

## SZYMBORSKA SETTINGS

### INSTRUMENTATION

Soprano

Violin

Cimbalom

Piano

### SCORE IN C

DURATION: C. 8 MINUTES

### PROGRAMME NOTE

*Szymborska Settings* was written in the summer of 2002 and uses texts from the contemporary Polish poet Wislawa Szymborska, who received the Nobel Prize for literature in 1996 (I have set the English translations by Stanislaw Baranczak and Clare Cavanagh). The piece is in five short movements which are:

- (i) Introduction
- (ii) Vocabulary
- (iii) The railway station
- (iv) Clothes
- (v) We're extremely fortunate

*Szymborska Settings* was commissioned by the Huddersfield Contemporary Music Festival for its 25th anniversary with support from the Arts Council of England and Stephen Bell, and first performed by Sarah Leonard and Psappha on November 24th 2002 at St Pauls Hall, Huddersfield. The piece lasts about 8 minutes and is dedicated to Richard Steinitz.

COMMISSIONED BY THE HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL WITH FUNDS FROM THE ARTS COUNCIL ENGLAND AND STEPHEN BELL

# SZymborska SETTINGS

JOE CUTLER

(2002)

## I. INTRODUCTION

FOR SOPRANO, VIOLIN, CIMBALOM AND PIANO

7/8  $\text{♩} = 70$  4/4

Soprano  
Violin  
Cimbalom  
Piano

*\* - Some recordings incorporate the Pedal*

Soprano  
Violin  
Cimbalom  
Piano

2. / 5/4

4/4

Soprano

Violin

Cymbalum

ff

Soprano

Violin

Cymbalum

ff

Musical score for the first system, measures 1-4. The score is written for Soprano, Violin, and Cymbalum. The key signature is one flat (B-flat). The time signature is 5/4. The Soprano part has a whole rest in measure 1 and a half note in measure 2. The Violin part has a melodic line with accents and dynamics *f*. The Cymbalum part has a rhythmic accompaniment with dynamics *f*. The bottom part of the system has a complex rhythmic pattern with dynamics *ff* and *p*. A circled '5' is at the bottom left.

Musical score for the second system, measures 5-8. The score continues for Soprano, Violin, and Cymbalum. The key signature remains one flat. The time signature changes to 4/4 in measure 5. The Soprano part has a melodic line with dynamics *ff* and *p*. The Violin part has a melodic line with dynamics *ff* and *p*. The Cymbalum part has a rhythmic accompaniment with dynamics *ff*. The bottom part of the system has a complex rhythmic pattern with dynamics *ff* and *p*. A circled '5' is at the bottom left.

5

3  
4

3.

This image shows a handwritten musical score for piano and violin. The score is organized into two systems, each with three staves. The top staff in each system is for the Violin, and the bottom two staves are for the Piano. The piano part includes a grand staff with treble and bass clefs. The score is marked with various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also performance markings like accents and slurs. Above the first system, there are handwritten numbers '5', '3/4', and '3.'. A large blue watermark 'Preview File Only' is oriented vertically across the center of the page. At the bottom left, the publisher's name 'BOOSEY & HAWKES' is printed.

4.

1  
8

5  
8

1  
8

3  
8

Soprano

Viola

Str.

Str.

Soprano

Violini

Str.

Str.

Accel. (poco a poco)

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3  
4

21

Accel (molto)

Molto Meno Mosso ♩ = 60 Molto Accel

5.

Handwritten musical score for measures 23-28. The score includes staves for Soprano, Violin, Viola, and Piano. The tempo markings are *Accel (molto)* and *Molto Accel*. The key signature is one flat. The time signature is 3/4. The score contains various musical notations including notes, rests, and dynamic markings such as *pp*, *ff*, and *fff*. There are also performance instructions like *rest. (poco a poco)* and *rest.* A circled number 23 is at the beginning of the piano part.

Handwritten musical score for measures 29-34. The score includes staves for Soprano, Violin, Viola, and Piano. The tempo markings are *Molto Accel* and *ferozed!*. The key signature is one flat. The time signature is 3/4. The score contains various musical notations including notes, rests, and dynamic markings such as *pp*, *ff*, and *ffff!*. There are also performance instructions like *rest. (poco a poco)* and *rest.* A circled number 25 is at the beginning of the piano part.

# II. VOCABULARY

$\text{♩} = 88$  *Went Some Raparo*

LA PO — LOG — NE LA PO — LOG — NE IS — NT IT

**Soprano**

**Violin**

**Clarinets**

**Piano**

①

TER — RI — BLY COLD THERE SHE ASKED AND THEN SIGHED WITH RE — LIEF SO MA — NY

**Soprano**

**Violin**

**Clarinets**

**Piano**

④

COUNTRIES HAVE BEEN CROPPING UP LATE - LY THAT THE SAFE - EST THING IS TO TALK AB - OUT THE

Handwritten musical score for the first system, measures 1-4. The score includes staves for Piano, Violoncello, and Piano (P). The Piano part features a complex rhythmic pattern with many sixteenth notes. The Violoncello part has a simple accompaniment. The Piano (P) part has a bass line with some chords. Dynamics include *pp*, *foco*, and *mp*. There are also some markings like *tr* and *tr b*.

Handwritten musical score for the second system, measures 5-8. The score includes staves for Piano, Violoncello, and Piano (P). The Piano part continues with the complex rhythmic pattern. The Violoncello part has a simple accompaniment. The Piano (P) part has a bass line with some chords. Dynamics include *pp*, *f*, *mf*, and *ff*. There are also some markings like *tr* and *tr b*.



DARKLY, WITH SOME IRRITATION

5  
8

MA-DAM I WANT TO RE-PLY  $\frac{2}{4}$  MY PEO-PLES PO-ETS  $\frac{3}{4}$  DO ALL THEIR WRIT-ING IN MIT-TENS

Soprano

Violino

Cm.

16

I DON'T WANT TO IM-PLY THAT THEY NE-VER RE-MOVE THEM THEY DO IN-DEED

Soprano

Violino

Cm.

17

IF THE MOON IS WARM ENOUGH TO STANZAS COMPOSED OR RAIN-CLOUDS WHO-A-PINE FOR ON-LY

**Soprano**  
**Violin**  
**Cm.**  
**Pf.**

SUCH CAN DRAWN THE WINDSTONS <sup>CON-STANT DAND</sup> HER GLORIFY THE SIM-PLE LIVES OF OUR WAT-ROS HER-DERS

**Soprano**  
**Violin**  
**Cm.**  
**Pf.**

A TEMPO

OUR CLASS-I-CURS EN-COURE THEIR ODES-WITH IN KY IC-I-CLES ON TRAM-PIED SNOW-DRIFTS

Soprano

Violin

Cm.

Pf

THE REST OUR DE-CA-DENTS BE-LONG FATE SNOW-DRIFTS IN-STEAD OF TEARS

Soprano

Violin

Cm.

Pf

Andato!

GRADUAL RIT

(WITH RUBATO, FREELY)

HE WHO WISHS - to  
DOWN HIM-SELF MUST HAVE AN AXE AT HAND  
TO CUT THE ICE

Soprano  
Violin  
Cello  
Piano

mf  
mp  
p  
pp

Ich  
Ich  
Ich

mf  
mp  
pp

33

Allegro

(AS IF SIGHING)

OH MA-DAME DEE-REST  
OH MA-DAME DEE-REST  
OH DEE-REST MA-DAME

Soprano  
Violin  
Cello  
Piano

p  
pp

36

BOOSEY & HAWKINS

KEEP PEARLS DOWN

# 12 A TEMPO

(SPOKEN/UNSPUN) THAT'S WHAT I MEAN TO SAY BUT IVE GOT - GOT-TEH THE WORD FOR WAL-RUS IN FRENCH AND I'M NOT SURE OF

Soprano

Violin

Cm.

PF

(\*) = PLAY/TAP WITH HANDS ON SIDE OF PIANO

39

A TEMPO

I-CI-CLE AND AXE LA PO-LO-GNE LA PO-

Soprano

Violin

Cm.

PF

40

- LO - ONE IS-N'T IT TER-RIB-LY COLD THERE "

Soprano

Violin

Cm.

Pf.

4/8

3

(45)

A Tempo

(L.v.)

(Soprano) "PIS DU TOUT" I AN-SWER IC-I-LY

Soprano

Violin

Cm.

Pf.

4/8

(P = PLAY (TOP WITH HAMMER AND SIDE OF PIANO))

(48)

(L.v.)



4/4 PLACE ON THE DOT 3/4 You'D BEEN

Soprano  
 (F#) *p*  
*ff*

Voice

Cello

4/4 3/4

5

A-GER TED 2/4 IN MY 4/4 UN-MAI-LED LET-TER

Soprano

Voice

Cello

4/4 2/4 4/4

6



**Soprano**  
2/4      5/4  
YOU WERE NOT A-BLE TO BE THERE

**Violin**  
ff

**Cm.**

**Soprano**  
2/4      4/4  
AT THE GREED UP ON TIME

**Violin**

**Cm.**

**ff**



A Lone FASTER

5 A Tempo

4 THE 4 TRAIN PULLED IN AT PLAT-

Soprano

Violin

Cm.

5 4

4

Soprano

Violin

Cm.

3 4

4 - Form 3 A - 4 LOT OF PEO - PLE GOT 3 OUT

Soprano

Violin

Cm.

3 4

4

3 4

Soprano

Violin

Cm.

20

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5  
4 -ME-DIAT-LY WHILST 4 THEY KID- ISSED WITH NOT

Soprano  
Violin  
Cim  
H

3  
4 OUR LIPS A SUIT CASE DIS A PEARED NOT MINE

Soprano  
Violin  
Cim  
H





3  
4

Soprano: tion IN THE ci-ty OF N PASSED ITS EX-Am IN

Viola: (FA)

Cim.:

Pf. (48)

3  
4

Soprano: OB-JEC-TIVE EX-IS-TANCE WITH FLY-ING CO-LOURS

Viola:

Cim.:

Pf. (51)

5  
4 THE WHOLE RE-MAINED IN PEACE PAR-TI-CU-LARS SCU-RRIED AL-ONG THE

Soprano

Vcln

Cm.

5  
4 DE-SIG-NA-TED TRACKS E-VEN A REN-DEZ-VOUS TOOK

Soprano

Vcln

Cm.

4

3  
4

3  
4

55

55

PREVIEW FILE ONLY

3  
4

FACE AS PLANNED

4

BE-YOND THE REACH OF

4

OUR PRE-SCIENCE

3

Soprano (ff)

Violin (ff)

Cm. (ff)

58

4

IN THE PA-RA-DISE LOST OF PRO-BA-BI-LI-TY

4

3

4

Soprano (ff)

Violin (ff)


Cm. (ff)

61




# IV. CLOTHES


$\text{♩} = c.160$  RUSHING!

Soprano   
f YOU TAKE OFF WE TAKE OFF THEY TAKE OFF COATS JAC-KETS BLOU-SES


Soprano   
DOU-BLE BREAST-ED SUITS MADE OF WOOL COT-TON

Soprano   
COT-TON POL-Y-ES-TER *mp* SKIRTS SH-IRTS UN-DER-WEAR

Soprano   
SLACKS SLIPS SOCKS PUT-TING HANG-ING TOSS-ING THEM AC-ROSS THE BACKS OF  
*f* SLOWER WITH SOME RUBATO

Soprano   
CHAIRS THE WINGS OF ME-TAL SCREENS FOR NOW THE DOC-TOR SAYS IT'S NOT TOO BAD

A Tempo

Soprano   
*mf* YOU MAY GET DRESSED GET REST-ED GET OUT OF TOWN TAKE ONE IN CASE

Soprano   
AT BED-TIME AF-TER LUNCH SHOW UP IN A COU-PLÉ OF MONTHS NEXT SPRING NEXT YEAR

Slower (AND FREELY)

(WITH FRAGILITY)

Soprano

Handwritten musical notation for the first line of the Soprano part. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and half notes with some slurs. The lyrics are: "You SEE AND YOU THOUGHT AND WE WERE AF-RAID THAT".

Soprano

Handwritten musical notation for the second line of the Soprano part. It continues the melody from the first line. The lyrics are: "AND HE IM-AG-INED AND YOU ALL BE-LIEVED".

A TEMPO

Soprano

Handwritten musical notation for the third line of the Soprano part. The tempo is marked "A TEMPO". The melody is more rhythmic, featuring eighth and sixteenth notes. The lyrics are: "IT'S TIME TO TIE TO FAS-TEN WITH SHA-KING HANDS".

Soprano

Handwritten musical notation for the fourth line of the Soprano part. The melody continues with eighth and sixteenth notes. The lyrics are: "SHOE-LA-CES BUC-KLES VEL-CRO ZIP-PERS SNAPS BELTS".

Soprano

Handwritten musical notation for the fifth line of the Soprano part. The melody continues with eighth and sixteenth notes. The lyrics are: "BUT-TONS CUFF-LINKS COL-LARS NECK-TIES CLASPS".

Soprano

Handwritten musical notation for the sixth line of the Soprano part. The melody continues with eighth and sixteenth notes. The lyrics are: "AND TO PULL OUT OF HAND-BAGS POC-KETS SLEEVES".

Handwritten musical notation for the seventh line of the Soprano part. The melody continues with eighth and sixteenth notes. The lyrics are: "A CRUM-PLED DOT-TED FLOW-ERED CHEC-KERED SCARF".

Soprano

Violino

MP

WHOSE USE-FUL NESS HAS SUD-DEN-LY BEEN

Pro-LongED

P

C. 10" = 15"



(CHANGE BOW FREELY BUT AS IMPERCEPTIBLY AS POSSIBLE)

Vcl

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# V. WE'RE EXTREMELY FORTUNATE

*♩ = 65 As if floating*

**Soprano** *3/4* *4/4* *(With simplicity)*

*P* WE'RE EX-TREME-LY FOR-TU-

**Violin** *(P)*

**Cim.** *P* *(acc.)* *(acc.)* *(Sustain as much as possible)*

**F**

**Soprano**

-ATE NOT TO KNOW EX-ACT-LY JUST THE KIND OF WORLD WE LIVE IN

**Violin**

**Cim.**

**F**



5/4 4/4

Soprano

*pp*

I ONE WOULD HAVE TO LIVE A

Violin

Cello

5/4 4/4

PF

Soprano

LONG LONG TIME UN-QUESTION-ABLY LONGER THAN THE WORLD

Violin

Cello

PF

**Soprano**  
IT — SELF

**Violin**

**Cim.**

**PF**

5/4 4/4

**Soprano**  
IF ON-LY for com-pa-ri — son

**Violin**

**Cim.**

**PF**

5/4 5/4



Handwritten musical score for Soprano, Violin, Cym., and Pf. The score is in 4/4 time and features a double bar line. The Soprano part has a treble clef and a key signature of one flat. The Violin part has a treble clef and a key signature of one flat. The Cym. part has a bass clef and a key signature of one flat. The Pf. part has a grand staff with treble and bass clefs and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mf'.

Preview File Only

Handwritten signature and date:

July 26 August  
2002  
Reun (my) Loma 4021