

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

A

Senza tempo

♩ = c. 100, Energico

Cl. *f* *f*

Bsn. *f*

A. Gtr. *f*

Bar. *mp quasi sotto voce*
start fast(ish) rit.

A

Senza tempo

♩ = c. 100, Energico

Vla. *pp calmo* senza vibrato

Db. *pp calmo*

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

B

C

Meno mosso

♩ = c. 100, Energico

Cl. *f* 5 3

Bsn. *f* 5

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

Bar. *mf* 'exasperated' *p* *mp dolce*

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

B

C

Meno mosso

♩ = c. 100, Energico

Vla. *mp* poco vibrato 3

Db. *ff furioso* 6 *sfz*

16

Cl.

Bsn.

A. Gtr.

Bar.

Vla.

Db.

mf *mp* *p* *pp*

mf *mp dolce* *mf*

f

3 6 3

5

mf 'exasperated'

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

mf p pp

D

22

Cl. *mf espress.*

Bsn. *mf espress.*

A. Gtr. *f*

Bar. *f espress.*

De - sire! I have to dear - ly bought,

D

Vla. *mf espress.*

Db. *mf cantabile*

27

Cl.

Bsn.

A. Gtr.

Bar.

Vla.

Db.

E

f

f

sub. p

ff

ff

p

pizz.

p

f

pick up bow

3

5

6

3

3

5

3

3

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

E

F

32

Cl. *mf* *wild!!* *fp* *ff*

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

A. Gtr.

Bar. D(e) D(e) D(e)

Vla. *mf furioso* *ff furioso*

Db. *ff furioso*

37

Cl.

6

6

p

3

Bsn.

mf *espress.* *f* *mp*

3

3

3

A. Gtr.

Bar.

D(e)

Vla.

6

6

pizz.

p

6

6

8

G

G

42

Cl.

Bsn.

A. Gtr.

Bar.

Vla.

Db.

arco (with a violin bow)

p

pp

p

ppp

H $\text{♩} = \text{c. } 76, \text{ molto lib. - uncondacted } *$

I $\text{♩} = \text{c. } 76, \text{ semplice}$

Cl. $\text{Follow viola (or clarinet) for lead}$
mp calmo

Bsn. $\text{Follow viola (or clarinet) for lead}$
mp calmo

A. Gtr. *mf *** sempre l.v.* (slower arpeggiation)

Bar.

Vla. $\text{Follow viola (or clarinet) for lead}$
mp calmo
 $\text{Follow viola (or clarinet) for lead}$

Db. *mp calmo*

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

** \downarrow = bow to the floor, \uparrow = bow to the ceiling. Bow over the fingerboard with the guitar in its standard position.

The sound should be similar to a viol 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.

J

♩ = 96

57

Cl.

Bsn.

A. Gtr.

Bar.

J

♩ = 96

Vla.

Db.

colla voce **p** < **mf**
mp < **mf**

p dolce **mf** < **p** **mf sub. p** **dim.**

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

K

♩ = 76, semplice

Meno mosso

64

Cl. Follow viola (or clarinet) for lead *cedéz*

Bsn. Follow viola (or clarinet) for lead *cedéz*

A. Gtr. *pp molto dolce* *con licenza* *quasi f grandioso* (slower arpeggitation)

Bar. Blow, Blow.

K

♩ = 76, semplice

Meno mosso

Vla. Follow viola (or clarinet) for lead *cedéz*

Db. Follow viola (or clarinet) for lead *cedéz*

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

M

♩ = c. 52, slow and stately

rit. -----

72

Cl. *p espress.* *mf* *senza vibrato* *p* *mf* *p* *molto* *lunga* *sub. p*

Bsn. *mf* *p* *mf* *p*

A. Gtr. put down bow *lunga* I IV *mf* luminous*

Bar. *lunga*

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

M ♩ = c. 52, slow and stately

Vla. *senza vibrato* *p espress.* *mf* *p* *mf* *p* *molto* *lunga* *sub. mp gently swaying*

Db. *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

f

Lord, oh Lord,

(3 + 2)

mf

mf

sim.

sim.

N

O

83

Cl. *mp*

Bsn. *mf* poco a poco molto pesante

A. Gtr. *sub. mf* *f* poco a poco molto pesante

Bar. *mp* *mf* *mp* *mf* *f* *espress.*

give me back the in - no - cence I had so I can feel his

Vla. *sub. mp* *sim.* *mf* poco a poco molto pesante

Db. *sub. mp* *sim.* *mf* poco a poco molto pesante

P ♩ = 156 (♩ = 78)

88

Cl. *f* *ff* *fff wild!*⁶ *p legg.*

Bsn. *f* *ff* *fff*

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

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

love all o - ver a - gain from the start. There is a la - dy sweet and

P ♩ = 156 (♩ = 78)

Vla. *f* *ff* *fff wild!*⁶ *p 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 raucous* 3 5

Bsn.

p legg. 3 6 *mf raucous* 3 5

A. Gtr.

f strong, grandioso *scherzando*

Bar.

kind, Was ne - ver face so pleas'd my mind

Vla.

Db.

Q

Suddenly slower Vivace (throwaway)

Cl. *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* espress. *mp* sprightly

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

Q

Suddenly slower Vivace (throwaway)

Vla. *p* senza espress.

Db. *ff* *mf* *mp*