

ALEXANDER FORMOSA

text by Kaitlin Rees

The Mirror At Midnight

for Choir (SATB)
a cappella

(2015)

As I see it,

you are a black shadow. You are a smoky orange mountain. You are a drool of blue. You are the outline of an empty head. You are a tv set. You are a yellow carpet. You are the number 5. You are all the metaphors without meaning. You are my confusion. You are my tiredness. You are my imagining of a horse. You are one scratch on the surface of a pebble at the bottom of an ocean called time. And I

am - somewhere - in - there - too.

Text by Kailtin Rees,
from the book *Language Without Color*
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The Mirror At Midnight

♩ = 68
Floating
8 ♩

for F. M.

ALEXANDER FORMOSA

SOPRANO

ALTO

TENOR

BASS

BASS

pp
As I see

pp
As see

pp
As see

pp a little
As

S.

A.

T.

B.

B.

3

4

G.P.

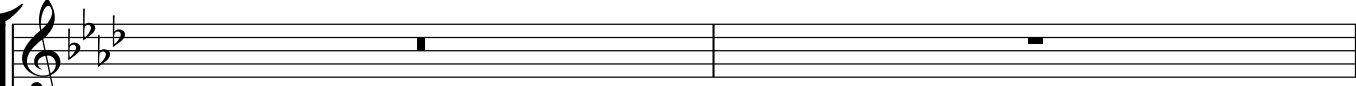
it


it

see


it

6 12 13


S. 

A. 

you are a black sha - dow you are a smo - ky or - ange moun - tain

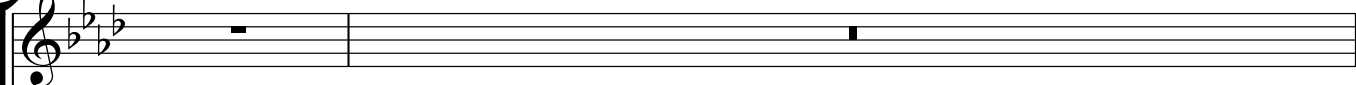
T. 

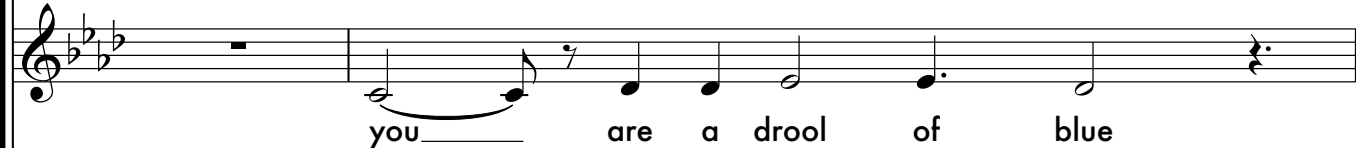
you are a black sha - dow you are a smo - ky or - ange moun - tain

B. 


you are a black sha - dow you are a smo - ky or - ange moun - tain

8 2 G.P. 12


S. 

A. 

you are a drool of blue

T. 

you are a drool of blue

B. 

you are a drool of blue

10 **16** **2 G.P.**

S.

A. *a little louder* *slight rit-*
 you are the out - line of an em - pty head

T. *slight rit*
 you are the out - line em - pty head

B. *slight rit*
 you are the out-line of em - pty head

12 **14** **13** **4 G.P.**

S.

A. you are a T V set you are a yel-low car - pet

T. you are a T V set you are a yel-low car - pet

B. you are a T V set you are a yel-low car - pet

6

15

11

S. *p*
 you are the num - ber five

A.
 you are the num - ber five

T.
 you are the num - ber five

B.
 you are are the num - ber five

16

22

2

S. *a little louder*
 you are all the met - a-phors with-out mea - ning

A. *a little louder*
 you are all the met - a-phors with-out mea - ning

T. *a little louder*
 you are all the met - a-phors with-out mea - ning

B. *a little louder*
 you are all the met - a-phors with-out mea - ning

18 **13** 2 ⁷

mp *p*

S. you are my con - fu - sion you are my ti - red - ness

A. *mp* *p*
you are my con - fu - sion you are my ti - red - ness

T. *mp* *p*
you are my con - fu - sion you are my ti - red - ness

B. *mp* *p*
you are my con - fu - sion you are my ti - red - ness

21 **4** **5** **2**

pp *mp* *mp* *pp* *p*

S. the mir - ror the - mir - ror

S. *mp*
you are my i - ma - gin - ing of a horse

A. *mp*
you are my i - ma - gin - ing of a horse

T. *pp*
the mir - ror the - mir - ror

B. *p*
you are my i - ma - gin - ing of a horse

25 17

S. the mir - ror at

S. *pp* the mir - ror at

A. you are one scratch on the sur - face

T. *mp* you are one scratch on the sur - face

B.

26 4 13

S. mid ni ght

S. *pp* of a pe - bble at the bo - ttom of

A. *pp* of a pe - bble at the bo - ttom of

T. *p* of a pe - bble at the bo - ttom of

B. *p* of a pe - bble at the bo - ttom of

28 **14** **2** **4** ⁹

S. *mp*
 an o - cean call - ed time and I

A. *mp*
 an o - cean call - ed time and I

T. *mp*
 an o - cean call - ed time and I

B. *mp*
 an o - cean call - ed time and I

32 **13** **2** **4**

S. *p* *mp*
 am some-where in there too and I

A. *p* *mp*
 am some-where in there too and I

T. *p* *mp*
 am some-where in there too and I

B. *p* *mp*
 am some-where in there too and I

10 **13** **4 2 4**

36

S. *p*
am some where in there too *a little softer than before*

A. *p mp*
am some where in there too and I

T. *p mp*
am some where in there too and I

B. *p mp*
am some where in there too and I

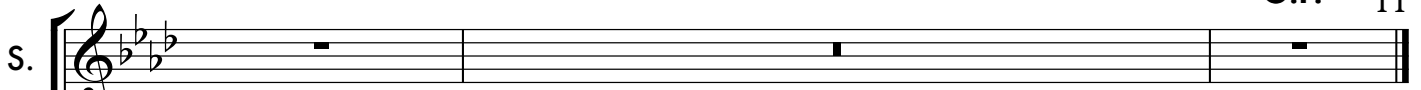
40 **12** **4 3**

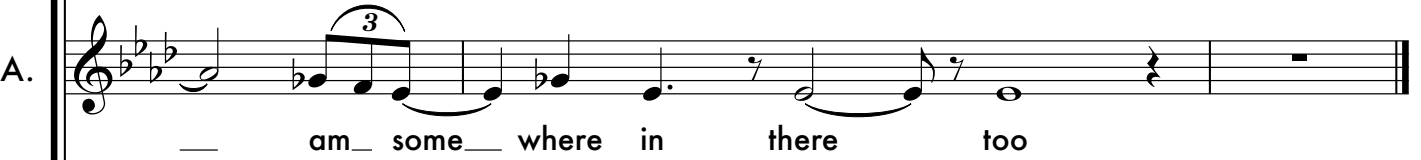
S.

A. *p pp p*
am some-where in there too *very gentle* and I

T. *p pp*
am some-where in there too and

B. *p pp*
am some-where in there too and

S. 

A. 
am some where in there too

T. 
I am some-where in there too

B. 
I am some-where in there too