

LAST NIGHT I TOUCHED HIM

~ LYRICAL HAIKUS FOR TENOR VOICE ~



TEXT AND MUSIC BY:
JORDAN ALEXANDER KEY

© 2019

LAST NIGHT I TOUCHED HIM

~ LYRICAL HAIKUS FOR TENOR VOICE ~

TEXT AND MUSIC BY:
JORDAN ALEXANDER KEY

© 2019

Lyrical Haiku: *Last Night I Touched Him*

- | | |
|-------------------------------|----|
| I. “Last Night I Touched Him” | 3 |
| II. “Never Without Fear” | 7 |
| III. “He Said I Love You” | 10 |
| IV. “We Don’t Love You” | 12 |
| V. “Will God Forgive Me” | 17 |

Duration ca. 10 minutes

Last Night I Touched Him

Haiku Cycle by: Jordan Key

Last night I touched him.
My hand whispers on his chest.
My Confirmation!

Does sin smell like sweat
Or smell like his knotted hair?
How then does love smell?

Never without fear!
Our clasped hands profess our faith
In the grocery store.

He said, "I love you."
I hear those word in his arms
As we fall asleep,

Today I was told
By my Mother and Father,
"Out! We don't love you."

Whose blood fills their cups?
Do they taste the vanity
In their broken bread?

Will God forgive me?
I forgave God long ago.

Program Note:

A small song cycle of haikus by the composer, *Last Night I Touched Him* reacts to the struggle of coming out as gay in a conservative, religious society. The haikus not only reflect on homosexual love, but also the fear, hate, and anguish that accompany love for many gays who come out and live in intolerant communities. Along with poetic portrayal of homosexual love and its struggle for tolerance is the internal conflict between the self and a god that is reported as loving but is frequently shown to be hateful. This piece explores the structure of haiku in music through short forms that juxtapose musically contradictory styles, textures, emotions, and musical references. “*Last Night I Touched Him*” is miniature drama of contrasts – a play between homosexuality and Christianity, sensuality and spirituality, love and hate.

Last Night I Touched Him

I. "Last Night I Touched Him"

Jordan Alexander Key
Complete Premier November 2019

Fervent (♩ = 200)

Tenor

Piano

4 *f* Ecstatic, very expressive

Last night

7 rit. =108 *molto dolce mp*

I touched him, I touched him My

gentle, like a whisper

p

11 *p*

8 hand, my hand whis - pers on his chest:

14 *p* *very gentle* **molto rit.**

8 whis - pers, whis - pers. **molto rit.**

pp

17 **Fervent** (♩ = 200) *f* *declamatory*

8 My Con - - - fir -

Fervent (♩ = 200)

Slightly Faster (♩ = 140)

20 **molto rit.** (♩ = 90) *mp*

ma - tion! Does sin smell like

molto rit. (♩ = 90) *mf*

Slightly Faster (♩ = 140) (3+2) *mp*

23 *mf* chorale like, slightly sarcastic

sweat or smell like his knot - - ted hair?

mf

26

Does sin smell?

28 *p* *mf* *declamative question*

Does sin smell?

31 *mp* *wondering, freely* *rit.* *f*

How then does love smell?

35 *mp* *Slower* ($\text{♩} = 70$) *quietly to one's self, mocking* *p*

like sin?

II. "Never Without Fear"

39 **Agitated** (♩ = 150)

Musical score for measures 39-40. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and slurs. Dynamics range from *pp* to *f*. The tempo is marked as **Agitated** with a quarter note equal to 150 beats per minute.

41

Musical score for measures 41-42. The vocal line begins with the lyrics "Nev - er with - out fear,". The piano accompaniment continues with triplets and slurs. Dynamics include *ff* and *shouted with anger!*. Performance instructions for the right hand (r.h.) and left hand (l.h.) are present.

43

Musical score for measures 43-44. The vocal line continues with the lyrics "nev - er with - out fear!". The piano accompaniment features a descending triplet line in the right hand and a steady triplet accompaniment in the left hand. Dynamics include *ff*.

45 *f* *mp* (3+4) *mf*

8 Nev - er with - out fear! Our clasped hands, our

48 (4+3)

8 clasped hands.

(4+3)

50 *f* (3+4) *mp*

8 pro - fess our faith

crazy, full of rage

ff

52

8 Nev-er with-out fear, nev-er with - out fear!

ff *wildly*

8^{vb}

54

8 Nev - er with - out fear! in the gro - - - cer-y store.

mp

mf *p*

57

8 Nev - er with - out fear!

ff

mf **ff** r.h. l.h.

III. "He said I love you"

59 **Sweetly** (♩ = 60)

Sweetly (♩ = 60)

p like bells

pp

Ped. ad lib.

62 *molto dolce, full of love*
mp

He said, he said, he said, "I love

65 *p* *p* very gentle

you." I hear

pp

67

mf

I hear those words in his arms

p

mp

p

pp

ethereal, from the heavens

Red.

70

mp

rall.

(Hmm)

rall.

very gentle, small bells

*

73

p

pp

(♩ = 40)

as we fall as - leep.

(If one can, sing upper note quietly in falsetto. Otherwise sing bottom note)

IV. "We don't love you"

Raging (♩ = 180)

76 *f* Full of hate and fear

ff

To - day, To - day

80

I was told

82

Told by my Mo - ther and Fa - ther

Told by my Mo - ther and Fa - ther

ff frantic

84

Musical score for measures 84-85. The vocal line has a fermata. The piano accompaniment features triplets in the right hand and chords in the left hand.

Slower (♩ = 80)

sfz shouting, full of hatefull rage

85

"Out! We

Slower (♩ = 80)

like daggers

Musical score for measures 85-86. The vocal line has lyrics "Out! We" and "like daggers". The piano accompaniment has chords and a triplet in the right hand.

Movement II Tempo (♩ = 150)

ff

87

don't love you!"

Movement II Tempo (♩ = 150)

f raging, full of hate

Musical score for measures 87-88. The vocal line has lyrics "don't love you!". The piano accompaniment has chords and triplets in the right hand.

89

8

91 *mocking, snide, spiteful* *mp*

"Je - sus don't love you."

p mad, insane

8

93 *mp slightly insane*

Whose _____

8

96 *f*

blood? Whose blood

98 *mp*

whose blood fills their cup?

f *p*

8^{va}

100 *p* *f* full of anger *p*

Do they taste the van - i - ty

ff *pp*

Sos.

103 **Menacing** (♩ = 60)

p

spiteful
(use hard consonants)

fp \rightrightarrows *ff*

in their bro - ken bread?

Menacing (♩ = 60)

ff

105 **A Tempo, Raging** (♩ = 180)

A Tempo, Raging (♩ = 180)

106

ff

5
16

5
16

5
16

108

Musical score for measures 108-110. The system includes a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The time signature is 5/16. Measure 108 features a vocal rest and piano accompaniment. Measure 109 includes a dynamic marking of *ff* (fortissimo) and a change in the piano part. Measure 110 shows a change in the piano part to a different rhythmic pattern.

111

Musical score for measures 111-113. The system includes a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The time signature is 6/16. Measure 111 features a vocal rest and piano accompaniment. Measure 112 includes a change in the piano part. Measure 113 shows a change in the piano part to a different rhythmic pattern.

114

Musical score for measures 114-116. The system includes a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The time signature is 8/8. Measure 114 features a vocal rest and piano accompaniment. Measure 115 includes a change in the piano part. Measure 116 shows a change in the piano part to a different rhythmic pattern.

V. "Will God forgive me"

116 **Ethereal** (♩ = 50) **A Little Faster** (♩ = 60)
molto dolce
mp

Ethereal (♩ = 50)
like heavenly chimes

Will God, will God, _

A Little Faster (♩ = 60)

p

pp

121 **rall.** *mf* *beautiful, strident, clear, passionate, without any apology*

will God for - give me? _ I for-gave God _

rall.

pp

124 *mp* *more sweetly, forgiving* **Resting, a tempo** (♩ = 50) **poco rall.** *p* *pp*

long, long a - go. ...?

Resting, a tempo (♩ = 50) **poco rall.** *very gentle* *hauntingly sweet* *8va* *pp* *ppp*

pp *ppp*

Ped.