

Michael Zev Gordon

Too Many Names

A setting of Pablo Neruda
for soprano and five instruments

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Demasiados nombres

Se enreda el lunes con el martes
y la semana con el año:
no se puede cortar el tiempo
con tus tijeras fatigadas,
y todos los nombres del día
los borra el agua de la noche.

Nadie puede llamarse Pedro,
ninguna es Rosa ni María,
todos somos polvo o arena,
todos somos lluvia en la lluvia.
Me han hablado de Chiles,
no sé de lo que están hablando:
conozco la piel de la tierra
y sé que no tiene apellido.

Cuando viví con las raíces
me gustaron más que las flores,
y cuando hablé con una piedra
sonaba como una campana.

Es tan larga la primavera
que dura todo el invierno:
el tiempo perdió los zapatos:
un año tiene cuatro siglos.

Cuando duermo todas las noches,
cómo me llamo o no me llamó?
Y cuando me despierto quién soy
sin o era yo cuando dormía?

Esto quiere decir que apenas
desembucamos en la vida,
que venimos recién naciendo,
que no nos llenemos la boca
con tantos nombres inseguros,
con tantas etiquetas tristes,
con tantas letras rimbombantes,
con tanto tuyo y tanto mío,
con tanta firma en los papeles.

Yo pienso confundir las cosas,
unirlas y recién nacerlas,
entreverlas, desve stirlas,
hasta que la luz del mundo
tenga la unidad del océano,
una integridad generosa,
una fragancia crepitante.

Pablo Neruda {Selected Poems,
Penguin Books, bilingual edition
ed. Nathaniel Tarn}

Too Many Names

Mondays are meshed with Tuesdays
and the week with the whole year.
Time cannot be cut
with your exhausted scissors,
and all the names of the day
are washed out by the waters of the night.

No one can claim the name of Pedro,
nobody is Rosa or María,
all of us are dust or sand,
all of us are rain under rain.
They have spoken to me of Venezuelas,
of Chiles and Paraguays;
I have no idea what they are saying.
I know only the skin of the earth
and I know it has no name.

When I lived amongst the roots
they pleased me more than flowers did,
and when I spoke to a stone
it rang like a bell.

It is so long, the spring
which goes on all winter.
Time lost its shoes.
A year lasts four centuries.

When I sleep every night,
what am I called or not called?
And when I wake, who am I
if I was not I while I slept?

Thus means to say that scarcely
have we landed in life
than we come as if new-born;
let us not fill our mouths
with so many faltering names,
with so many sad formalities,
with so many pompous letters,
with so much of yours and mine,
with so much signing of papers.

I have a mind to confuse things,
unite them, make them new-born,
mix them up, undress them,
until all light in the world
has the oneness of the ocean,
a generous, vast wholeness,
a crackling, living fragrance.

Translated by *Alastair
Reid* {Penguin Books}

INSTRUMENTATION

Soprano

2 Clarinets in Bb

Viola

Cello

Double Bass

The score is written in C

Accidentals apply only to the notes they directly precede or within a group of notes joined by a beam

All grace notes come before the beat

This song was written for Mary Wigold and the Composers' Ensemble

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TOO MANY NAMES

MICHAEL ZEV GORDON

$\text{♩} = 104 (\text{♩} = 52)$

CL 1

CL 2

p con poco vibrato ma sempre dolciss.

SOPRANO

Se en — re — da el lu — nes con el mar — tes y la se — ma — na

$\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

VLA

CELLO

BASS

7

quick short

p always on the back of the beat

ppp

mp

quick short

p

no breath!

con el a — ño no se pue — de cor —

$\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{8}$

quick short

quick short

quick short

p

12

Musical notation for measures 12-13, including piano and bass staves.

-tar el tiem — po con tus ti — je — ras fa — ti — ga — das y

2 3 5 3
8 4 8 4

Musical notation for measures 14-16, including piano and bass staves.

17

Musical notation for measures 17-18, including piano and bass staves.

to — dos los nam — bres del dí — a las bo — rra el

5 2 4
8 4 4

Musical notation for measures 19-20, including piano and bass staves.

22

mf mf mp mp mp

mf mp mp

very still quite short

very still

a-gua de la no-che

quite short

7 8

mp mf mf mf p

mp mf mf mf p

mp mf mf mf p

quite short

quite short

quite short

26

ppp pp p p

ppp pp p p

p almost like a litany

Na-die pue de lla mar se Pe-dro nin gu na es Ro-sa ni Ma-ri-a

5 4 3 4

pp (con vibr.) p

pp p

pp p

29

pp pp pp = p

p mp

to-das so-mos pol-vo o a-re-na to-dos so-mos lu-vi-a en la lu-vi-a

5 4 3 4

pp (con vibr.) pp p

pp pp p

32

mp pp

mp pp

p sempre

Me han ha-bla-do de Ven-e-zu-e-las de Pa-ra-guay-es y de Chi-les

5 4

longer longer longer

p (l.h. pizz)

35

pp p

no sé de lo que e- stán ha- blando co noz co la piel

mp dolcis.

5
4

37

mp p mp

de la- tie- tra y sé que no tie- ne a- ppe- lli- do

mp sempre *larger*

4
4

5
4

2
4

mp p

40

pp *mp sub pp*
pp *mp sub pp*

p
 Cuando vi-ví con las ra-í-ces me gusta-ron más que las

5 4 3 4

pp (con vibr.) *mp sub pp*
pp (con vibr.) *mp sub pp*
pp *mp sub pp*

p
 Ho-res y cuando ha-blé con una pie-dra

43

mp *mp*
mp *mp*
mp *mp*

mp *mp*
 Ho-res y cuando ha-blé con una pie-dra

mp *mp*
 Ho-res y cuando ha-blé con una pie-dra

46

subpp mp

so-na-ba co-mo una cam-pa-ña Es tan lar-ga la pri-ma ve-ra

p perfectly skill

3 4
4 4

subpp mp p

flautando (sul tasto, fast bow)

subpp (flaut. (sul tasto, fast bow))

subpp (flaut. (fast bow))

subpp p

49

pp sempre leg. pp

que du-ra to do el in-ier-no el tiem po per di ó los

3 5
4 4

p subp

p subp

p subp

52

za pa los un año te ne cuatro si glos

2
4

4
4

3
4

Quando duer no to das las no ches como me lla

5
4

Quando duer no to das las no ches como me lla

Musical score for the first system, featuring piano and mezzo-piano parts with triplets and dynamic markings.

— mo o no me lla — mo^b y cuan-do me des-pier to — quién

2 5
4 4

Musical score for the second system, including piano and mezzo-piano parts with dynamic markings and a large 'Preview File Only' watermark.

Musical score for the third system, including piano and mezzo-piano parts with dynamic markings.

soy si no e-ra yo cuando dor-mí-a —

3
4

Musical score for the fourth system, including piano and mezzo-piano parts with dynamic markings.

65

Handwritten musical notation for measures 65-68. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves feature complex rhythmic patterns with triplets and slurs. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

4
4

Handwritten musical notation for measures 69-72. The top staff is in treble clef, and the bottom staff is in bass clef. The notation includes triplets and slurs. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

66

Handwritten musical notation for measures 66-70. The top staff is in treble clef, and the bottom staff is in bass clef. The notation includes triplets and slurs. Dynamic markings include *p* (piano) and *mp* (mezzo-piano).

Es to quie re de

3
4

2
4

5
8

Handwritten musical notation for measures 71-74. The top staff is in treble clef, and the bottom staff is in bass clef. The notation includes triplets and slurs. Dynamic markings include *p* (piano), *mp cant.* (mezzo-piano cantabile), and *mp - p* (mezzo-piano to piano).

mp *mp₃* *mp* *ppiss.*
 cir que a pe nas des em bar ca mos en la

2
4

mp > p *mp* *mp* *mp* *mp > p*
mp > p *mp > p* *mp > p* *mp > p*
mp > p *mp > p* *mp > p* *mp > p*

ppiss. *ppiss.* *mp* *p*
 vi da, que ve ri mos re ci êu na ci

mp *mp > p* *mp > p* *mp > p* *mp > p*
mp > p *mp > p* *mp > p* *mp > p*
mp > p *mp > p* *mp > p*

Handwritten musical score for the first system. It consists of two staves for the vocal line and two for the piano accompaniment. The music is in G major and 4/4 time. The vocal line starts with a melodic phrase in the right hand and a supporting line in the left hand. Dynamics include *p*, *mp*, and *p: mp cant.*. There are slurs and accents throughout.

Handwritten musical notation for the vocal line of the second system. The lyrics are "en do que no nos lle ne mos". The time signature changes to 3/8. The music is in G major. Dynamics include *mp* and *p: mp cant.*. There are slurs and accents.

Handwritten musical notation for the piano accompaniment of the third system. It consists of two staves. The music is in G major and 4/4 time. Dynamics include *p*, *mp*, *mp*, *p: mp (con vibr.)*, *(mp)*, *p*, *mp*, and *p*. There are slurs and accents.

Handwritten musical notation for the piano accompaniment of the fourth system. It consists of two staves. The music is in G major and 4/4 time. Dynamics include *mp*, *p*, *mp*, *p: mp*, *p: mp*, and *p: mp*. There are slurs and accents.

Handwritten musical notation for the vocal line of the fifth system. The lyrics are "la do ca con tan tos nombres in se gu ros". The time signature changes to 5/4. The music is in G major. Dynamics include *mp*, *mp*, and *mp*. There are slurs and accents.

Handwritten musical notation for the piano accompaniment of the sixth system. It consists of two staves. The music is in G major and 4/4 time. Dynamics include *mp*, *mp*, *p: mp*, *p*, *mp*, *p*, *mp*, and *mp*. There are slurs and accents.

p mp mp mf mf mf
(mp) mp mf
mp mf
 con tantos e ti que tas tristes con tantas le tras rim bomban tes

p mp dolciss mf
arco piz arco
mf mf mf mf mf
mf mf mf mf
mp mf

mf mf
mf mf
(mf) mf sempre più espressivo poc f (poc f)
 con — tan to tu-yo — y tan-to mi-o —

piz mf mf mf
mf mf mf
mf mf
poc f poc f poc f
mf poc f

quite short

quite short

f sempre cant.

f sempre cant.

prof

quite short f taut

con tan-ta fir-ma en las pa-pe-las yo (o)

quite short

supra prof

quite short

f sempre cant.

f

pizz

f (i.v. sempre)

sempre prof

quite short

quite short

sempre prof

f sempre

f

f

f

f

f

f

f

sempre f

f always very sustained

pien so con fun dir las co-sas u-nir las y

f sempre

f sempre

arco

(L.H. pizz) f

re ci én na cer — las — *ff* *more haste* en tre ve rar — las des — ve stir —

5
4

3
4

— las — *mp* *more ff* hasta que la luz — *ff* uz — *ff* del mundo — (o) — (o) —

4
4

Musical notation for the first system, including vocal line and piano accompaniment.

sempre ff

ten ga la v ni dad — (a) — (a) — (ad) — del

5 4 3
8 4 4

sempre ff

sempre ff

sempre ff

102

follow voice

ff

ff

hold tension

o — cé — a — no — u na in-te-gri-dad ge-ne

5 3
8 4

follow voice

ff

ff

ff

ff

Handwritten musical score for the first system. It consists of three staves. The top two staves are for piano, and the bottom staff is for violin. The piano part includes dynamic markings such as *f*, *ff*, and *tr* (trills). The violin part has a melodic line with some rests. A rehearsal mark *- 10 - se* is present below the violin staff.

Handwritten musical score for the second system. It consists of three staves. The piano part features complex rhythmic patterns and dynamic markings like *ff* and *f*. The violin part has a melodic line with some rests. A rehearsal mark *- 11 - se* is present below the violin staff.

Handwritten musical score for the third system. It consists of three staves. The piano part includes dynamic markings like *ff* and *f*. The violin part has a melodic line with some rests. The text *scopo al massimo* is written above the violin staff, and *u na fra-gran-cia* is written below it. A rehearsal mark *- 12 - se* is present below the violin staff.

Handwritten musical score for the fourth system. It consists of three staves. The piano part includes dynamic markings like *ff* and *f*. The violin part has a melodic line with some rests. Numerical markings *1*, *2*, *3*, *4*, and *5* are present below the violin staff. A rehearsal mark *- 13 - se* is present below the violin staff.

109

Handwritten musical score for voice and piano. The score includes vocal lines with lyrics "cre pi tan te" and piano accompaniment. Dynamics include *fff*, *f*, *mp*, *pp*, and *mf*. Performance markings include *tr*, *tr p*, *molto lungo*, *lungo possibile*, *molto*, *pp molto lungo*, *molto lungo*, *pos. rom.*, and *stato*. The piano part features complex chords and textures, including a section with a 12-measure chordal texture. The vocal line has a 3-measure phrase. The score is marked with a 4/4 time signature.

19th February 1945, Conch Hill, London
 Michael Praeger

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