

Full Score

Songs from Spanish Poets

Waddy Thompson

for bass-baritone & string quartet

I. Ballad of What the Wind Said

Rafael Alberti,
translated by Mark Strand

Waddy Thompson

Adagio ♩=48

Musical score for the first system, marked **Adagio** (♩=48). The score includes staves for Bass-Baritone, Violin I, Violin II, Viola, and Violoncello. The Bass-Baritone staff shows a sequence of time signatures: 3/4, 5/4, 4/4, 3/4, 4/4. The Violin I staff has a *pp* dynamic. The Violin II staff has a *pp* dynamic. The Viola staff has a *f* dynamic. The Violoncello staff has a *p* dynamic and includes the instruction *(sul A)*.

6 **accel.** **A Tempo** ♩=48

Musical score for the second system, marked **accel.** and **A Tempo** (♩=48). The score includes staves for Bass-Baritone (B-B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Bass-Baritone staff has a *mp* dynamic and includes the lyrics "E - ter - ni -". The Violin I staff has a *mp* dynamic. The Violin II staff has a *mp* dynamic. The Viola staff has a *mp* dynamic and includes a *pp* dynamic. The Violoncello staff has a *mp* dynamic.

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Harmonics are played where written.

12

B-B. ty could ver-y well be on-ly a ri-ver, be a horse_ for - got-ten and the

Vln. I

Vln. II

Vla.

Vc.

mp

17

B-B. coo- ing_ of a lost dove.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

p cresc.

f

ppp < *p*

22

f

B-B. *f* *3* As for the man who leaves his fel-low men, the wind comes

Vln. I

Vln. II

Vla. *f*

Vc. *mf*

27

mp *cresc.* *3*

B-B. tell-ing him o - ther things, o - pen - ing his eyes to

Vln. I *p*

Vln. II *p*

Vla. *f* *p* *f*

Vc.

32 *f* 3

B-B. *f* 3

o - ther things To - day I left my fel - low men,

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. 3

Vc. *f* 3

37 *p*

B-B. *p* 3

and a - lone, in this ra - vine, be - gan to look at the

Vln. I *pp* 8va

Vln. II *pp*

Vla. *p*

Vc. *p* pizz. arco *p*

43

B-B. *p*

ri - ver and saw a horse a - lone and lis - ten'd lone - ly to the coo - ing of a

Vln. I *mf* \Rightarrow *ppp*

Vln. II *mf* \Rightarrow *ppp*

Vla.

Vc. *mp*

48

B-B.

lost dove.

Vln. I *p*

Vln. II *p*

Vla. *mp* *mf* *f*

Vc. *mf*

54 *p* *p*

B-B. *p* *p*

And then the wind came close and, like some-one in pass - ing told me:

Vln. I *ppp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Più mosso

60 *f* *f* *mf* *rit.. mp*

B-B. *f* *f* *mf* *rit.. mp*

E - ter - ni - ty could ver - y well be on - ly a ri - ver, be a horse_ for

Più mosso

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp* *mute*

Vla. *f* *mf* *pp* *mute* *mp*

Vc. *f* *mf* *p* *mf* *pp*

65 - - - -

B-B. *pp* falsetto

got - ten and the coo - ing of a lost dove. _____

Vln. I *pp* *ppp* *pppp* mute

Vln. II *pp* *ppp* *pppp*

Vla. *pp* *ppp* *pppp*

Vc. *mp* *pp* (sul G)

Song of the Barren Orange Tree

F.G. Lorca,
translated by W.S. Merwin

9

70 **Andante** ♩ = 76

Musical score for measures 70-73. The score is for five instruments: B-B. (Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The time signature is 12/8. The key signature has one flat (B-flat). The tempo is Andante, with a quarter note equal to 76 beats per minute. The B-B., Vln. I, and Vln. II parts are mostly silent in these measures. The Vla. part begins in measure 73 with a pizzicato (pizz.) and sfz (sforzando) dynamic. The Vc. part begins in measure 70 with a forte (f) dynamic and continues through measure 73.

74

Musical score for measures 74-77. The score is for five instruments: B-B., Vln. I, Vln. II, Vla., and Vc. The time signature is 12/8. The key signature has one flat (B-flat). The B-B. part is silent. The Vln. I part begins in measure 74 with a forte (f) dynamic. The Vln. II part begins in measure 74 with a mezzo-forte (mf) dynamic, playing pizzicato (pizz.) in measure 74 and arco (solo) in measure 75. The Vla. part begins in measure 74 with an arco dynamic. The Vc. part begins in measure 74 with a mezzo-forte (mf) dynamic.

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78

Musical score for measures 78-80. The score includes parts for B-B., Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). Measure 78 features a Vln. I solo with a *ff* dynamic. Measures 79-80 show a Vln. II solo with a *ff* dynamic. The Vc. part has a *ff* dynamic and a *(solo)* marking.

81

Musical score for measures 81-84. The score includes parts for B-B., Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). Measure 81 features a B-B. part with a *p* dynamic. Measure 82 features a B-B. part with a *f* dynamic. Measure 83 features a Vln. II solo with a *ff* dynamic and a *slap pizz.* marking. Measure 84 features a Vln. II solo with a *ff* dynamic. The Vln. I, Vla., and Vc. parts have *fp* and *mf* dynamics.

85 *mf* *f*

B-B. *mf* *f*
Cut my sha - dow from me.

Vln. I *f*

Vln. II *arco* *mp* *f*

Vla. *f* *f*

Vc. *f* *f*

87 (speaking voice)

B-B. *f*
Free me from the tor - ment of see - ing my - self with out fruit.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. (solo) *ff*

Vc. *f*

89

B-B. *f* Why was I born a-mong mir - rows? *p* The

Vln. I

Vln. II *arco* *f* *mp*

Vla. (end solo) *mp*

Vc.

93

B-B. — day walks in cir-cles a-round me — and — the night cop-ies me in

Vln. I *p*

Vln. II *p* *mp* *p*

Vla. *p*

Vc.

96

B-B. *all of its stars.*

Vln. I *p* *sff* (solo)

Vln. II *mf*

Vla. *mp* *sff*

Vc.

99

B-B.

Vln. I

Vln. II *sffz*

Vla. *pp*

Vc. *pp*

B-B.

Vln. I

Vln. II

Vla.

Vc.

gliss.

gliss.

fffz

pizz. arco

fffz *fffz*

pp

pp

tr

tr

103

B-B.

Vln. I

Vln. II

Vla.

Vc.

ff

f

dim.

I want to live_ with_ out see ing_ my self.

mf

p

p

mf

Meno mosso

105 rit. $\text{♩} = 66$ *mp* *mf*

B-B. *mp* *mf*

Vln. I *p* poco a poco sul pont. -----

Vln. II *p* poco a poco sul pont. -----

Vla. *p* poco a poco sul pont. -----

Vc.

And I will dream that ants and this-tle burrs

108

B-B. *p*

Vln. I *p* nat.

Vln. II *p* nat.

Vla. *p* nat.

Vc. *pppp* *p*

and my leaves and my birds.

112 **accel.** **Tempo primo**

Musical score for measures 112-114. The score is for five instruments: B-B. (Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 3/8. The tempo marking is **accel.** followed by a dotted line and **Tempo primo**. The dynamics are **ff** (fortissimo) for the strings and **ff** for the woodwinds. The woodwinds have a **v** (accents) marking. The strings have a **v** marking. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes.

115

Musical score for measures 115-117. The score is for five instruments: B-B. (Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 3/8. The dynamics are **sfz** (sforzando) for the strings. The woodwinds have a **v** (accents) marking. The strings have a **v** marking. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes.

118

B-B.

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

121 *fff* shouting

B-B.

Vln. I

Vln. II

Vla.

Vc.

ff

Wood - cut - ter. Wood cut -

123

B-B. *ter* Cut my sha-dow fom me. Free me

Vln. I

Vln. II

Vla.

Vc.

127

B-B. from the tor - ment of see - ing my - self with - out fruit.

Vln. I *ff*

Vln. II

Vla.

Vc.

130

B-B.

Vln. I

Vln. II

Vla.

Vc.

f

ff

ff

132

B-B.

Wood - cut - ter. Wood-cut - ter. Wood-cut - ter Free me.

Vln. I

Vln. II

Vla.

Vc.

sfmp

mf

sfmp

mf

sfmp

mf

ff

134

fff

B-B.

Wood-cut-ter. Free me.

Vln. I

fffz

cresc.

gliss.

fff

Vln. II

fffz

cresc.

fff

Vla.

fffz

cresc.

fff

Vc.

fffz

cresc.

gliss.

fff

III. Sing, Birds

137 **Allegro** ♩ = 108
*speaking voice** **f**

B-B. Birds, the ca -

Vln. I *mf* *sul A & E*

Vln. II *sul A, gliss ad lib.* *simile*

Vla. *sul D, gliss ad lib.* *simile*

Vc. *sul A, gliss ad lib.* *simile*

139 *sung*

B-B. ress - es of your free

Vln. I

Vln. II *simile*

Vla. *simile*

Vc. *simile*

141

B-B. *speaking voice*

wings can't take a -

Vln. I *pizz.*

Vln. II *simile*

Vla. *simile*

Vc. *simile*

143

B-B. way my sad

Vln. I *sul a & e arco*

Vln. II *simile*

Vla. *simile*

Vc. *simile*

145

B-B. mem - o - ry What

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 145 and 146 features a Bassoon (B-B.) part with lyrics "mem - o - ry" and "What". The string ensemble (Vln. I, Vln. II, Vla., Vc.) plays a triplet pattern marked "simile". The key signature has one sharp (F#) and the time signature is 4/4.

147

B-B. bright lip - -

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 147 and 148 features a Bassoon (B-B.) part with lyrics "bright" and "lip - -". The string ensemble (Vln. I, Vln. II, Vla., Vc.) plays a triplet pattern marked "simile". There is a time signature change from 4/4 to 2/4 in measure 147 and back to 4/4 in measure 148. The key signature has one sharp (F#).

149

B-B. *pas - sion the chirp - - ing*

Vln. I

Vln. II *simile*

Vla. *simile*

Vc. *simile*

151

B-B. *speaks from your pure*

Vln. I

Vln. II *simile*

Vla. *simile*

Vc. *p* *f*

153

B-B. *f*
breast! Sing for me, _____ flash - ing birds

Vln. I *f* *sp* 3 3 *f*

Vln. II *simile* 3 3 3 3 3 3 *f* *sp* 3 3 *f*

Vla. *simile* 3 3 3 3 3 *f* *tr* *sp* 3 *f*

Vc. *simile* 3 3 3 3 3 *f* *pizz. (strum up/down)* *f*

157

B-B. *p*
who sum-mon joy in the burn-ing woods and, drunk with light, rise like

Vln. I *p* *mp*

Vln. II *tr* *p*

Vla. *(tr)* *tr* *p* *mf*

Vc. - - - - -

163

B-B. *ff*
 clap-pers of a bell in the blue that a-dopts you spi - rit - ed

Vln. I *ff* *ff* *8va*

Vln. II *pizz.* *mf* *arco*

Vla. *f*

Vc. *pizz.* *f* *strum* *3*

169

B-B. ly.

Vln. I *loco* *p* *3* *3* *3* *3*

Vln. II *mp* *simile* *3* *3* *3* *3*

Vla.

Vc. *arco* *fp* *mf*

173

B-B.

Vln. I

Vln. II

Vla.

Vc.

176 *f*

B-B.

Sing for me, _____ bird who are born

Vln. I

Vln. II

Vla.

Vc.

180 *f*

B-B. *f*
 ev' - ry day _____ and de clare the world's

Vln. I *f* *mf*

Vln. II *f* *p*

Vla. *f*

Vc. *f* *mf*

183 *ff*

B-B. *ff*
 in - no - cense in your cry.

Vln. I

Vln. II

Vla. *f*

Vc. *ff* *f* *mp*

186

B-B. *ff*
Sing, sing and be glad in your heart that you up -

Vln. I *f* 3 *ff*

Vln. II *mp* *f* pizz.

Vla. *ff* arco *f* 3

Vc. *ff* pizz./strum *mf* arco 3 3 3

191

B-B. root me _____ and don't re - turn

Vln. I *mp* cresc. 3 3 3

Vln. II *mf* pizz. *mp* cresc. 3 3 3

Vla. *mf* *mf* *mf*

Vc. *mp* 3 3 3

195

ff

B-B.

to earth.

Vln. I

mf *f* *ff*

Vln. II

mf *f* *ff*

Vla.

arco

ff

Vc.

pizz. arco (D) (G)

ff

IV. Gacela of the Flight

Federico Garcia Lorca
(trans. by Stephen Spondor and J.L. Gili)

31

2^{da} **Andante** ♩=60

B-B. *p* *poco cresc.* *dim.*
I have lost my-self in the sea man -

Vln. I *p* *pp*
sul tasto; non-vibrato

Vln. II *p* *pp*
sul tasto; non-vibrato

Vla. *p* *pp*
sul tasto; non-vibrato

Vc. *p* *pp*
sul tasto; non-vibrato

206

B-B. *mf* *dim.* *mp*
y times with my ear full of fresh-ly cut flow - ers, with my

Vln. I *mf* *mp*
vib. and m.o.

Vln. II *mf* *p*
vib. and m.o.

Vla. *mf*
vib. and m.o.

Vc. *mf* *p*
vib. and m.o.

210

B-B. *f* *p*
 tongue full of love and a - go - ny. I have lost my-self in the

Vln. I *mp* *smf* *pp*

Vln. II *mp* *smf* *pp*

Vla. *mp* *smf* *pp*

Vc. *mp* *smf* *p > pp*

214

B-B. *cresc.* *f* *sp*
 sea man - y times as I lose my-self in the hearts of cer - tain chil - dren.

Vln. I *mf* *spp*

Vln. II *mf* *spp*

Vla. *mf* *spp* 3

Vc. *mf* *spp*

219

B-B.

Vln. I

Vln. II

Vla.

Vc.

solo

sul pont.

poco a poco nat.

nonvib.

solo and vib. nat.

p

sul pont. e poco a poco m.o.

nonvib.

p

sul pont.

nat.

mp

sp

sul pont.

poco a poco nat..

nonvib.

p

224

B-B.

Vln. I

Vln. II

Vla.

Vc.

f

There is no - one who in giv-ing a kiss

8va

3

3

3

f

mf

m.o.

mf

colla voce

cresc.

f

mf

m.o.

mf

228

B-B. *sf*
 does not feel the face-less peo-ple and no one who in touch-ing a new-born child

Vln. I *mp* *loco*
 3

Vln. II *mp* *f*
 3

Vla. *f*
 3

Vc. *f*
 3

232

B-B. *f*
 for-gets the mo-tion-less skulls of horse - es. Be-cause the ro-ses search in the

Vln. I *f* *mp*
 3

Vln. II *sf* *mp*
 3

Vla. *pizz.* *f* *mf*
 3

Vc. *mf* *sf* *mp*
 3

237

mp

B-B. *mp*
 fore-head for a hard land-scape of bone, and the

Vln. I *p*

Vln. II *p*
arco

Vla. *p*

Vc. *pp*
pizz. sll pont. *3* *nat.; arco (colla voce)* *p*

240

f

mp

B-B. *f* *mp*
 hands of man have no other purpose than to im-i-tate the roots of the.

Vln. I *mf* *3* *3* *mp*

Vln. II *3* *p*

Vla. *p*

Vc. *f* *3* *mp*

244 *f*

B-B. *earth.* 3

Vln. I *pp*

Vln. II *p* 3 *pp*

Vla. *f* *mp*

Vc. *f* *mf* *p*

246

B-B.

Vln. I *mf*

Vln. II *mf* 5 3

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

249

B-B. *p*
As I lose my-self in the hearts of cer - tain child - ren, I have

Vln. I *ff spp* nonvib. nat.

Vln. II *ff spp* nonvib. nat.

Vla. *ff spp* nonvib. nat.

Vc. non vib. nat. *ff spp*

254

B-B. *mp* *f*
lost my-self in the sea man - y times. Ig-no rant of the wa - ter, I go

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

259

B-B. *sp*
 seek-ing a death full of light to con-sume me.

Vln. I *spp* *ppp*

Vln. II *spp*

Vla. *spp*

Vc. *spp*

263

B-B.

Vln. I *rit.*

Vln. II

Vla.

Vc.

265

B-B.

Vln. I

Vln. II

Vla.

Vc.

mp

sul E

pp e dim al niente

pp e dim al niente

pp e dim al niente

pp e dim al niente

pp e dim al niente

Detailed description: This musical score page contains five staves. The top staff is for the Double Bass (B-B.) in bass clef, with a 5/4 time signature that changes to 6/4 at the second measure. The second staff is for Violin I (Vln. I) in treble clef, starting with a 5/4 time signature and changing to 6/4. It includes a dynamic marking of *mp* and the instruction "sul E" above a diamond-shaped symbol. The third staff is for Violin II (Vln. II) in treble clef, with a 5/4 time signature changing to 6/4. The fourth staff is for Viola (Vla.) in alto clef, with a 5/4 time signature changing to 6/4. The fifth staff is for Violoncello (Vc.) in bass clef, with a 5/4 time signature changing to 6/4. All string parts conclude with a *pp e dim al niente* instruction and a fermata-like symbol at the end of the piece.