

Andrew Thomas

Song Fragments

for baritone and ensemble

(2012)

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Computer notated by the composer

The fragments

Desire, desire! I have too dearly bought,
With price of mangled mind, [...]

Sir Philip Sidney

Blow, northern wynd,
Send thou me my sweeting,
Blow, northern wynd,
Blow, blow, blow.

Anon.

Lord, oh, Lord, give me back the innocence I had
So I can feel his love all over again from the start.

Gabriel Garcia Marquez

There is a lady sweet and kind,
Was never face so pleased my mind,
I did but see her passing by,
And yet I love her till I die.

Anon.

The Ensemble

Clarinet in Bb

Bassoon

Acoustic Guitar (with a plectrum and a violin bow)

Baritone

Viola

Double Bass

Vocal Pronunciation

D(e) = as in th/e/

D(er) = as in broth/er/

D(i) = as in fr/ee/

D(ie) = as in d/ie/

D(u) = as in /ooh/

D(ah) = as in f/ar/

Duration: c. 5 minutes

to E.C.T - et expecto

Song Fragments

Score in C *

Andrew Thomas

Clarinet in B \flat **Bassoon** **Acoustic Guitar** **Baritone** **Viola** **Double Bass**

Tempo: $\text{♩} = \text{c. } 100, \text{ Energico}$

Performance Instructions:

- Clarinet in B \flat :** f , dynamic markings with a bracket of 5, and a dynamic marking with a bracket of 3.
- Bassoon:** f , dynamic marking with a bracket of 5, and a dynamic marking with a bracket of 5.
- Acoustic Guitar:** f , dynamic marking with a bracket of 5.
- Baritone:** mp quasi sotto voce, 'stuttering'.
- Viola:** senza vibrato, pp calmo, and pp calmo.
- Double Bass:** pp calmo.

Text:

- Baritone:** D(e)-D(e)-D(e) Senza tempo D(e) D(er) D(i) sire,
- Double Bass:** $\text{♩} = \text{c. } 100, \text{ Energico}$

* All instruments are written in C and sound as written with the exception of the guitar and double bass which sound one octave lower than written. Guitar and double bass harmonics also sound one octave lower than written.

A

Senza tempo

♩ = c. 100, Energico

Cl. 6 *f*

Bsn. 6 *f*

A. Gtr. 5 *f*

Bar.

mp quasi sotto voce
start fast(ish) rit.

Vla.

Db.

A

senza vibrato

pp calmo

pp calmo

D(e)-D(e)-D(e)-D(e) D(e) D(ie) D(i) D(u)-D(ah) - D(i) - sire, _____

♩ = c. 100, Energico

B

Cl. 10 *f* 5

Bsn. *f*

A. Gtr. 5 *f*

Bar.

D(e) D(e) D(e) D(e) De - sire,

B poco vibrato *mp*

Vla.

Db.

ff furioso 6 *sffz*

C $\downarrow = \text{c. 100, Energico}$

Meno mosso

f 5

C $\downarrow = \text{c. 100, Energico}$

16

Cl.

Bsn.

A. Gtr.

Bar.

Vla.

Db.

6

mp

5

mf 'exasperated'

D(e) D(e) De - - - sire,

f

mf

p

pp

D

Cl. 22 *mf express.*

Bsn. 3 *mf express.*

A. Gtr. 5 5 *f* *f express.*

Bar. De - desire! I have to dear - ly bought,

D

Vla. 3 *mf express.* 5

Db. 3 *mf cantabile*

27

Cl.

Bsn.

A. Gtr.

Bar.

Vla.

Db.

E

f

sub. p

ff

ff

p

With *price* *of* *man - gled* *min(e)* - - D(e) D(e)

pick up bow

E

pizz.

p

F

Cl. 32

Bsn.

A. Gtr.

Bar.

Vla.

Db.

D(e) D(e) D(e)

F

arco

mf furioso

ff furioso

ff furioso

G

Cl. Bsn. A. Gtr. Bar.

mf *espress.* *f* *mp*

D(e)

Vla. Db.

pizz. *p*

This musical score page contains six staves. The top two staves are for Clarinet (Cl.) and Bassoon (Bsn.). The third staff is for Acoustic Guitar (A. Gtr.). The fourth staff is for Bass (Bar.). The bottom two staves are for Violin (Vla.) and Double Bass (Db.). Measure 37 begins with the Clarinet playing a sixteenth-note pattern. The Bassoon follows with eighth-note patterns. The Acoustic Guitar and Bass remain silent. The Violin and Double Bass also remain silent. Measure 38 starts with the Bassoon playing eighth-note patterns. The Clarinet has a sixteenth-note pattern. The Acoustic Guitar and Bass remain silent. The Violin and Double Bass remain silent. Various dynamics are indicated: *mf*, *espress.*, *f*, *mp*, *pizz.*, and *p*. Performance instructions include accents and measure counts (e.g., '6'). Measure numbers 37 and 38 are present above the staves. The letter 'G' is enclosed in a box above the first two staves, and 'D(e)' is written below the third staff.

42

Cl.

Bsn.

A. Gtr.

Bar.

Vla.

Db.

arco (with a violin bow)

II

p

I

p

pp

p

ppp

The musical score is a page from a classical composition. It features six staves of music for an orchestra. The instruments are: Clarinet (Cl.), Bassoon (Bsn.), Acoustic Guitar (A. Gtr.), Bass (Bar.), Violoncello (Vla.), and Double Bass (Db.). The page number '42' is located in the top left corner. The music is divided into measures by vertical bar lines. Measure 42 begins with a measure containing quarter notes and rests, followed by a measure of rests. The next measure contains a bassoon note with a grace note, followed by a measure of rests. The A. Gtr. staff has a dynamic marking 'p' and a measure ending with a bassoon note. The Bar. staff has a dynamic marking 'p'. The Vla. and Db. staves show sustained notes with grace notes above them. Measure 42 ends with a bassoon solo section. The score concludes with a bassoon note and a dynamic marking 'ppp'.

H ♩ = c. 76, molto lib. - unconducted ***I** ♩ = c. 76, semplice

Follow viola (or clarinet) for lead

49

Cl.

Bsn.

A. Gtr.

Bar.

♩ = c. 76, semplice
Follow viola (or clarinet) for lead

mp calmo

(slower arpeggiation)

$\text{mf} \text{ *** sempre l.v.}$

H ♩ = c. 76, molto lib. - unconducted ***I** ♩ = c. 76, semplice

Follow viola (or clarinet) for lead

Vla.

Db.

arco

mp calmo

Follow viola (or clarinet) for lead

* Bars 49 - 71 should be unaccompanied unless absolutely necessary.

** ↓ = bow to the floor, ↑ = bow to the ceiling. Bow over the fingerboard with the guitar in its standard position.

The sound should be similar to a violin but will be a little weaker and more unstable.

*** When arco mezzo forte (guitar) indicates a comfortable sound that is not forced. In reality the volume may be less.

 mp calmo

J

11

57 $\text{♪} = 96$

Cl.

Bsn.

A. Gtr.

Bar.

Vla.

Db.

colla voce $p \rightleftharpoons mf$

p dolce

$mf \rightleftharpoons p$

$\rightleftharpoons mf$ sub. p

$dim.$

Blow, Blow, Nor - thern wynd, Send thou me my swee - ting. Blow, Blow, Nor - thern wynd, Blow, Blow,

J

$\text{♪} = 96$

K $\text{♩} = 76$, semplice

Cl. 64 Follow viola (or clarinet) for lead *p calmo* — *mp* — *p* *cedéz*

Bsn. $3/4$ Follow viola (or clarinet) for lead *p calmo* — *mp* — *p* *cedéz*

A. Gtr. $\text{♩} = 76$, *pp molto dolce* (—) *con licenza* *tr.* (slower arpeggitation)

Bar. $3/4$ *quasi f grandioso*

Blow, Blow.

Vla. $3/4$ Follow viola (or clarinet) for lead *p calmo* — *mp* — *p* *cedéz*

Db. $3/4$ Follow viola (or clarinet) for lead *p calmo* — *mp* — *p* *cedéz*

L ♩ = c. 60, expansive and free (conducted)

rit.

M

♩ = c. 52, slow and stately

Cl. 72 ♩ 4/4

Bsn. ♩ 4/4

A. Gtr. ♩ 4/4

Bar. ♩ 4/4

put down bow

lunga I IV

lunga

mf * luminous

L ♩ = c. 60, expansive and free (conducted)

rit.

M

♩ = c. 52, slow and stately

Vla. ♩ 4/4

Db. ♩ 4/4

senza vibrato

p
espress.

rit.

lunga

molto

(V) lunga

sub. mp gently swaying

mf poco pesante

quasi f poco a poco pesante

f

sub. mp gently swaying

* Guitar should match dynamic of viola and double bass.

78 (3 + 2)

Cl.

Bsn.

A. Gtr.

Bar.

Vla.

Db.

mp innocent, leggiero

mf

Lord,

oh

Lord,

(3 + 2)

mf

mf

N

83

Cl. *mp*

Bsn.

A. Gtr. *sub. mf*

Bar. *mp* — *mf* — *mp*

give me back the in - no- cence I had

O

mf *poco a poco molto pesante*

mf *poco a poco molto pesante*

f *poco a poco molto pesante*

mf — *f* *espress.* —

so I can feel his

N

Vla. *sub. mp*

Db. *sub. mp*

sim.

O

mf *poco a poco molto pesante*

mf *poco a poco molto pesante*

P ♩ = 156 (♩ = 78)

88

Cl. *f* *ff* *fff wild! 6* *molto* *p legg.*

Bsn. *f* *ff* *fff*

A. Gtr. *ff* *fff* *ffff*

Bar. *poco a poco agitato ** *ff* *fff* *sub. mf* *mp sprightly but slightly sinister quasi sotto voce*

— love all o - ver a - gain from the start. There is a lady sweet and

Vla. *f* *ff* *fff wild! 6* *molto* *pizz.*

Db. *f* *ff* *fff* *mf* *mp*

* Whilst becoming 'agitato' do not lose quality of tone, agitation should be achieved through rhythmic articulation.

92

Cl. *p legg.* 3 6 *mf rauitous* 3 5

Bsn. *p legg.* 6 *mf rauitous* 5

A. Gtr.

Bar. *f strong, grandioso* scherzando kind, Was ne - ver face so pleas'd my mind 5

Vla.

D. b. 5

This musical score page shows a section for orchestra and choir. The instruments listed are Clarinet (Cl.), Bassoon (Bsn.), Alto Guitar (A. Gtr.), Bassoon (Bar.), Violin (Vla.), and Double Bass (Db.). The vocal part is written in soprano clef. Measure 92 starts with the vocal line: "kind, Was ne - ver face so pleas'd my mind". The vocal line is supported by the Alto Guitar, Bassoon, and Double Bass. The vocal part uses sustained notes and grace notes. The Alto Guitar part is marked with dynamic instructions: *p legg.*, *f strong, grandioso*, and *scherzando*. The vocal part also includes dynamics: *mf rauitous* and *5*.

Q

Suddenly slower Vivace (throwaway)

Cl. 95 *p* hesitant *mf* *mp* *> pp*

Bsn. *p* hesitant *mf* *mp*

A. Gtr. with a plectrum *p*

Bar. *mf* sprightly *sub. mf* *f* grandioso *sub. mp* sprightly *mf* express. *mp* sprightly

I did but see her pa(r) - ssing by, And yet I love her till I die.

Q

Vla. *ff* *mf*

Db. *p* senza espress. *mp*

III