
TWIN SOULS (1997)

for chamber choir and tape

I. Thou and I

II. We are the Stars which Sing

Barry Truax

I. Thou and I

*Our chang'd and mingled souls are grown
To such acquaintance now,
That if each would resume their own,
Alas! we know not how.
We have each other so engrost,
That each is in the union lost.*

*Inspired with a flame divine,
I scorn to court a stay;
For from that noble soul of thine
I ne'er can be away.
But I shall weep when thou dost grieve
Nor can I die whilst thou dost live.*

Katherine Philips (1631-64): *To Mrs. M. A. at Parting*

*Happy the moment when we are seated in the Palace, thou and I,
With two forms and with two figures but with one soul, thou and I.
The colours of the grove and the voice of the birds will bestow immortality
At the time when we come into the garden, thou and I
The stars of heaven will come to gaze upon us;
We shall show them the Moon itself, shall be mingled in ecstasy,
Joyful and secure from foolish babble, thou and I.*

Jalal al-Din Rumi: *The Divan of Shams I Tabriz*
(trans. by R. A. Nicholson)

*Requiem in aeternam dona eis
Et lux perpetua luceat eis.*

*Voices, voices. Hear them, my heart, as before
only saints heard; so that the gigantic cry
lifted them from the ground; but they kept kneeling,
those impossible ones, and paid it no heed.
That's when they heard. Not that you'd endure the voice,
God's, not by far. But hear the wind's lament,
the unbroken tidings that form from the silence.
They rush towards you now from those youthful dead.
What is their desire? Quietly shall I rid myself
of evil's apparitions, which might interfere
with their spirits' pure movement.*

*The fact is they no longer need us, these too-young-departed;
one gently slips away from the earth as one gradually outgrows
a mother's breast.*

*Yet we, who need such gigantic
secrets, for whom sorrow is so often
our source of progress in grace - can we exist without them?*

R. M. Rilke, *Duino Elegy I*
(trans. by Norbert Ruebsaat)

*And the ghosts of generations past
wept to be remembered.*

Erna Paris: *The End of Days*

*Requiem in aeternam dona eis
Et lux perpetua luceat eis.*

*Thus our twin-souls in one shall grow,
And teach the World new love,
Redeem the age and sex, and show
A flame Fate dares not move:
And courting Death to be our friend,
Our lives together too shall end.*

Katherine Philips: *To Mrs. M. A. at Parting*

*Happy the moment when we are seated in the Palace, thou and I,
With two forms and with two figures but with one soul, thou and I.*

Jalal al-Din Rumi: *The Divan of Shams I Tabriz*
(trans. by R. A. Nicholson)

II. We Are The Stars Which Sing

*I did not live until this time
Crowned my felicity,
When I could say without a crime,
'I am not thine, but thee.'*

*This carcass breathed, and walked, and slept,
So that the world believed
There was a soul the motions kept;
But they were all deceived.*

*For as a watch by art is wound
To motion, such was mine;
But never had Orinda found
A soul till she found thine;*

*Which now inspires, cures, and supplies,
And guides my darkened breast:
For thou art all that I can prize,
My joy, my life, my rest.*

*No bridegroom's nor crown-conqueror's mirth
To mine compared can be:
They have but pieces of this Earth,
I've all the world in thee.*

*Then let our flames still light and shine,
And no false fear control,
As innocent as our design,
Immortal as our soul.*

Katherine Philips: *To My Excellent Lucasia, On Our Friendship*

*We are the stars which sing,
We sing with our light;
We are the birds of fire,
We fly over the sky.
Our light is a voice:
Our voice is a light.
We make a road for spirits,
For the spirits to pass over.
We look down on the mountains.
This is the Song of the Stars.*

Passamaquoddy and Micmac song
The Algonquin Legends of New England

Program Note:

~~These two choral pieces are arrangements of music from my electroacoustic opera *Powers of Two*,~~ that explores the symbolism and dynamic tension between various pairs of opposites: the visual and auditory, the real and virtual, male and female, gendered and inverted. At different times in different cultures, the image of "twin souls" has captured some of the same symbolism, whether expressed as an erotic or spiritual desire for union with an "ideal other." The concept takes on added significance when it is understood in terms of same-sex relationships, as is lyrically expressed by such writers as the 17th century English poet Katherine Philips ("the matchless Orinda") in odes to her women friends, or the medieval Sufi mystic Rumi in his passionate praise of the dervish Shams i Tabriz. In our own century, Rilke grappled with the loss of the beloved in his First Duino Elegy, hence a requiem in the first piece for the "too young departed", whether from AIDS or other causes. In the second piece, the transcendent joy derived from a union with the "divine beloved" is expressed again by Philips and in the east coast aboriginal song "We are the stars which sing". The tape part in the work is derived from resonated breath and singing, as well as Pacific Rim percussion sounds.

Suggested Spatial Arrangement:

Left Speaker

Bass

Soprano

Right Speaker

Tenor

Alto

THOU AND I

for Choir and tape

music by Barry Truax

♩. = 63 assertively

S *Tape* *f* Our chang'd and mingled souls have grown to such ac-quain-tance now, _____

A *f* Our chang'd and mingled souls have grown to such ac-quain-tance now, _____

T _____ joyful *f* Happy the mo - ment

B _____ *f* Happy the mo - ment

ca. 12 "

S _____ that if each would re - sume their own, _____ *mf* A - las! we know not

A _____ that if each would re - sume their own, _____ *mf* A - las! we know not

T when we are sea - ted _____ in the pa - lace, thou and I _____

B when we are sea - ted _____ in the pa - lace, thou and I _____

S _____ **A** _____ how _____

A _____ how _____

T *mf* thou and I _____ *f* With two forms and with two fi - gures _____ but with one

B *mf* thou and I _____ *f* With two forms and with two fi - gures _____ but with one

0:35

S *f* We have each oth - er so en - grossed that each is in the u - nion lost.

A *f* We have each oth - er so en - grossed that each is in the u - nion lost.

T 8 soul, ———— thou and I ———— *mf* thou and I

B soul, ———— thou and I ———— *mf* thou and I

B

S *f* In - spired by a flame di -

A

T *f* The colours of the grove and the voice of the birds will be - stow immor - ta - li - ty

B

0:57

S - vine, ———— *mf* I scorn to court a stay; ———— for from that

A *mf* I scorn to court a stay; ———— for from that

T *mf* At the time when we come in - to the gar - den, ———— thou and I

B *mf* At the time when we come in - to the gar - den, ———— thou and I

S no - ble soul of thine, I ne'er can be a - way.

A no - ble soul of thine, I ne'er can be a - way.

T thou and I ————— thou and I —————

B thou and I ————— thou and I —————

C joyful

S *f* The stars of hea - ven will come to gaze u - pon us ;

A *pensive*

T joyful *mf* But I shall weep when thou dost grieve —

B *f* The stars of hea - ven will come to gaze u - pon us ;

pensive

mf But I shall weep when thou dost grieve —

1:29

S We shall show them the moon it - self, ——— shall be mingled in ec - sta - sy, ———

A ——— Nor can I die

T We shall show them the moon it - self, ——— shall be mingled in ec - sta - sy, ———

B ——— Nor can I die

S Joyful and se - cure from foolish babble, thou and I ——— thou and I ——— *dim. e rit.*

A whilst thou dost live ——— nor can I die whilst thou dost live. *dim. e rit.*

T Joyful and se - cure from foolish babble, thou and I ——— thou and I ——— *dim. e rit.*

B whilst thou dost live ——— nor can I die whilst thou dost live. *dim. e rit.*

D

S *a tempo* *lyrical*
mp Voi - ces, voi - ces. Hear them, my

A *solemn* *mp* Voi - ces ——— voi - ces,

T *mf* Re - qui - em in ae - ter - nam ——— dona e - is

B *mf* Re - qui - em ——— do - na e - is

(Tape : inhale)
2:12

E

S heart, ——— as be-fore only saints heard; ——— so that the gi-

A Hear them, my heart; ——— only saints heard; ———

T et lux per - pe - tu - a ——— lu - ce at e - is ———

B lux ——— luceat e - is ———

S *- gan - tic cry lifted them from the ground, lif - ted*

A *but they kept kneeling, those im - pos - si - ble ones, and*

T

B

S *assertively*
*them from the ground. **f** That's when they heard. That's when they*

A *paid it no heed. **f** That's when they heard. Not that you'd en - dure the voice, God's,*

T ***f** That's when they heard. That's when they*

B ***f** That's when they heard. That's when they*

3:05

S *rit. ----- a tempo lyrical (stay in triple time till **G**)*
*heard. **mp** But hear the wind's la - ment, **mf** the un - broken*

A *rit. ----- a tempo*
*not by far. **mf** Re -*

T *rit. ----- a tempo*
*heard. **mp** those youthful dead **solemn***

B *rit. ----- a tempo*
*heard. **mf** Re -*

3:28

S *ti - dings that form from the si - lence.*

A *qui - em in ae - ter - nam do - na e -*

T *mf What is their de - sire? qui - et - ly shall I*

B *qui - em do - na e - is*

S *They rush to - ward you now from those youth - ful*

A *- is et lux per - pe - tu - a lu - ce - at e - is*

T *rid my - self of evil's ap - pa - ri - tions, which might in - ter - fere with their spi - rits' pure*

B *lux lu - ce - at e - is*

cresc. -----

cresc. -----

G $\text{♩} = 58$ *solemn*

S *dead. mp Re - qui - em in ae -*

A *mp Re - qui - em*

T *move - ment. mp these too young de - par -*

B *mp The fact is they no lon - ger need us,*

4:00

S - ter - nam do - na e - is et lux per - pe - tu -

A do - na e - is lux

T - ted these too young de - par - ted

B one gent-ly slips a - way from the earth as one

S - a lu - ce - at e - is

A lu - ce - at e - is

T these too young de - par - ted

B gra - du - ally out - grows a mother's breast.

H Slower

S *mf* Yet we for whom sor -

A *mf* Yet we for whom sor -

T *mf* yet we, who need such gi - gan - tic se - crets ,

B *mf* Yet we, yet we, who need such gi - gan - tic se - crets ,

4:40

S *- row is so of - ten our source of pro-gress in grace*

A *- row is so of - - ten our source of pro-gress in grace*

T *pro - gress in grace*

B *pro - gress in grace*

S *Can we — can we e - xist with - out them , — with-out them,*

A *Can we — can we e - xist with-out them , —*

T *Can we — can we e - xist with-out them , —*

B *Can we e - xist with-out them , — with - out them , —*

S *with - out them ? — and the ghosts of gene - ra - tions past*

A *with - out them ? —*

T *with - out them ? — Re - - qui - em in ae - ter nam —*

B *with - - out them ? Re - - qui - em — do - na*

tempo (as before)

lyrical

S
wept to be re-mem - bered, re-mem - bered.

A
to be re-mem - bered.

T
do - na e - is et lux per - pe - tu - a lu - ce - at e - is

B
e - is lux lu - ceat e - is

S joyful
f Happy the mo - ment

A joyful
f Happy the mo - ment

J a tempo primo joyful
T f Thus our twin souls in one shall grow, and teach the world new love,

a tempo primo
B (Tape exhale) f Thus our twin souls in one shall grow, and teach the world new love,

6:12

S when we are sea - ted in the pa - lace, thou and I,

A when we are sea - ted in the pa - lace, thou and I,

T re - deem the age and sex, and show a flame fate dares not

B re - deem the age and sex, and show a flame fate dares not

K

S
thou and I, with two forms and with two fi - gures but with one soul,

A
thou and I, with two forms and with two fi - gures but with one soul,

T
move : _____ *mf* and courting

B
move : _____ *mf* and courting

S
mf thou and I _____ thou and

A
mf thou and I _____ thou and

T
Death to be our friend, our lives to - ge - ther too shall end, _____

B
Death to be our friend, our lives to - ge - ther too shall end, _____

S
I _____ thou and I. _____
dim. e rit.

A
I _____ thou and I. _____
dim. e rit.

T
dim. e rit.,
to - ge - ther too shall end. _____

B
dim. e rit.,
to - ge - ther too shall end. _____

Tape H _____

inhale

exhale

inhale

7:18

WE ARE THE STARS WHICH SING

for Choir and tape

music by Barry Truax

$\text{♩} = 72$ joyfully

S
A
T
B

f I did not live until ——— this time ——— crowned my fe - li - ci - ty, ——— when

0:06

Tape : the women / the men

fe - li - ci - ty

fe - li - ci - ty

S
A
T
B

I could say with-out a crime, ——— I am not thine but thee. ———

I could say with-out a crime, ——— I am not thine but thee. ———

I am not thine but thee. *mf* This carcass breathed,

I am not thine but thee. *mf* This carcass breathed,

Tape : the women / the men 0:28

A

S
A
T
B

world be - lieved ———

world be - lieved ———

and walked, and slept, ——— so that the world be - lieved ——— there was a soul the motions kept, ———

and walked, and slept, ——— so that the world be - lieved ——— there was a soul the motions kept, ———

B

S but they were all de - ceived. *f* For as a watch by art is wound to mo - tion, such was

A but they were all de - ceived. *f* For as a watch by art is wound to mo - tion, such was

T but they were all de - ceived.

B but they were all de - ceived.

ca. 0:48 *Tape : the women / the men*

S mine ; but ne - ver had O - rin - da found a soul till she found thine.

A mine ; but ne - ver had O - rin - da found a soul till she found thine.

T such was mine a soul till she found thine.

B such was mine a soul till she found thine.

C

S darkened breast

A darkened breast

T *mf* Which now in - spires, cures, and supp - lies, and guides my darkened breast; for thou art

B *mf* Which now in - spires, cures, and supp - lies, and guides my darkened breast; for thou art

1:09

Tape : the women / the men

D

S my joy, my life, my rest. *f* No bridegroom's nor crown-conqueror's

A my joy, my life, my rest. *f* No bridegroom's nor crown-conqueror's

T all that I can prize, my joy, my life, my rest.

B all that I can prize, my joy, my life, my rest.

ca. 1:30

S mirth to mine com - pared can be ; they have but pieces of this earth,

A mirth to mine com - pared can be ; they have but pieces of this earth,

T compared can be

B compared can be

Tape : the women / the men

E
a tempo

S I've all the world in thee, I've all the world in thee. *f* Then let our flames still
dim. e rit.

A I've all the world in thee, I've all the world in thee. *f* Then let our flames still
dim. e rit.

T I've all the world in thee, in thee. *f* Then let our flames still
dim. e rit.

B I've all the world in thee, in thee. *f* Then let our flames still
dim. e rit.

ca. 1:55

S
light and shine, _____ fear con - trol, as in - no - cent as our de - sign, _____ im -

A
light and shine, — and no false fear con - trol, _____ as in - no - cent as our de - sign, _____

T
light and shine, _____ fear con - trol, as in - no - cent as our de - sign, _____ im -

B
light and shine, — and no false fear con - trol, _____ as in - no - cent as our de - sign, _____

2:05 Tape : (chord) the women / the men

S
- mortal as our soul, immortal as our soul, — as our soul, — as our soul. —
rit. -----

A
immortal as our soul, — as our soul, — as our soul. —
rit. -----

T
- mortal as our soul, immortal as our soul, — as our soul, — as our soul. —
rit. -----

B
immortal as our soul, — as our soul, — as our soul. —
rit. -----

Tape : (chord) the women / the men

2:18

F

independently *ad lib, increasing in speed and density*

f ah _____ ah _____

f eeh _____ eeh _____ *simile*

f oh _____ oh _____ *simile*

f ooh _____ ooh _____ *simile*

Tape : drone on G 2:30 (da capo 4:22) ooh 2:46 (da capo 4:39)

joyfully but not hurried (♩ = 52)

f We are the stars which sing, _____ we are the birds of fire, _____

f We are the stars which sing, _____ we are the birds of fire, _____

joyfully

f we sing with our light; _____ we

f we sing with our light; _____ we

G

we sing with our

we sing with our

fly o-ver the sky. _____ We are the stars which sing, _____

fly o-ver the sky. _____ We are the stars which sing, _____



rit.-----

1. a tempo

S *light;* _____ *we fly o-ver the sky.* _____

A *light;* _____ *we fly o-ver the sky.* _____ *Our light*

T _____ *we are the birds of fire,* _____ *Our light*

B _____ *we are the birds of fire,* _____ *Our light*

ca. 3:22

S _____ *Our light is a voice,* _____ *our voice is a light,*

A *is a voice,* _____ *our voice is a light,*

T *is a voice,* _____ *our voice is a light,*

B *is a voice,* _____ *our voice is a light,*

2. a tempo

S *Our light is a voice,* _____ *our voice is a light,* _____

A *Our light is a voice,* _____ *our voice is a light,* _____

T _____ *Our light is a voice,* _____ *our voice is a light,*

B _____ *Our light is a voice,* _____ *our voice is a light,*

ca. 5:17

I

S
is a light. _____ for the spirits to pass o - ver. _____

A
a light. _____ for the spirits to pass o - - ver. _____

T
is a light. _____ We make a road for spi-rits, _____

B
a light. _____ We make a road for spi - - rits, _____

ca. 3:42 (da capo 5:37)

J

S
_____ We look down _____ on the moun - tains. This is the song of the stars, _____

A
_____ We look down _____ on the mountains. This is the song of the stars, _____

T
_____ We look down _____ on the moun - tains. This is the song _____

B
_____ We look down _____ on the moun - tains. This is the song of the

S
_____ the song of the stars, _____ of the stars, _____

A
_____ the song of the stars, _____ of the stars, _____

T
of the stars, _____ the song _____ of the stars, _____

B
stars, _____ the song _____ of the stars, _____

ca. 4:18 (da capo 6:16)

slower

The musical score consists of four staves, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass) on the left. Each staff contains a melodic line with lyrics underneath. The lyrics are: "the stars, the stars, the stars, the stars." Above each staff, there are four comma-separated notes indicating phrasing. Below the lyrics, a dashed line indicates a "dim." (diminuendo) instruction. The Soprano staff begins with a treble clef and a common time signature. The Tenor staff begins with a treble clef and an 8-measure rest. The Bass staff begins with a bass clef. The music is written in a simple, homophonic style with a slow tempo.