

Pamela J. Marshall

for the South Beach Chamber Ensemble

**Quinteto
sobre los poemas de Carlos Pintado**

for violin, viola, cello, double bass, piano

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Acknowledgements

Each movement of the Quinteto is inspired by a poem by Carlos Pintado. Since much of the music I've been writing recently has been connected to poetry in some way, Michael Andrews, Director of the South Beach Chamber Ensemble, suggested to me that we connect this piece to Cuban poetry because of his ensemble's connection to Miami. I had also been making an effort to learn Spanish and I was already enjoying reading Spanish poetry. I had begun searching for poetry that piqued my interest when Michael met Carlos, who lived nearby in Miami. I was intrigued by Carlos' gentle and mysterious poems and the collaboration proceeded from there. The translations are mostly from Carlos, although I edited them a bit to make the Spanish words clearer to me.

I thank Michael and Carlos for the inspiration for this piece.

The poems associated with this music are reprinted with the kind permission of the author.
“Las noches en Mortefontaine”

from Los bosques de Mortefontaine by Carlos Pintado, 2007.

“Colours Out of Space”,

“Yo no te nombro musa”,

“Escrito en 1988” for movement 4, called “Denme la sombra”,

from Habitación a oscuras by Carlos Pintado, Ediciones Vitruvio, Madrid, 2007.

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Quinteto sobre los poemas de Carlos Pintado

By Pamela J. Marshall

Commissioned by and dedicated to
South Beach Chamber Ensemble of Miami, Florida
Michael Andrews, Director

Duration approx 25 minutes

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LAS NOCHES EN MORTEFONTAINE

-Concert with zithers-

Noches de amantes breves como cirios ardiendo,
y cetros y fortunas y reyes y palacios.
Noches de espejos hondos, aguas de un río mágico.
Noches de altas torres perdiéndose en la noche,
y sonoras tinieblas retumbando en lo oscuro.
Noches de laberintos como hojas cayendo
sobre el pozo abismal donde mi sed enjoya
en música sus cantos, sus noches tan eternas.
Noches de verjas altas y jardines y estatuas.
Noches en donde todo parece que se escapa
a domeñar la forma terrible de mi sombra.
Noches en que me pierdo sin saberlo en la noche,
bajo gotas finísimas como cristal soñado,
por senderos de nieblas, por bosques de unicornios.
Noches en que las cosas que amamos se despiden
agitando en el aire una espantosa mano.

Noches para soñarnos la mano que retira
la nieve de la espada, la espada de la piedra,
y el mágico rocío sobre el agua del lago,
agua lustral fluyendo, agua de plata y luna.
Noches de hondos espejos en sombras desvelados,
y rostros que se asoman hacia un fondo de sombras.
Noches que son el sueño del cuerno y del marfil.
Noches de puertas altas, de interiores sagrados,
y paisajes mostrando el nácar de algún rostro.
Noches para olvidar quién por mí sombra avanza,
bajo qué estrellas quedo sosteniendo mi cuerpo
insomne y solitario, como una luz temblando.
Noches de islas lejanas, de bajeles sombríos
y puertos ideales para agitar pañuelos.
Noches para sentarnos a hablar junto a la noche.
Noches de torvos pájaros y tigres en penumbras,
y dedos sobre el vidrio, y cítaras tocando.
Noches en que no somos sino la noche misma,
reconociendo el paso ruinoso de sus muertos.

NIGHTS IN MORTEFONTAINE

-Concert with zithers-

Nights of lovers brief like burning candles,
And scepters and treasures, palaces and kings.
Nights of endless mirrors, waters of a magical river.
Nights of high towers vanishing in the night,
And echoes in the sonorous dark.
Nights of labyrinths like falling leaves
In the abyssal well where my thirst has adorned
With music its songs, its eternal nights.
Nights of tall wrought-iron gates, gardens and statues.
Nights where everything seems to rule
The abominable shape of of my shadow.
Nights where I lose myself in the night without knowing it,
under drops like dreamed crystal,
through paths of fogs, through forests of unicorns.
Nights when the things we love take their leave
waving in the air a frightful hand.

Nights to dream of that hand that removes
The snow from the sword, the sword from the stone,
And the magical dew over the lake:
Lustral water flowing, water of silver and moon.
Nights of endless mirrors,in sleepless shadows,
And faces that appear near a deep pit of shadows.
Nights as dreams of horns and ivories.
Nights of high doors and sacred interiors,
And landscapes showinga face like pearl.
Nights to forget who walks on my shade,
Under that star to which my body clings,
My lonely and sleepless body, like a shimmering light.
Nights of distant islands, gloomy ships
And ports that are ideal for waving handkerchiefs.
Nights to sit together and talk in the night.
Nights of fierce birds and tigers hidden in the dark,
And fingers pressed against the glass, and zithers playing.
Nights where we are nothing but the night itself
Recognizing the ruinous steps of the dead.

THE COLOURS OUT OF SPACE

a H.P Lovecraft

Pienso de dónde vienen los colores.
¿Quién a la noche el negro le confiere?
¿Qué azul, púrpura u oro el ave hiere
En su vuelo al ocaso de esplendores?
¿Qué tétricos y absurdos los rigores
Que ofrecen blanco al blanco? ¿Quién prefiere
No saber estas cosas? Tal vez quiere
Un misterioso dios negar las flores
De un rojo ya soñado, sangre o vino,
O al azul que del mar sabe el destino
Del cielo y de la tierra ¿Quién la estrella
Sueña sino de plata pura y bella?
¿Y qué color tendrá lo que se ha ido
Al pasado, a la muerte o al olvido?

YO NO TE NOMBRO MUSA

Yo no te nombro musa; tú no has sido
Más que sombra dispersa en los portales,
Copa de un vino oscuro e intocado,
Breve rosa en penumbras, joya extraña.

Si alguien te vio jamás, no fui yo acaso.
De silencio y de noche un mundo sigues
Repetiendo secreta y con sigilo,
Aunque lejos te escucho como en sueños
Como algo que escapa y se me pierde.

Yo soy el olvidado; el que no existe.
Si alguien te vio jamás, no fui yo acaso.
Yo no te nombro musa, tú no has sido.

ESCRITO EN 1988

Denme la sombra, oscura mansedumbre.
Denme la pluma, el ave; denme el sueño.
Denme el castillo, el foso y el empeño
De nombrar los misterios de la lumbre.
Denme la vida, y denme ya la suerte
De ver el paraíso y el infierno
Y el veneno y la copa y aquel cuerno
Que en la sombra alumbró toda mi muerte.
Denme la eternidad que poco dura.
Denme el breve recuerdo que procura
Mis templos, mis ciudades, mis Parnasos.
Denme todo el valor, todo el soñado
Valor que sólo en sueños he buscado.
Y denme amor, la luz y los ocaños.

THE COLOURS OUT OF SPACE

to H.P Lovecraft

I wonder where the colors come from.
Who confered black to the night?
What blue, purple, or gold the bird shines upon
In its flight to the sunset of splendors?
How dismal and absurd the harshness
that gives white to white? Who prefers
not to know these things? Perhaps
a mysterious god wants to deny the flowers
of a red already dreamed, blood or wine,
Or of the blue that from the ocean knows the destiny of the
sky and the earth? Who dreams
of the star without silver pure and beautiful?
And what color is it that has gone
into the past, to death or oblivion?

I DO NOT CALL YOU MUSE

I do not call you muse; you have not been
more than a shadow in doorways,
A cup of dark and intoxicating wine,
A brief rose in shadows, a foreign jewel.

If someone ever saw you, it wasn't I.
Out of a world of silence and night, you follow
repeating clandestine and stealthily,
Else far away I hear you as in a dream
Like something that escapes and is lost to me.

I am the forgotten one; who does not exist.
If someone ever saw you, it wasn't I.
I do not call you muse, you have not been.

WRITTEN IN 1988

Grant me the shadow, its dark stillness,
The feather, the bird, the dream,
The castle, the moat and the determination
To name the mysteries of the fire.
Grant me Life, and grant me the chance
To see paradise and hell,
And the poison and the cup and that horn
That in the shadows illuminates my death.
Grant me that eternity that lasts an instant.
Grant me that brief memory that recalls
My temples, my cities and my Parnassus.
Grant me all courage, all that imagined courage that I have
sought only in dreams.
And grant me Love, Light and Sunsets.

after the poem
by Carlos Pintado

I. Las noches en Mortefontaine

Pamela J. Marshall

Agitato ♩ = 112 "Noches de espejos hondos, aguas de un río magico,... sonoras tinieblas retumbando en lo oscuro."

pizz. arco

Agitato ♩ = 112

f ff

ff pizz. arco

ff pizz. arco

ff pizz. arco

Agitato ♩ = 112

f 3 5 3

ff

4

mf

mf

mf

mf

p

p

p

p

8

f

mp

mp

f

mp

mp

mp 6 f

mf

mp

I. Las noches en Mortefontaine

II

5 staves of music for strings. Measure 11 starts with 'mp' dynamics. Measure 12 continues with 'mp' dynamics. Measure 13 starts with 'mf' dynamic and a '3' above the staff. Measure 14 starts with 'f' dynamic. Measure 15 ends with 'mf' dynamic.

"Noches de laberintos como hojas cayendo sobre el pozo abismal donde me sed enjoya en música sus cantos..."

14

5 staves of music for strings. Measure 14 starts with 'pizz.' and 'arco' dynamics. Measure 15 starts with 'f' dynamic. Measure 16 starts with 'p' dynamic. Measures 14 and 15 are labeled 'A'.

18

small notes = very fast, unsynchronized

5 staves of music for strings. Measure 18 starts with 'mf' dynamics. Measure 19 starts with 'mf' dynamics. Measure 20 starts with 'p' dynamic. Measures 18 and 19 are labeled 'B'.

I. Las noches en Mortefontaine

22

mf

f

gl.

pizz.

arco

25

ff

mf

ff

mf

ff

mf

ff

mf

Sos. Ped.

27

f

mf

ff

ff

f

f

mf

f

I. Las noches en Mortefontaine

Musical score page 30-35. The score consists of six staves for piano. Measure 30 starts with a dynamic *mp* and a tempo of $\text{Meno mosso } \text{♩} = 102$. It features various rhythmic patterns, including eighth-note groups and sixteenth-note chords. Measure 31 begins with a dynamic *mp* and a tempo of $\text{Meno mosso } \text{♩} = 102$, continuing the musical line. Measure 32 starts with a dynamic *mf* and a tempo of $\text{♩} = 102$. Measure 33 begins with a dynamic *mf* and a tempo of $\text{♩} = 102$, followed by a dynamic *f*. Measure 34 starts with a dynamic *mf* and a tempo of $\text{♩} = 102$, followed by a dynamic *f*. Measure 35 begins with a dynamic *p* and a tempo of $\text{♩} = 102$, followed by a dynamic *ppp*. The score concludes with a final dynamic *ppp*.

I. Las noches en Mortefontaine

38

p

mf

pp

mf

pp

mf

mf

mf

(slow roll)

mf

mf

mp

"Noches...como cristal soñado, por senderos de nieblas, por bosques de unicornios."

43 C Andante $\text{♩} = 68$

mp *tenderamente*

mp *espressivo*

pizz.

mp

C Andante $\text{♩} = 68$

sul tasto

p

ord.

3

arco

I. Las noches en Mortefontaine

55

ord.

mf

pp

mp

mf

p

mf

rit.

mp

rit.

rit.

mf

59

60

61 D

D

62

63

64

65

66

I. Las noches en Mortefontaine

73 E Poco agitato $\text{♩} = 96$ "Noches en que las cosas que amamos se despiden agitando en el aire una espantosa mano."

73 E Poco agitato $\text{♩} = 96$

76

pizz.
arco
mp

mf
mp
ff
IV

ff
V

I. Las noches en Mortefontaine

82

85

88

89

90

I. Las noches en Mortefontaine

F "Noches de hondos espejos en sombras desvelados...y paisajes mostrando el nácar de algun rostro."

The musical score consists of four staves of music, likely for a string quartet or similar ensemble. The staves are as follows:

- Staff 1:** Treble clef, mostly rests with occasional eighth-note patterns. Dynamics: *p*, *mf*. Measure numbers: 1, 2.
- Staff 2:** Bass clef, eighth-note patterns. Dynamics: *mp*. Measure number: 1.
- Staff 3:** Bass clef, eighth-note patterns. Dynamics: *mp*. Measure number: 1.
- Staff 4:** Bass clef, mostly rests. Dynamics: *mp*. Measure number: 1.

Second System:

- Staff 1:** Treble clef, dynamic *ff*. Measure number: 2.
- Staff 2:** Bass clef, dynamic *p*. Measure number: 2.
- Staff 3:** Bass clef, dynamic *f*. Measure number: 2.
- Staff 4:** Bass clef, dynamic *mp*. Measure number: 2.

Third System: Measure number 93.

- Staff 1:** Treble clef, dynamic *mp*. Measure number: 93.
- Staff 2:** Bass clef, dynamic *mp*. Measure number: 93.
- Staff 3:** Bass clef, dynamic *f*. Measure number: 93.
- Staff 4:** Bass clef, dynamic *mp*. Measure number: 93.

Fourth System: Measure number 96.

- Staff 1:** Treble clef, dynamic *mp*. Measure number: 96.
- Staff 2:** Bass clef, dynamic *f*. Measure number: 96.
- Staff 3:** Bass clef, dynamic *pizz.* and *arco*. Measure number: 96.
- Staff 4:** Bass clef, dynamic *f*. Measure number: 96.

Fifth System:

- Staff 1:** Treble clef, dynamic *mf*. Measure number: 97.
- Staff 2:** Bass clef, dynamic *mf*. Measure number: 97.
- Staff 3:** Bass clef, dynamic *f*. Measure number: 97.
- Staff 4:** Bass clef, dynamic *f*. Measure number: 97.

I. Las noches en Mortefontaine

99

103 rit.

"Noches para soñarnos la mano que retira...la espada de la piedra, y el mágico rocío sobre el agua del lago"

108 G Adagio $\text{♩} = 52$

Pno. pizz. p espressivo

con sord. p^3 con sord. p^3 con sord. p

simile

press notes on keyboard silently, strum inside piano, no pedal (like Cowell's Aeolian Harp)

I. Las noches en Mortefontaine

114

121 H senza sord.

128

I. Las noches en Mortefontaine

I Poco Agitato ♩ = 100 "Noches para sentarnos a hablar junto..."

135

senza sord.

mp poco marcato

mp poco marcato

mp poco marcato

I Poco Agitato ♩ = 100

140

(ossia for dbl bass, play if needed)

mf

f

mp

mf (optionally, viola can play this passage)

f

144

mp

mf

f

mf

p

mp

8va

mp

p

I. Las noches en Mortefontaine

148

I. Las noches en Mortefontaine

148

p

mp

mp

mp

8va- 1 *mp*

p

mf

b8

152 J

f

f

f

f

J 8va- 1 6 3

f

f

f

f

155

mf

mp

mp

mf

mf

f

mp

mf

I. Las noches en Mortefontaine

158

162

165 [K] Comodo (comfortable pace) $\text{♩} = 88$

[K] Comodo (comfortable pace) $\text{♩} = 88$

I. Las noches en Mortefontaine

168

espress.

mp

b

p

pp

p

pp

p

pp

Moderato misterioso $\text{♩} = 80$

sul tasto

p

pp

p

p

p

Moderato misterioso $\text{♩} = 80$

p

p

I. Las noches en Mortefontaine

181

p

pp 5

mp 5

ord.

pp

183

(half-step trills)

5

tr

ord.

185 [M]

[M] sul tasto

pppp sul tasto

ppp sul tasto

ppp

[M]

8va

3

3

3

I. Las noches en Mortefontaine

188

188-1

191

mp

f

mf

194

poco rit.

(mf)

p

I. Las noches en Mortefontaine

197

Tempo ad lib. (unsynchronized)

measured

200 repeat ad lib. until downbeat

N A battuta $\text{♩} = 80$

repeat ad lib. until downbeat

gliss. with pick
inside piano
pitches approx.
very fast, repeat
ad lib. to make
it louder

f

mf

mp

Sos. Ped.

I. Las noches en Mortefontaine

204

sul tasto

206

PRÉVUE

II. Colours Out of Space

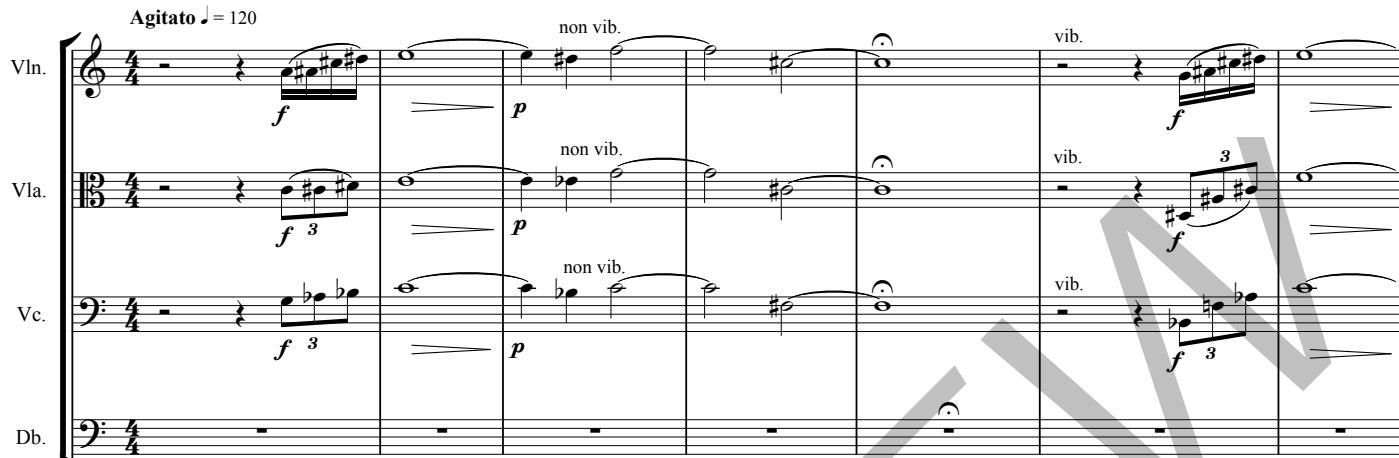
Agitato $\text{♩} = 120$

Vln. non vib. vib.

Vla. non vib. vib.

Vc. non vib. vib.

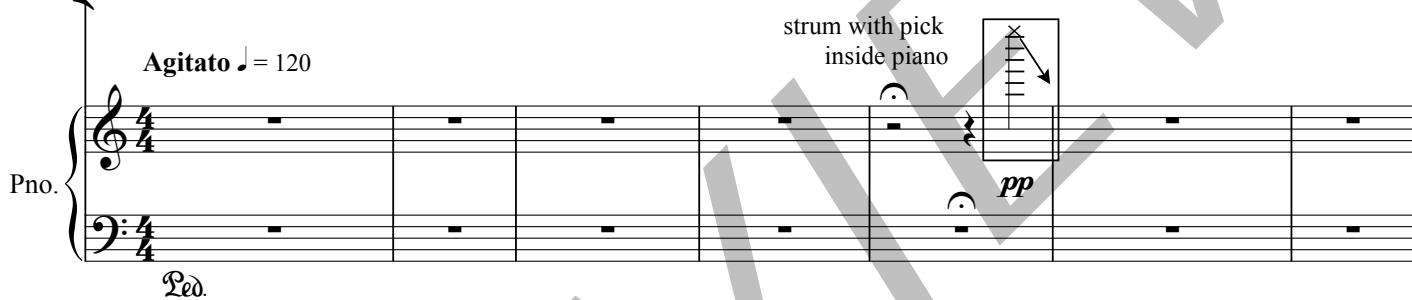
Db.



Agitato $\text{♩} = 120$

Pno. strum with pick inside piano pp

Ped.



Note: Notes in a box are played inside the piano. You need a guitar pick or other plucking and strumming tool for a louder sound that matches the rest of the ensemble.
Use pedal ad lib. when not explicitly indicated.

8

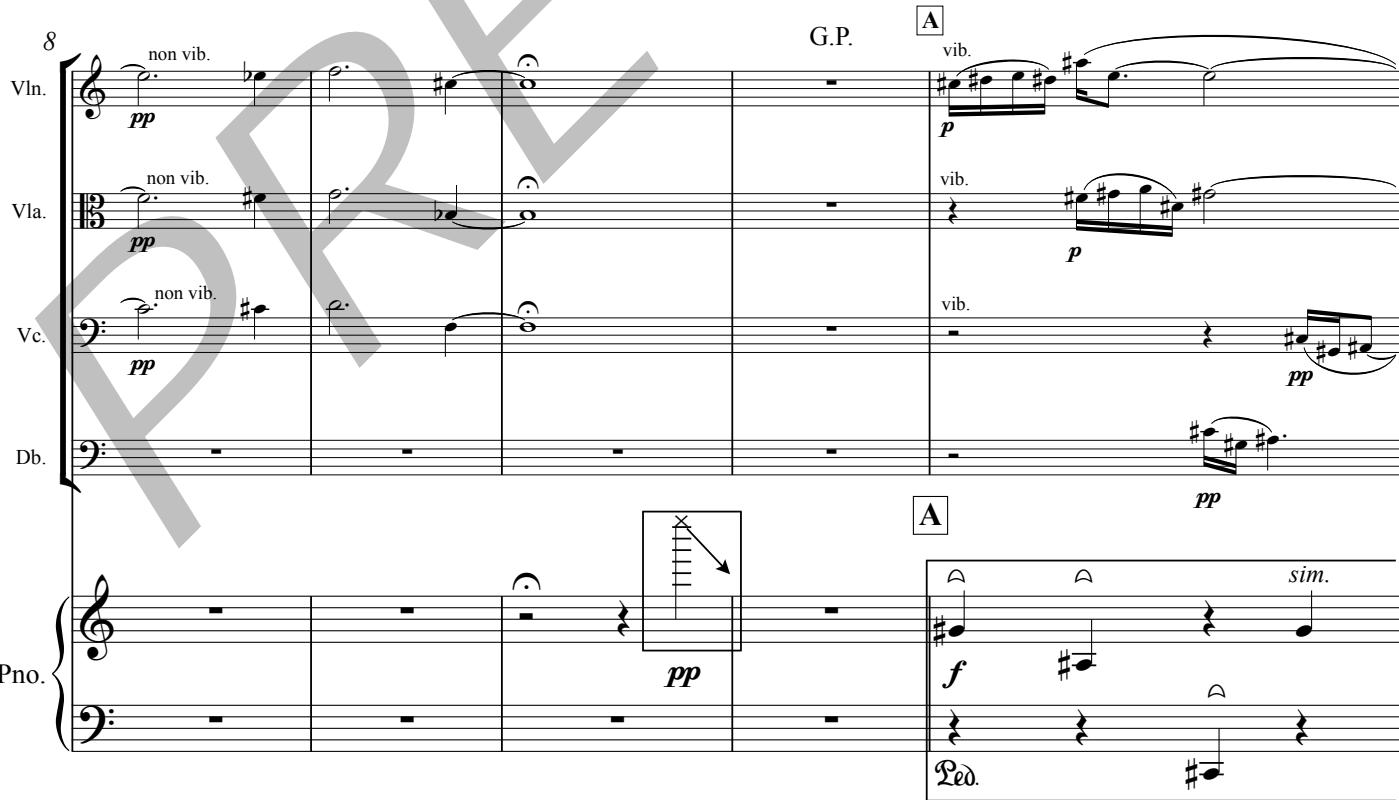
Vln. non vib. G.P. A vib.

Vla. non vib. vib.

Vc. non vib. vib.

Db.

Pno. pp A pp



II. Colours Out of Space

13

Vln. Vla. Vc. Db.

Pno.

16

Vln. Vla. Vc. Db.

Pno. Ped.

18

Vln. Vla. Vc. Db.

Pno.

This musical score page contains three staves of music for orchestra and piano, labeled with measure numbers 13, 16, and 18. The top section (measures 13-15) features four string instruments (Violin, Viola, Cello, Double Bass) and a piano. The strings play eighth-note patterns with various dynamics (e.g., ff, f, ff). The piano part consists of sustained notes with sharp symbols. The middle section (measures 16-17) continues with the same instrumentation. The strings play eighth-note patterns with dynamics ff, f, ff, and mp. The piano part includes dynamic markings p and pp, and a pedal symbol (Ped.). The bottom section (measures 18-19) features the same instrumentation. The strings play eighth-note patterns with dynamics pp, mp, and ff. The piano part includes dynamic markings pp, mp, and ff. Measures 16-17 are partially visible at the bottom of the page.

II. Colours Out of Space

21

Vln.
Vla.
Vc.
Db.
Pno.

24

Vln.
Vla.
Vc.
Db.
Pno.

28

pizz.
Vln.
Vla.
Vc.
Db.
Pno.

B arco
mf
arco
mf
arco
mf
sul pont.
B mf

II. Colours Out of Space

33

Vln. Vla. Vc. Db. Pno.

sfmp *sfmp* *sfmp*

ord.

37

Vln. Vla. Vc. Db. Pno.

f *f* *f*

sforzando *f* *f*

40

Vln. Vla. Vc. Db. Pno.

p *mf* *mf* *f* *p* strum inside with pick or fingernail

f *f* *f*

II. Colours Out of Space

43

Meno mosso, energico ♩ = 110

Vln. *mp* *crisp*

Vla. *mp* *crisp* *crisp*

Vc.

Db. *mp* *crisp* *f* > >

Meno mosso, energico ♩ = 110

Pno. *mp* *poco stacc.* *f* *mp* *f*

45

Vln. solo *f*

Vla. *f*

Vc.

Db. *mf*

Pno. *mf*

47

Vln. *f* *p*

Vla. *f* *mp*

Vc. *mp* *f* > > *p*

Db. *mp* *f* *mp*

Pno. *f* *mf* *f* *p* *mp*

C

C

II. Colours Out of Space

50

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Pno. *f*

53

Vln. *mf*

Vla. *poco a poco sul pont.*

Vc. *poco a poco sul pont.*

Db. *mp* *f* *mf*

Pno. *mf*

56

Vln. *mf* *ord.*

Vla. *mf* *ord.*

Vc. *mf*

Db. *mf* *f* *poco rit.*

Pno. *mf* *f*

II. Colours Out of Space

59 **D** a tempo

Vln. *mp*
Vla. *mp*
Vc.
Db.

D *sfp* a tempo
Pno. *mp* *f* *mp* *mf* *mp* *mf*

62

Vln. *mf*
Vla.
Vc.
Db.

Pno. *mf*

64

Vln. *mf*
Vla. *mf*
Vc.
Db.

Pno. *mp*

II. Colours Out of Space

66

Vln. Vla. Vc. Db. Pno.

ff *ff* *ff*

68 [E] Vln. Vla. Vc. Db. Pno.

mf *mp* *p* *p*

pizz. *arco* *pizz.* *arco*

molto meno mosso, ad lib.

E Vln. Vla. Vc. Db. Pno.

mf *mp*

molto meno mosso, ad lib.

71 Vln. Vla. Vc. Db. Pno.

gl. *pizz.* *arco* *arco* *mp*

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

a tempo $\text{♩} = 120$

a tempo $\text{♩} = 120$

II. Colours Out of Space

A musical score page for orchestra, page 74, section II: Colours Out of Space. The score includes parts for Vln. (Violin), Vla. (Viola), Vc. (Cello), and Db. (Double Bass). The strings play eighth-note patterns, while the double bass provides harmonic support with sustained notes. The music is in common time, with a key signature of one sharp. The dynamic is marked as *p* (pianissimo) for the strings.

Pno.

mf

sim.

Musical score for orchestra and piano, page 77. The score includes parts for Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Db.), and Piano (Pno.). The piano part features a dynamic marking of *p* (pianissimo) and a tempo marking of '5' (quintuplet). The strings play eighth-note patterns, while the piano provides harmonic support with sustained notes and eighth-note chords.

A musical score page for orchestra and piano, page 79. The score includes parts for Violin (Vln.), Cello (Vla.), Double Bass (Vc.), Double Bassoon (Db.), and Piano (Pno.). The piano part features a prominent bass line. The score shows various dynamics like forte (f), trill (tr.), mezzo-forte (mf), and diminuendo (dim.). The strings play eighth-note patterns, and the piano has sixteenth-note figures. Measure numbers 79 through 84 are indicated at the top of each staff.

II. Colours Out of Space

82

Vln. Vla. Vc. Db.

(very short) **F** espressivo
gl. *tr.* *tr.* *mp* *p* *espressivo*
mp *(very short)* *mp*

Pno. **F** *p* *bassoon*

86

Vln. Vla. Vc. Db.

Pno. strum highest notes *p* *mp* *p* like a bell
 soft beater, lowest notes *pizz.* *rit.* *gl.* *bassoon*

94

Vln. Vla. Vc. Db.

solo *ppp* *p* *p* *pizz.* *rit.* *gl.* *bassoon*

Vc. *p* *espressivo* *bassoon* arco

Pno. *p* rit.

II. Colours Out of Space

101 [G] **Moderato delicato** ♩ = 90

Vln. *mp* Vla. *mp* Vc. *mp* Db. *sfp* *sfp*

Pno. *p*

105 Vln. *mp* Vla. *mp* Vc. *mp* Db. *p*

Pno. *pp* *mp pp* *pp*

108 Vln. *p* *mp* tempo ad lib. a tempo

Vla. *pp* *f*

Vc. *mf* *mp*

Db. *f* *mp*

Pno. (8) tempo ad lib. a tempo *p*

II. Colours Out of Space

III

Vln. pizz. *mf*

Vla.

Vc.

Db.

Pno. *p*

H arco *pp* *mp* *pizz.*

H

II
113

Vln. *b>*

Vla. *mp*

Vc. *bp* *mf* *mp*

Db. *mp* *arco*

Pno. *mp* *p*

II
115

Vln. *mf*

Vla. *tr* *f*

Vc. *bp* *f* *pizz.*

Db. *f*

Pno. *mf*

II. Colours Out of Space

118

Vln. -

Vla. -

Vc. -

Db. -

Pno. -

trem., strummed
mp

I

p

press silently

8va

pp

123

Vln. -

Vla. -

Vc. -

Db. -

Pno. -

pizz. 3 arco

mp pp

(very short) pp

ord.

p

f

(8)

mp

126

Vln. -

Vla. -

Vc. -

Db. -

Pno. -

p sub.

#o

p

mp

p

II. Colours Out of Space

129

Vln. Vla. Vc. Db. Pno.

134 G.P.

Vln. Vla. Vc. Db. Pno.

139 J sul tasto vib. non vib. G.P. vib. non vib.

Vln. Vla. Vc. Db. Pno.

indefinite pitches blend with piano sul pont. pp

J strum with pick pp G.P.

Ped.

II. Colours Out of Space

147

Vln. Vla. Vc. Db.

G.P. G.P.

Pno.

G.P.

(*Qued. continued*)

152

Vln. Vla. Vc. Db.

Pno.

after the poem by
Carlos Pintado

III. Yo no te nombro musa

Pamela J. Marshall

Andante $\text{♩} = 80$

Vln. Vla. Vc. Db.

pizz. pizz. arco \flat arco

Andante $\text{♩} = 80$

Pno.

p ppp p ppp p ppp

pizz. arco \flat arco \flat ppp

you have not been more than a shadow in

trattenuto door-ways poco a poco accel. tempo I

poco a poco accel. \mp tempo I

trattenuto \flat pp tempo I

Yo no te nom - bro mu - sa

you have not been more than a shadow in

trattenuto door-ways poco a poco accel. tempo I

poco a poco accel. \mp tempo I

trattenuto \flat pp tempo I

III. Yo no te nombro musa

15 A tú no has si - do más que som - bra dis - per - sa

p *mf*

mp

mp

mp

p

ppp

ppp

una corda

18 en los por - tal - es

p

p *mf*

p *mf*

pp pizz. *mf*

p

p *ppp*

f *mp* *f*

p *f* *p* *mp*

f pizz.

f *mp* *f*

p *f* *p* *mp*

f *p*

f *p*

mp

mf *p* *mf* *p* *mf* *p* *mf*

f

III. Yo no te nombro musa

26

B

31

B

35

36

37

III. Yo no te nombro musa

38

41 C

48

III. Yo no te nombro musa

53

Musical score for page 53. The score consists of four staves. The top three staves have dynamic markings *mp*, *mp*, and *p* respectively. The bottom staff has dynamics *p*, *ppp*, and *mp*. A large grey checkmark watermark is overlaid across the page.

una corda

57

Musical score for page 57. The score consists of four staves. The first three staves feature dynamic markings *mf*, *pp*, and *mf* respectively. The fourth staff features *pp*. The second system of the score begins with dynamic *pp*, followed by *solo*, *pizz.*, and *arco* markings. The dynamic *pp* is also present in the fourth staff of this system. A large grey checkmark watermark is overlaid across the page.

III. Yo no te nombro musa

61

63

65

III. Yo no te nombro musa

Musical score for orchestra and piano, pages 67-72. The score consists of six systems of music, each with multiple staves for different instruments. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, woodwind (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), and piano. The score is in common time, with key signatures ranging from B-flat major to E major. Dynamics and performance instructions are included throughout the score.

Page 67: Measures 67-71. Key signature changes between B-flat major and E major. Measure 67: Violin I (f), Violin II (f), Viola (f), Cello (f). Measure 68: Violin I (f), Violin II (mf), Viola (mf), Cello (mf). Measure 69: Violin I (mf), Violin II (mf), Viola (mf), Cello (mf). Measure 70: Violin I (mf), Violin II (mf), Viola (mf), Cello (mf). Measure 71: Violin I (mf), Violin II (mf), Viola (mf), Cello (mf).

Page 69: Measures 72-76. Key signature changes between B-flat major and E major. Measure 72: Violin I (ff), Violin II (pp), Viola (pp), Cello (pp). Measure 73: Violin I (mf), Violin II (mf), Viola (mf), Cello (mf). Measure 74: Violin I (mf), Violin II (mf), Viola (mf), Cello (mf). Measure 75: Violin I (mf), Violin II (mf), Viola (mf), Cello (mf). Measure 76: Violin I (mf), Violin II (mf), Viola (mf), Cello (mf).

Page 72: Measures 77-81. Key signature changes between B-flat major and E major. Measure 77: Violin I (cresc.), Violin II (cresc.), Viola (cresc.), Cello (cresc.). Measure 78: Violin I (cresc.), Violin II (cresc.), Viola (cresc.), Cello (cresc.). Measure 79: Violin I (cresc.), Violin II (cresc.), Viola (cresc.), Cello (cresc.). Measure 80: Violin I (cresc.), Violin II (cresc.), Viola (cresc.), Cello (cresc.). Measure 81: Violin I (cresc.), Violin II (cresc.), Viola (cresc.), Cello (cresc.).

III. Yo no te nombro musa

75

ff

ff

ff

mf

pp

sul pont.

sul tasto

mp

p

f

pizz.

pp

mp

p

f

pizz.

f

46

after the poem
"Escrito en 1988"
by Carlos Pintado

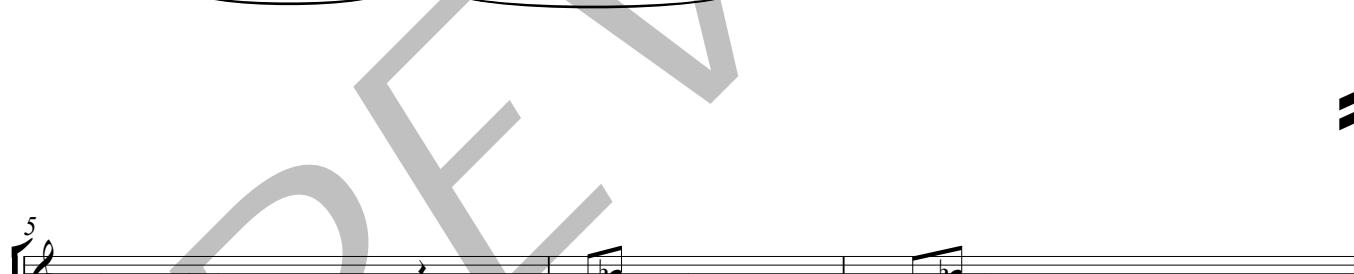
IV. Denme la sombra

Pamela J. Marshall

Adagio $\text{♩} = 60$
con sord., sul tasto

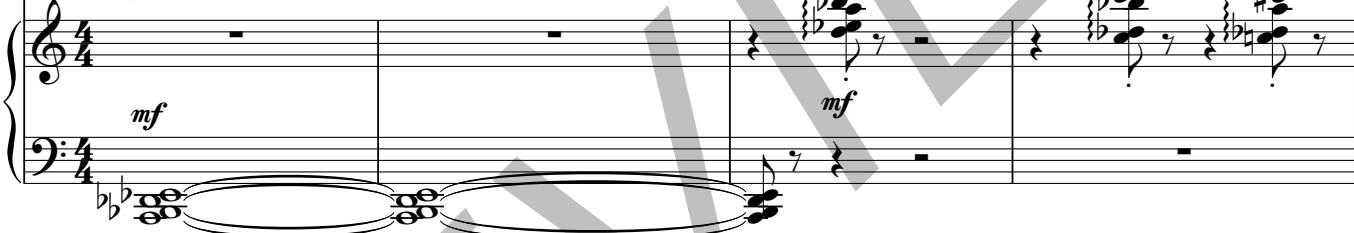
Vln. 

Vla. 

Vc. 

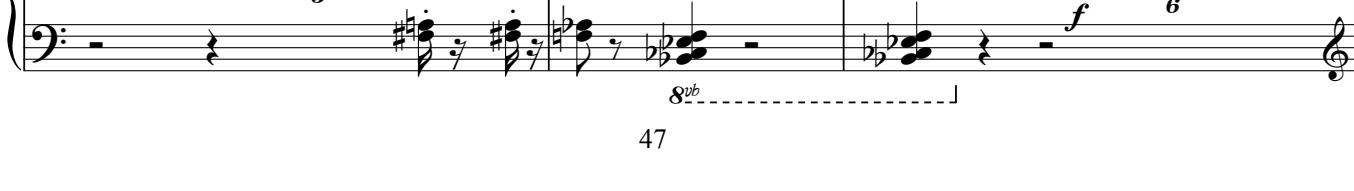
Db. 

Adagio $\text{♩} = 60$

Pno. 

Vln. 

Vla. 

Vc. 

Db.

Vln. 

Vla. 

Vc.

Db.

IV. Denme la sombra

8

Vln. ord. *tr* *p* *tr* *pp*
Vla. ord. *b> tr* *p* *b>* *pp*
Vc. ord. *b> tr* *p* *b>* *pp*
Db. IV *b>* *p* *gl* *(e)*

Pno. *mp* *mf* *mp*

10 A
Den - me la som - bra, os - cur - a man - se - dum - bre senza sord.
Vln. *mf*
Vla. *mf*
Vc. *mf* pizz. arco pizz.
Db. *mf*

Pno. *mf*

14 Andante $\text{♩} = 90$
Vln. *mp*
Vla. *mp*
Vc. *mp*
Db. pizz. arco *mp*

Pno. *mf*

Andante $\text{♩} = 90$
Pno. *mp*

IV. Denme la sombra

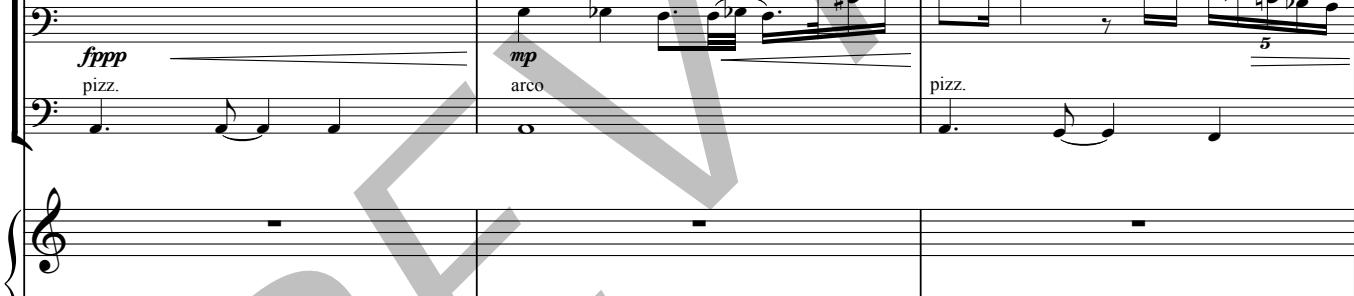
Meno mosso $\text{♩} = 82$

17 rit.

Vln. 

Vla. 

Vc. 

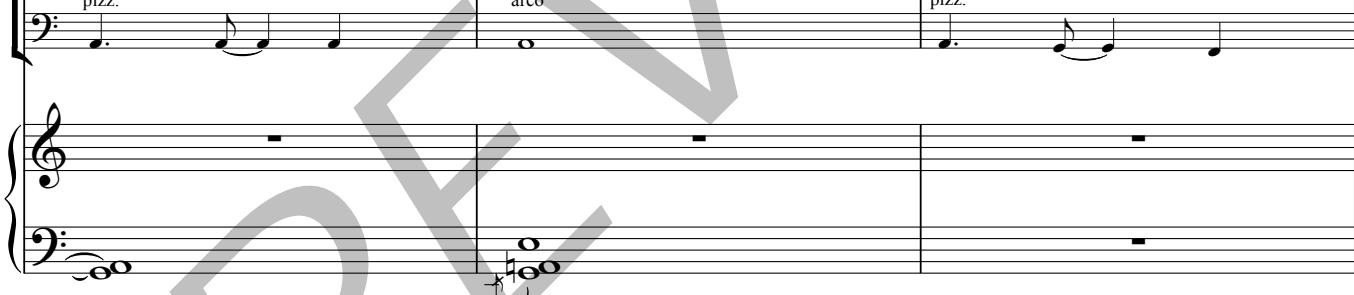
Db. 

Pno. 

Meno mosso $\text{♩} = 82$

20

Vln. 

Vla. 

Vc. 

Db. 

Pno. 

23

Vln. 

Vla. 

Vc. 

Db. 

Pno. 

IV. Denme la sombra

25

Vln. Vla. Vc. Db. Pno.

pizz. *mf* *mp* *7* *b* *7*

27

Vln. Vla. Vc. Db. Pno.

mf *5* *7* *ppp* *mf* *arc* *mf*

30

Vln. Vla. Vc. Db. Pno.

f *mf* *mp* *3* *mp* *6*

B Adagio $\text{♩} = 60$

f *mf* *mp* *6*

B Adagio $\text{♩} = 60$

f *mf* *6*

IV. Denme la sombra

34

Vln. Vla. Vc. Db. Pno.

poco accel. *p*

pizz. arco *p*

(half-step trills) *tr* *tr* *tr* *tr*

36 Allegretto $\text{♩} = 90$

Vln. Vla. Vc. Db. Pno.

p *p* *mf* *p* *mf*

Allegretto $\text{♩} = 90$

tr *tr* *tr* *tr*

IV. Denme la sombra

37 C

Vln. Vla. Vc. Db.

Pno.

p *gloss. lightly stopped
occasional harmonics may be heard

44

Vln. Vla. Vc. Db.

Pno. *p*

49

Vln. Vla. Vc. Db.

Pno.

IV. Denme la sombra

55 D

Vln. Vla. Vc. Db.

p gliss on harm. IV

Den me la som bra

mp espressivo

Pno.

D 8va (accents for violin notes)

mp *mp* *mp*

60

Vln. Vla. Vc. Db.

den me la plu - cresc. poco a poco ma

cresc. poco a poco cresc. poco a poco

Pno.

pp *mp* *pp* *mp* cresc. poco a poco

64

Vln. Vla. Vc. Db.

ño den me el cas -til - lo

6 gl.

Pno.

IV. Denme la sombra

67

Vln.
Vla.
Vc.
Db.
Pno.

el fo - so
el em - pe - ño
de nom - brar

mf 3
f 3

70

Vln.
Vla.
Vc.
Db.
Pno.

los
misterios
de

mf *espressivo*

72

Vln.
Vla.
Vc.
Db.
Pno.

la
lumbre

5

IV. Denme la sombra

73

Vln. *p*
Vla. *p*
Vc.
Db. *p*

Pno.

E Andante amabile $\text{♩} = 80$

Vln. *p*
Vla. *p* Den - - - me la vi - - -
Vc. *mp*
Db. *b*

E Andante amabile $\text{♩} = 80$

Vln. *p*

76

Vln. *v*
Vla. da
Vc.
Db.

cresc.

Vln. *v*
Vla. cresc.
Vc. cresc.
Db. cresc.

Pno. *mp* cresc.

IV. Denme la sombra

78

Vln.
Vla.
Vc.
Db.
Pno.

[y denme ya la suerte] de

79

ver el par - a - i - so - y el in - fi - er - no

Vln.
Vla.
Vc.
Db.
Pno.

ff
ff
ff
ff
ff

mf

IV. Denme la sombra

82 **F**

Vln. *p*

Vla. (half-step trills) *tr* *mf*

Vc. *p* *mf*

Db. *p* *mf*

Pno. *mf*

rit.

Vln.

Vla. *mp*

Vc. *mp* *p* *pp* *ppp*

Db. *mp* *p* *pp* *ppp*

Pno. *mp* *p* *pp* *p* *mp*

IV. Denme la sombra

87 **Adagio ♩ = 68**

y den - me a - mor la luz

Vln. *mp molto espressivo*
 Vla. *mp molto espressivo*
 Vc. *mp molto espressivo*
 Db. *mp molto espressivo*

Adagio ♩ = 68

Pno.

90 o - cas - os

Vln.
 Vla.
 Vc.
 Db.

Pno. *pp*

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Three Appalachian Carols (2222-4231, harp, 2pc, timp, strings)

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