

we two boys

duo for baritone and violin

words by **benjamin rogers**

music by **george lam**

We Two Boys

Words by Benjamin Rogers

Music by George Lam

1. Clutch

Love is a potent situation.
It distills the moments
Of absence or presence with
Its incessant demands.

2. Filter

A boy told me, a boy,
If I provide release,
He could set me free.

His desire, frightening,
My curiosity.
Smoldering cigarettes burned down.

3. Our Foray

Huddled close,
Eyelids sewn shut with needles,
We felt inside ourselves.
Droplets of water stood on our shoulders
Like tears.
It was the moment
When one's body is replaced
By that of another.

4. Infidelity

No feeling can be relied upon to last in its full intensity, or even last at all.
I opted simply to pause, rather than end it completely.

5. Regained

"My need lives on."
"My guilt remains."

6. Content

A ring, inscribed,
Our silver cycle,
Reconciled.
Together we cling to memory,
Regret,
And call it love.

we two boys

duo for baritone and violin

benjamin rogers

george lam (2005)

1. Clutch

Baritone

slitheringly

$\text{♩} = 108$ *p*

Love is... Love is a po-tent si - tu - a - tion.

Violin

$\text{♩} = 108$

III. (*) (bowed) (grab fingerboard) II. (*) (bowed)

f p ff f

(speak:)"Clutch!"

5

(whispered, breathy)

mf p

Love... It dis - tills the mo - ments

III. (**)

p pp mp f

8

p

Of ab - scence or pre - sence

(I.)

accel.

12

$\text{♩} = 133$ *f exactly*

with Its in - ces - sant de - mands.

pizz. arco

ff ff

(grab fingerboard)

*: slide down from the highest possible note on the string indicated, bowed.

** : gradually growing vibrato, ending with a vibrato that's almost a 1/2 step in each direction .

2. Filter

♩ = 144 *mf*

Baritone

Violin

p arco change bows as necessary.

A

5

boy told me, a boy, _____

10

If I pro - vide re - lease He could set me... _____

f

f *p*

15

set me... He could ...could

pp *p*

20 *f* *f* *fp*

set me free. His de-sire

f (change bows as necessary.)

24 *mf* *p* more restrained *mp*

frigh-te-ning, My cu-ri-o-si-ty

p

28 *mf* *sim.*

ty. Smol-de-ring ci-ga-rettes

mf

33 *f* *mp* *p*

burned down.

p

3. Our Foray

♩ = 160

p

Baritone

f

p

Hud-dled close, Eye-lids sewn shut with nee-dles,

Violin

♩ = 160

p

mf

p

4

f

p

We felt in-side our - selves. Drop-lets of wa - ter stood on our

mf

p

f

p

7

mf

p

shoul-ders Like tears. It was the mo-ment

f

p

mf

f

11

mf

p

f

p

When one's bo - - - dy is re -

p

mf

p

f

15

placed By _____ that of an - - - o - ther.

f *mp* *p*

p *f* *p* *pp*

4. Infidelity

This is a waltz.
♩ = 160

Baritone

Violin

f

f espr.

mm.....

8

p *mf*

mm..... No fee-ling can be re - lied u-pon to.....

p *mf* *f*

15

f

No fee-ling can be re - lied up - on..... to last in its

22

p

full in - full in - ten - si - ty,..... or...

p

28

f

or..... e - ven last at all. La dee da da... I op - ted

f

34

sim - ply to pause, ra - ther than end it com - plete - ly

f *mf* 3

41

la da da... da da... da da... dee..

f

Very Slowly Tempo I

48

(etc. à la scat)

mp *f* with a lilt (falsetto when appropriate)

Very Slowly Tempo I

f with a lilt

55

ff appassionato

ff appassionato

3 3

61

...la dee da... ...com - plete - ly...

mf *p* *p* *mf* *p*

Detailed description: This system contains measures 61 through 66. The bass staff begins with a melodic line starting on G2, moving up to D3, then down to G2, with a dynamic marking of *mf*. A slur covers measures 61-63, ending with a dynamic marking of *p*. The vocal line has lyrics "...la dee da..." under measures 61-63 and "...com - plete - ly..." under measures 64-66. The piano accompaniment in the treble staff has a dynamic marking of *mf* at the start and *p* at the end of the system.

67

...com - plete - ly... or...

mf *p* *mp*

Detailed description: This system contains measures 67 through 72. The bass staff has lyrics "...com - plete - ly..." under measures 67-70 and "or..." under measures 71-72. A dynamic marking of *mp* with an accent (>) is placed over the final note of measure 71. The piano accompaniment in the treble staff has a dynamic marking of *mf* at the start and *p* at the end of the system.

73

pizz.

pp

Detailed description: This system contains measures 73 through 78. The bass staff is empty. The piano accompaniment in the treble staff starts with a *pizz.* marking and a dynamic marking of *pp*. It features a rhythmic pattern of eighth notes with accents, starting on G4 and moving up to D5.

5. Regained

Baritone

Senza Misura - Slow
(*) (chanted:) *fp* *fp*

"My need lives... My need lives on

Violin

Senza Misura - Slow
(*) (chanted:) *8^{va}* if necessary.

"My need lives on." My need lives on

arco *p*

83 *fp* *fp* *fp* *fp* 5

need... My need lives... lives on...

My need lives on My need lives on My need...

5

89 3 *mf* *f*

"My guilt re - mains."

(begin to turn bow, 1/2 hair 1/2 wood) (keep turning) (all wood)

*: This movement is notated proportionately. Chant each line, accenting the underlined syllables.

6. Content

A Slow Andante
♩ = 84

Baritone

A Slow Andante
♩ = 84 *mf* *breathy*

Violin

(speak:) Con - tent. (play:) *p* serene

101

p serene

A ring,

mp *p*

106

mf *pp*

in - scribed, Our sil - ver cy - cle,

pp *p*

111

mf *p*

Re - con - ciled. To - ge - ther we cling to me - mo - ry,

f *broadly* *p* *pp*

116

mf *p*

Re - gret, And call it love.

p *f*