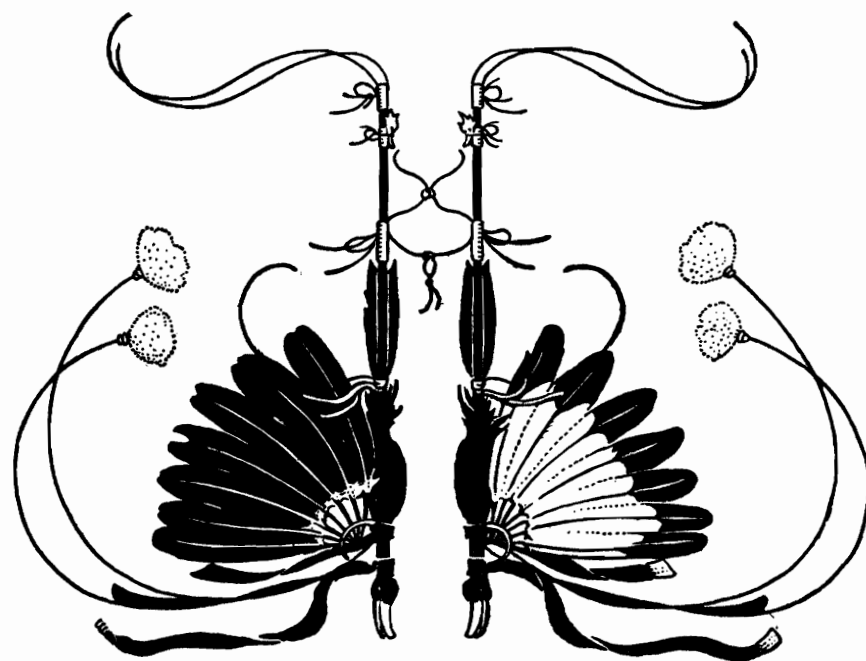


# THE WA-WAN·PRESS



WHAT ARE WE TWO?

BY

GENA BRANSCOMBE

PRICE 50 CENTS

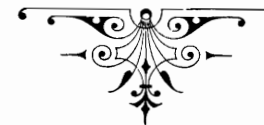
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# “WHAT ARE WE TWO?”

Words from “IN A GONDOLA”  
by ROBERT BROWNING.

CLOSED  
SHELF  
M  
1621  
B821w

757097

Music by GENA BRANSCOMBE.

**Allegro assai.**

What are we two? I am a Jew and

*ff* *mf*

Detailed description: This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. It begins with a whole rest, followed by the lyrics "What are we two? I am a Jew and". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes with triplets. Dynamic markings include *ff* and *mf*.

car-ry thee far-ther than friends can pur-sue, to a feast of our tribe

*p* *cresc.* *f*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "car-ry thee far-ther than friends can pur-sue, to a feast of our tribe". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *p*, *cresc.*, and *f*.

— where they need thee to bribe the dev - il that blasts them un-less he im -

*mf* *cresc. et rit.*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics "— where they need thee to bribe the dev - il that blasts them un-less he im -". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *mf* and *cresc. et rit.*

*f passionately.*

bibe. thy—Scat-ter the vis-ion for-ev-er! And now, as of old, I am

*rit.*

*p*

I, thou art thou! Say a - gain what we are

*rit. f a tempo.*

*Sva.*

*p*

*pp*

the sprite of a star, I lure thee a - bove where our des - ti - nies bar my

*pp*

*cresc.*

*cresc.*

*f* plumes their full play \_\_\_\_\_ till a rud-di - er ray than my pale one an -

*mf* *cresc. et rit.*

The first system of music features a vocal line starting with a forte (*f*) dynamic. The lyrics are "plumes their full play \_\_\_\_\_ till a rud-di - er ray than my pale one an -". The piano accompaniment includes several triplet figures in the right hand. The system concludes with a mezzo-forte (*mf*) dynamic and the instruction "cresc. et rit." (crescendo and ritardando).

*f* *passionately.* nounce there is with-ring a - way some-Scat-ter the vis - ion for - ev - er! And

The second system continues the vocal line with a forte (*f*) dynamic and the instruction "passionately." The lyrics are "nounce there is with-ring a - way some-Scat-ter the vis - ion for - ev - er! And". The piano accompaniment features a strong dynamic (*f*) and includes some triplet figures.

*rit.* now, as of old, I am I, thou art thou!

*rit.* *ff a tempo.* *Sca...*

*sfz* *2/2* *sfz* *Sva.*

The third system begins with a vocal line marked "rit." (ritardando). The lyrics are "now, as of old, I am I, thou art thou!". The piano accompaniment starts with a fortissimo (*sfz*) dynamic and includes triplet figures. The system concludes with a change to a 2/2 time signature, marked "ff a tempo." (fortissimo at tempo), and "Sca..." (scando). The piano part ends with a "Sva." (sustained) marking.

