

DAVID MATTHEWS

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*Cantiga*

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*The Song of Inês de Castro*

DRAMATIC SCENA FOR SOPRANO  
AND CHAMBER ORCHESTRA

OP.45

(1988)

Text by Maggie Hemingway

FABER *ff* MUSIC

## ORCHESTRA

2 flutes (1=piccolo 2, 2= piccolo 1)  
oboe  
cor anglais  
2 clarinets in Bb (2= bass clarinet)  
2 bassoons

2 horns in F  
2 trumpets in C  
tenor trombone

percussion (1 or 2 players):

timpani (1 drum 30"), bass drum, small suspended cymbal, chinese cymbal, vibraphone, marimba, crotales (full set, if unavailable, may be replaced by glockenspiel), sleigh bells.

Harp

Strings (8.6.4.4.2 players. Both basses with extension to low C).

The score is transposed

Vocal score and orchestral parts available on hire

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*Cantiga* was commissioned for Jill Gomez by the Bournemouth Sinfonietta  
with funds provided by Greater London Arts

The first performance was given by Jill Gomez and the Bournemouth Sinfonietta  
conducted by Roger Norrington at the Royal Albert Hall, London on 27 July 1988,  
as part of the 94th season of Henry Wood Promenade Concerts

*Cantiga* is recorded by Jill Gomez with the Bournemouth Sinfonietta  
conducted by John Carewe on Unicorn-Kanchana DKP(CD)9120

Duration: c. 24 minutes

## PROGRAMME NOTE

The initial idea for *Cantiga* came from Jill Gomez, who had visited the abbey church at Alcobaça, near Lisbon, and seen there the tombs of Inês de Castro and her lover Dom Pedro, who as Pedro I was king of Portugal from 1357 to 1367. The tombs, which are strikingly beautiful and elaborate, are placed in the transepts, so that at the last judgement the couple will rise up and face each other. The tragic story of Inês de Castro is one of the great themes of Spanish and Portuguese Renaissance literature. It is a little difficult to disentangle fact from myth, but the story as usually told is as follows. Inês de Castro was a Galician noblewoman who came to the Portuguese court in about 1340 as lady-in-waiting to her cousin Constança, the infanta of Castille. The king of Portugal, Alphonso IV, had arranged for his son Dom Pedro, the crown prince, to marry Constança, but Pedro fell in love with Inês, and when his wife died a few years later he secretly married Inês and they had two children. This was, however, very much against the will of the king, who was at odds with the powerful Castro family, and he eventually had Inês murdered. Alfonso died in 1357, whereupon Pedro, on becoming king, had Inês's murderers executed. Her body was exhumed, dressed in golden robes and set on the throne, and all the courtiers had to pay homage to her as the queen. Pedro never remarried and, according to the Cambridge Medieval History, 'he devoted himself to the stern administration of justice and to the increase of the Crown revenues, and amassed a large treasure which was squandered by his son Ferdinand.'\*

The dramatic potential of this story was obvious and I asked the novelist Maggie Hemingway to expand it into a poetic narrative. Her words speak for themselves and need no comment from me. As for the music, I originally had in mind a kind of eighteenth-century *scena* and a wronged heroine like Mozart's Electra or Donna Elvira. This original conception survives in the quasi-baroque allegro at the end of the second part. The text falls naturally into three sections, so there are two orchestral interludes, both agitated, the first commenting on Inês's expulsion from the court, the second on her murder. The second interlude ends with a highly condensed recapitulation of all the music so far, as if episodes from her life were flashing before her at the moment of her death. Much of the music is in dance metres of various kinds. The last section becomes a ghostly sarabande, with funeral march overtones, as Inês sings of her obsession from beyond the grave. Death for her is, finally, something to be exultantly embraced.

'Cantiga' is simply the Spanish and Portuguese word for 'song': the piece is subtitled 'The Song of Inês de Castro'. In the later Middle Ages a *cantiga de amor* was a Spanish courtly love-song, usually deeply pessimistic - so the title seemed not inappropriate.

D.M.

\* Edgar Prestage, The Cambridge Medieval History Vol.VIII, 1969, Cambridge University Press.

# CANTIGA

## The Song of Inês de Castro

I have almost forgotten the beginning of love . . .

When I came from Castile in the train of your bride  
And love was all around us  
But we did not see that it was ours . . .

When was it I first knew your eyes looked for me  
And not for your princess?  
When was it we first hid from swaying candlelight  
In all-consuming darkness?  
The breathing sighs, the gasping kisses,  
The fire of love melting the snows of winter.  
No bud of March burst from the bare twig  
With sweeter blossom.  
No honeyed fruit swelled on the vine  
Like our love.  
We cared no longer what the world thought.  
You were the king's son! And nothing could touch us!  
Save the king.

\*\*\*

High on the border with Castile  
There stands a tower  
Gazing with blinded eyes to Portugal.  
And there I waited, exiled, banished,  
Watching day after day for messengers,  
Waiting for you to come to me in secret,  
The eagle and the hare my sole companions  
And the emptiness of silence.  
Where fear, twisting from dream to dream,  
Year to year  
Strangled my heart with doubt  
Till I thought myself dying.

But it was your wife who died!

We thought that nothing now could part us,  
No-one could oppose us.  
But the plotting of the court  
Was never silenced,  
Behind their ivory fans, their jewelled sleeves,  
They watched us.  
'Love feeds on love', they laughed,  
'—Let it consume itself!'

And so you brought me back to Coimbra,  
To shadowed walls and marbled fountains  
Where the lute sang all summer  
And the rose hung its head  
Dropping damask petals on us as we lay.

When the snow beat at the fretted windows,  
When the wine glowed in the golden bowl,  
When our second child was born

And we sought the king's blessing on our marriage,  
Then they rose up against us.  
For Court, for State, for Crown— for jealousy,  
For a petty kingdom!  
Demanding exile, death, renunciation,  
A new alliance and a foreign queen . . .

Within the safety of the convent of St Clare  
I waited, while you parleyed with the king.  
He promised peace. And you believed him.  
He was your father. And you were his son.

Ah, cruelty of Greed! O Envy!  
I should have feared your hooded eyes,  
Your whispers dropping into sudden silence.  
I should have feared the cloud that hid the moon,  
Turning the silver garden  
Black as hell.  
I should have feared the creaking footstep in the snow,  
Not run towards it.  
I should have known the sudden billowing of a cloak  
Was not an owl's wing,  
The arms that seized me— not your own  
But the embrace of traitors!  
And on my lips  
The choking kiss of my own blood.

\*\*\*

We are together now . . .  
Have you not heard him  
Talking in his sleep?  
Have you not seen him  
Walk the passageways of night?

The old king dead, my darling has been crowned  
And I have my revenge!  
My murderers found, their hearts ripped out,  
Their blood, like my blood, shed,  
Drained to the last drop,  
To the last drop in blood sacrifice!

And now it is my coronation day.  
I loll beside my lord, my rotting flesh  
Encased in golden robes.  
And all are bidden to kiss my hand  
Shuffling and silent and with hooded eyes  
Rank after rank of crown and church and state  
To swear eternal love!

And so I never shall be parted from my lord.  
By your malevolence you have released me  
Always to be with him.  
In tombs of porphyry and marble  
We shall lie together  
Until the end of the world.

Maggie Hemingway

for Jill Gomez

# CANTIGA

The Song of Inês de Castro

DAVID MATTHEWS

Con moto appassionato (♩ = c. 80)

Flutes 1, 2

Oboe

Cor anglais

Clarinets in Bb 1, 2

Bassoons 1, 2

Horns in F 1, 2

Trumpets in C 1, 2

Tenor Trombone

Percussion Sleigh balls

Harp

Soprano

Violins I, II

Violas

Cellos

Basses

Tempo: Con moto appassionato (♩ = c. 80)

Dynamics: sf, p, mfz, f, mf, molto espr., pizz.

Articulation: accents, slurs, triplets

Notes: (notes in treble clef sound as written)

Fl. 1  
Fl. 2  
Ob.  
C. a.  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

*fp* *fp* *f* *p*

*fp* *fp* *f* *p*

*fp* *fp* *f* *p*

*fp* *fp* *f* *p*

*mfz* *p* *f* *mf* *fp* *f* *p*

*p* *f* *mf* *fp* *f* *p*

*p* *mp* *fp* *f* *p*

□ △

1 poco ritenuto

Hn. 1  
Hn. 2  
Tpt.

*f* *p*

*fp* *f* *p*

Perc. *Vibraphone* always with motor off, except where indicated

*p* *con ped.*

Hp. *Eb* *#* *D#* *mf*

Sopr. *dolciss, sognando*

I have

Vln. I div.  
Vln. II  
Vla. div.  
Vc. div.  
Db.

*mf* *mp* *cresc.* *f* *div. a 4 arco* *f* *p*

*p* *cresc.* *f* *div. a 3* *pizz.* *arco* *p* *unis.*

*mf* *fp* *f* *pizz.* *arco* *p*

*p* *f* *pizz.* *arco* *p*

*mf* *f* *pizz.* *arco* *p*

*mf* *f* *p* *mf*

□ △

1 poco ritenuto



2 a tempo

1 Fl. *pp* *mp* *pp*

2 Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

C. a. *pp* *mp* *pp*

1 Cl. *pp* *mp* *pp*

2 Cl. *pp* *mp* *pp*

1 Bsn. *pp* *mp* *pp*

2 Bsn. *pp* *mp* *pp*

1 Hrn. *pp*

2 Hrn. *pp*

Tpt. 1,2 *pp*

Ten. tbn. *pp*

Perc.

Hp. *p*

*Cb Bb D4 Eb*

Sopr. *al - most for - got - ten the be - gin - ning of love...*

*pp* *mp* *pp*

△ □ □ △

2 a tempo

Vln. I *pp* *mp* *pp* *unis. espr.*

Vln. II *pp* *mp* *pp* *espr.*

Vla. div. *mp* *pp*

Vc. div. *mp* *pp* *div. pp a4*

Db. *arco* *pp* *espr.*

*pp* *f* *p*





Fl. 1,2  
 Ob.  
 C. a.  
 Cl. 1, 2  
 Bsn. 1,2

*ff sost., espr.*  
*ff sost., espr.*  
*ff sost., espr.*  
*f*  
*mf*  
*p*

*tr*  
*tr*  
*tr*  
*tr*

*a2*  
*a2*

*3*  
*3*  
*3*  
*3*  
*3*

*7*

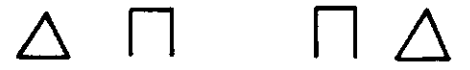
Hr. 1, 2  
 Tpt. 1,2  
 Ten. tbn.

*f*  
*mf*  
*mf*  
*mf*  
*p*  
*mf*  
*mf*  
*p*

Perc.  
 Hp.

*C# F#*  
*C# Fb*

Sopr.



Vln. I  
 Vln. II  
 Vla. div.  
 Vc. div. a4  
 Db.

*ff*  
*ff*  
*f*  
*f*  
*f*  
*mf*  
*p*

*unis.*  
*unis.*

*3*  
*3*

**3** Un poco allegretto (♩ = c. 54)

(a2)

Fl. 1, 2 *pp*

Ob. *pp*

C. a.

Cl. 1 *pp*

Cl. 2 *p*

Bsn. 1 *pp*

Bsn. 2 *p*

Hm. 1

Hm. 2

Perc. *pp* *Crotale*

Hp. *p*

Sopr. *p* *leggero*

**3** Un poco allegretto (♩ = c. 54)

When I came from Cas-tile

Vln. I *p*

Vln. II *p*

div. *p*

Vla. *p*

Vc. *p*

div. *p*

Db. *pizz* *div.* *p*





5 poco meno mosso, sostenuto (♩. = c.48)

Fl. 1, 2

Ob.

C. a.

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Perc. Crot.

Hp. mf Eb p Eb

Sopr. *p parlando*

5 poco meno mosso, sostenuto (♩. = c.48)

When was it I first knew your eyes looked for

Vln. I div. arco p

desk 1 Vln. II arco *tasto* pp

desk 2 arco *tasto* pp

desk 3 arco *tasto* pp

desk 1 Via. arco pp

desk 2 arco pp

desk 1 Vc. pizz. arco p pizz. arco p pizz. arco pp

desk 2 (pizz.) arco *tasto* pp

Db. p

6

1 Fl. *pp*

2 Fl. *pp*

Ob. *pp* *espr.* *p*

C. a. *p*

1 Cl. *pp* *espr.* *p*

2 Cl. *pp*

Bsn. 1 *pp* *p* *pp*

Hp. *B#* *C# D# G# A#* *G#*

Sopr. *poco a poco più appassionato*

me ——— And not for your prin - ces. When was it we first

6

Vln. I div. *p*

desk 1 Vln. II *p* *nat.*

desk 2 *p* *nat.*

desk 3 *p* *nat.*

desk 1 Vla. *p* *unis.*

desk 2 *p*

desk 1 div. Vc. *pizz.* *arco* *pizz.* *arco* *arco*

desk 2 *p* *nat.*

Db. *p*

Fl. 1  
Fl. 2  
Ob.  
C. a.  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hp.  
Db Eb Gb Bb

Sopr.  
hid from sway - ing can - dle - light In all - con - sum - ing

Vln. I div.  
desk 1  
Vln. II desk 2  
desk 3  
Vla. desk 1  
Vc. desk 1  
desk 2  
Db. div.

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poco più mosso (♩ = c. 92)

Fl. 1, 2  
Ob.  
C. a.  
Cl. 1, 2  
Bsn. 1, 2  
Hr. 1, 2  
Tpt. 1, 2  
Ten. Tbn.  
Perc.  
Hp.

Sopr.  
melt-ing the snows of win-ter.  
poco più mosso (♩ = c. 92)

Vin. I div.  
Vin. II div.  
Vla. div.  
Vc.  
Db.

8

Fl. 1  
Fl. 2  
Ob.  
C. a.  
Cl. 1  
Cl. 2  
Bsn. 1, 2

Hn. 1  
Hn. 2  
Ten. tbn.

Perc.  
Hp.

Sopr.

*f* *esultante*

No bud of March — burst from the bare — twig With sweet — er — blos — som.

8

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.



This musical score page includes the following parts and markings:

- Flutes (Fl. 1, 2):** Playing rapid triplet patterns, marked *fp* (fortissimo piano).
- Oboe (Ob.):** Playing triplet patterns, marked *fp*.
- Clarinet (Cl. 1, 2):** Playing sustained notes, marked *ff* (fortissimo).
- Bassoon (Bsn. 1, 2):** Playing sustained notes, marked *ff*.
- Horn (Hn. 1, 2):** Playing sustained notes, marked *p* (piano) and *ff*.
- Trumpet (Tpt. 1, 2):** Playing sustained notes, marked *ff*.
- Trombone (Ten. tbn.):** Playing sustained notes, marked *f* (forte).
- Percussion (Perc.):** Playing a crotchet (Crot.) pattern, marked *f*.
- Piano (Hp.):** Accompanying with chords, marked *Db Ab* and *Gb Ab*.
- Soprano (Sopr.):** Singing the lyrics: "swelled on the vine Like our love."
- Violin (Vln. I, II):** Playing sustained notes, marked *ff* and *unis.* (unison).
- Viola (Vla.):** Playing sustained notes, marked *ff* and *unis.*
- Violoncello (Vc.):** Playing sustained notes, marked *ff* and *arco* (arco).
- Double Bass (Db.):** Playing sustained notes, marked *ff*.

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11 Presto, scorrevole (♩. ♩. = c.60)

(♩ = ♩)

Hp. *mf*

Sopr. the king.

11 Presto, scorrevole (♩. ♩. = c.60)

(♩ = ♩)

1, 3 div. *p* *ff*  
 2, 4 div. *ff* *p* *ff*  
 Vln. I  
 5, 7 div. *p* *ff*  
 6, 8 div. *ff* *p* *ff*  
 Vln. II *sul tasto*  
 div. a3 *sul tasto*  
 Vln. II *sul tasto*  
 div. a3  
 Vla. *unis.* *solo*  
 Vc. *f espr.*  
 Db. *p* *f*

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Ob. *f espr.*

Hp. Db F# Gb

Vln. II *mf*  
 div. a3 *mf*  
 Vla. solo *mf* *dim.*  
 Vc. *fp* *p* *f*  
 Db. *p* *f*

12

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *fpp*

C. a.

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1,2 *pp*

Hrn. 1 *p* con sord.

Hrn. 2 *p* con sord.

Hp. *mf* Ab

12

Vln. I div. *p*

Vln. II div. a 3 *p*

Vla. *tutti* *p* *f* *p*

Vc. div. *p* *div. a 4* *p*

Db. div. *p* *p*



This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** Two staves. The first staff has a dynamic marking of *mf* at the end.
- Oboe (Ob.):** One staff with a dynamic marking of *mf* at the end.
- Clarinets (Cl.):** Two staves. Both have a *cresc.* marking.
- Bassoons (Bsn. 1, 2):** One staff with a *cresc.* marking.
- Horns (Hn.):** Two staves. Both have a *cresc.* marking.
- Trumpets (Tpt.):** Two staves, both empty.
- Tenor Trombone (Ten. tbn):** One staff, empty.
- Percussion (Hp.):** One grand staff, empty.
- Violins (Vln. I div., Vln. II):** Two staves. Vln. I has a *cresc.* marking. Vln. II is empty.
- Viola (Vla.):** One staff, empty.
- Violoncello (Vc. div. a4):** One staff with a *cresc.* marking.
- Double Bass (Db.):** One staff with a *unis.* marking and a *cresc.* marking.

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13

1 Fl. 1

2 Fl. 2

Ob.

C. a.

Cl. 1, 2

Bsn. 1, 2

*f*

*a2*  
*mf*

*a2*  
*mf*

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

Ten. tbn.

*mf*

*mf*

*mf*

*mf*

*mf*

Perc.

Hp.

*f*

*f*

Eb Gb Ab

13

Vln. I div.

Vln. II

Vla. div. a4

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

*un.*

*nat. b.*

*un.*

*f*

*f*

*dim.*

*dim.*

14

1 Fl. 1  
2 Fl. 2  
Ob.  
C. a.  
Cl. 1, 2  
Bsn. 1, 2

1 Hn.  
2 Hn.  
1 Tpt.  
2 Tpt.  
Ten. tbn.

Perc.  
Hp.

14

Vln. I  
Vln. II  
Vla. div. a2  
Vc.  
Db.

1 Fl. 1  
2 Fl. 2  
Ob.  
C. a. *cresc.*  
1 Cl. 1  
2 Cl. 2  
1 Bsn. 1  
2 Bsn. 2  
1 Hn. 1  
2 Hn. 2  
1 Tpt. 1  
2 Tpt. 2  
Ten. tbn.  
Perc.  
Hp.  
Vln. I  
Vln. II  
div. a3  
Vla.  
Vc.  
Db.

*div.*  
*p*

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