure 5 begins with a first ending bracket labeled '1-2'. Measures 6-8 contain intricate triplet patterns in the bass line, with 'R.' and 'L.' markings indicating right and left hand passages. The right hand continues with chords and triplets.

Measures 9-12 of the Prelude. Measure 9 features a first ending bracket labeled '1-2' and a '5 2 1' marking. Measures 10-12 show a mix of chords and triplet patterns in both hands, with 'R.' markings in the bass line.

Measures 13-15 of the Prelude. Measure 13 starts with a first ending bracket labeled '1-2'. The music continues with complex triplet and chordal textures in both hands.

Measures 16-19 of the Prelude. Measure 16 begins with a first ending bracket labeled '1-2'. The piece concludes with a final cadence in measure 19, marked with a double bar line and repeat dots.

## **II. Cosmic Twins**

### **Recited Stanzas 1, 2, 3**

Beyond mere Duplication, e'en Complexity,  
Lives Synthesis — combinatorials alive,  
Emerged from rare potentials barely real, to be  
What's now, and funding what in future may derive.

Perhaps this trend began with energy that fixed  
As particles — surviving just an instant, then  
Destruction-bound. But oft in union were they mixed  
As atoms, molecules, soon macro-formed again.

Real magic sprang when molecules could replicate  
As crystals, later cells. Then vari-celled design  
Arose in plants and creatures, prone to celebrate  
Fecundity, and with their colonies align.

# First Interlude

♩ = ca. 76

Measures 1-3 of the First Interlude. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = ca. 76. The music features a strong dynamic of *f* (forte). The right hand plays a melodic line with triplets and a fermata over the final measure. The left hand provides a rhythmic accompaniment with triplets and a fermata over the final measure.

Measures 4-6 of the First Interlude. The key signature changes to two flats (Bb, Eb). The dynamic is marked *mf* (mezzo-forte). The right hand continues with melodic lines and triplets, while the left hand plays a steady accompaniment with triplets. A fermata is present over the final measure of this system.

Measures 7-10 of the First Interlude. The key signature remains two flats. The dynamic is *mf*. The right hand features a melodic line with a fermata over the final measure. The left hand continues with a rhythmic accompaniment, including triplets.

Measures 11-13 of the First Interlude. The key signature remains two flats. The right hand plays a melodic line with a fermata over the final measure. The left hand features a rhythmic accompaniment with triplets and a fermata over the final measure.

## II. Cosmic Twins

### Recited Stanzas 4, 5, 6

At least on earth, this trend of Synthesis seems bound  
With that of Sensitivity — might both be one  
In dual mode, not one without the other found,  
If definition of the trends were broadly done?

For smallest particles *react* to contact made,  
As do the atoms and their molecules in turn;  
And crystals, cells, now vari-celled as plants, parade  
The two-fold trend, though lacking ego's self-concern.

So thus we credit stimulus-response to verge  
Upon awareness dim. When faculties improve,  
And reflex acts of memory and thought emerge,  
Toward prizing heady creature-consciousness we move.

## Second Interlude

$\text{♩} = \text{ca. } 76$

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 1 starts with a mezzo-forte (*mf*) dynamic. The right hand features chords and eighth notes, while the left hand has a steady eighth-note accompaniment.

Musical notation for measures 4-6. Measure 4 is marked with a '4' above the staff. The right hand continues with chords and eighth notes, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 7-8. Measure 7 is marked with a '7' above the staff. The right hand features chords and eighth notes, and the left hand continues the eighth-note accompaniment.

Musical notation for measures 9-10. Measure 9 is marked with a '9' above the staff. Both measures feature a forte (*f*) dynamic. The right hand has a more active eighth-note accompaniment, and the left hand continues with eighth notes.

Musical notation for measures 11-13. Measure 11 is marked with an '11' above the staff. Measure 11 includes a first ending bracket labeled 'L.'. Measure 12 includes a second ending bracket labeled 'L.'. Measure 13 ends with a mezzo-forte (*mf*) dynamic. Fingerings are indicated below the left hand: 2/4, 1/3, 2/4, 3, 2/4, 3, 2/4, 3.

## **II. Cosmic Twins**

### **Recited Stanzas 7 and 8**

Once born, a spectrum of awareness gamely forms  
In each of us, for sensing, feeling, prompting thought  
And judgment — geared for framing constructs, setting norms,  
In scheme or artifact — with ego's tension fraught.

What further wakings dawn with ego's wants and will!  
Though yet an anguished ego may absorb amounts  
Of Cosmic Presence — thus the two-fold trend fulfill  
By chastened steps — and ego's vanity renounce.



# Third Interlude

$\text{♩} = \text{ca. } 76$

Measures 1-3 of the Third Interlude. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as  $\text{♩} = \text{ca. } 76$ . The first measure starts with a *mf* dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Measures 4-6 of the Third Interlude. The music continues in the same key and time signature. The dynamic changes to *mp* in measure 4. The right hand has more complex chordal textures and some sixteenth-note runs, while the left hand maintains its eighth-note accompaniment.

Measures 7-9 of the Third Interlude. The dynamic returns to *mf* in measure 7. The right hand features a prominent eighth-note melody with some slurs, while the left hand continues with its accompaniment.

Measures 10-11 of the Third Interlude. The right hand has a more active eighth-note melody. The left hand accompaniment remains consistent. The piece concludes with a final chord in measure 11.

Measures 12-14 of the Third Interlude. This section includes a first ending bracket labeled 'L.' in measure 12. The dynamic is *mf*. The right hand has a melodic line with some slurs, and the left hand has a few chords. The piece ends with a final chord in measure 14.

## II. Cosmic Twins

### Recited Stanzas 9 and 10

At last, could Sensitivity escape its bond  
With earthly Synthesis — its fated substrate here —  
Approaching Pure Divinity in venture fond —  
Be blessed with “afterlife” in Cosmic biosphere?

But say, could Sensitivity's *true* twin be force  
That even here on earth replaces Synthesis  
As proffered — being that which is the latter's *source*  
And *cause*: bright spirit Vital Urge its genesis!

# Fourth Interlude

♩ = ca. 76

The musical score for 'Fourth Interlude' is presented in five systems, each with a treble and bass clef staff. The piece begins in 4/4 time with a key signature of two flats (B-flat and E-flat). The first system (measures 1-3) features a forte (*f*) dynamic and includes a left-hand (*L.*) marking. The second system (measures 4-6) changes to a 3/4 time signature and a key signature of three sharps (F#, C#, G#), with a mezzo-piano (*mp*) dynamic. The third system (measures 7-9) returns to 4/4 time and two flats, with a mezzo-piano (*mp*) dynamic. The fourth system (measures 10-12) continues in 4/4 time with two flats and a mezzo-piano (*mp*) dynamic. The fifth system (measures 13-15) concludes the piece in 4/4 time with two flats. The score is characterized by frequent triplet markings and various articulations such as slurs, accents, and fingerings.

## II. Cosmic Twins

### Recited Stanzas 11 and 12

Yet "Vital Urge" contains potentials so divine  
They augur graduation to a higher state  
For such a twin! In awe of this, we re-define  
It "Joyous Love" — thus Now and Future celebrate!

So "Joyous Love" and "Sensitivity" remain  
The *cosmic* twins! Absorbing Cosmic Presence brings  
Us closer in accord with them — if just to gain  
Reflection pale — but this exalts our wonderings.

# Postlude

♩ = ca. 76

Measures 1-3 of the Postlude. The piece is in 4/4 time with a key signature of one flat (B-flat). The first measure starts with a forte (*f*) dynamic and includes a left-hand (*L.*) instruction. The music features a series of triplets in both hands, with the right hand playing a descending line and the left hand providing harmonic support.

Measures 4-7. The key signature changes to three sharps (F#, C#, G#). The music continues with triplets and block chords. A first ending bracket labeled "1-2" is present at the end of measure 7.

Measures 8-11. This section features a complex rhythmic pattern with triplets in both hands, labeled "R.1" and "L.1". The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes. The music concludes with a triplet in the right hand.

Measures 12-15. The music continues with a mix of block chords and moving lines. The right hand has a triplet of eighth notes in measure 13, and the left hand has a triplet of quarter notes in measure 14.

Measures 16-20. This section includes a right-hand (*R.*) instruction and features a triplet of eighth notes in the right hand in measure 17. The music is characterized by dense block chords and some melodic fragments.

Measures 21-24. The dynamics change to mezzo-forte (*mf*) and then mezzo-piano (*mp*). The music features a triplet in the left hand (*L.*) in measure 22. The piece concludes with a right-hand (*R.*) instruction and a pedal point (*Ped.*) in the left hand.



### III. Mother

O Cosmic Presence, Mother of Your Cosmic Twins,  
Called “Joyous Love” and “Sensitivity”, we dare

Presume You favor us with gentle grace, that wins  
For us redemption from our selfish craze: to flare

Against Your children's rapt, devoted disciplines.  
O please accept excessive words as simple prayer.

The homeward journey You've ordained for us begins  
In zeal — pure vibrancy — and glorifies Your care.

Though might each self soon merge with many selves and kins,  
There's nothing precious lost, and ev'ry good to share.

Yet Mother knows our vain regard, for what Her twins  
Profess to be, could tempt us creatures: we'd ensnare

Ourselves in aims not blessed with mutual yearning — sins  
Of solely selfish passion, sowing joint despair.

And so she pleads, “Do trust My offsprings' origins,  
True mysteries more provident, by far more fair

Than your compulsive greed.” Once said, she gladly spins  
Her flux of entities/events, for us to bear,

For twins to beautify, so we may shed chagrins,  
With thanks for Threesome's frenzied calm, flung ev'rywhere.

### III. Mother

♩ = ca. 92

O Cos - mic

Pres - ence, Moth - er of Your Cos - mic

Twins, Called "Joy - ous Love" and

"Sen - si - ti - vi - ty" we



9

dare Pre - sume You fav - or us

11

with gen - tle grace, that

13

wins For us re - demp - tion

15

from our self ish craze: to

17

flare A - gainst Your child - ren's rapt,

19

de - vot - ed dis - ci -

21

- plines. O please ac -

23

- cept ex - ces - sive words as sim - ple

25

prayer. The home - ward

27

jour - ney You've or - dained for us be -

29

- gins In zeal - pure vi - bran -

31

- cy - and glo - ri - fies Your

33

*rit.*

care.                      Though    might    each    self    soon    merge

4                      1                      4

35

with    man - y    selves                      and

3

37

kins,                      There's                      noth - ing                      pre

1                      2                      2                      1                      2                      3

39

cious    lost,                      and    ev' - ry    good                      to

*rit.*                      *rit.*

2                      3                      2

41

share. *a tempo*

*a tempo*

3

3

43

3

3

45

Yet Mother

3

3

3

47

knows our vain regard, for what Her

3

49

twins Pro - fess to be, could

51

tempt us crea - tures: we'd en -

53

snare Our - selves in aims not

55

blessed with mu - tual yearn - ing -

57

sins — Of solely self - ish pas —

59

— sion, sowing joint des -

61

- pair. - - And so she pleads, "Do

63

trust My off - spring's or - i -

65

- gins, \_\_\_\_\_ True mys - ter -

67

- ies more prov - i - dent, by far more

69

fair Than your com - pul - sive greed. -

71

- - - Once said, she glad - ly



73

- spins. Her flux of en - ti -

75

ties/ e - vents for us to

77

bear, For twins to beau - ti - fy  
*rit.*

79

so we may shed cha -

81

- grins With thanks for Three -

83

some's fren - zied calm, flung ev' ry

*rit.*

85

where.

*a tempo*

87

*a tempo*

*f* With thanks \_\_\_\_\_ for Three - some's

*accel.*

*accel.*

fren - zied calm *f* flung

*f rit.* ev' - ry - where. \_\_\_\_\_

*rit. f*

*R.*

