Pamela J. Marshall

for the South Beach Chamber Ensemble

Quinteto
sobre los poemas de Carlos Pintado

for violin, viola, cello, double bass, piano

PREVIEW

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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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PREVIEW

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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PREVIEW

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 mi 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.

PREVIEW

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
Repitiendo 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 ocasos.

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 steathily,
Else far away I hear you as in a dream
Like something that escapes and 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.

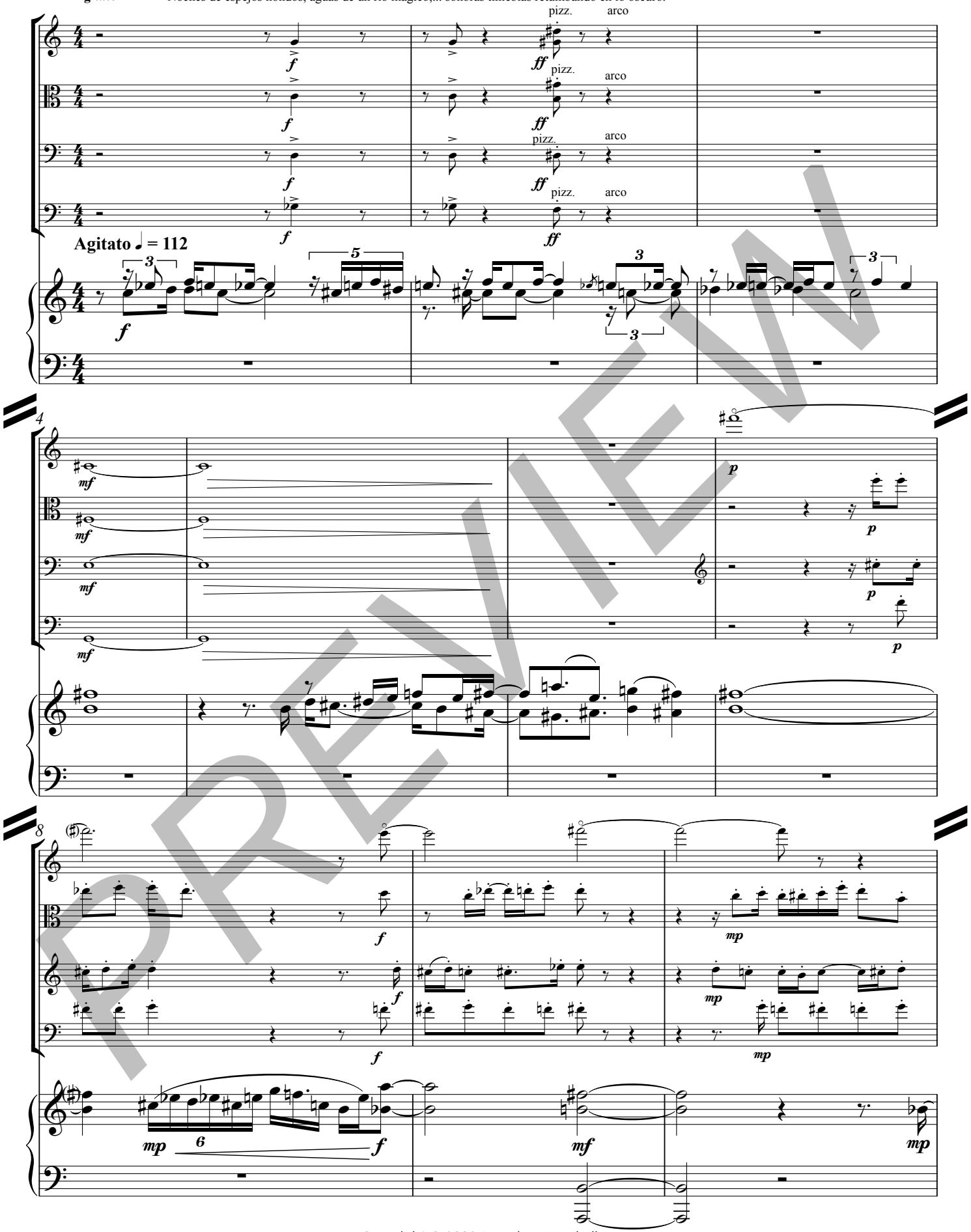
PREVIEW

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."



PREVIEW

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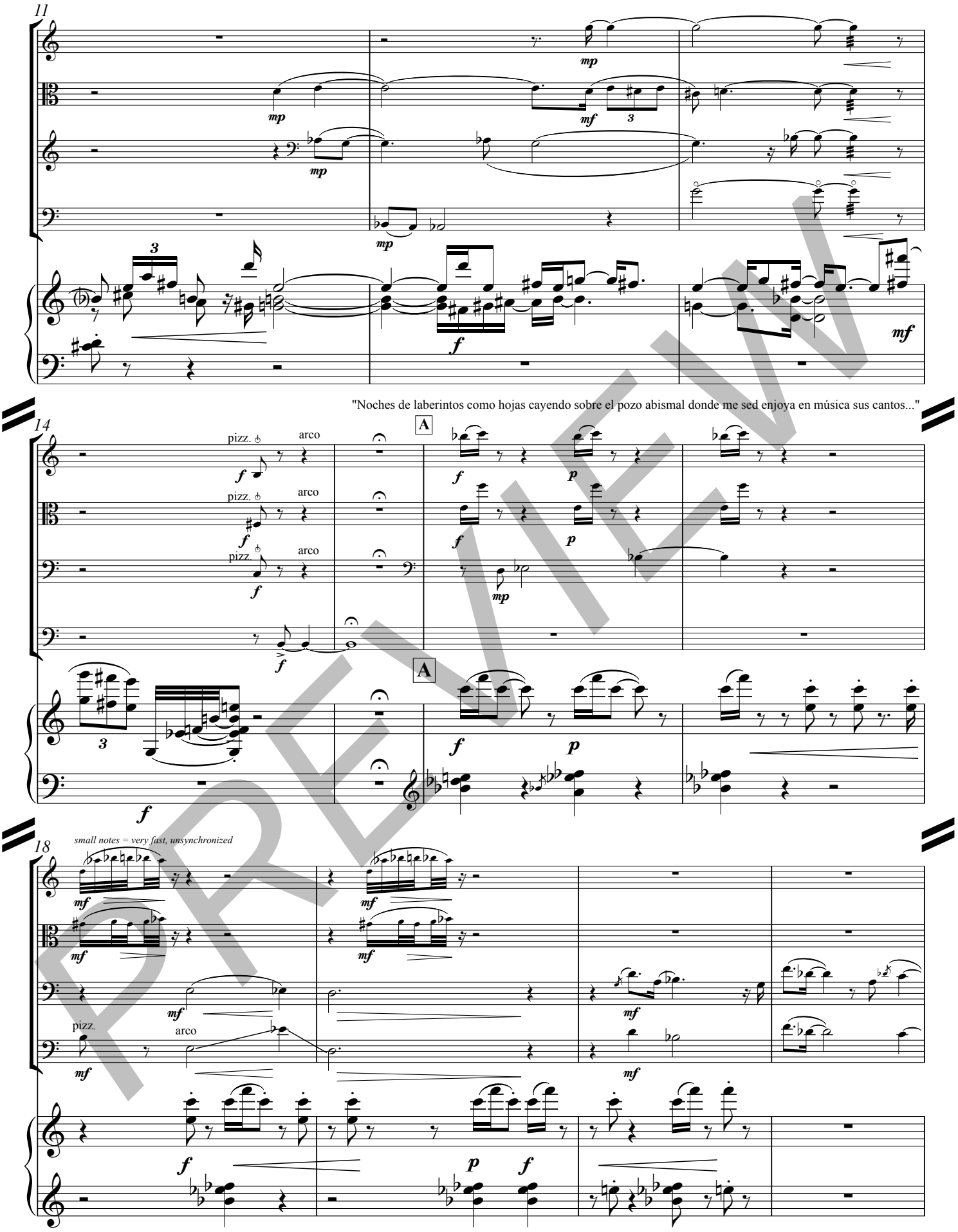
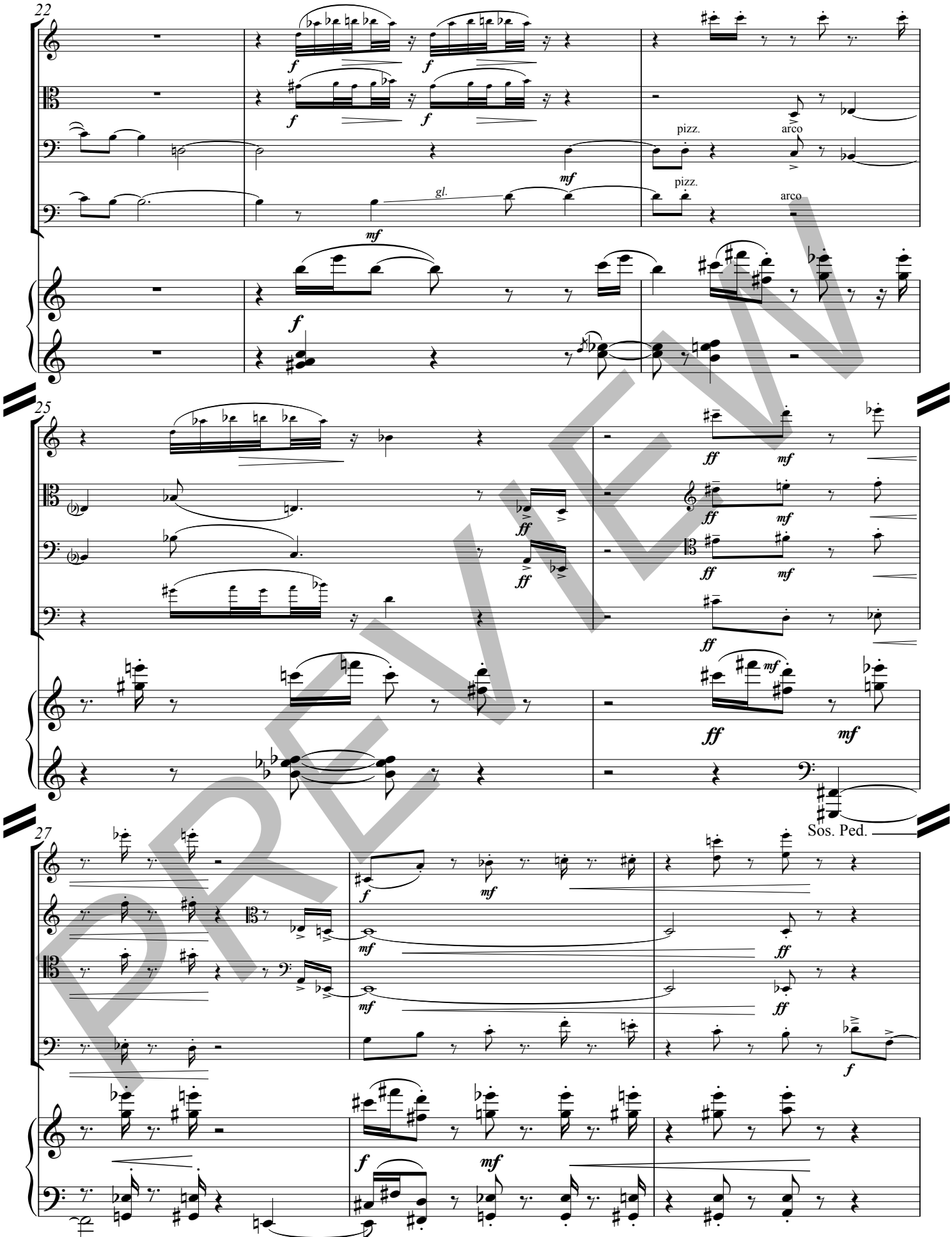

11
14
18
"Noches de laberintos como hojas cayendo sobre el pozo abismal donde me sed enjoya en música sus cantos..."
A
A
pizz.
arco
small notes = very fast, unsynchronized

PREVIEW



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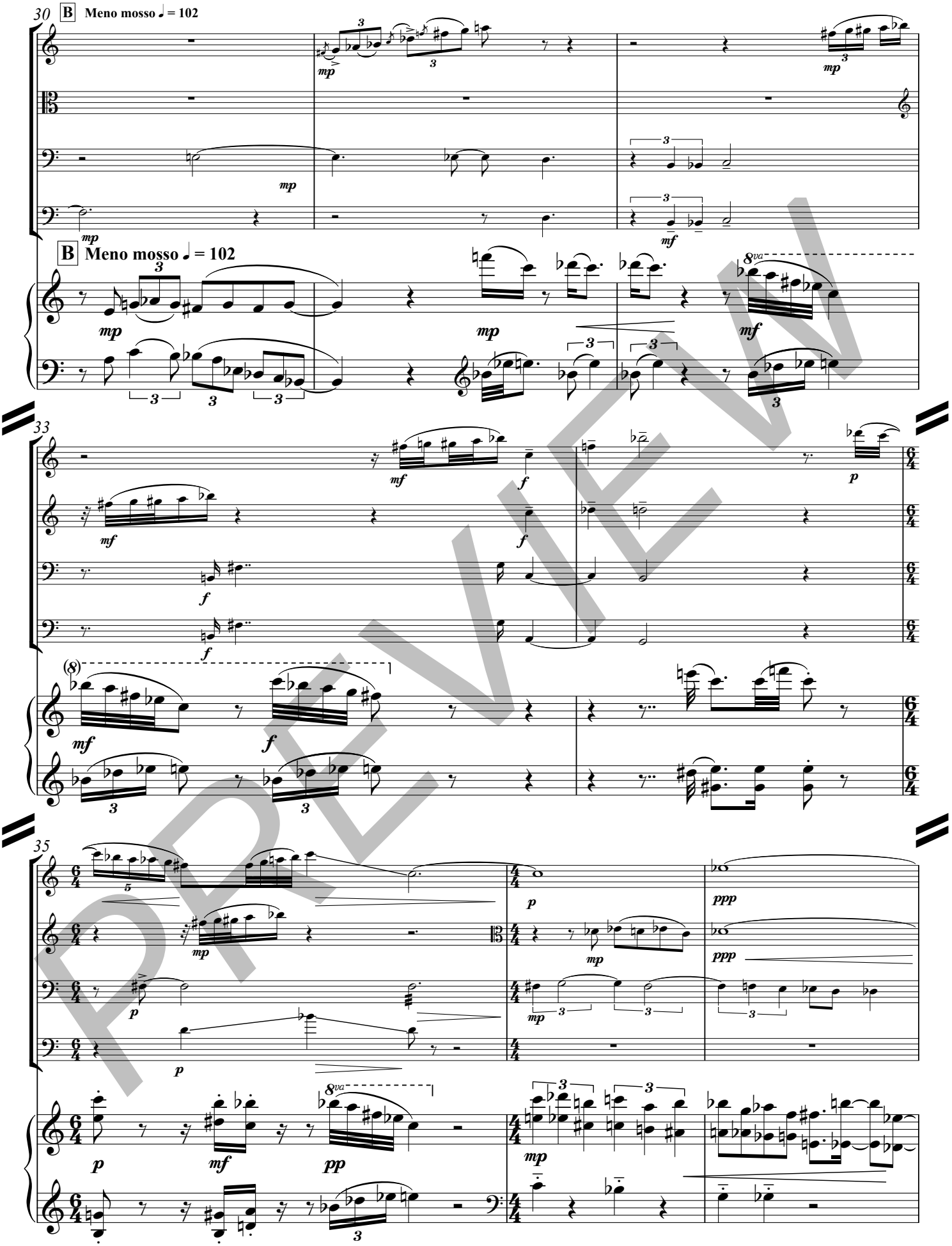

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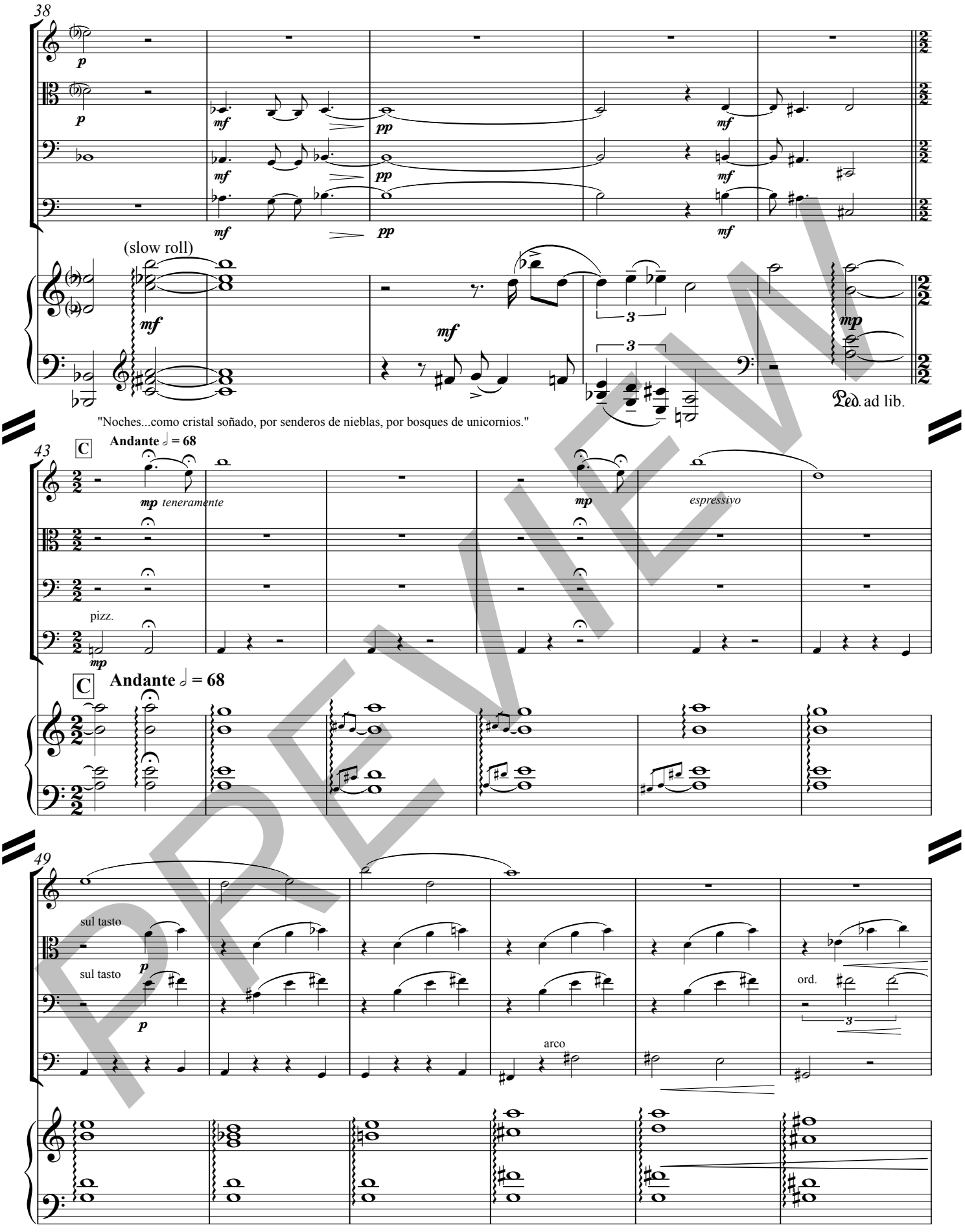
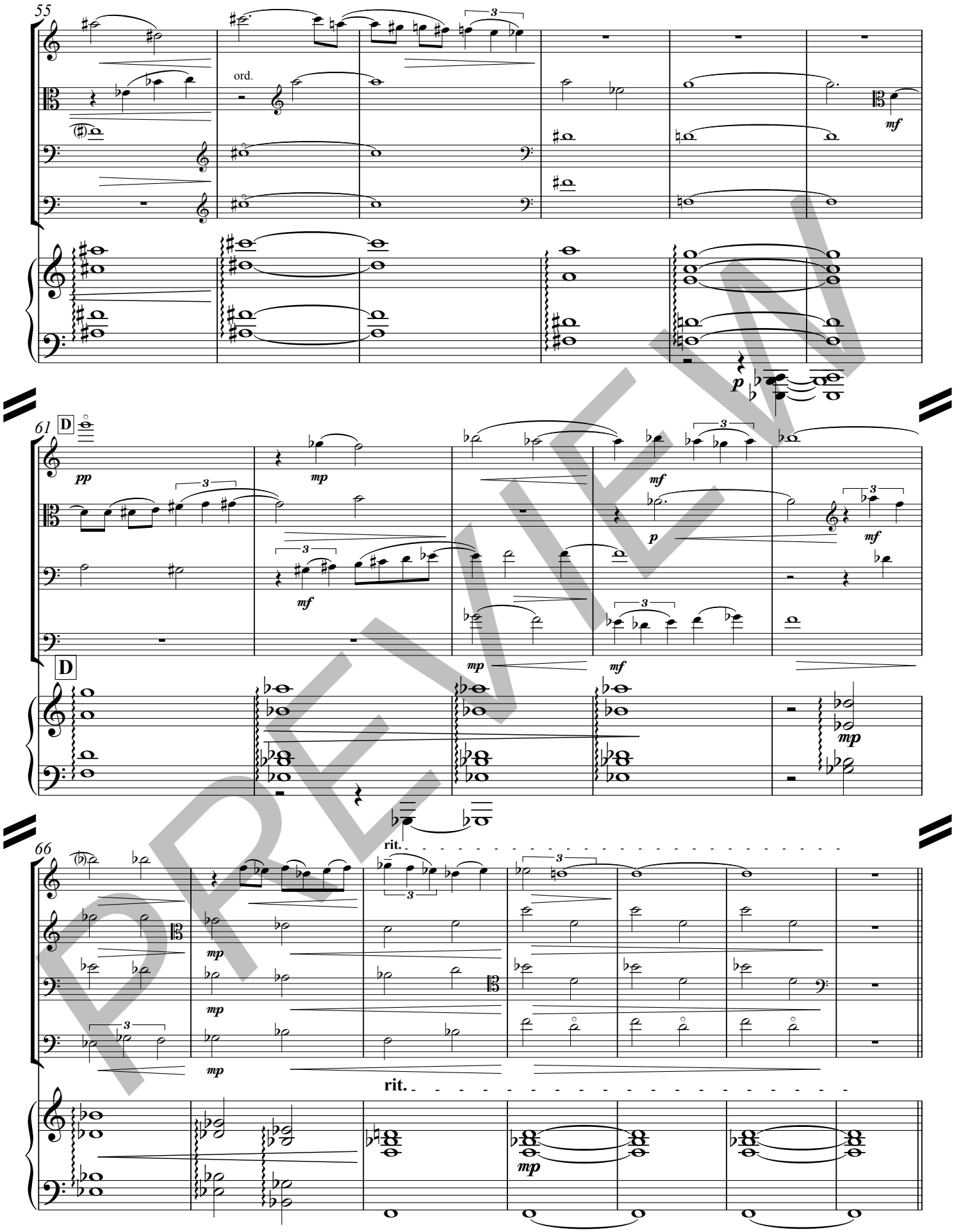

38
(slow roll)
Ped. ad lib.
"Noches...como cristal soñado, por senderos de nieblas, por bosques de unicornios."
43
C
Andante ♩ = 68
mp teneramente
espressivo
pizz.
49
sul tasto
sul tasto
ord.
arco

PREVIEW



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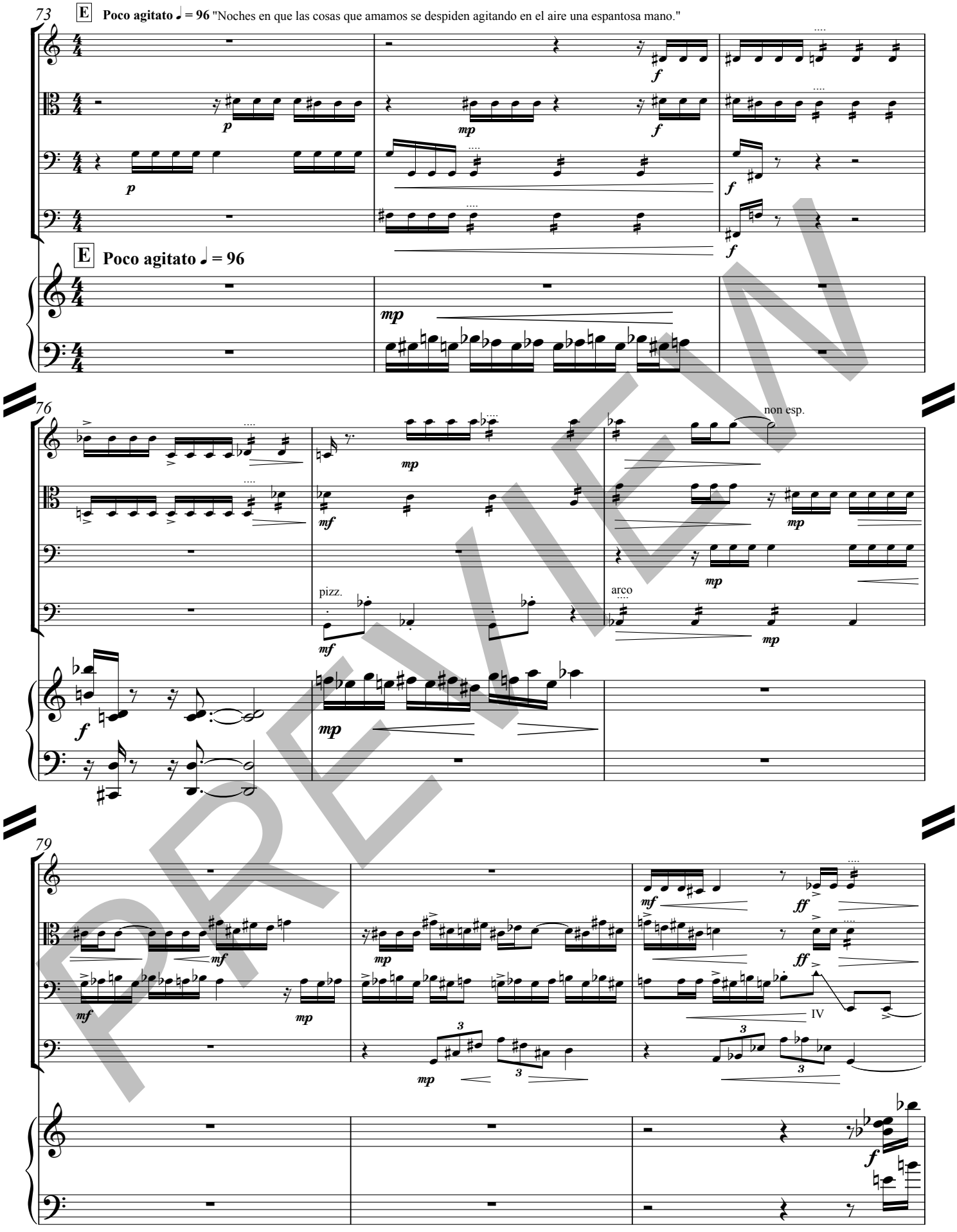
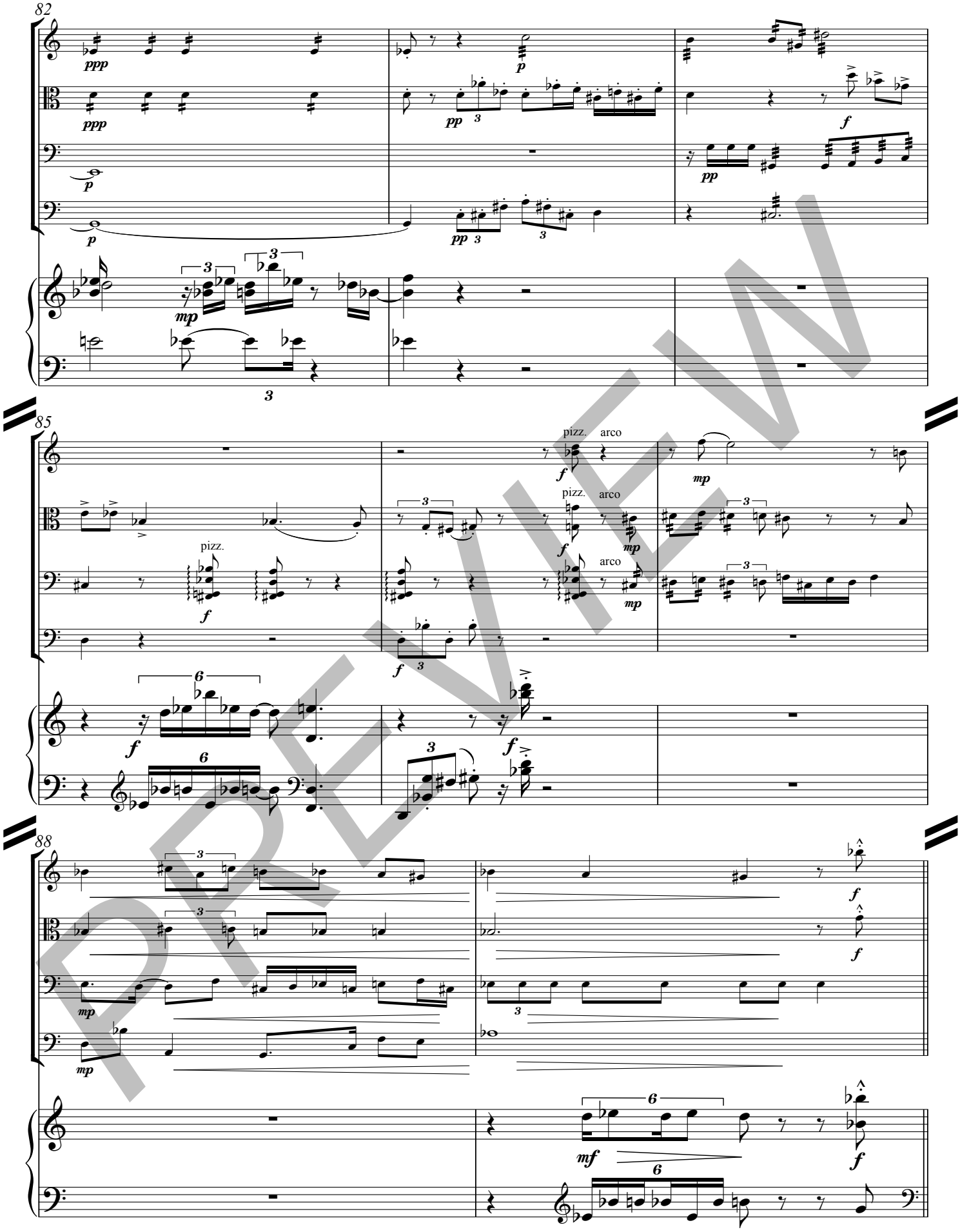
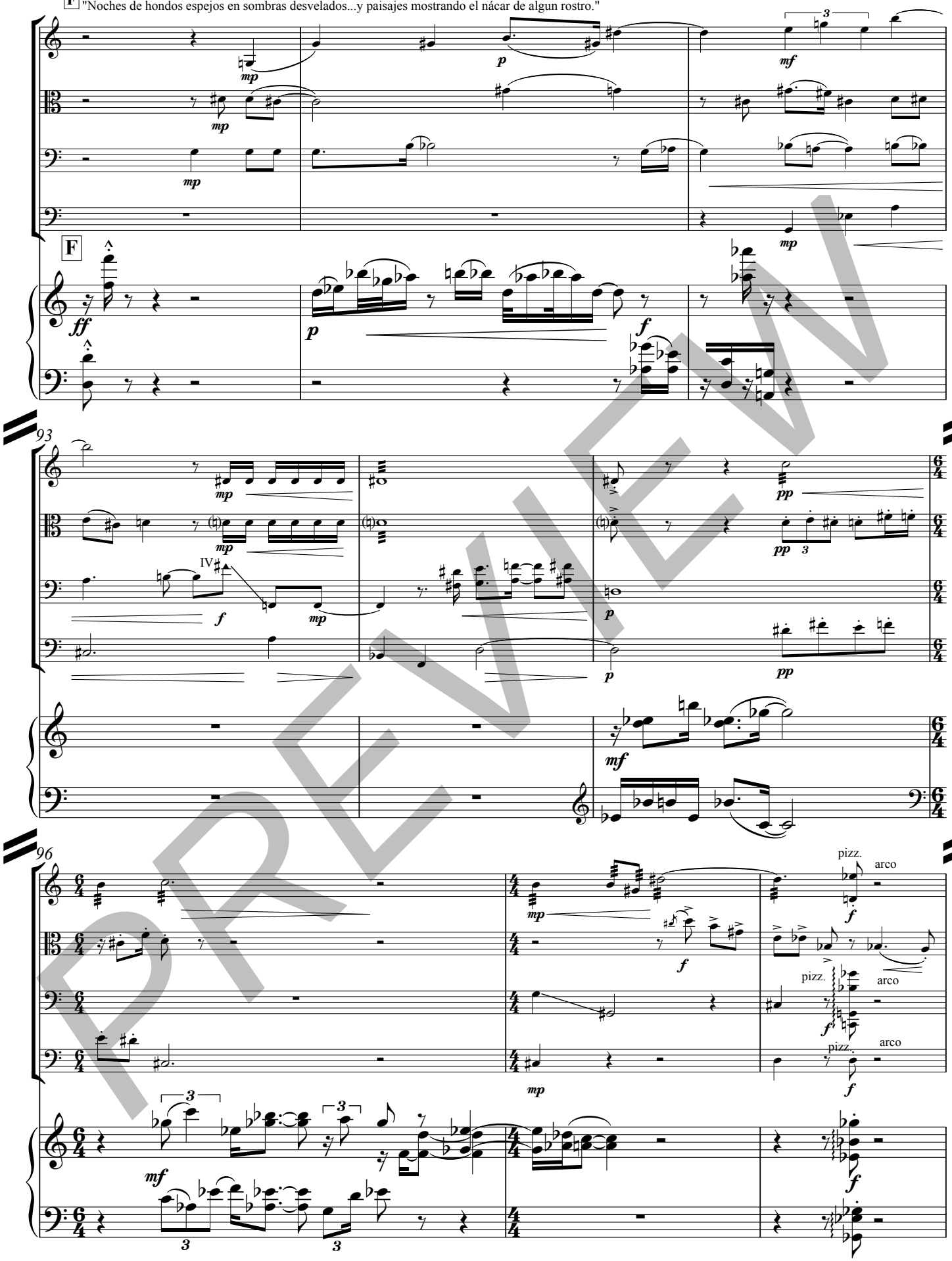

73
E
Poco agitato ♩ = 96 "Noches en que las cosas que amamos se despiden agitando en el aire una espantosa mano."
76
non esp.
pizz.
arco
79
IV

PREVIEW



PREVIEW

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



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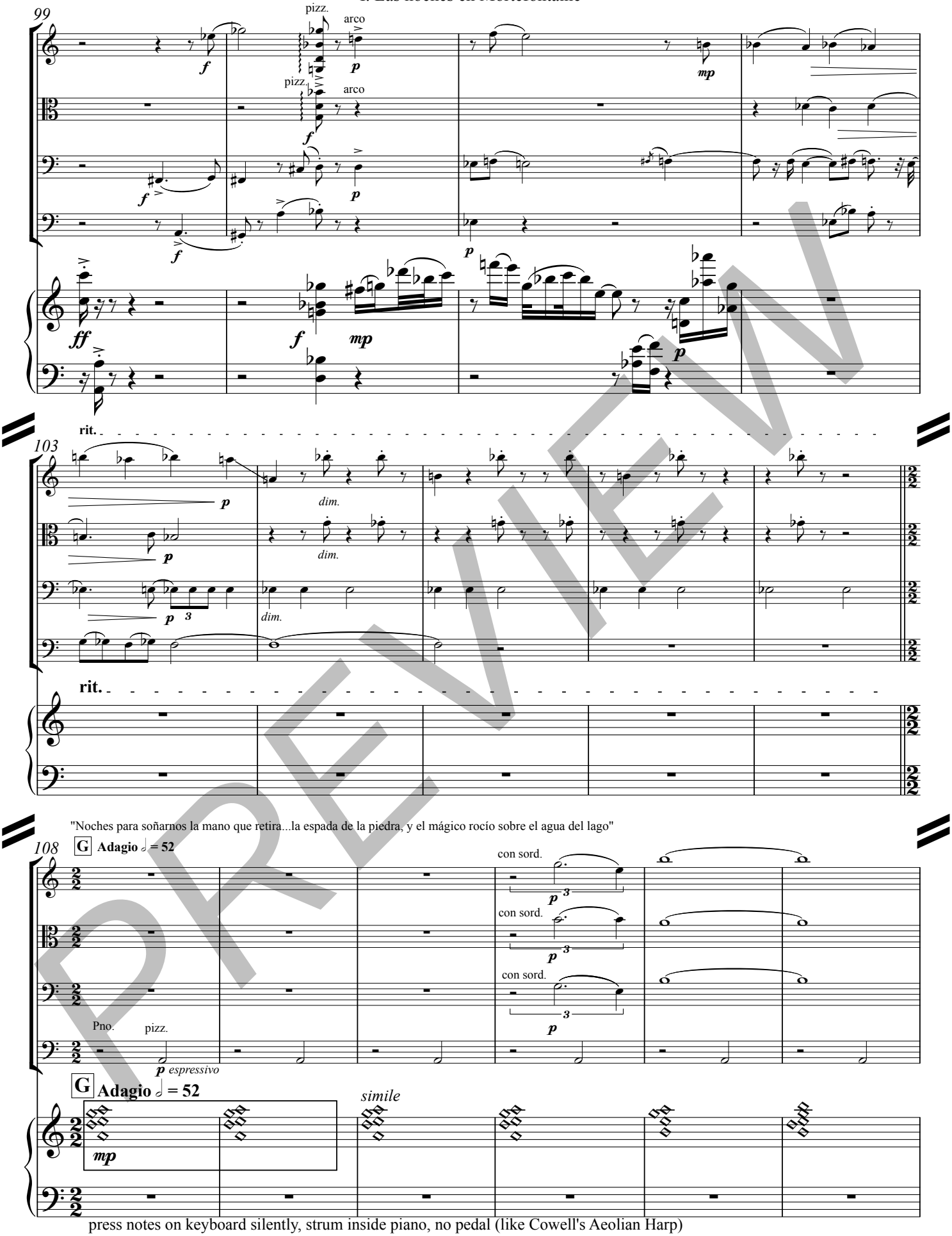
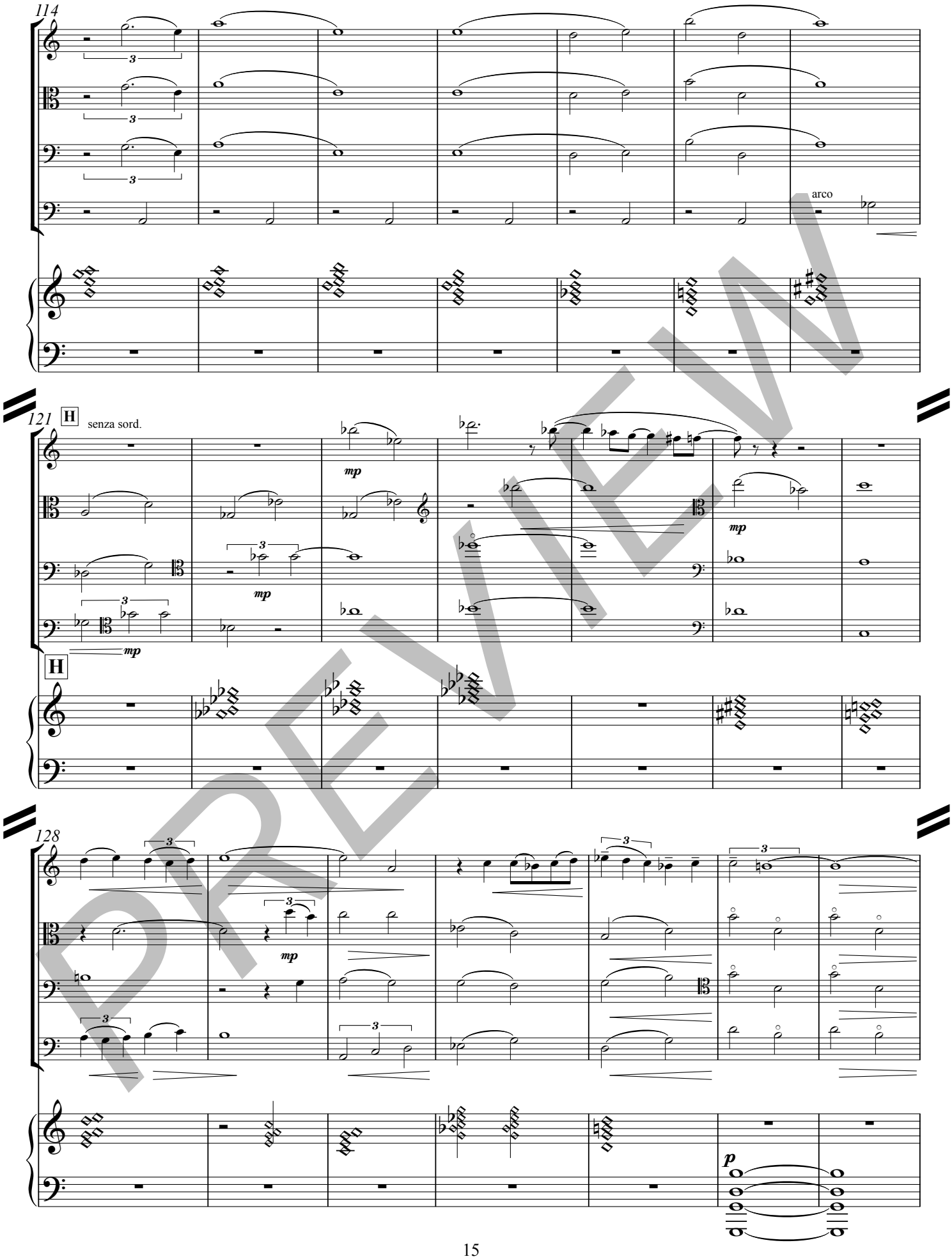

99
pizz.
arco
pizz.
arco
103
rit.
dim.
rit.
"Noches para soñarnos la mano que retira...la espada de la piedra, y el mágico rocío sobre el agua del lago"
108
G Adagio ♩ = 52
con sord.
con sord.
con sord.
Pno.
pizz.
espressivo
G Adagio ♩ = 52
simile
press notes on keyboard silently, strum inside piano, no pedal (like Cowell's Aeolian Harp)

PREVIEW



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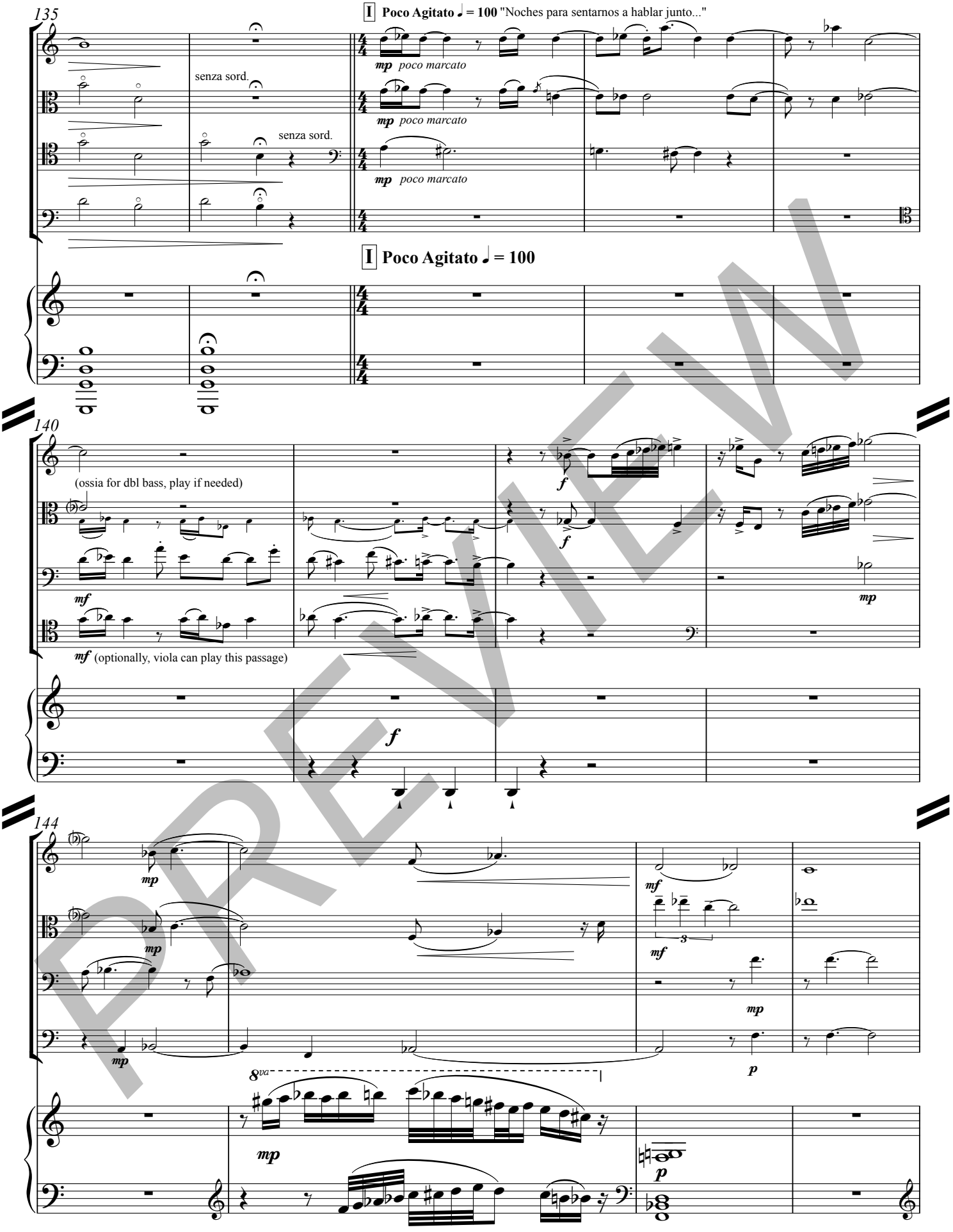
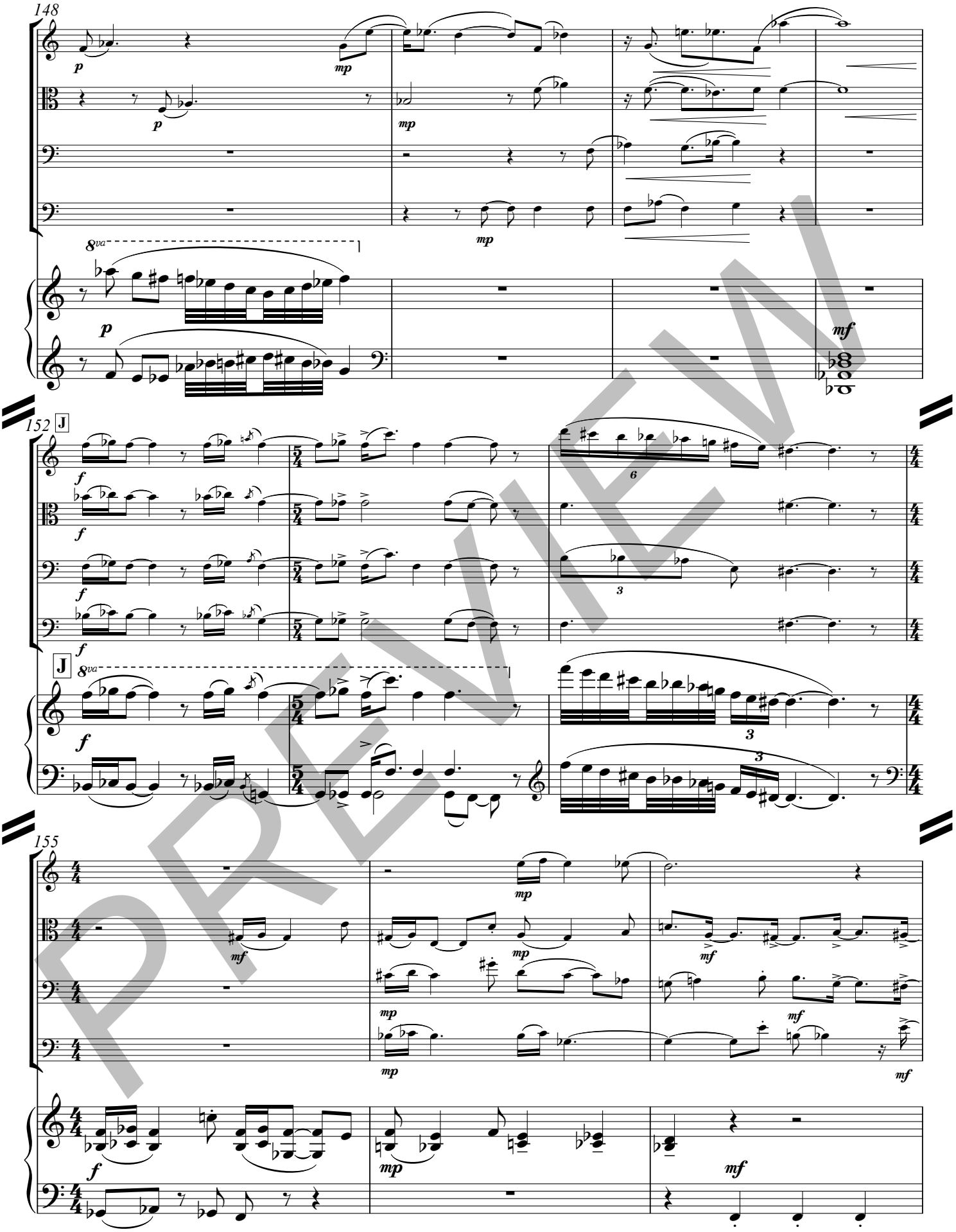
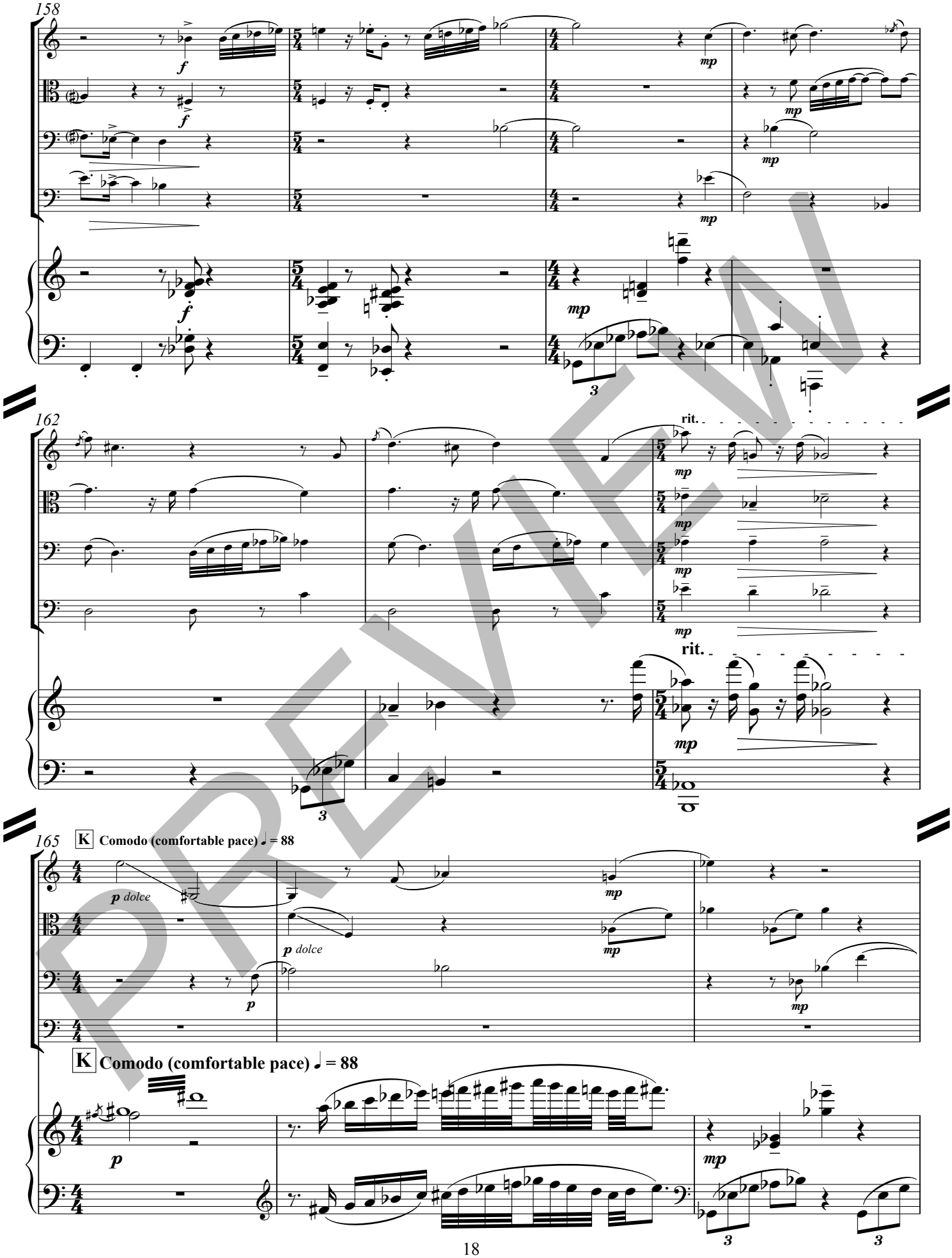

135
I Poco Agitato ♩ = 100 "Noches para sentarnos a hablar junto..."
senza sord.
senza sord.
mp poco marcato
mp poco marcato
mp poco marcato
I Poco Agitato ♩ = 100
140
(ossia for dbl bass, play if needed)
mf
f
f
mp
mf (optionally, viola can play this passage)
f
144
mp
mp
mp
mf
mf
3
mp
p
8va
mp
p

PREVIEW


148
152
J
155
8va
PREVIEW



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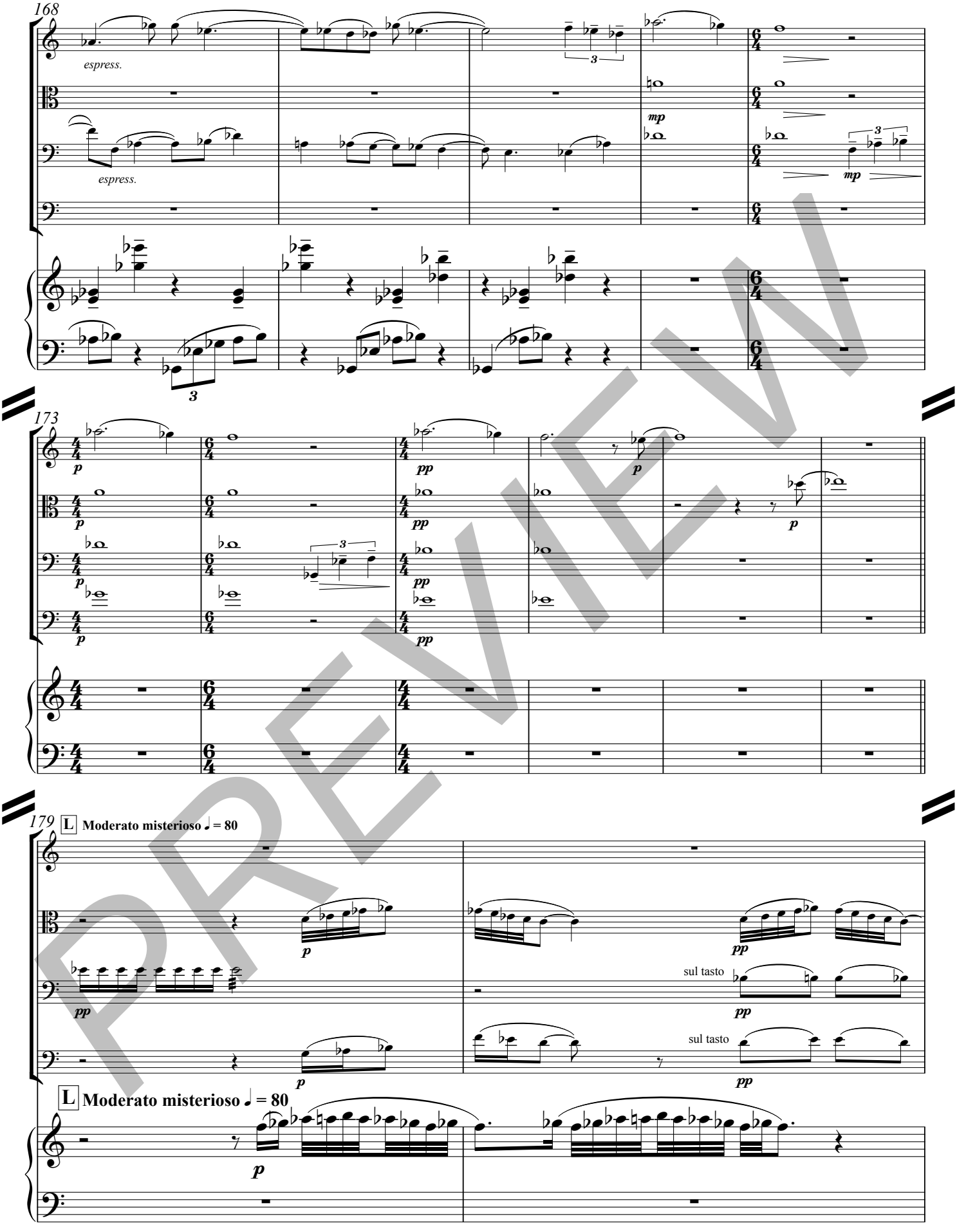
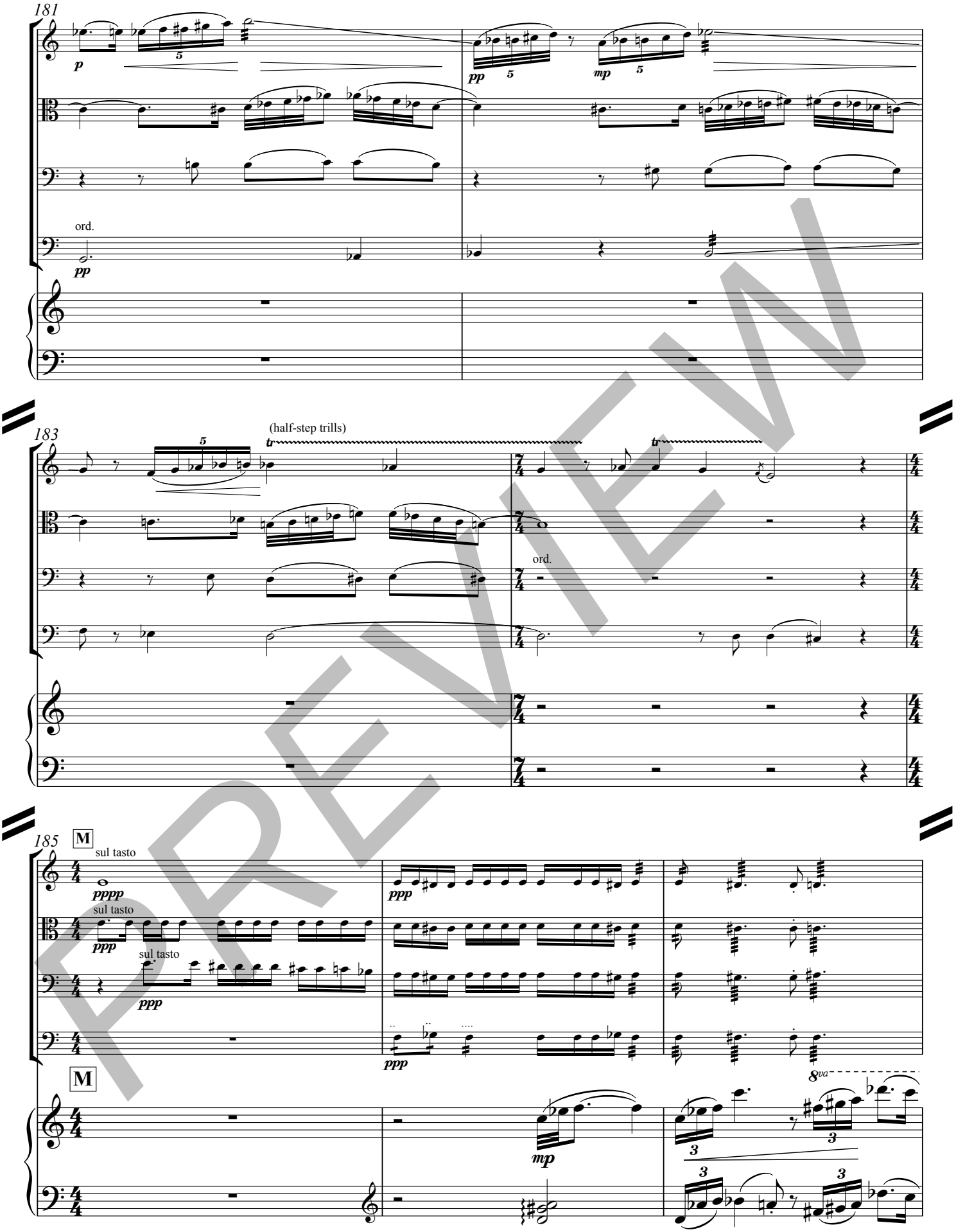
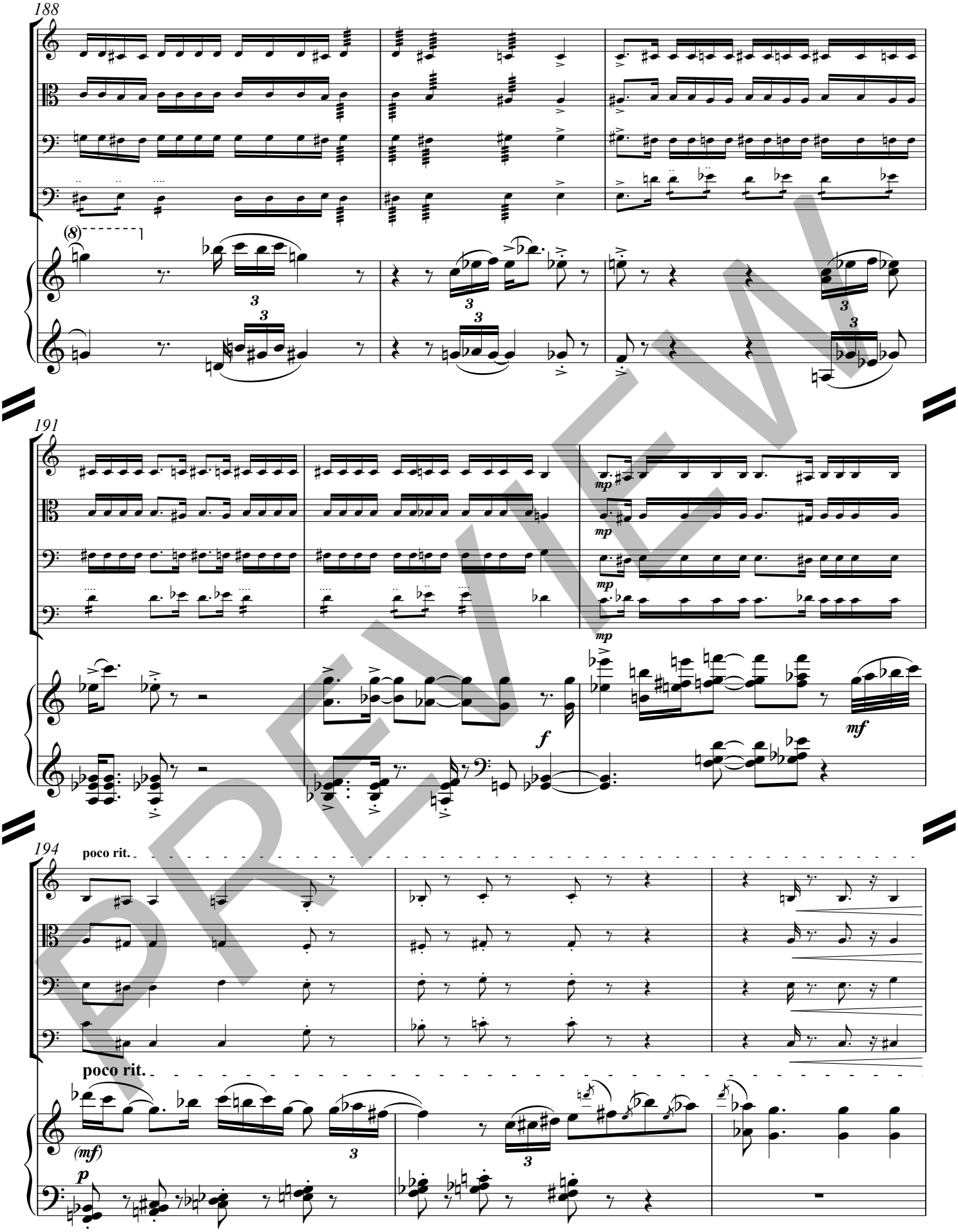

168
espress.
espress.
mp
mp
173
p
pp
179
L Moderato misterioso ♩ = 80
sul tasto
sul tasto
L Moderato misterioso ♩ = 80

PREVIEW


181
p
pp
mp
ord.
pp
183
(half-step trills)
tr
ord.
185
M
sul tasto
pppp
ppp
sul tasto
ppp
sul tasto
ppp
ppp
M
8va
mp

PREVIEW



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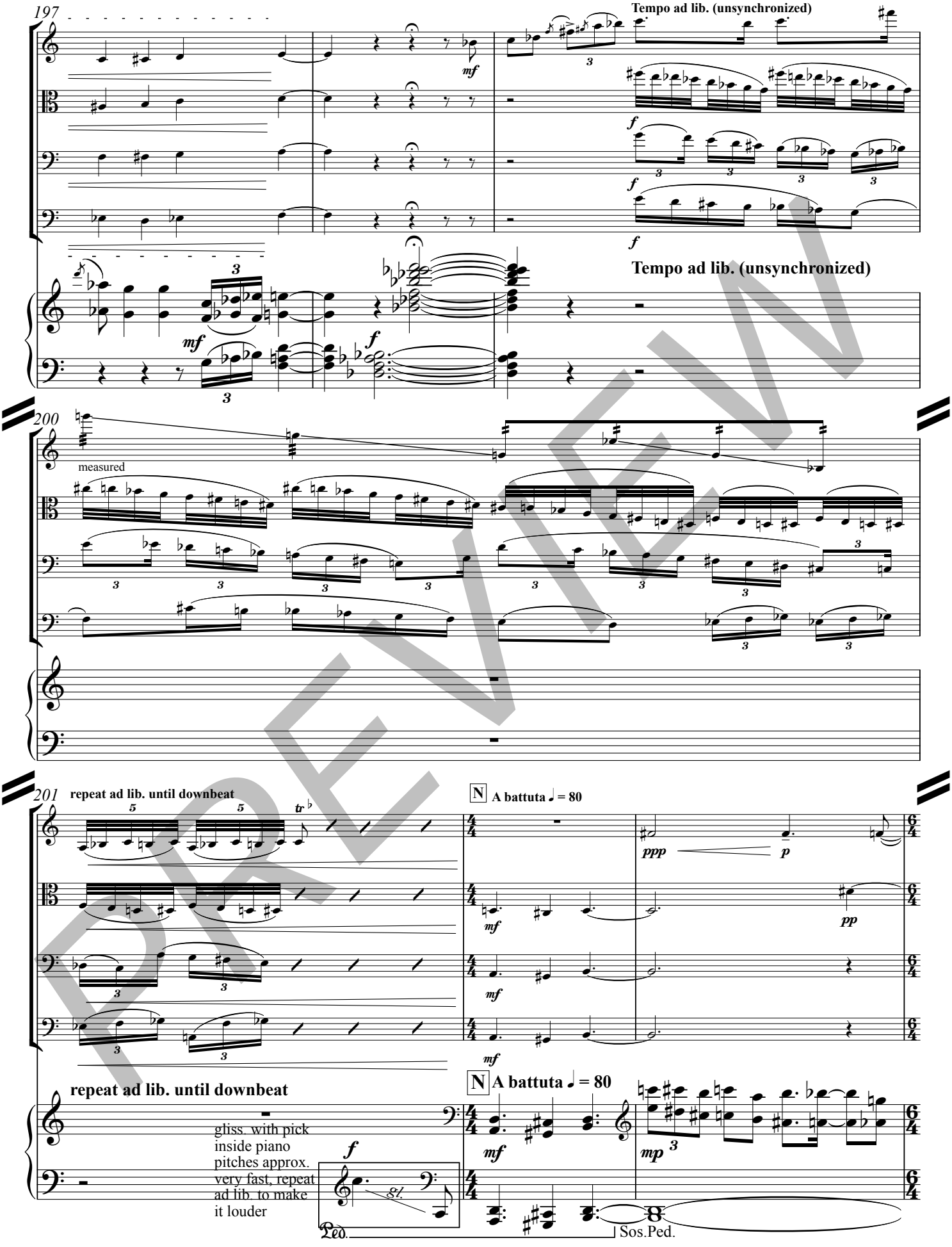
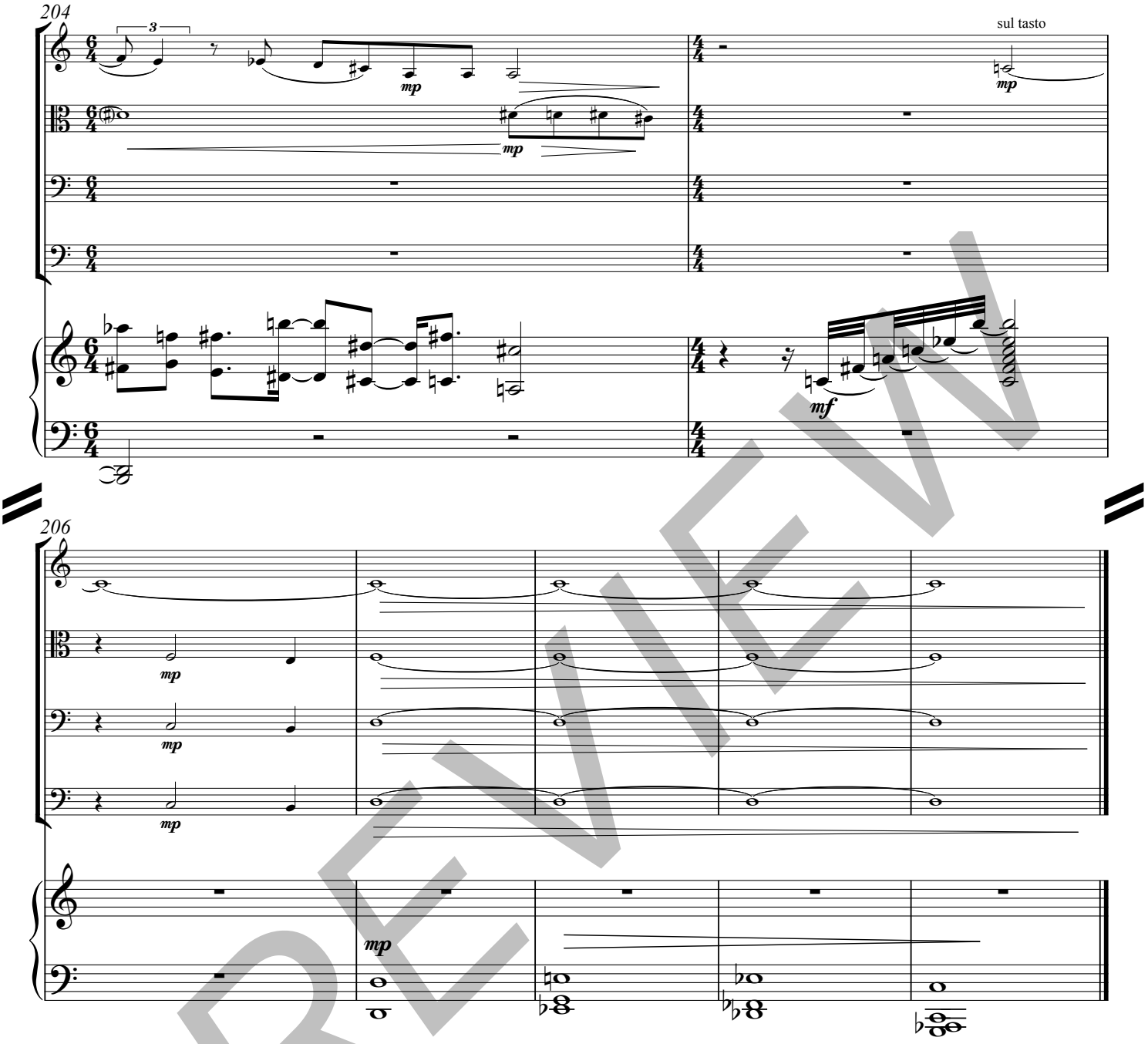

197
Tempo ad lib. (unsynchronized)
mf
f
Tempo ad lib. (unsynchronized)
200
measured
201
repeat ad lib. until downbeat
N A battuta ♩ = 80
ppp
p
pp
mf
repeat ad lib. until downbeat
N A battuta ♩ = 80
gliss. with pick
inside piano
pitches approx.
very fast, repeat
ad lib. to make
it louder
mp
Ped.
Sos.Ped.

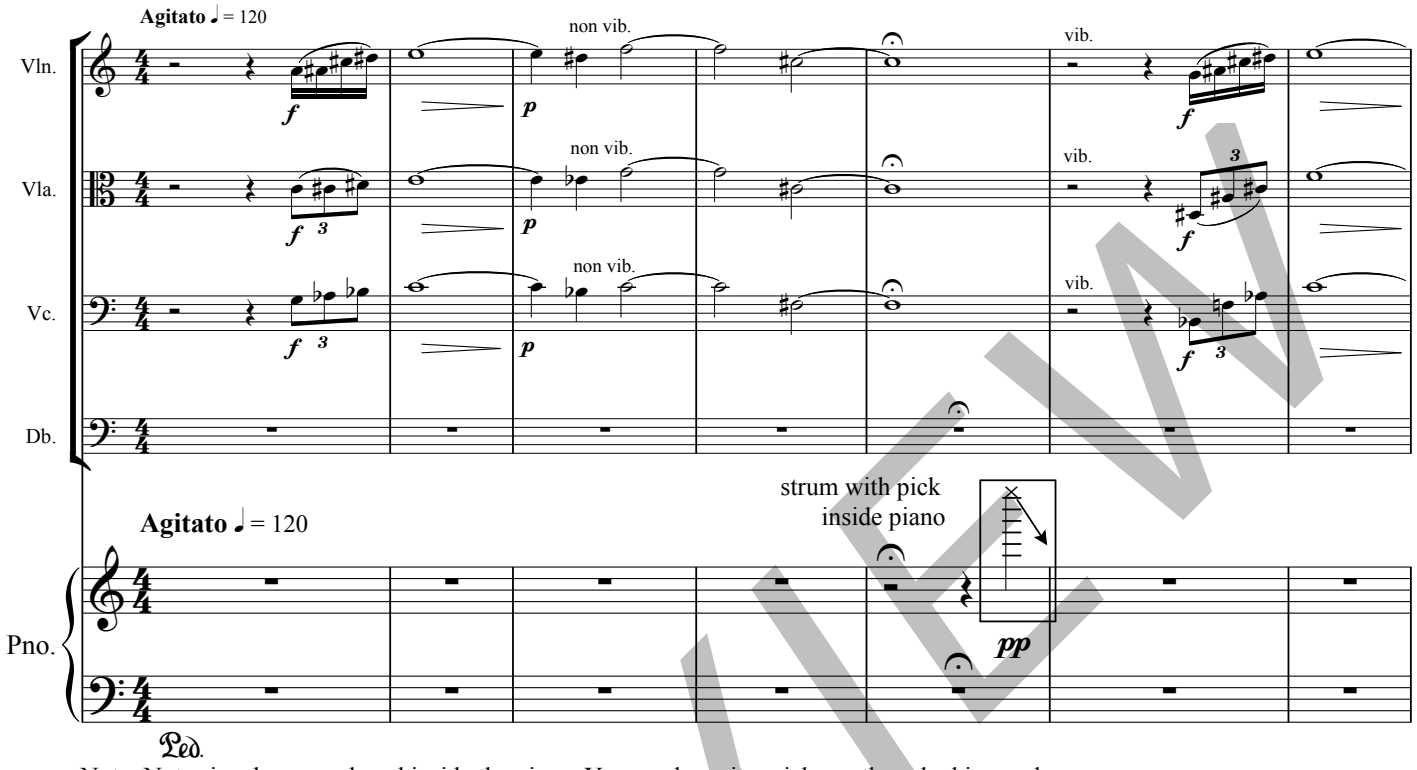
PREVIEW



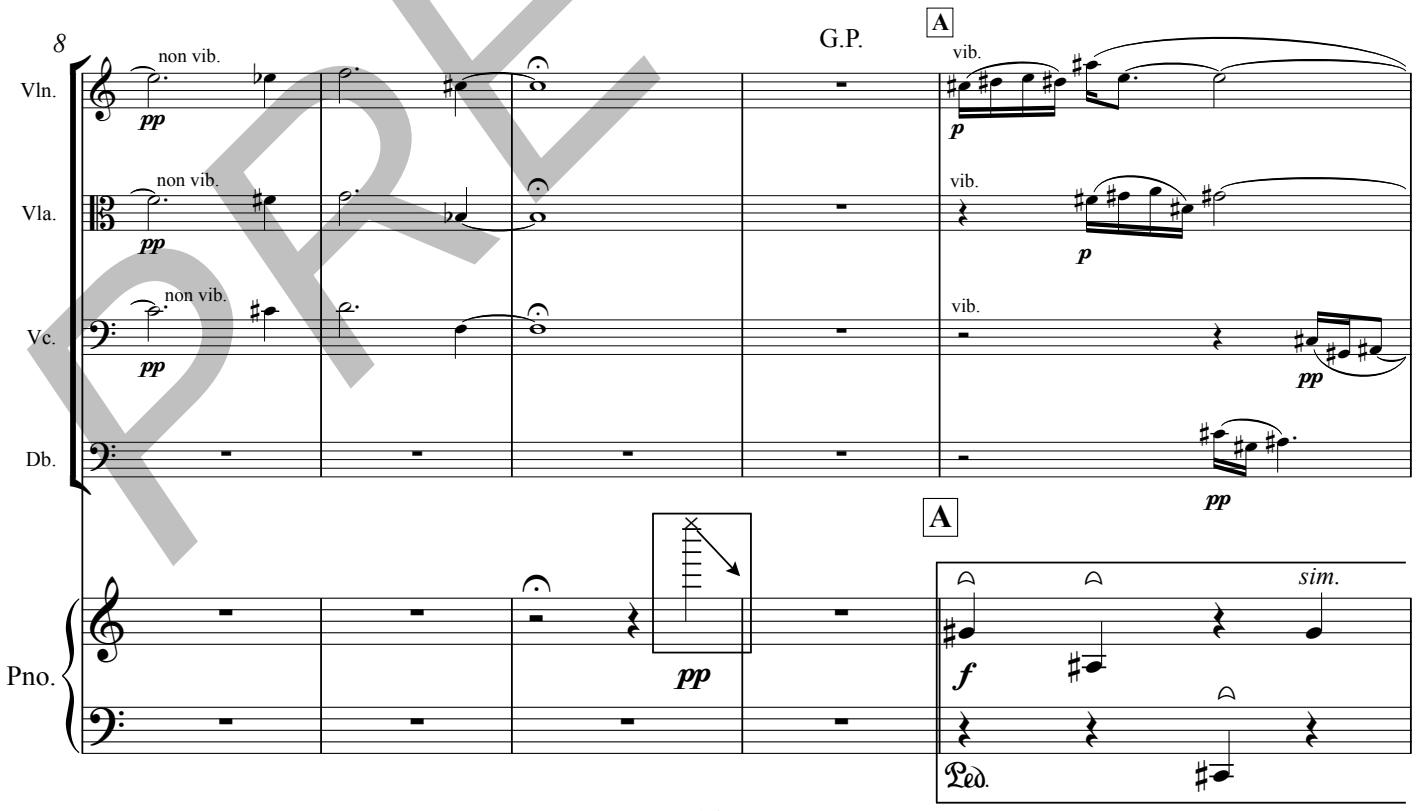
PREVIEW

II. Colours Out of Space

Pamela J. Marshall



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.



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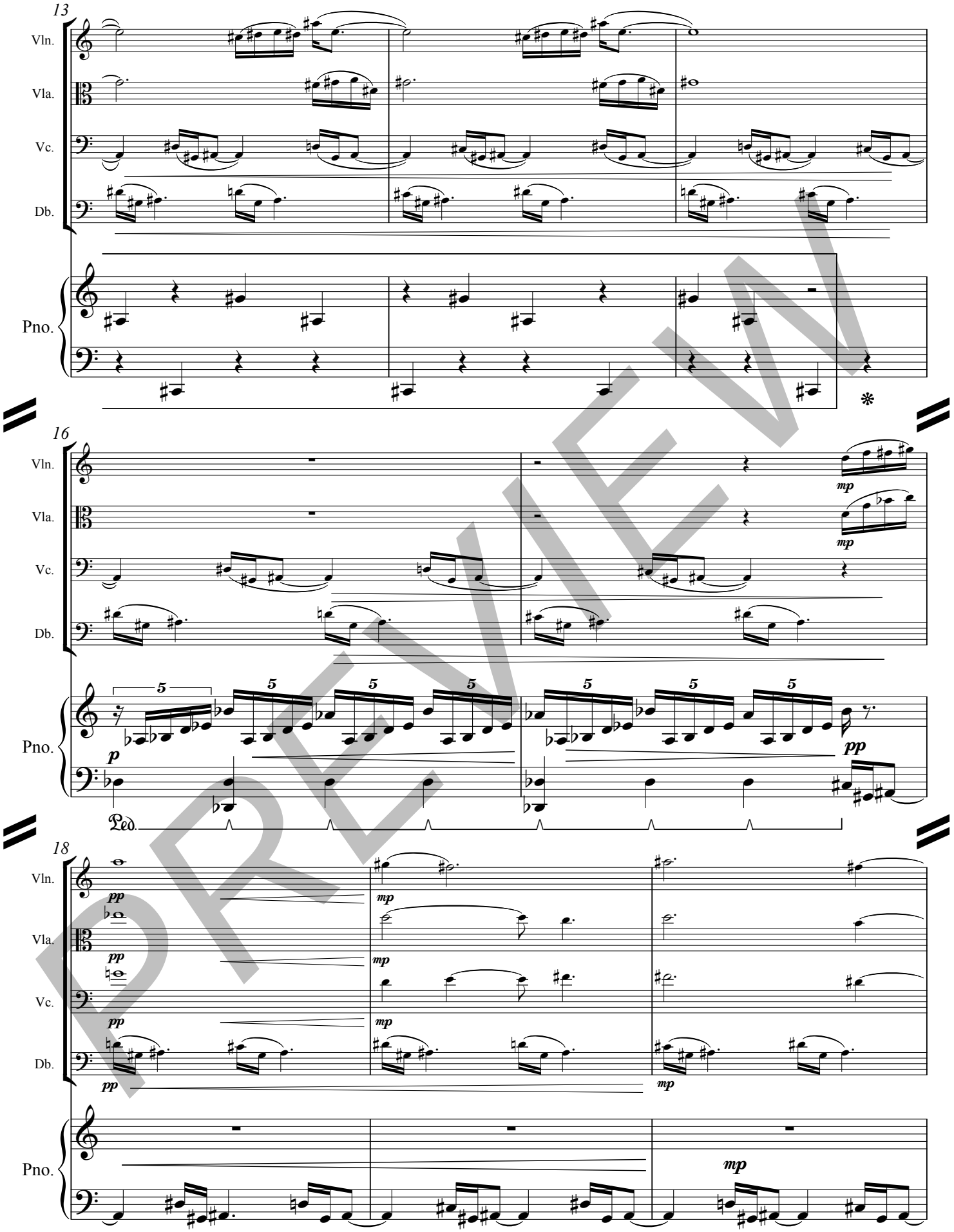

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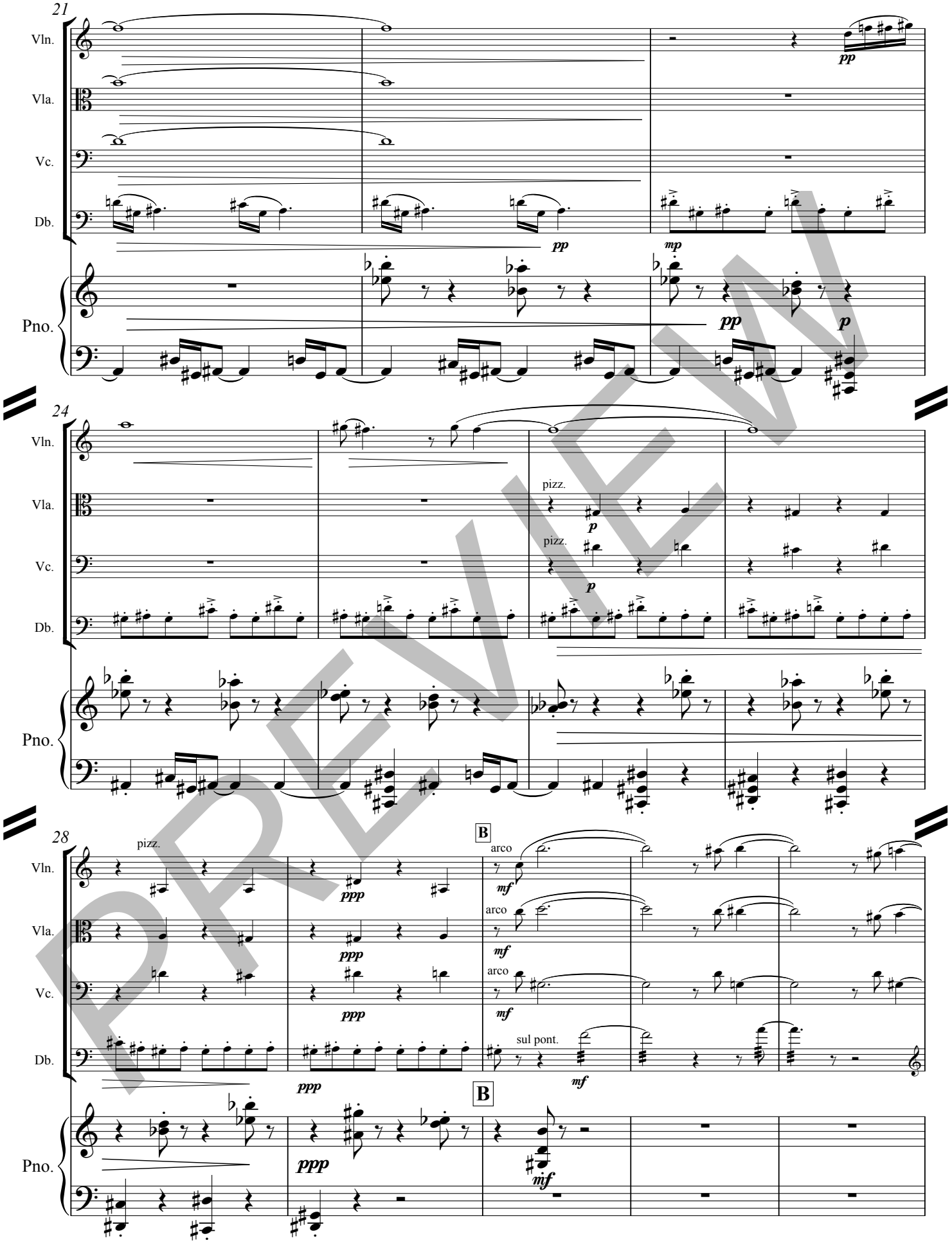
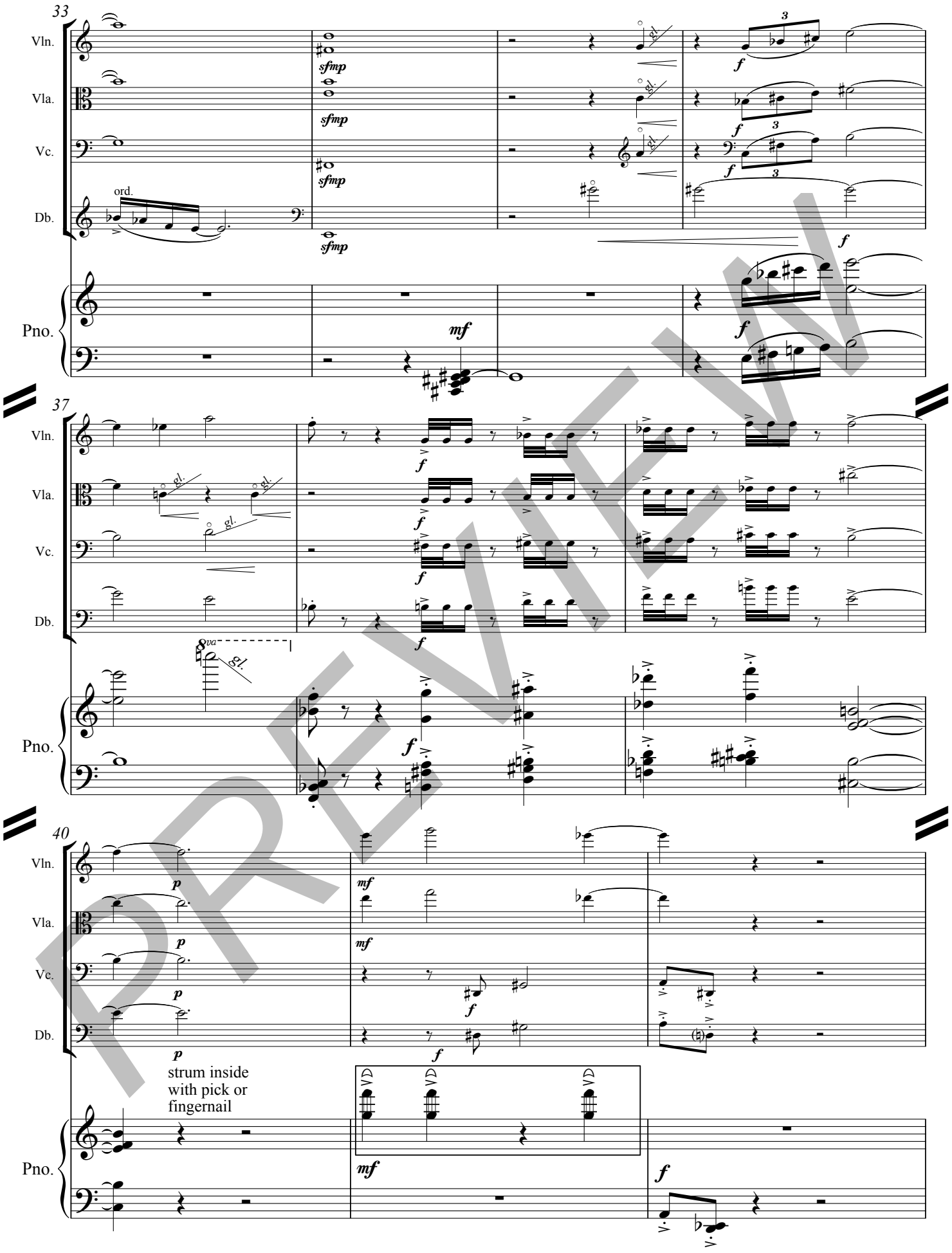
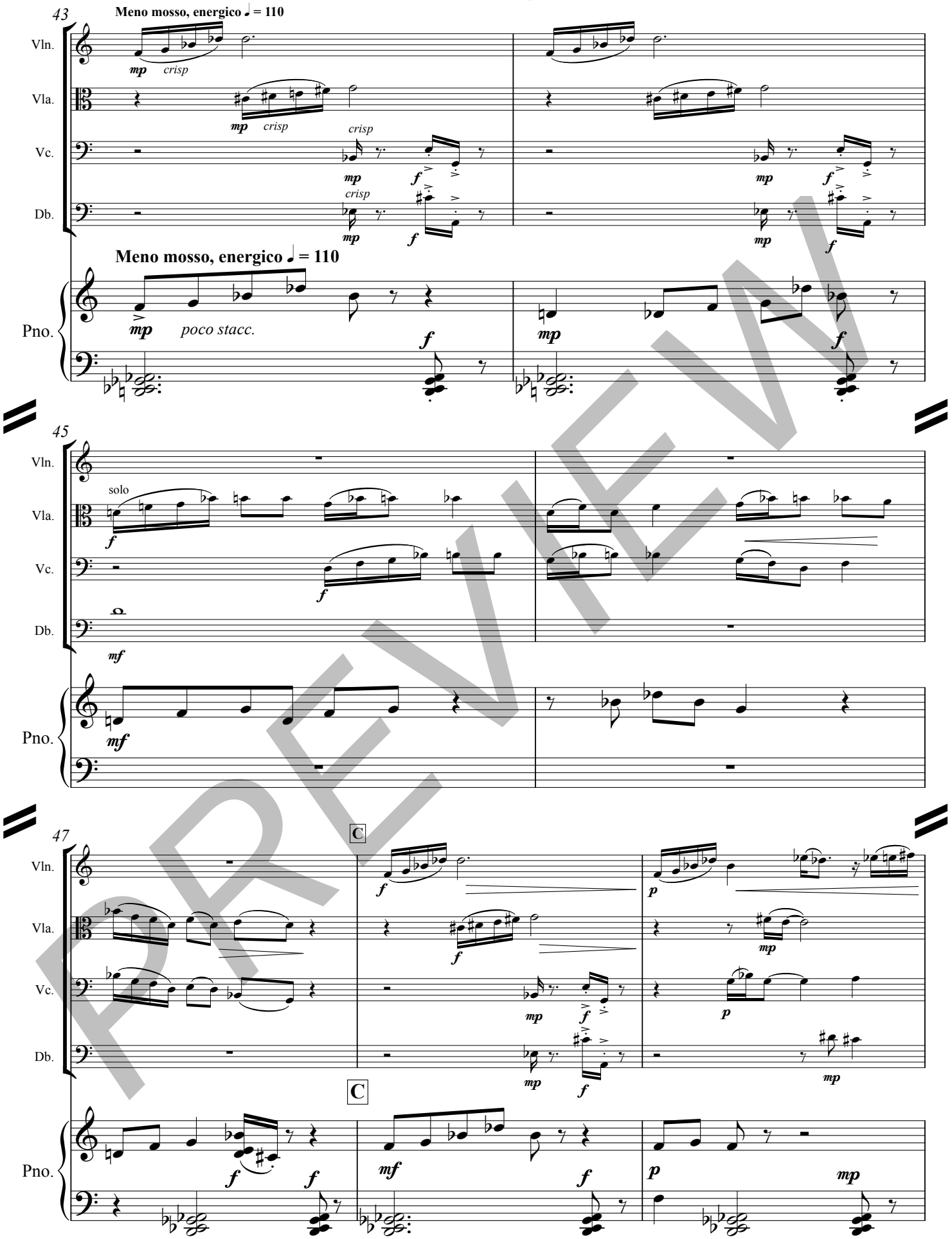

21
Vln.
Vla.
Vc.
Db.
Pno.
pp
mp
pp
p
24
pizz.
p
pizz.
p
28
pizz.
ppp
B
arco
mf
sul pont.
mf
ppp
mf

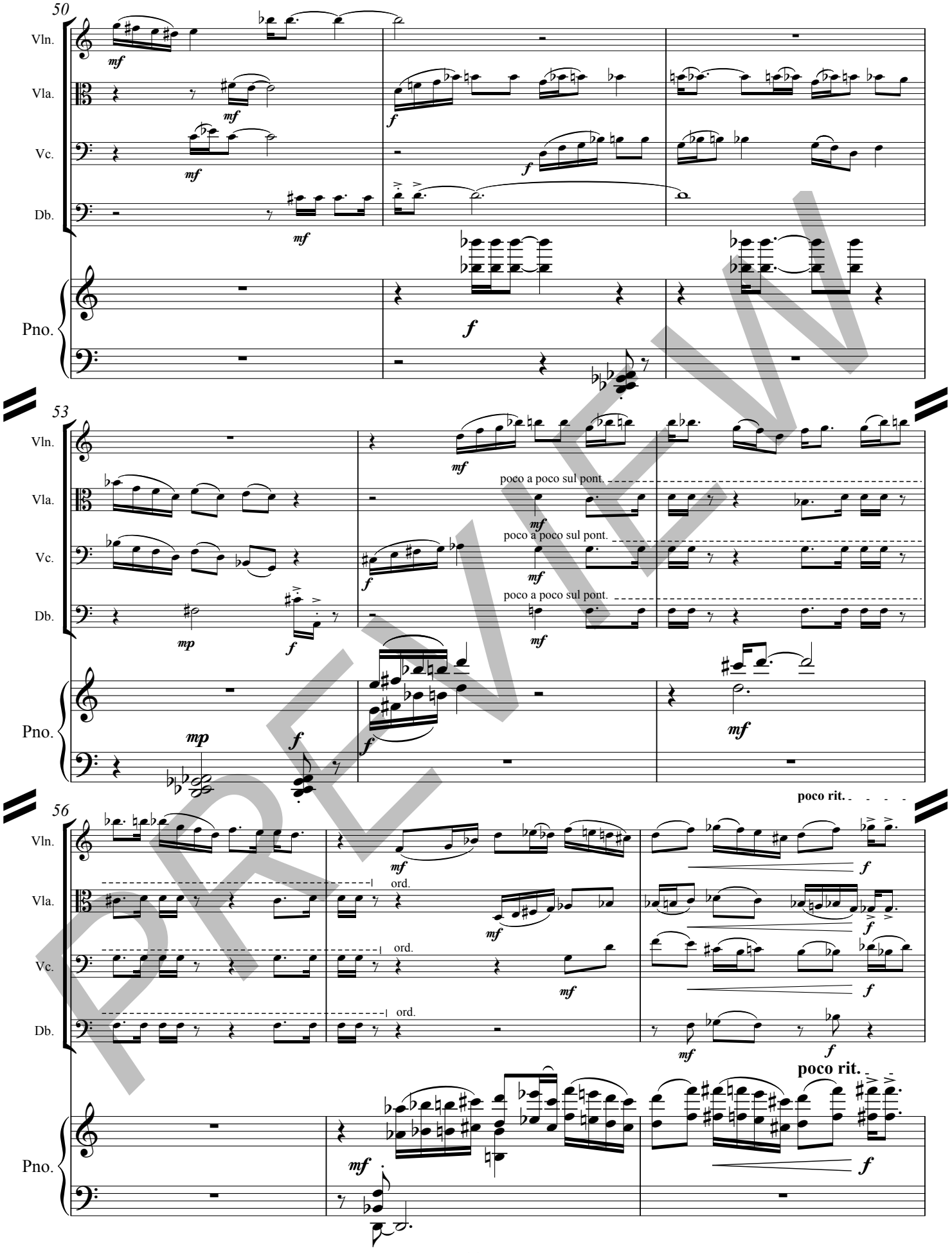
PREVIEW


33
Vln.
Vla.
Vc.
Db.
Pno.
ord.
sfmp
mf
f
gl.
37
8va
40
p
strum inside
with pick or
fingernail

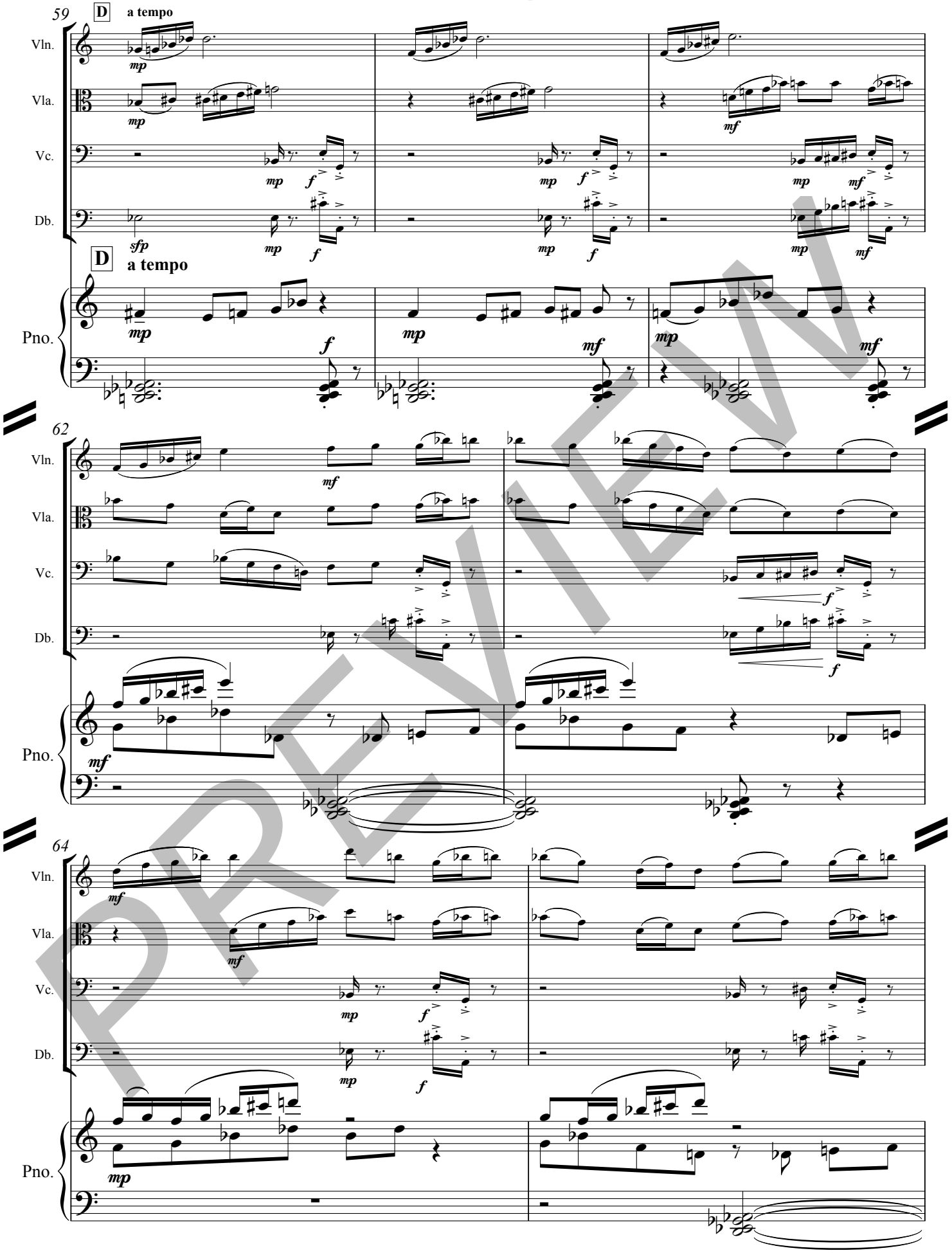
PREVIEW


43
Meno mosso, energico ♩ = 110
Vln.
Vla.
Vc.
Db.
Pno.
mp
crisp
poco stacc.
f
45
solo
mf
47
C

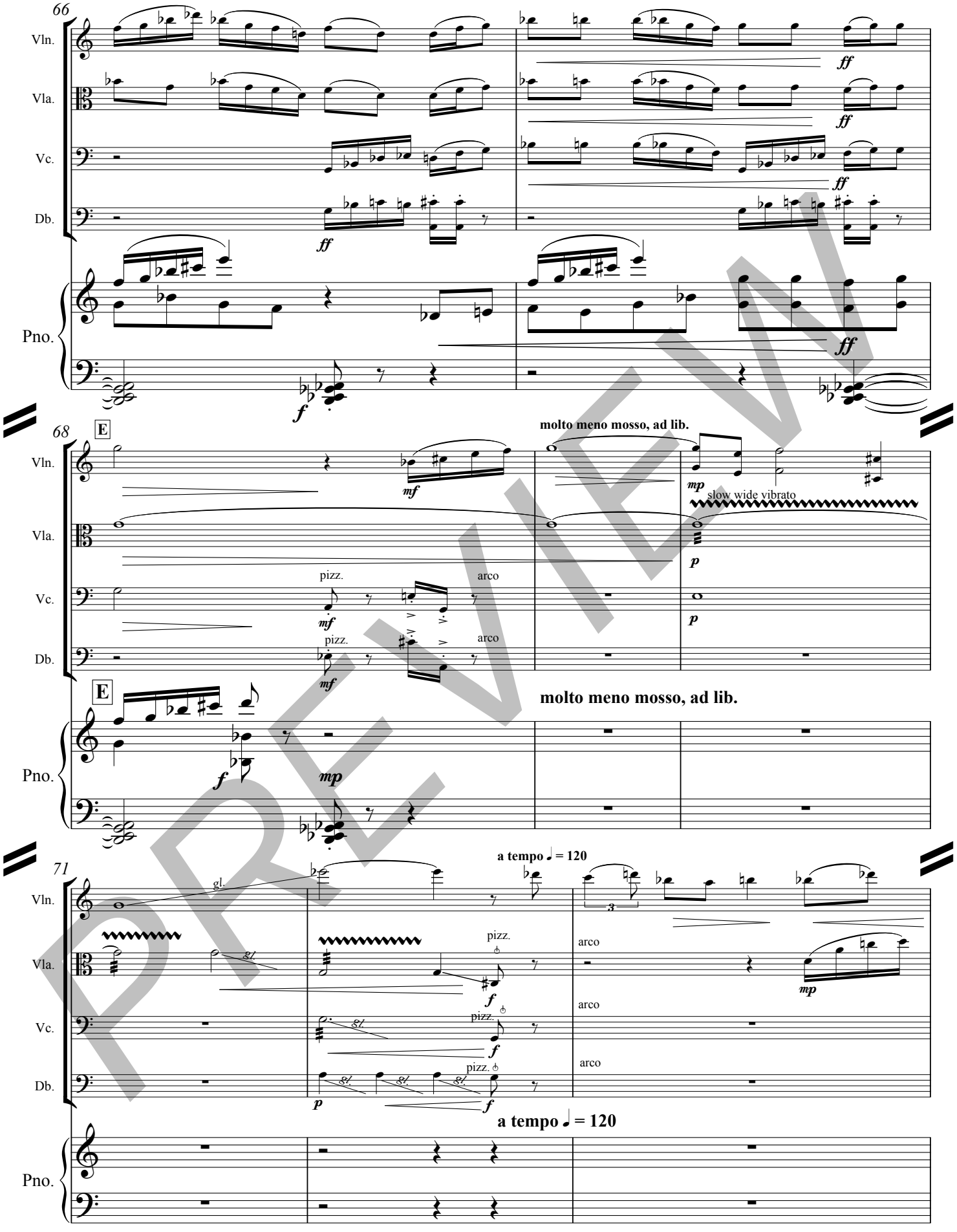
PREVIEW


50
Vln.
Vla.
Vc.
Db.
Pno.
mf
f
53
mp
poco a poco sul pont.
56
ord.
poco rit.

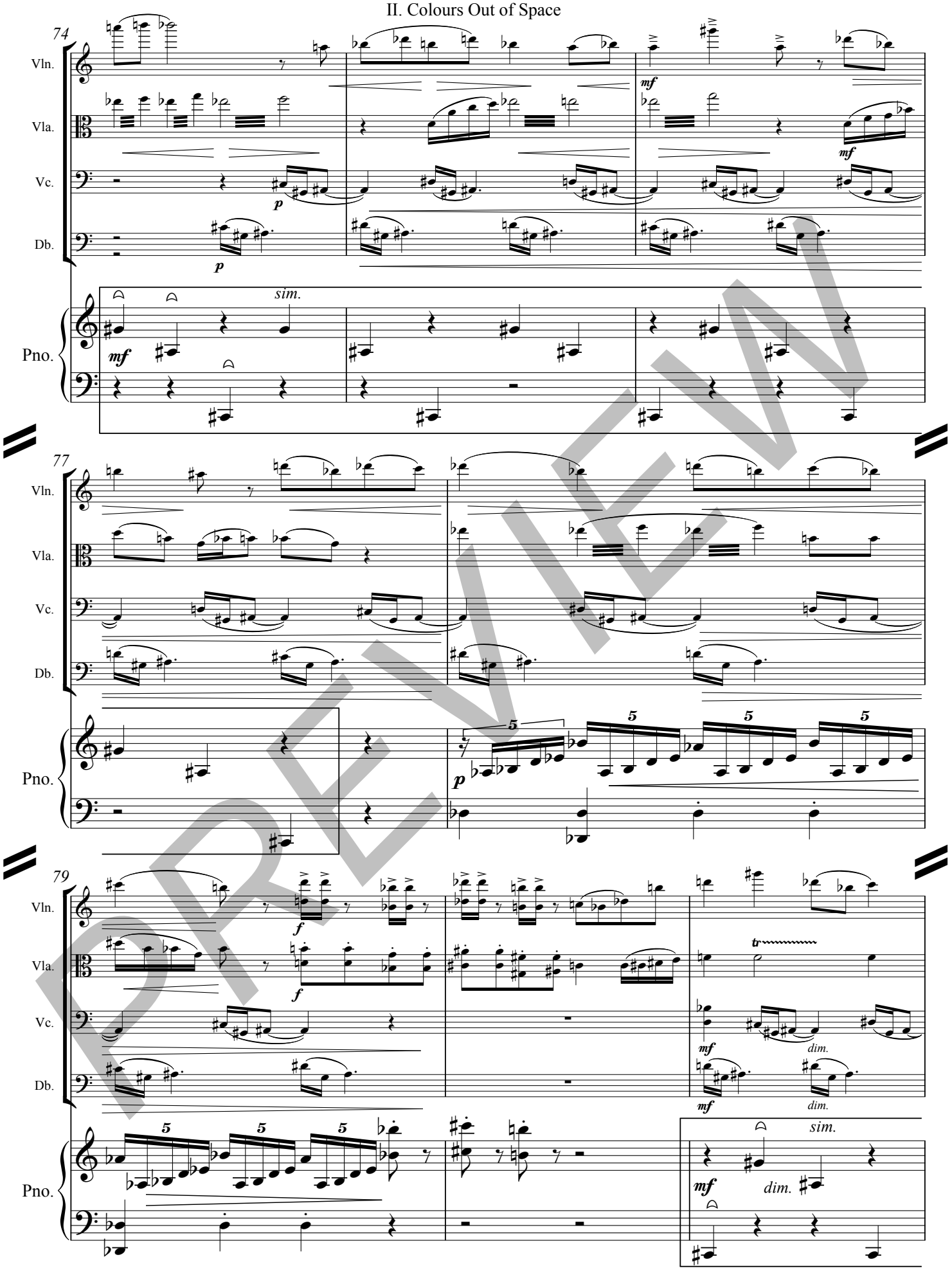
PREVIEW



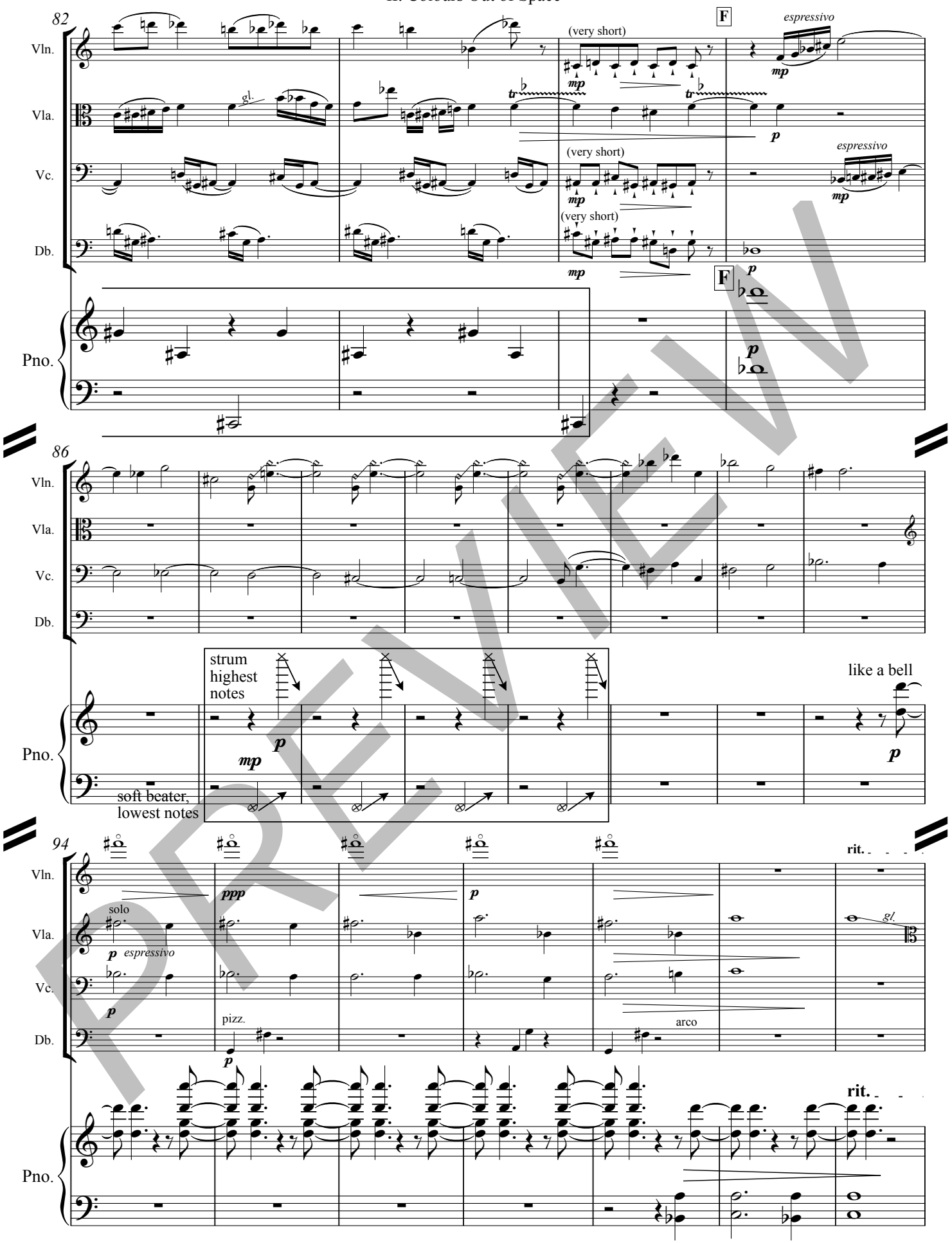
PREVIEW


66
Vln.
Vla.
Vc.
Db.
Pno.
ff
f
68
E
molto meno mosso, ad lib.
mf
mp
slow wide vibrato
p
pizz.
arco
71
a tempo ♩ = 120
gl.
3

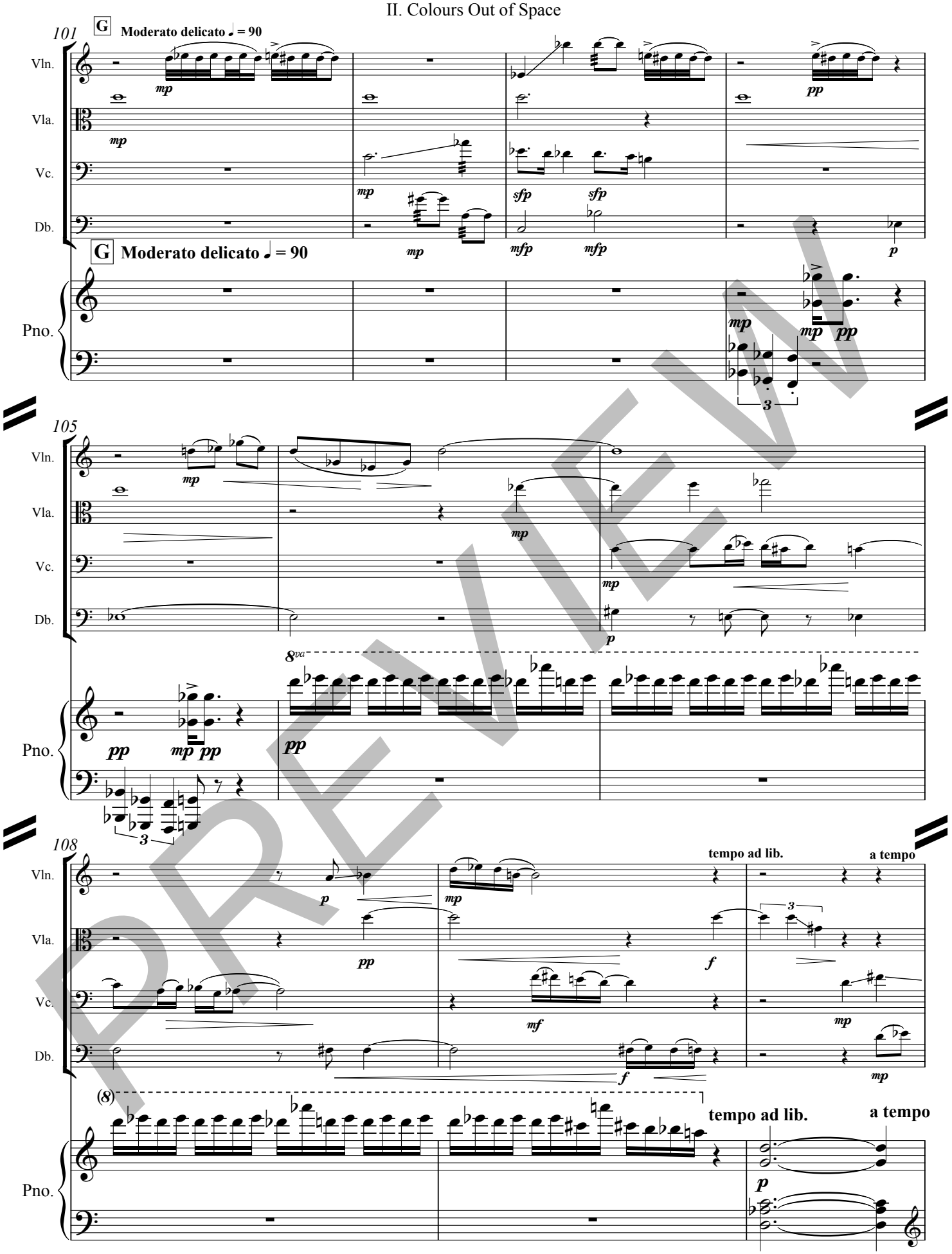
PREVIEW



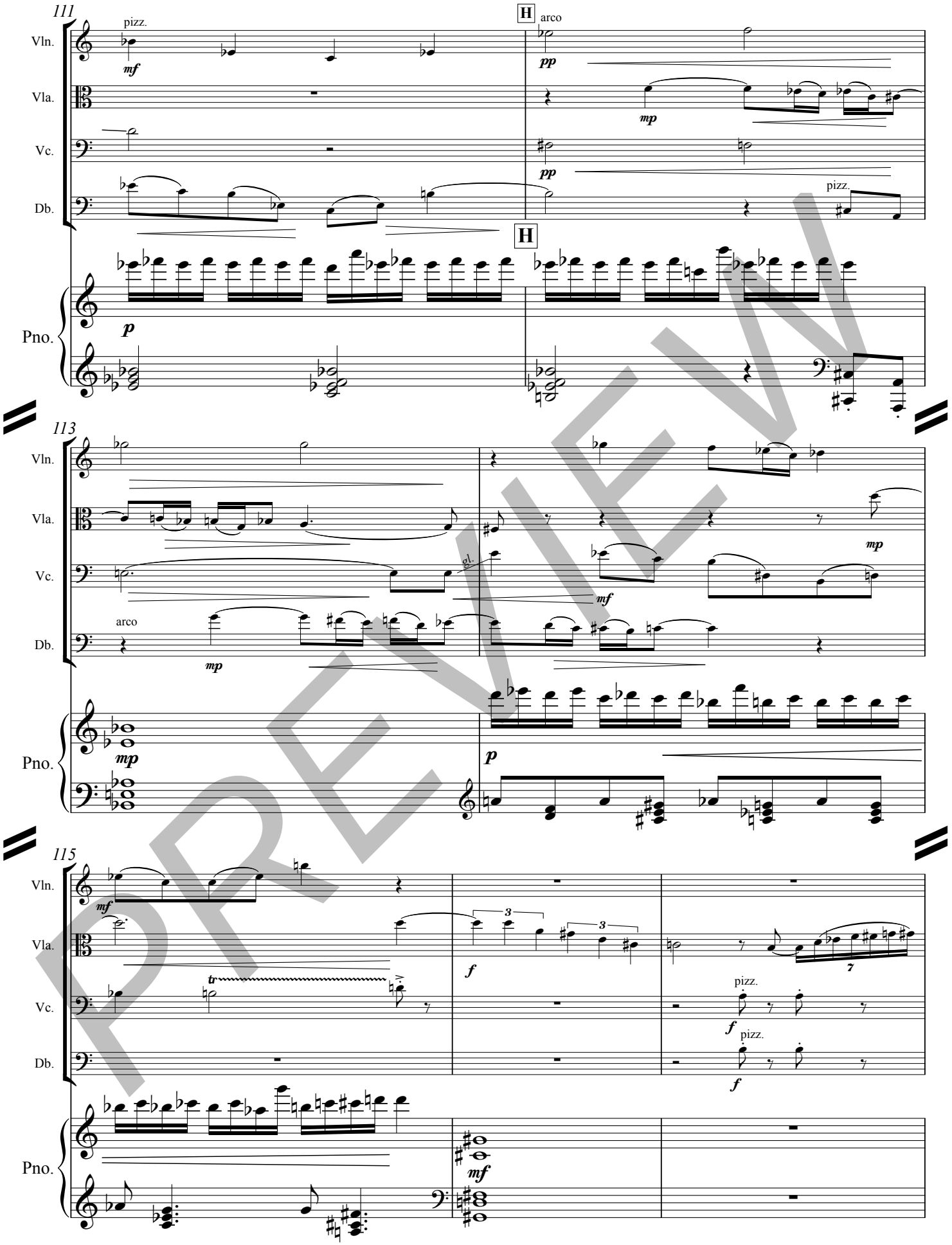
PREVIEW


82
Vln.
Vla.
Vc.
Db.
Pno.
(very short)
mp
F
espressivo
gl.
tr
p
86
strum highest notes
soft beater, lowest notes
like a bell
94
solo
ppp
pizz.
arco
rit.

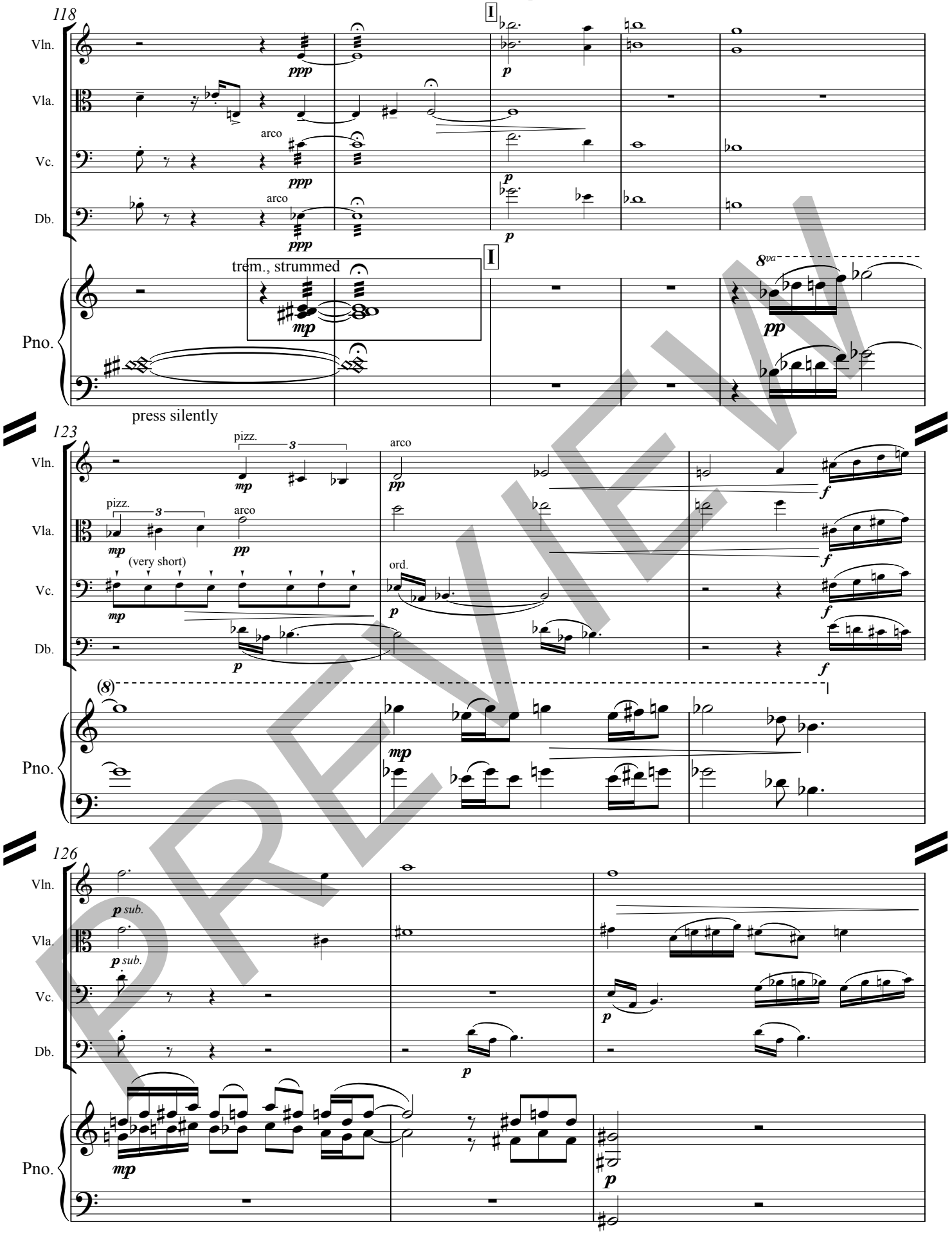
PREVIEW


101
G
Moderato delicato ♩ = 90
Vln.
Vla.
Vc.
Db.
Pno.
105
108
tempo ad lib.
a tempo
8va
(8)

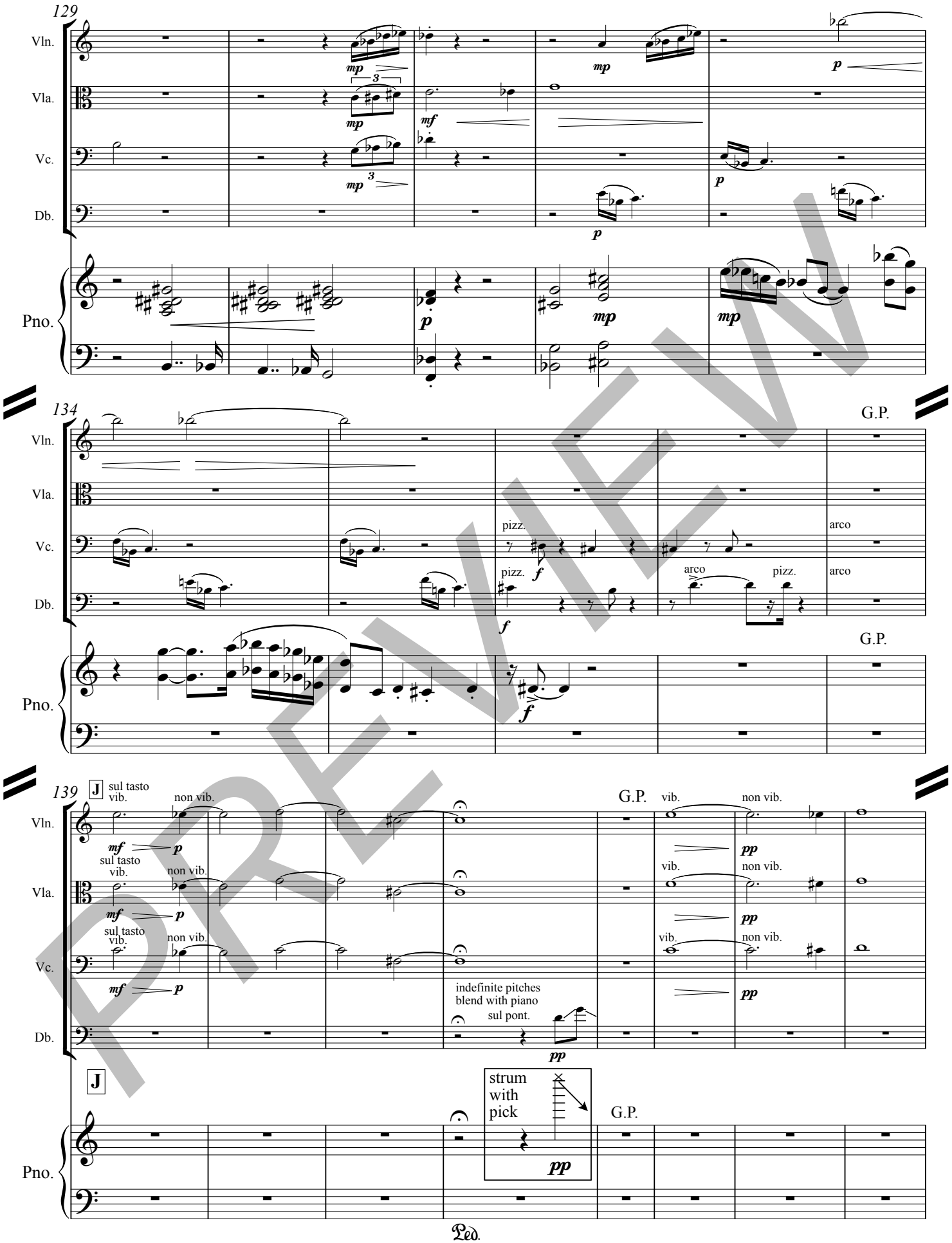
PREVIEW



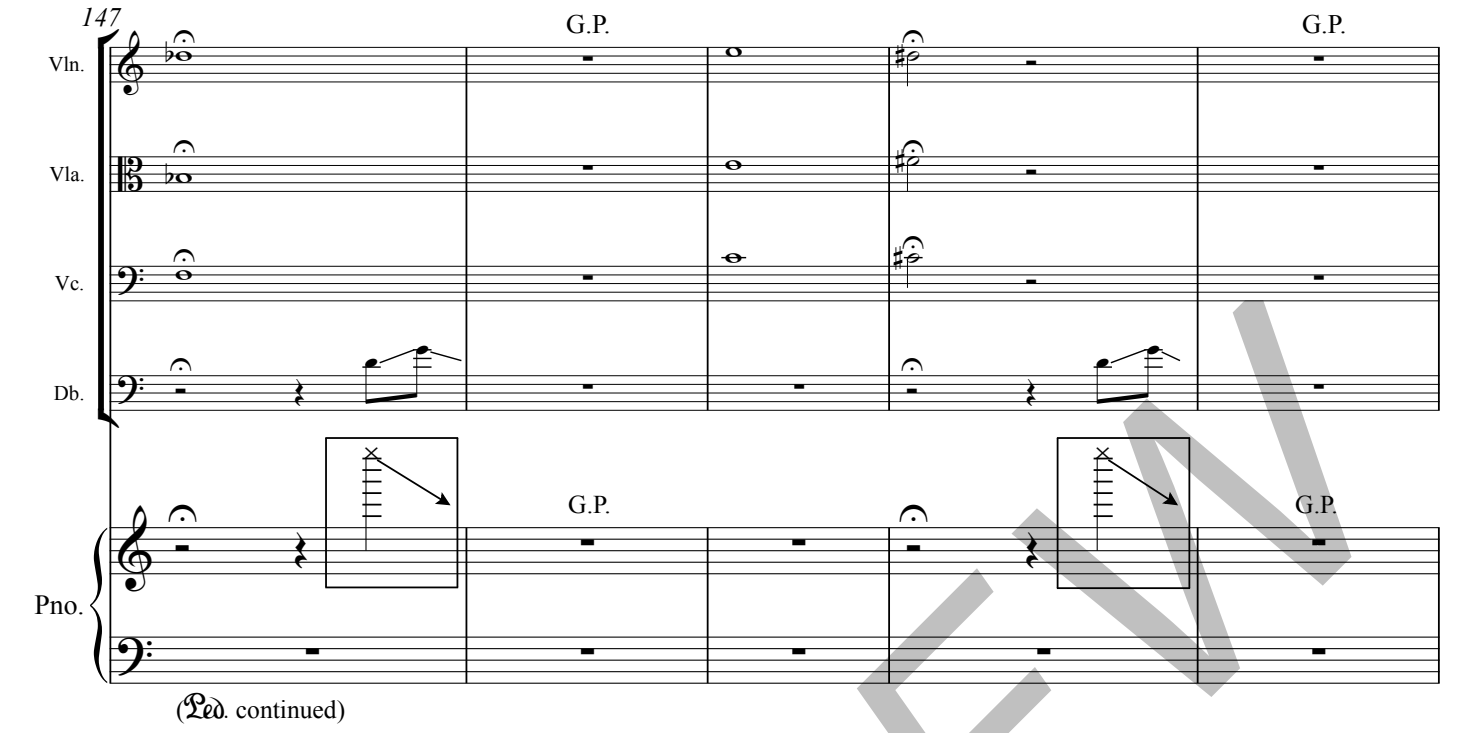
PREVIEW

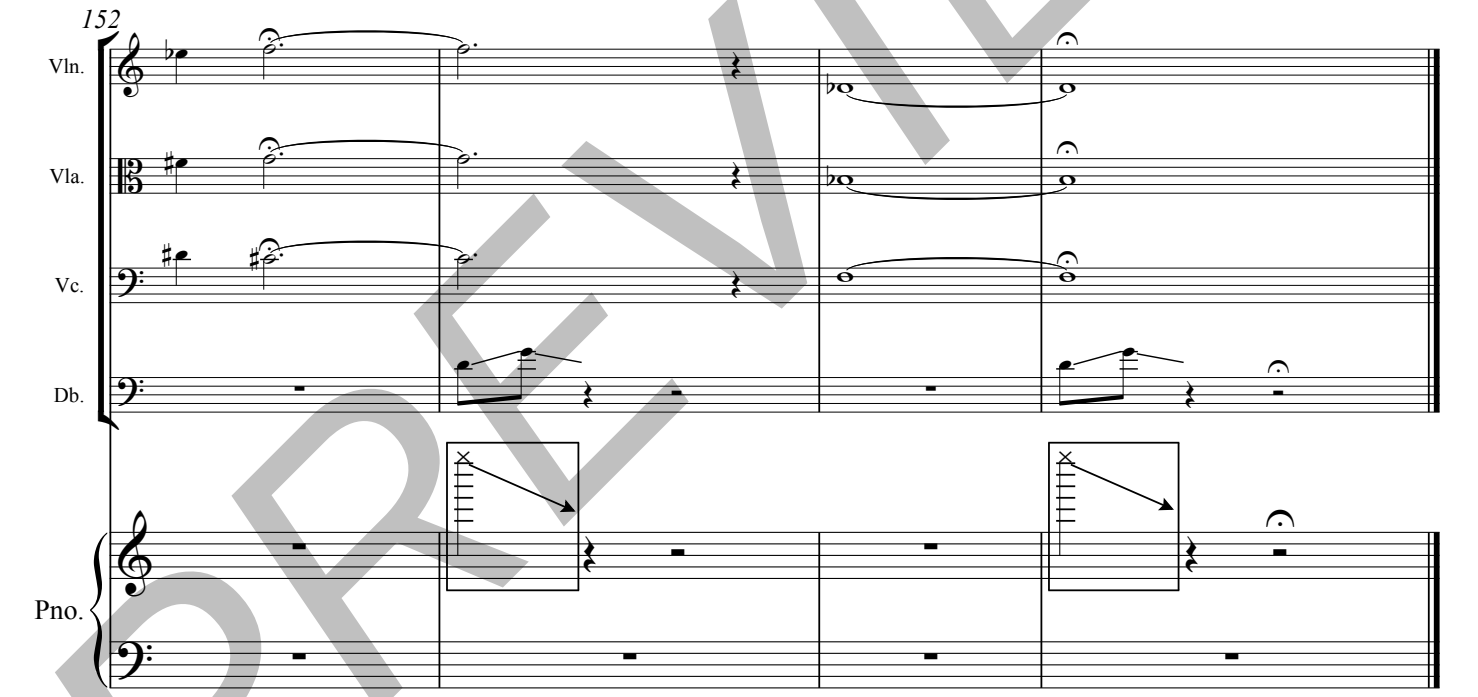

118
Vln.
Vla.
Vc.
Db.
Pno.
ppp
arco
I
p
trem., strummed
mp
8va
pp
press silently
123
pizz.
3
arco
(very short)
ord.
(8)
126
p sub.

PREVIEW


129
Vln.
Vla.
Vc.
Db.
Pno.
mp
mf
p
134
G.P.
pizz.
arco
f
139
J
sul tasto
vib.
non vib.
mf
p
pp
indefinite pitches
blend with piano
sul pont.
strum
with
pick
Ped.

PREVIEW


147
G.P.
G.P.
Vln.
Vla.
Vc.
Db.
G.P.
G.P.
Pno.
(Ped. continued)

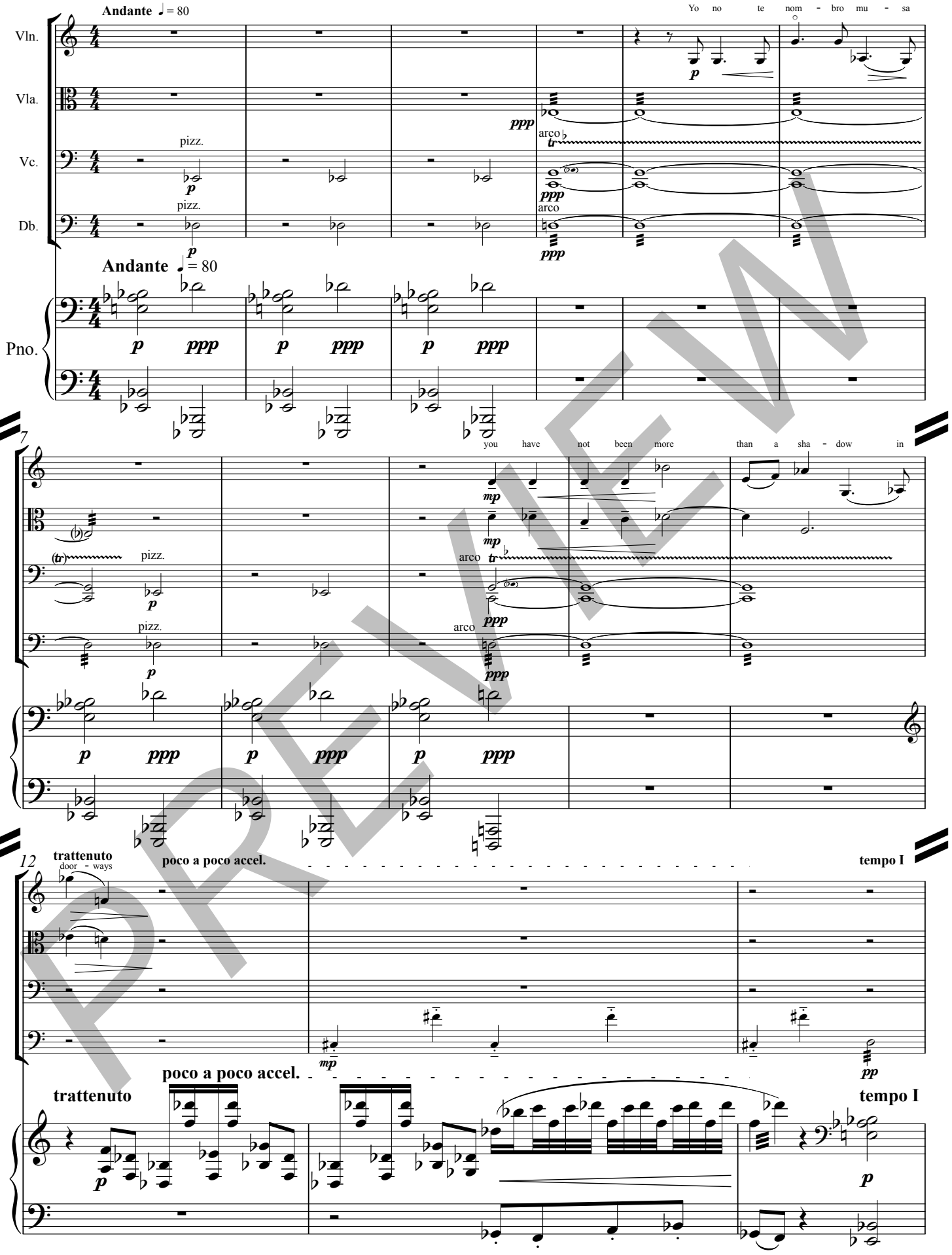

152
Vln.
Vla.
Vc.
Db.
Pno.

PREVIEW

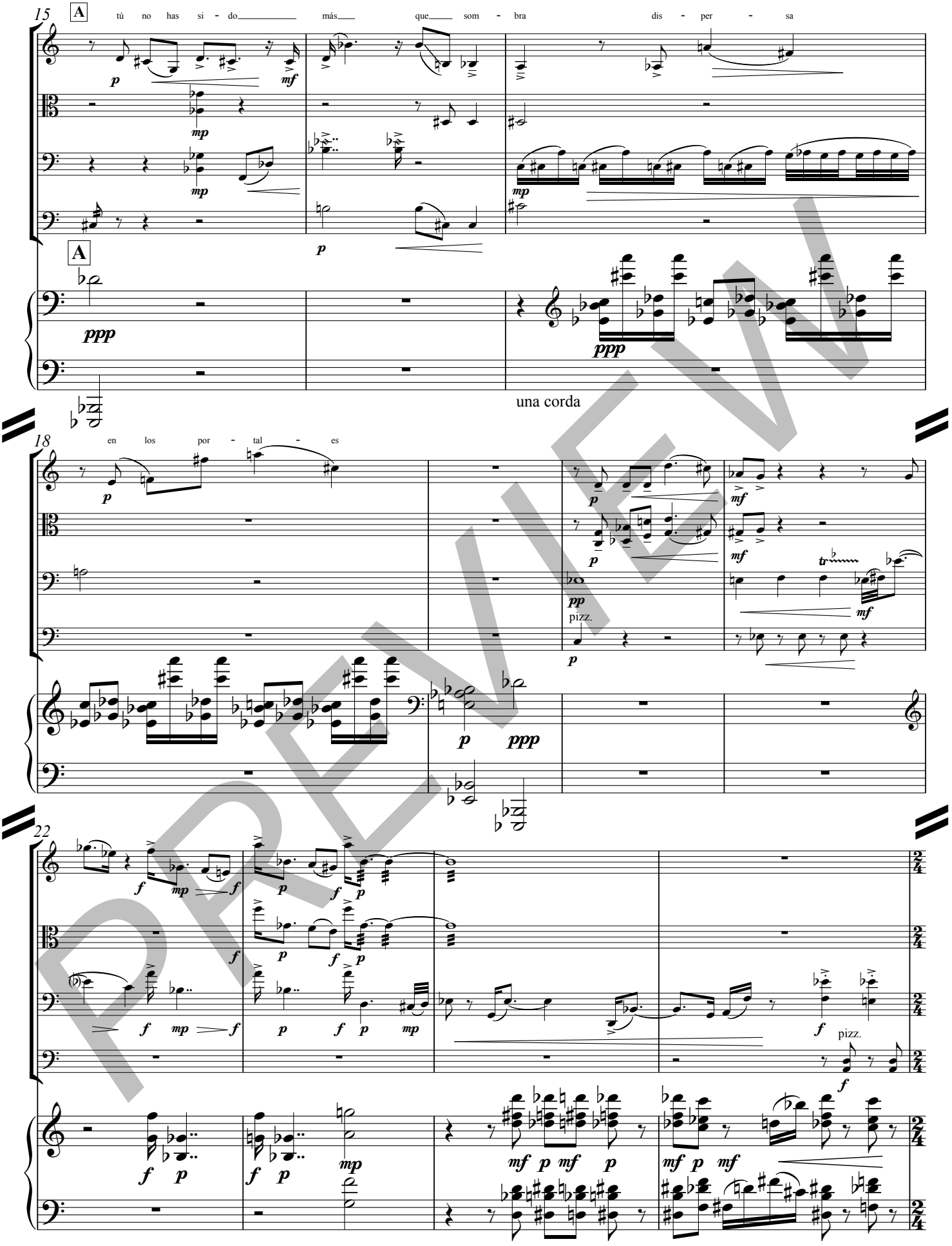
after the poem by
Carlos Pintado

III. Yo no te nombro musa

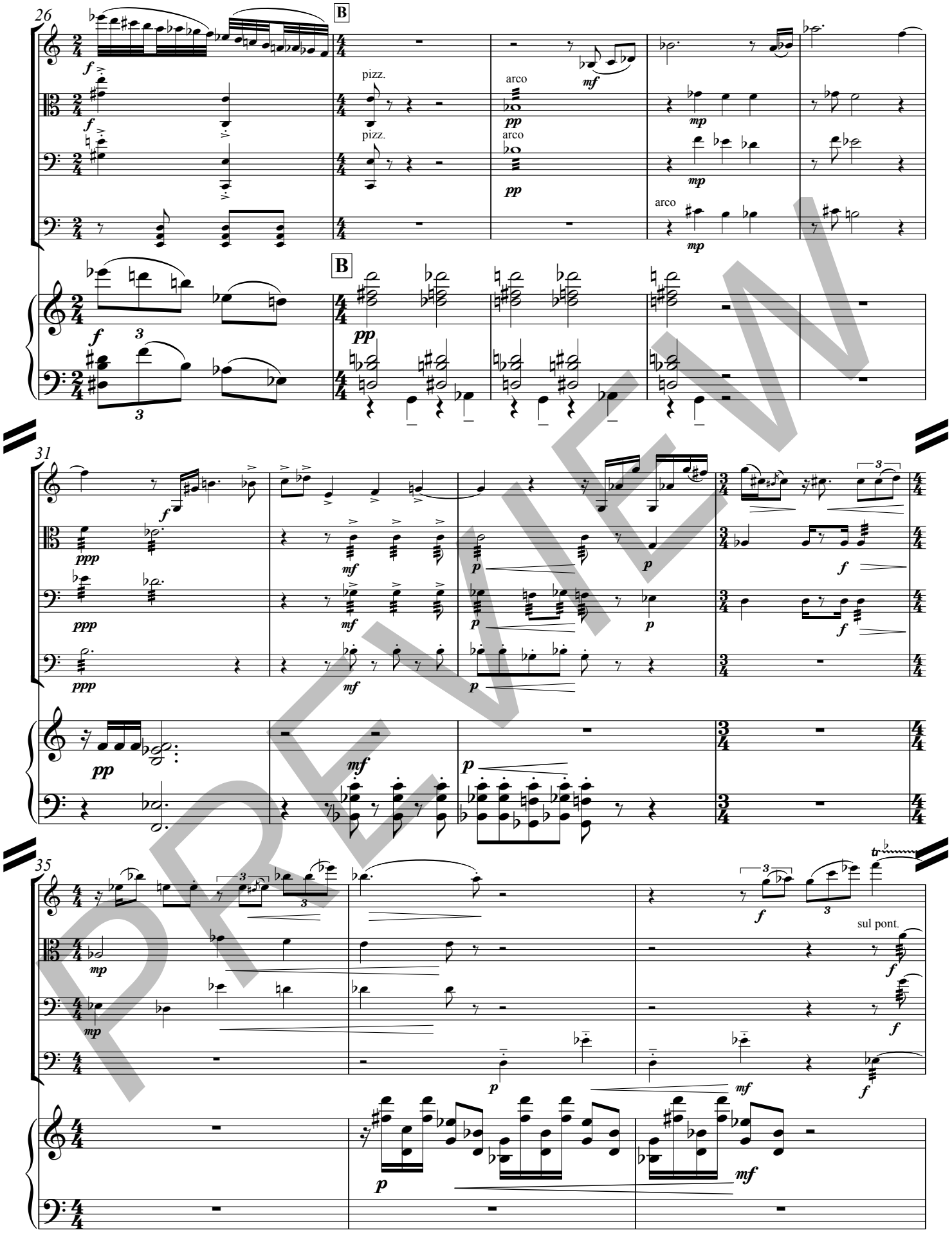
Pamela J. Marshall



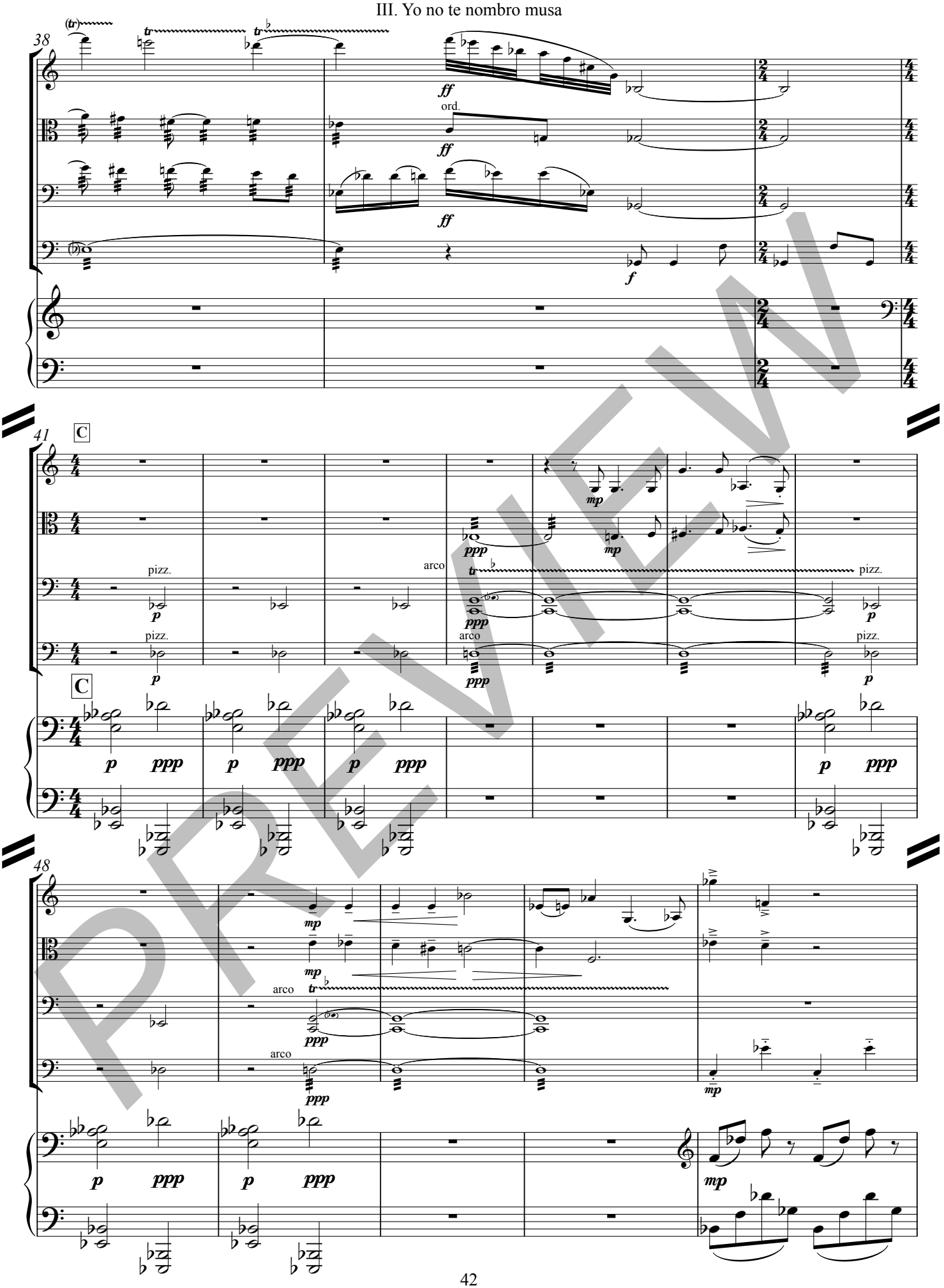
PREVIEW


15
A
tú no has si - do más que som - bra dis - per - sa
A
una corda
18
en los por - tal - es
pizz.
22
pizz.

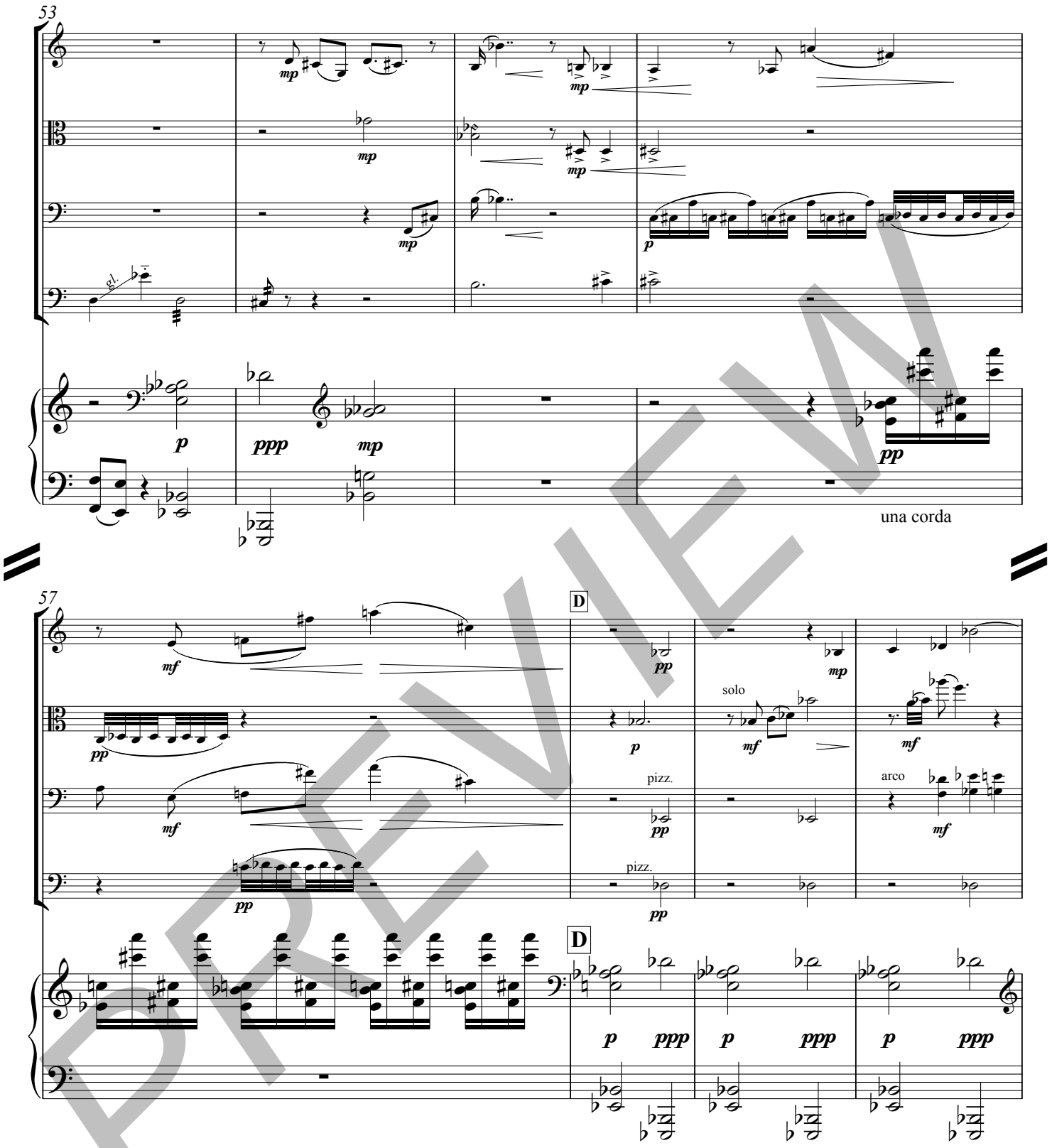
PREVIEW



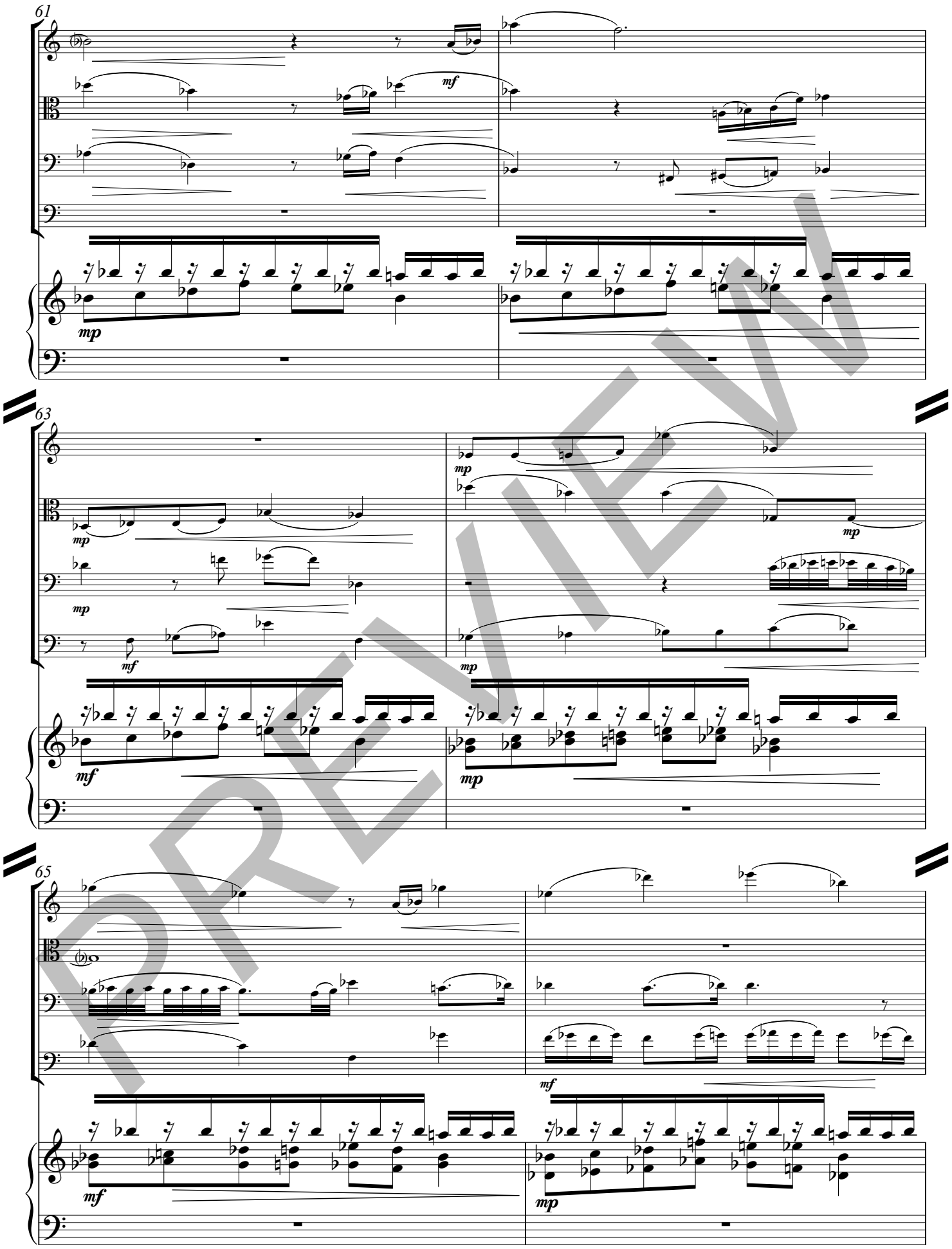
PREVIEW


38
ff
ord.
ff
ff
f
41
C
mp
ppp
pizz.
p
arco
ppp
pizz.
p
pizz.
p
C
p
ppp
48
mp
arco
ppp
mp
arco
ppp
mp

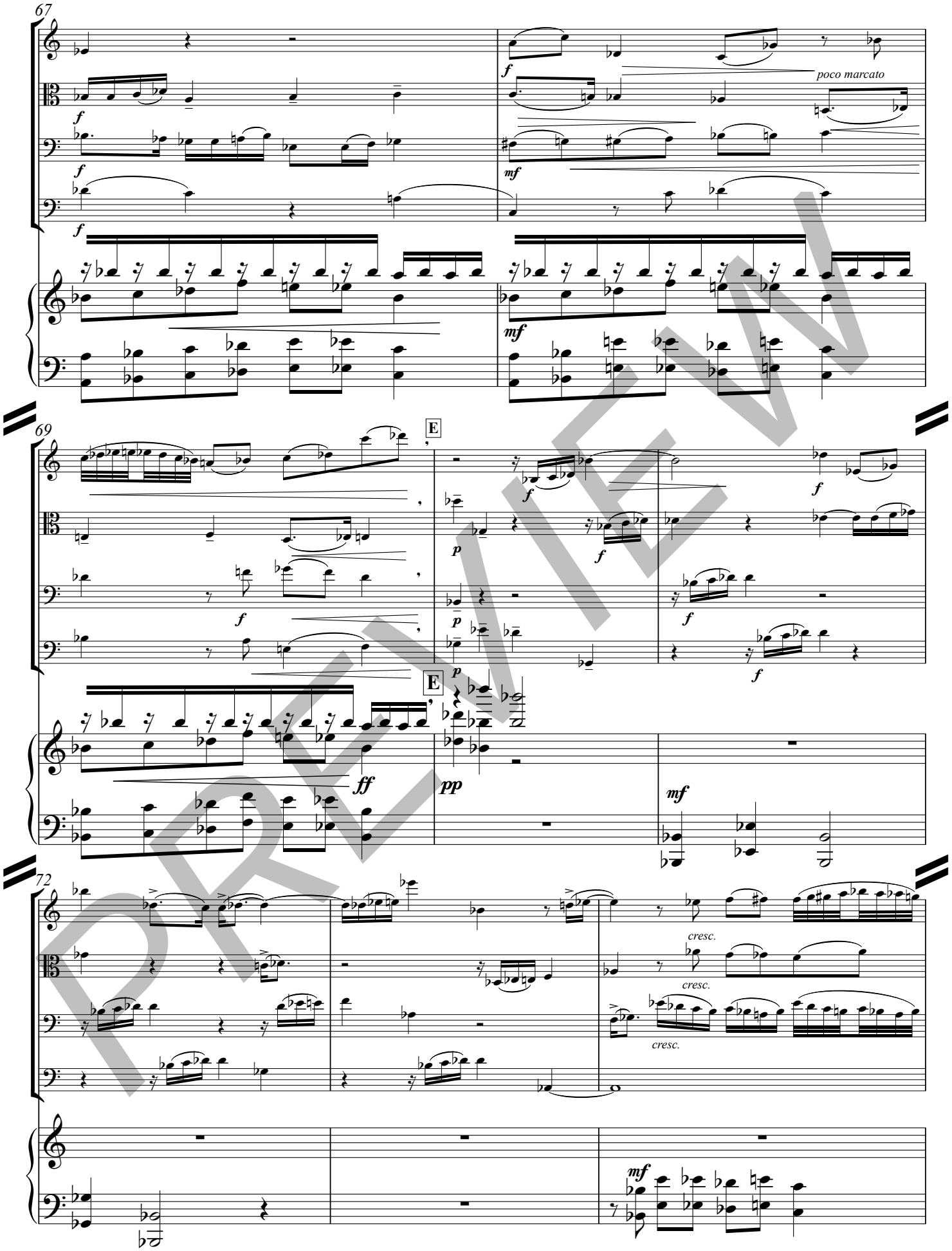
PREVIEW



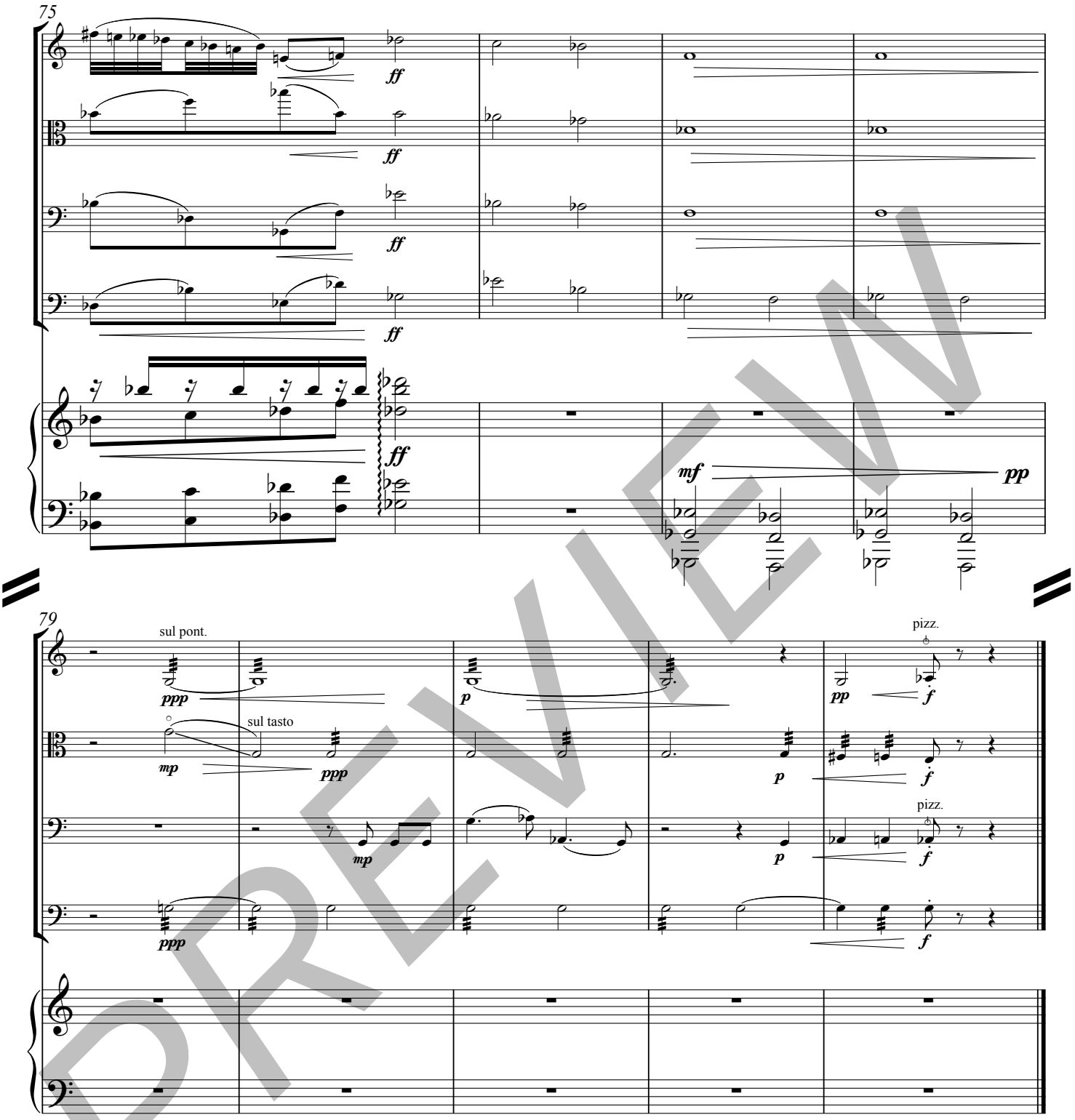
PREVIEW



PREVIEW



PREVIEW

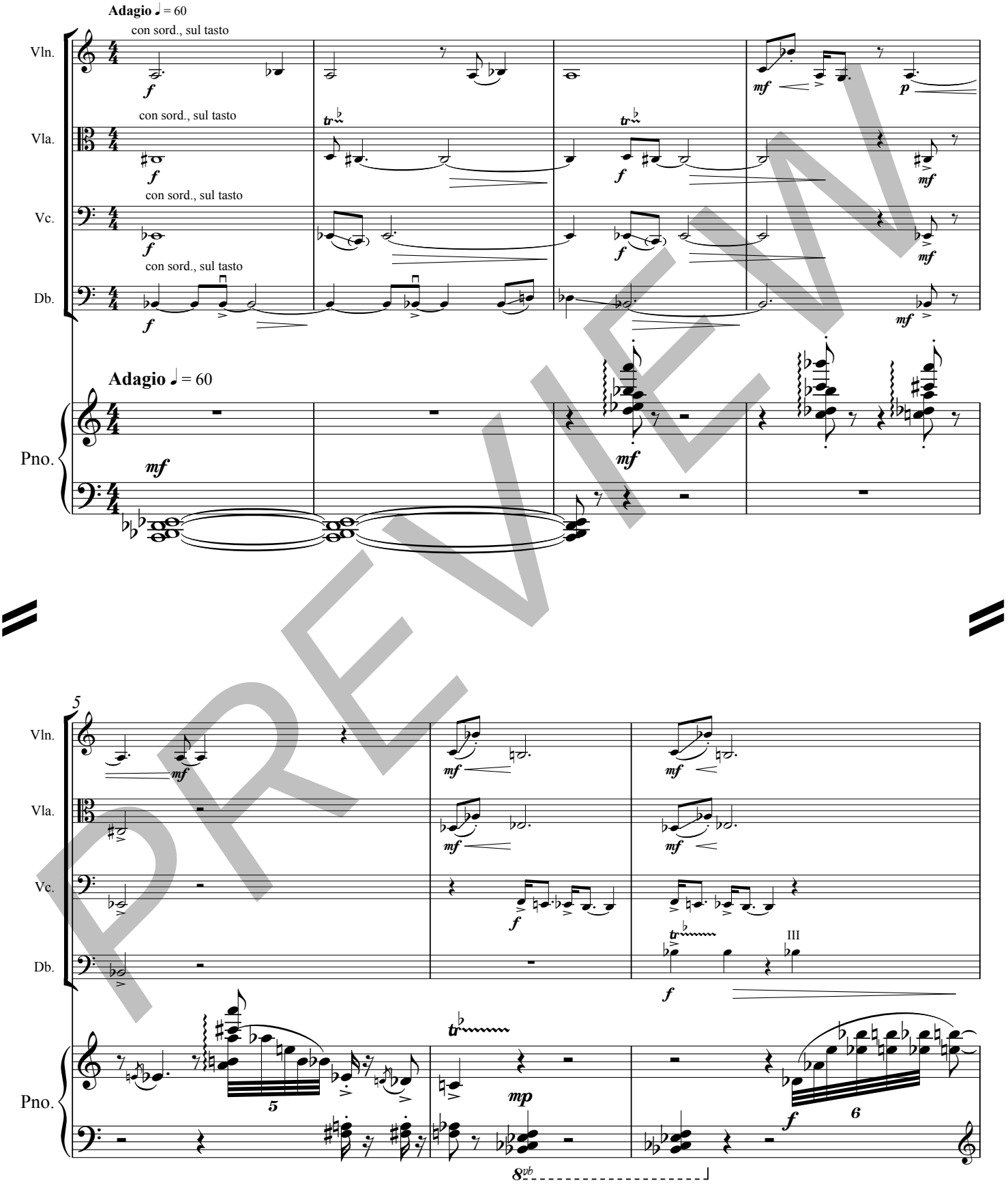

75
ff
ff
ff
ff
mf
pp
79
sul pont.
ppp
mp
sul tasto
ppp
mp
ppp
p
p
p
pp
pizz.
f
f
pizz.
f
f

PREVIEW

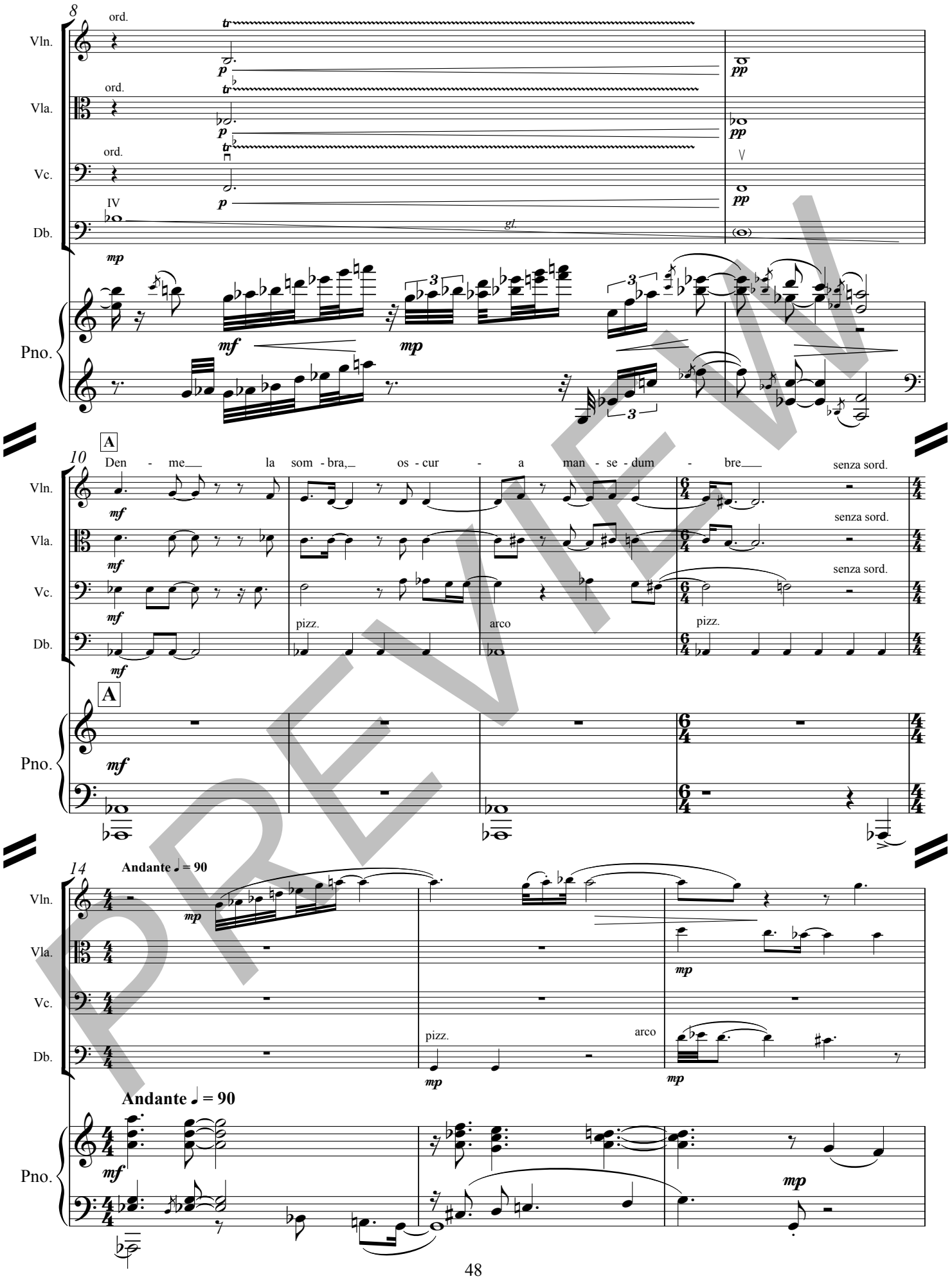
after the poem
"Escrito en 1988"
by Carlos Pintado

IV. Denme la sombra

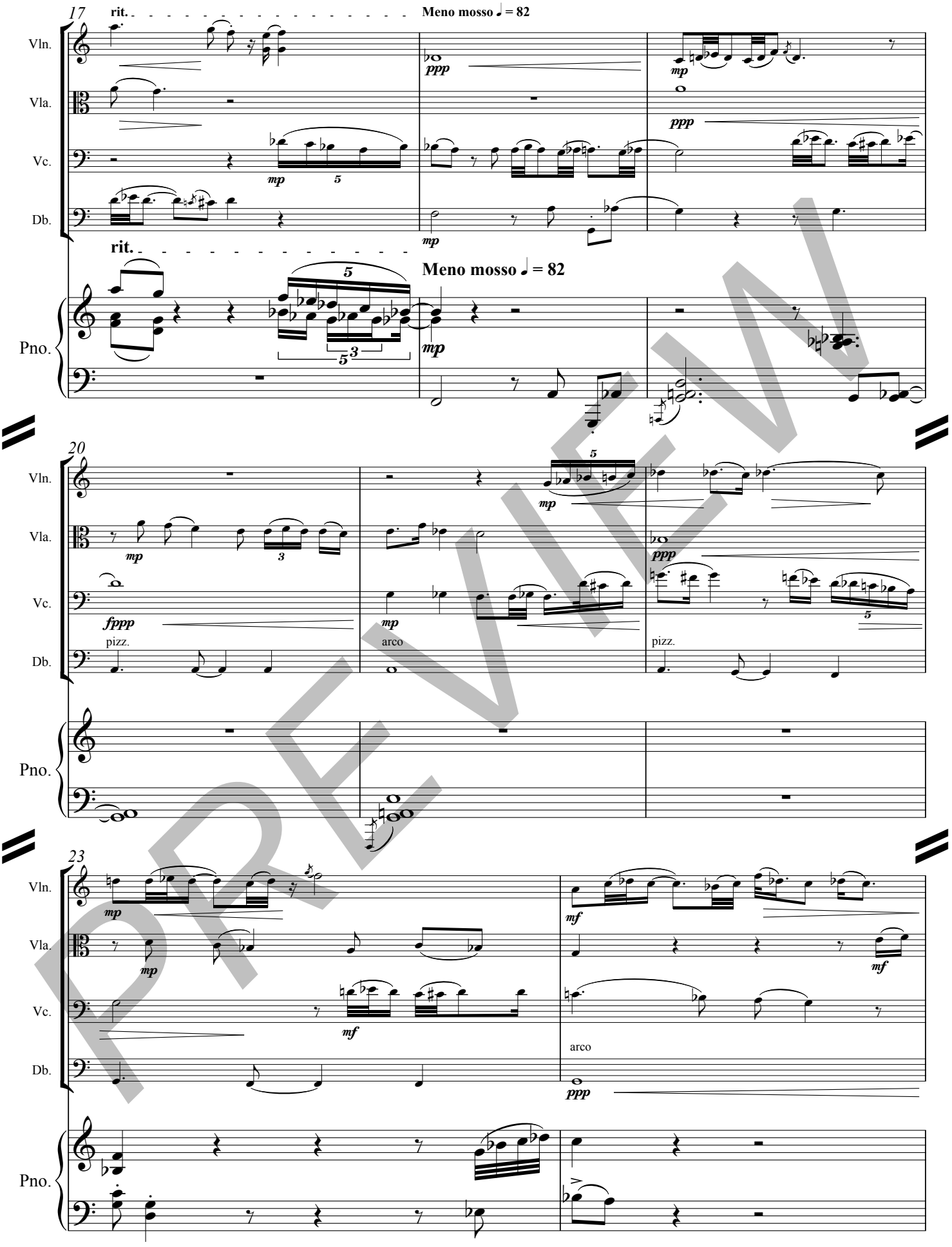
Pamela J. Marshall



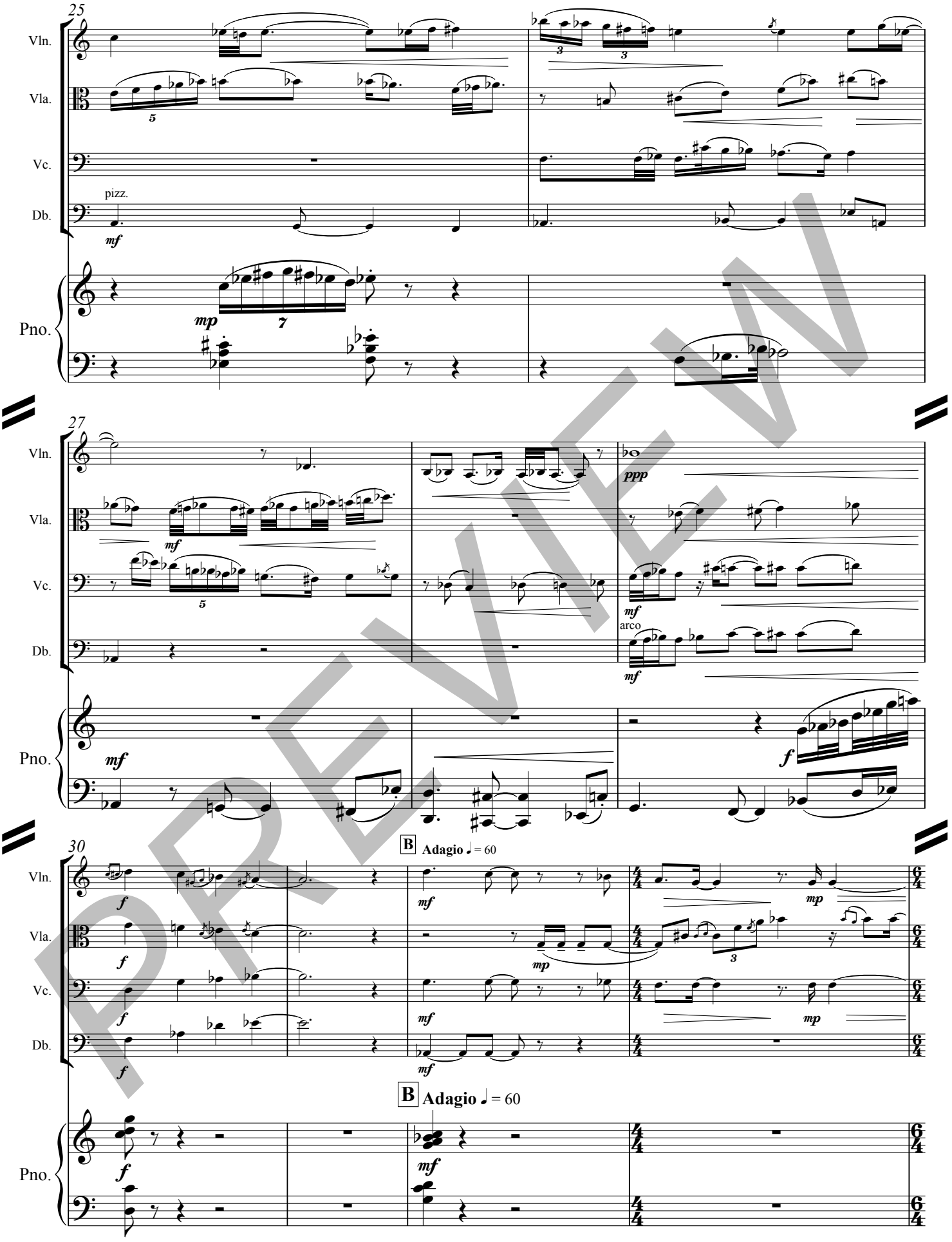
PREVIEW


8
ord.
Vln.
Vla.
Vc.
Db.
IV
Pno.
10
A
Den - me la som - bra, os - cur - a man - se - dum - bre
senza sord.
pizz.
arco
14
Andante ♩ = 90

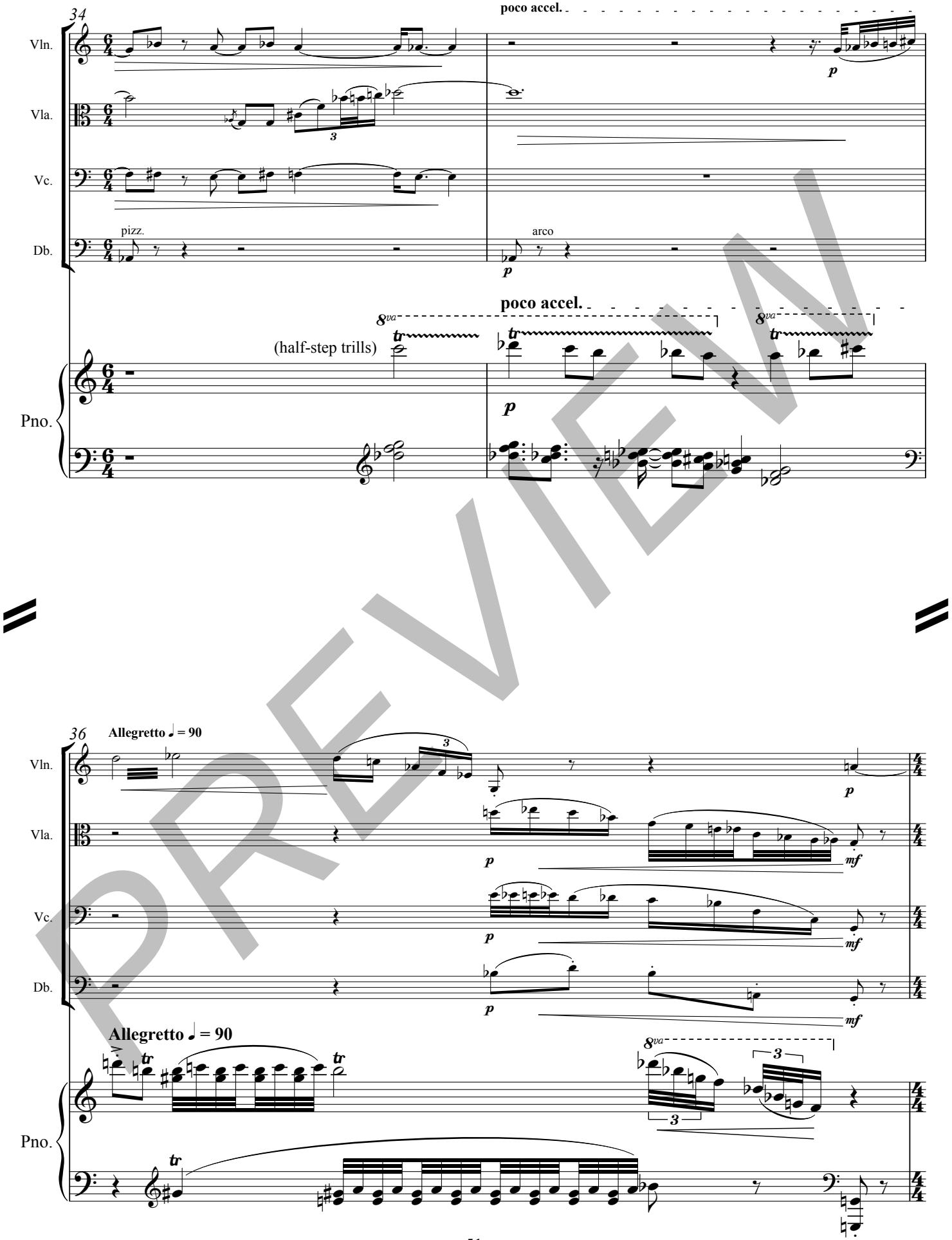
PREVIEW


17
rit.
Meno mosso ♩ = 82
Vln.
Vla.
Vc.
Db.
Pno.
ppp
mp
rit.
Meno mosso ♩ = 82
20
fpppp
pizz.
arco
23
mf

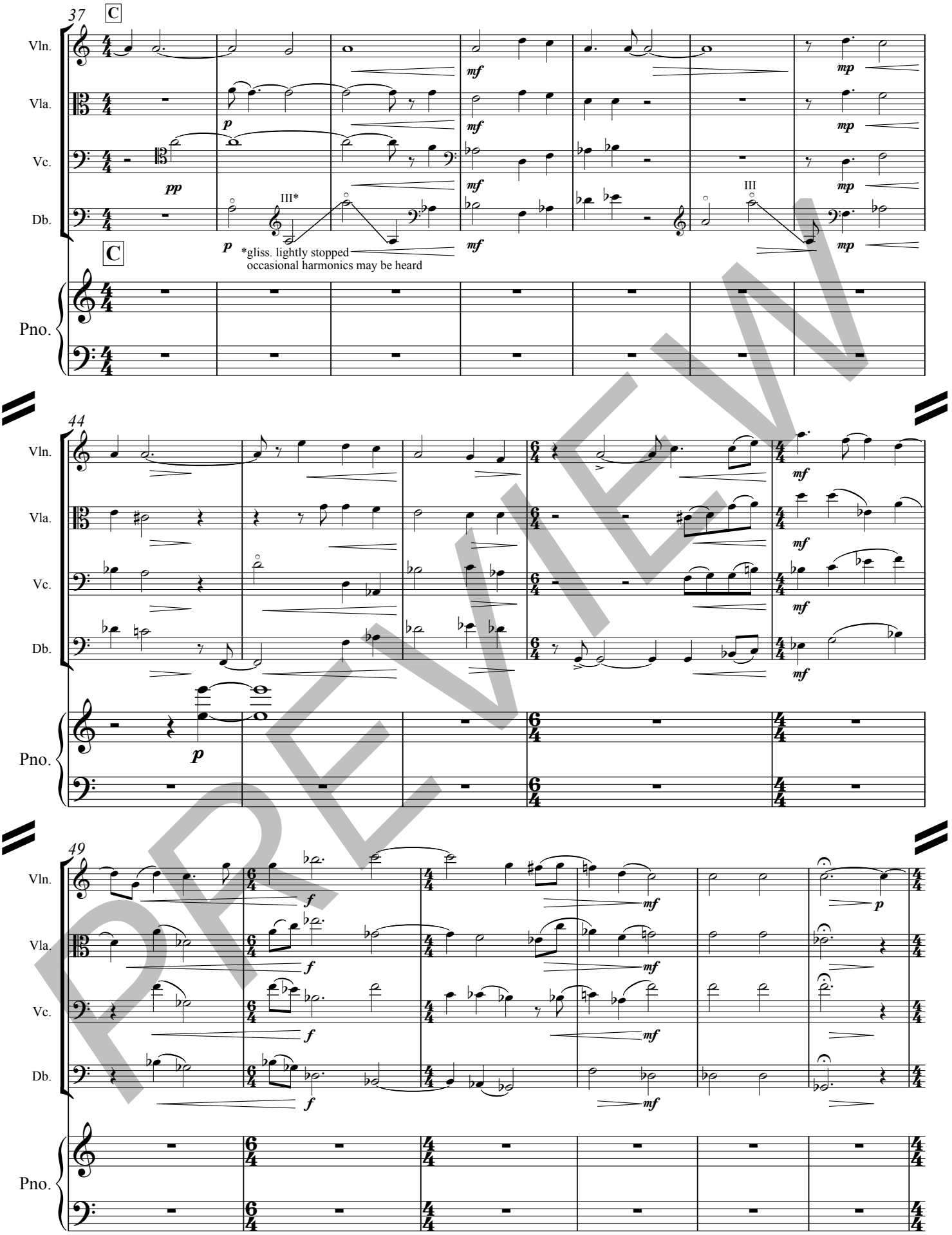
PREVIEW



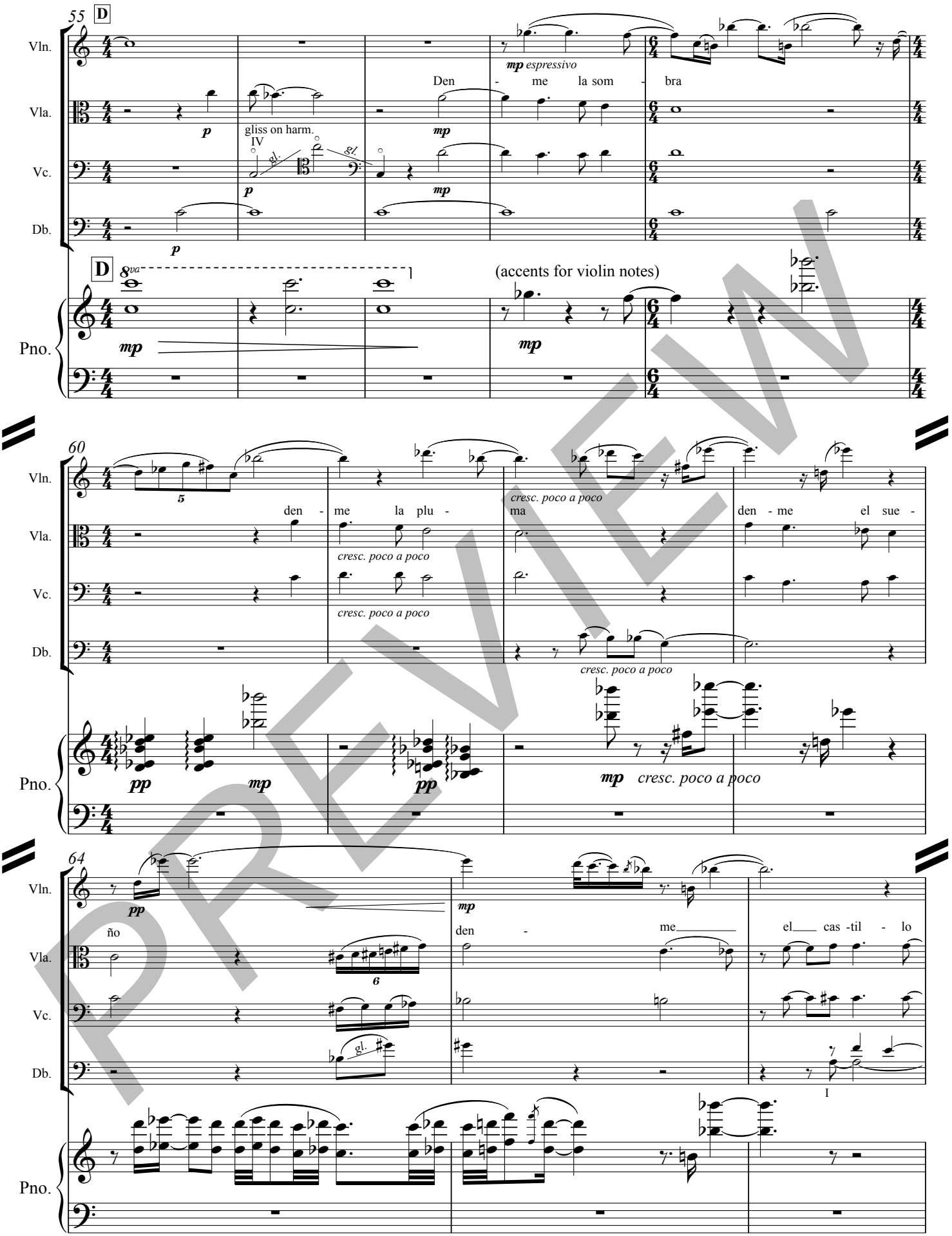
PREVIEW


34
poco accel.
Vln.
Vla.
Vc.
Db.
pizz.
arco
p
poco accel.
8va
(half-step trills)
Pno.
36
Allegretto ♩ = 90
mf
Allegretto ♩ = 90

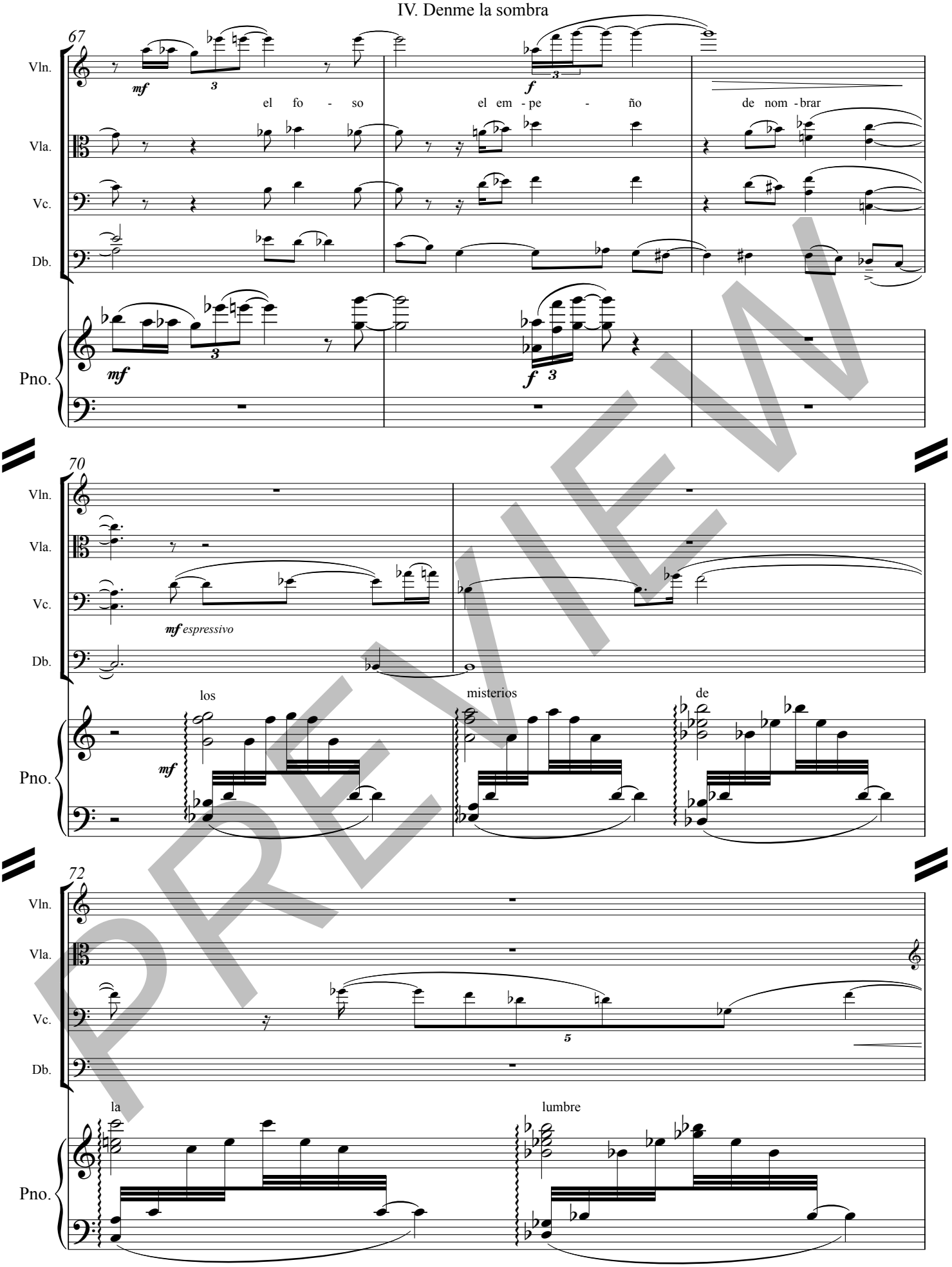
PREVIEW


37
C
Vln.
Vla.
Vc.
Db.
Pno.
pp
p
mf
mp
III*
III
*gliss. lightly stopped
occasional harmonics may be heard
44
49
f

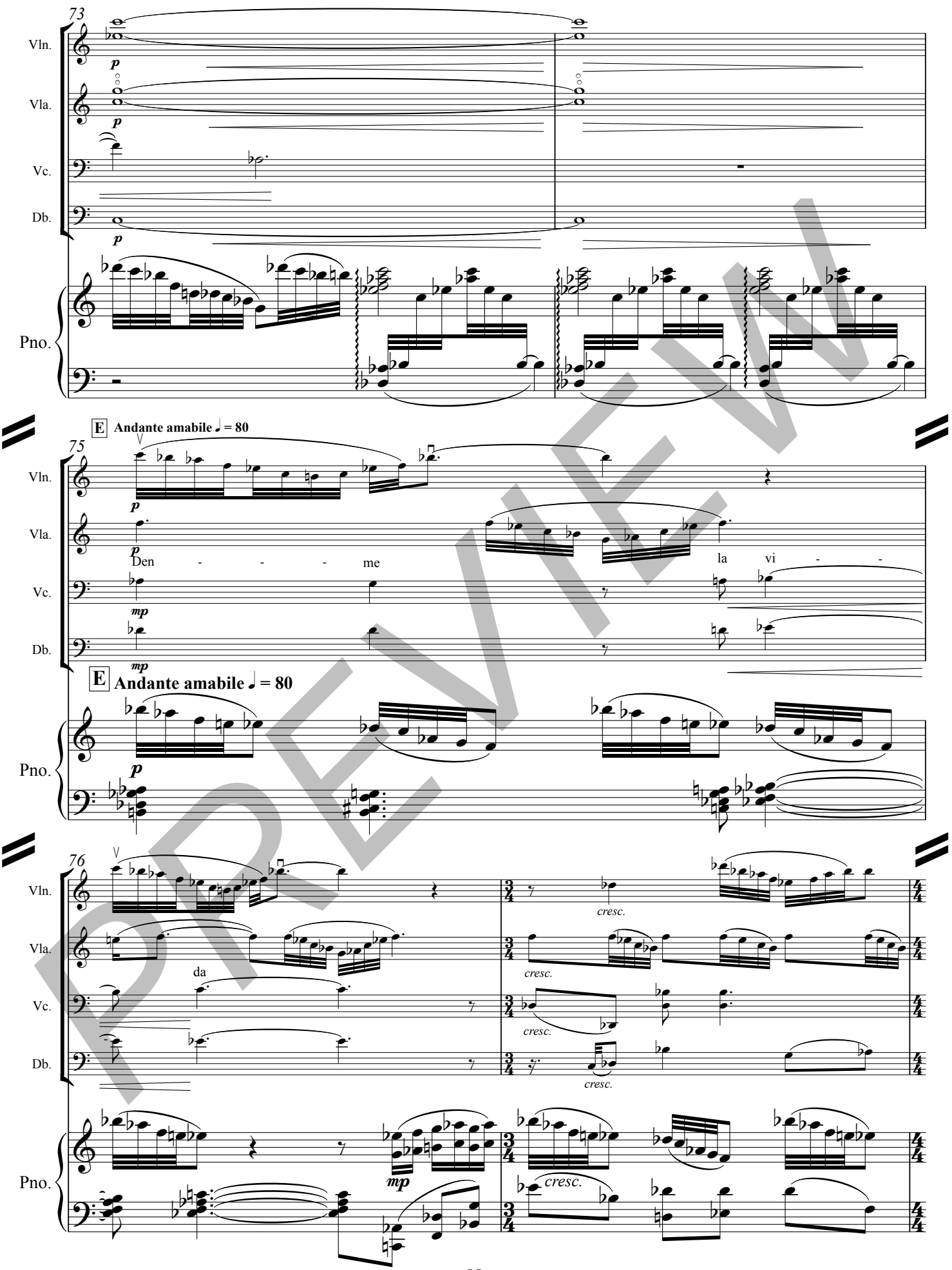
PREVIEW


55
D
Vln.
Vla.
Vc.
Db.
Pno.
mp espressivo
Den - me la som - bra
gliss on harm.
IV
(accents for violin notes)
8va
60
den - me la plu - ma
den - me el sue -
cresc. poco a poco
pp
mp
64
ño
den - me
el cas -til - lo
I

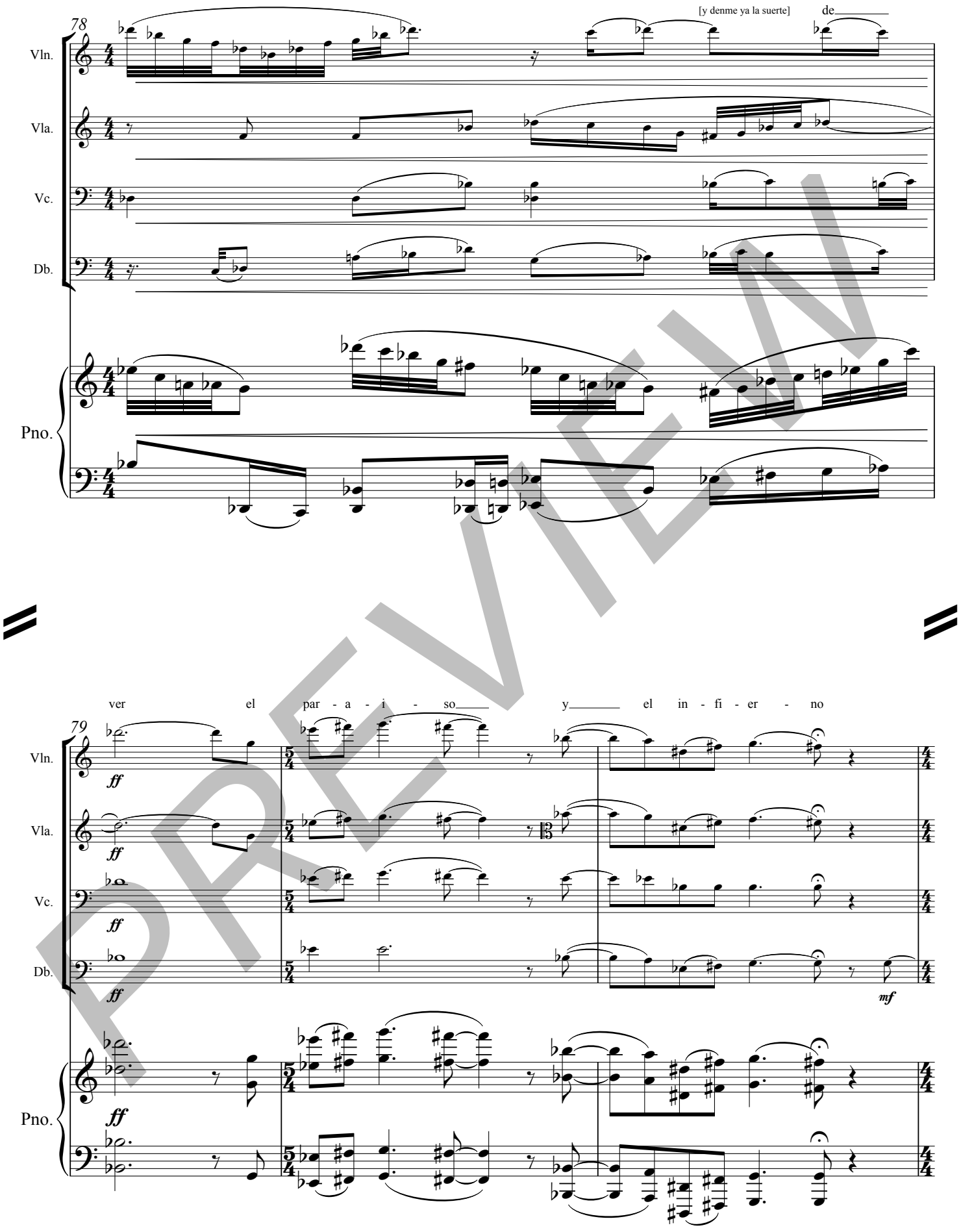
PREVIEW


67
Vln.
Vla.
Vc.
Db.
Pno.
mf
f
el fo - so
el em - pe - ño
de nom - brar
70
mf espressivo
los
misterios
de
72
la
lumbre

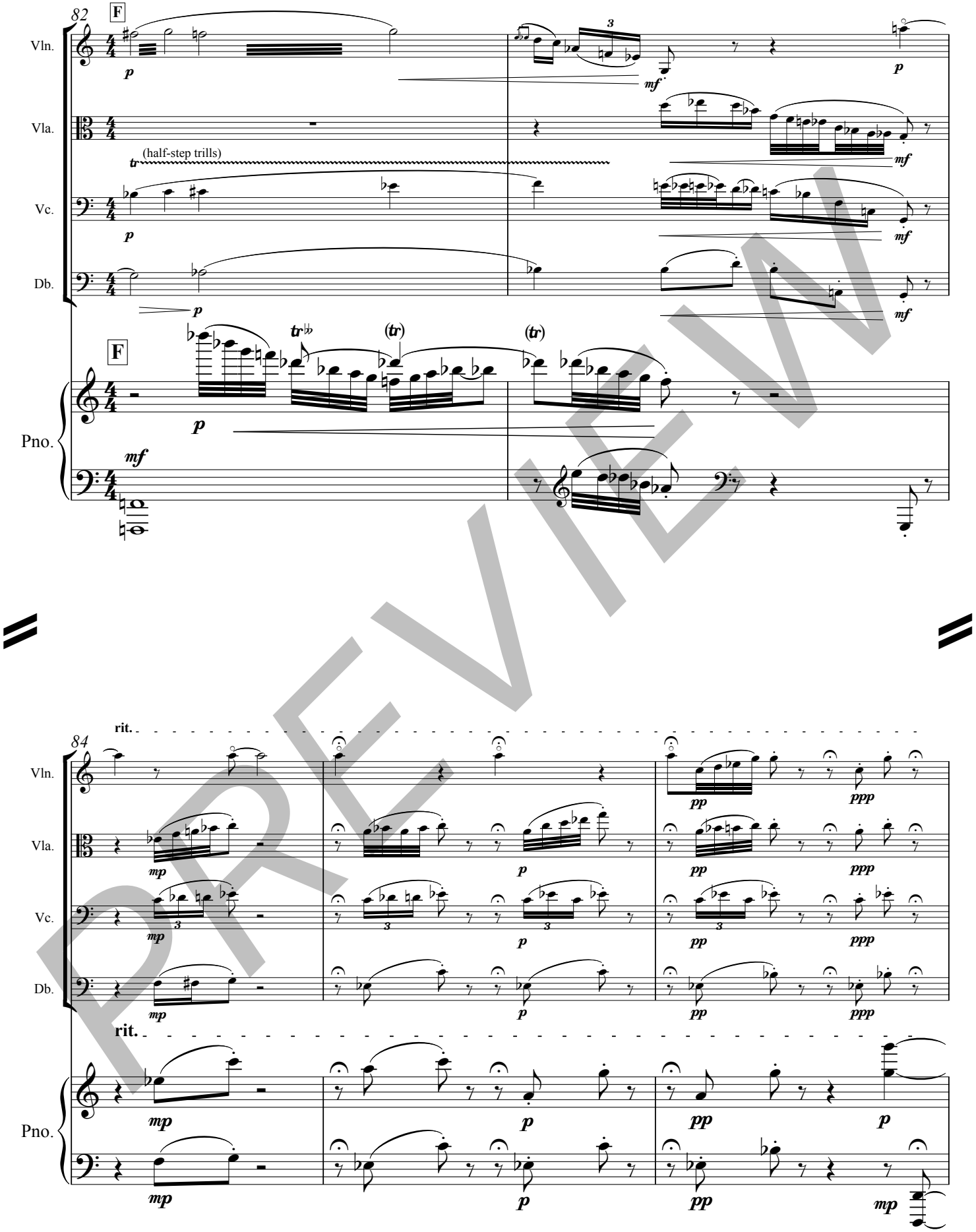
PREVIEW


73
Vln.
Vla.
Vc.
Db.
Pno.
p
E Andante amabile ♩ = 80
75
Den - - - me
la vi -
mp
76
da
cresc.

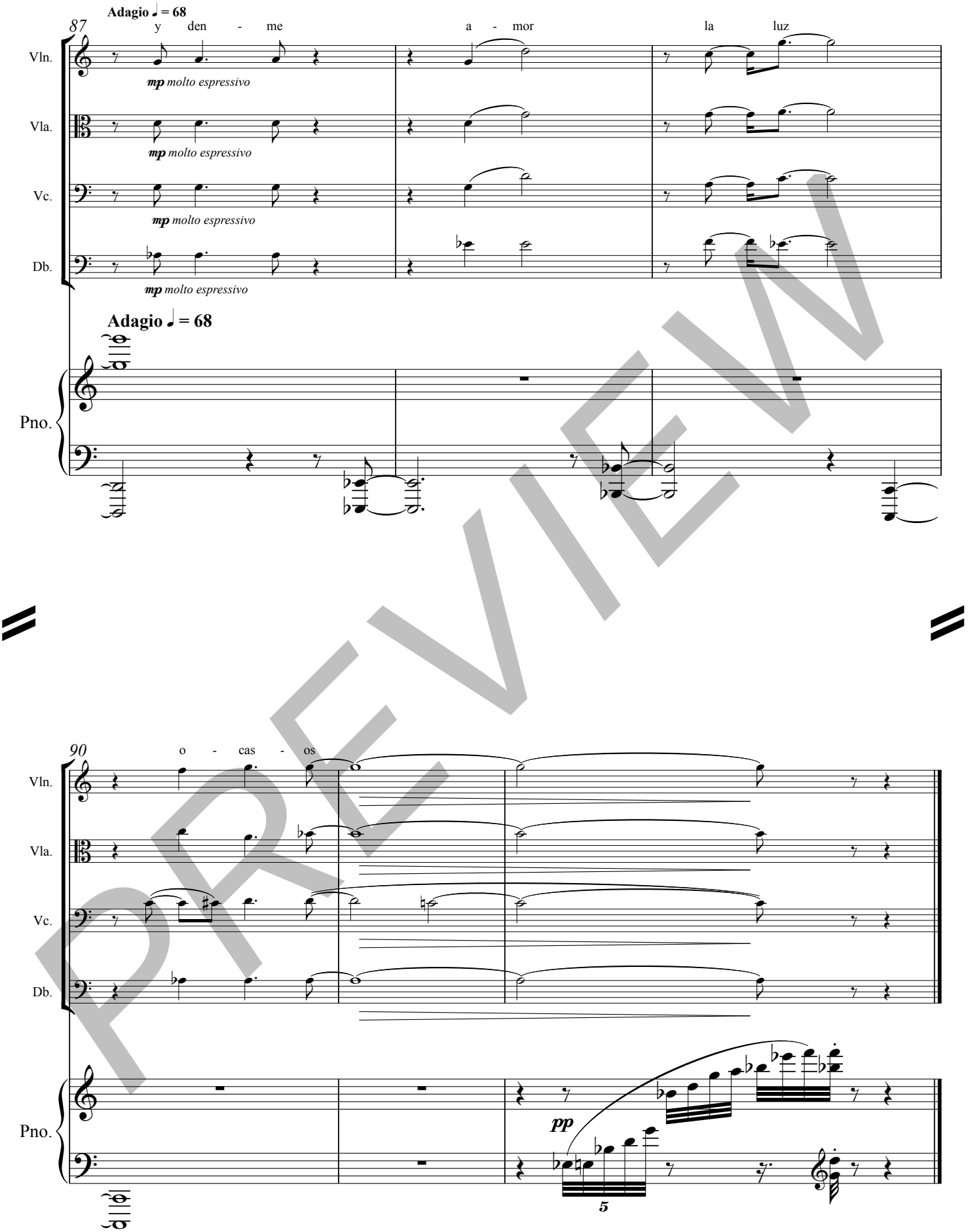
PREVIEW


78
[y denme ya la suerte]
de
Vln.
Vla.
Vc.
Db.
Pno.
ver el par - a - i - so y el in - fi - er - no
79
ff
mf

PREVIEW



PREVIEW


Adagio ♩ = 68
87
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
5

PREVIEW

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www.spindrift.com

Selected Music by Pamela J. Marshall

Orchestra

Triptoe Suite (2222-4221, 1pc, timp, strings) in 4 mvts
Through the Mist (2222-2220, harp, 3pc, timp, strings) in 3 mvts
A chill wind in autumn (solo voice, 2222-4221-3pc, strings)
Traditional Christmas (treble chorus or soloist, 2222-4221, harp, 3pc, timp, strings)
Three Appalachian Carols (2222-4231, harp, 2pc, timp, strings)

Keyboard

Suite for harpsichord or piano
For piano: Daydream, Stomp, Imagine That Time Stops
Wordless Prayer for piano or organ
Playbook (Pacem Student Composing Project) for piano

Vocal

The Future of Life for SATB chorus, trombone, piano
Weaving the World for SATB chorus, oboe, piano
Windshine for SATB chorus and cello
Wordless Prayer for SATB chorus

Body and Soul Vol.1 for mezzo-soprano and string trio
Body and Soul Vol.2 for soprano, flute, cello, piano
Ariel's Songs for high or medium voice and piano
Remember the Old Songs for high voice and piano
Sky's Mirror for voice and cello
A chill wind in autumn for voice and piano

Strings

Arcanum for solo violin, Soliloquy for solo cello
Elusive Sleep for cello and piano
Pascal's Theorems for cello and doublebass
Truth Becoming for string quartet
Soliloquy for cello
Rising for viola
Quinteto sobre las poemas de Carlos Pintado for violin, viola, cello, doublebass, piano

Winds & Brass

Communing with Birds for solo flute
Enchanted for oboe and chamber orchestra or piano
Waves and Fountains for oboe, horn, piano
Wanderer for brass quintet
Colored Leaves for solo horn
"wild horn whose voice the woodland fills" for 8 horns
Black Bear Dance for horn quartet (or choir) and drums

Recordings

Noises, Sounds & Strange Airs (Clique Track): Soliloquy and Sky's Mirror
Mandolin X 4 (Plucked String Inc.): Mandolin Night for mandolin performed by Neil Gladd
Enigmatica (Uncommon Strings): Blue-Gold Variations from Loosely Blue for mandolin ens.
Holidays of the New Era (ERMMedia): Windshine for SATB and cello
Just In Time Then and Now (Living Artists): Elusive Sleep for cello and piano

PREVIEW