

CAEIROS POEMAS
for countertenor and ensemble

Jonas Skaarud
2016

SCORE

Instrumentation:

Flute (doubling alto)

Clarinet in Bb

Harp

Piano

Countertenor

Accordion

Violin

Viola

Violoncello

Texts

All texts are fragments from Fernando Pessoa's *Alberto Caeiros Poemas* - from *O Guardador de Rebanhos* or *Poemas Inconjuntos*.

They are in their original language, portuguese.

1.

Passou a diligência pela estrada, e foi-se;

E a estrada não ficou mais bela, nem sequer mais feia.

Assim é a ação humana pelo mundo fora.

Nada tiramos e nada pomos; passamos e esquecemos;

E o sol é sempre pontual todos os dias.

2.

O que foi não é nada, e lembrar é não ver.

3.

Saudei o sol, levantando a mão direita,

Mas não o saudei, dizendo-lhe adeus,

Fiz sinal de gostar de o ver antes: mais nada.

4.

Mas para mim, que não sei o que penso,

O que o luar através dos altos ramos

É, além de ser

O luar através dos altos ramos,

É não ser mais

[Que o luar através dos altos ramos.]

5.

Quando vier a Primavera,

Se eu já estiver morto,

As flores florirão da mesma maneira

E as árvores não serão menos verdes que na Primavera passada.

SCORE IS IN C

Written august/september 2016

Written for ensemble +47, for their debut performance

at the Norwegian Academy of Music, october 26th, 2016

Durata: ca. 11'00''-11'30''

CAEIROS POEMAS
PERFORMANCE NOTES

Regarding all instruments:

- **Quarter tones:**

- ♭ - Quartertone down
- ♯ - Quartertone up

- **Arrows:** →

generally denotes a transition (e.g. from a playing position to another)

- **Regarding dynamics:**

- Line after the given dynamic indicates a dynamic as static as possible
- (*No dim.*) means that the tone should but cut off without any diminuendo at all

- **All accidentals** applies only to the notes which they directly (except for repeated notes)

- **No vibrato** (unless asked for)

- **Other remarks:** notated in score

Accordion:

- At some places suggestions for registrations are given. However, they serve only as guidelines, and might be followed or not.

Harp:

The harp has 7 seven tones to be tuned in quartertones. When pedals are in middle position, these are to be tuned the following way:



Piano:



- Sulle corde. Preferably soft sound quality.



- Harmonic - muting the string while pressing key. Written note shows sounding pitch. However, any combination of muting/key may be used for producing the written harmonic, and the performer is encouraged to choose different combinations throughout.

Strings:



- **Bowing on the instruments body**



- **Rather quick bowing, very light bow pressure and sul ponticello, creating a whispering tone - audible pitch, but dominated by the sound of the bow hair.**

Bow positions:

- S.P.** - sul ponticello
- M.S.P.** - molto sul ponticello
- S.T.** - sul tasto
- M.S.T.** - molto sul tasto



- vibrato estremo

Regarding trills:

In trills, the note to trill to is always given in parenthesis right after the main note

Flute/clarinet:



- Air-sound created by blowing through the instrument (height on staff indicates quality - light/medium/dark)



- Airy tone. Tone should dominate the sound unless anything else is specified.

Regarding multiphonics:

Multiphonics are up to the performer to choose, but there are suggestions for how they should sound in score.

Countertenor:

- Arrow between vowels in the text indicates a gradual transition (as possible) from one vowel to another

1. *Passou a Diligência*

Caeiros Poemas

for countertenor and ensemble

Jonas Skaarud
2016

4/4 Quiet, hushed ♩ = 55

The score is for a piece in 4/4 time, marked "Quiet, hushed" with a tempo of 55 beats per minute. The instrumentation includes Flute, Clarinet in B \flat , Harp, Piano, Accordion, Countertenor, Violin, Viola, and Cello. The Countertenor part features the lyrics: "E o sol e sem - pre Pon - tu - al To - dos os di - as". The Harp part includes the instruction "Près de la table" and a list of notes: D \flat , C \flat , B \flat , E \sharp , F \sharp , G \flat , A \sharp . The Flute and Clarinet parts are marked "Alto flute" and "pp". The Piano part includes a "Ped." (pedal) instruction. The Violin, Viola, and Cello parts include "S.P." (Sordina) instructions. The score is written in a single system with multiple staves.

A Poco mosso ♩ = 70

molto rit.

Fl. (air) *p* *f* *p* *sfz* *p* *f* *p* *pp* *smfz* *pp*

B♭ Cl. (air) *p* *f* *p* *f* *mf* *p* *smfz* *pp*

Hp. *ff* *mf* *p*

Pno. *ff* *p*

Acc. *sfz* *p* *f* *pp*

C.t. *mf* *ff* *pp*

Vln. M.S.P. *p* *ppp* *sfz* *f* *mf* *pp* S.P. ORD. S.T.

Vla. M.S.P. *p* *ppp* *sfz* *f* *p* *pp* M.S.T. S.P. *smfz* *pp*

Vc. M.S.P. *p* *ppp* *sfz* *f* *mf* *p* *pp* *smfz* *pp*

Pas - sou a di - li - gen - zi - a pe - la

B

Senza misura (approx. 10'')

C

(Con misura)

Statico ♩ = 50-60

Fl. *ppp*

B♭ Cl. *ppp*

Hp. *Près de la table* (dampen softly) *ORD.* *p*

Pno. *pp* *Una corda* *ppp*

Acc.

C.t. *ppp*
 es - tra - da e fo - i - se E a es - tra - da nã - o fi - cou mais be -

Vln. *ORD.* *ppp* *V* *sim.*

Vla. *ORD.* *ppp* *V* *sim.*

Vc. *ORD.* *ppp* *V* *sim.*

D

Rep. X3

18

Fl.

B♭ Cl.

Hp.

Pno.

Acc.

C.t.

Vln.

Vla.

Vc.

la nem seq - quer mais fei - a

pppp ppp

3 5 3 3 5 3 3 3 5 3

This page contains the musical score for measures 18 through the end of the section. The score is for nine instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Cello (C.t.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part features a melodic line with various ornaments (trills, grace notes) and slurs, including triplets and quintuplets. The Bass Clarinet part provides a harmonic accompaniment with triplets and slurs. The Piano part has a simple accompaniment with slurs and a fermata. The Accordion part has a melodic line with triplets and slurs, marked with dynamic indications 'pppp' and 'ppp'. The Cello part has a melodic line with triplets and slurs. The Violin, Viola, and Violoncello parts provide harmonic accompaniment with slurs and triplets. The lyrics 'la nem seq - quer mais fei - a' are written under the Cello part. The section is marked 'Rep. X3' and 'D'.

E

5/4

4/4 Fließend ♩ = 55

Fl. *p* *pp* *pp* *p* *flz.*

B♭ Cl. *p* *pp* *pp* *p*

Hp.

Pno. (gradually dampen string) *pp* Ped.

Acc. *ppp* (No dim.) *ppp* *ff*

15^{ma}

C.t. *p* Pas - sa - mos e es - que se - mos

5/4

4/4

Vln. *p* *f* *p* *pp* *ff* S.P. ORD.

Vla. *p* *f* *p* *pp* S.P. ORD.

Vc. *p* *f* *p* *pp* Sul IV

F
C flute

Fl. *pp*

B♭ Cl. *pp*

31

5/4 4/4 5/4

Hp.

31

Pno.

31

8va

Ped.

Acc.

31

pp

C.t.

31 *pp*

Na - da ti - ra - mos e na - da Po - mos

Vln.

31

p

sfz *pp*

Vla.

p

sfz *pp*

Vc.

Sul III

p

sfz *pp*

5/4 4/4 5/4

G **5/4** Statico ♩ = 50-60

Fl. *ppp*

B♭ Cl. *ppp*

37 *Près de la table*

Hp. *pp*

37

Pno. *pp*

Ped.

37

Acc.

37

C.t.

As - sim é a - çã - o hu - ma - na pe - lo mun - do fo - ra

5/4

37

Vln. *ppp* S.P.

Vla. *ppp* S.P.

Vc. *ppp* S.P.

2. O que não é nada, e lembrar é não ver

Fließend ♩ = c. 70

4/4

C flute

Flute

flz.

pp

Multiphonic (medium degree of dissonance)
Diamond note suggests top tone

Clarinet in B \flat

pp

Harp

pp

Piano

mf

pp

Una corda

Ped. →

Accordion

p

* Tone bend in left hand - the registration should be such that the right - and left hand notes are in the same octave, creating vibrations on the tone

Countertenor

ppp

Gliss.

O

que

fo

i

nã

o

e

na

da

e

lem

brar

e

Violin

pp

Viola

pp

Cello

pp

S.P.
Punta d'arco

4/4

S.P.
Punta d'arco

S.P.
Punta d'arco

S.P.
Punta d'arco

Fl. *flz.* *p* *mf* *f* *pp* *f*

B♭ Cl. *f* *pp* *mf* *pp* *f* *p* *ff*

Hp. *pp* *ff* *Gliss.* *8va* *8vb* *15ma*

Pno. *f* *mf* *ff* *Tres corde* *Ped.*

Acc. *pp* *ff* *mf* *Bellow shake*

C.t. *f* *fff* *nā* *o* *ver*

Vln. *ppp* *pp* *ff* *f* *Ord.* *M.S.P.* *S.P. Jeté* *sfz* *pp*

Vla. *ppp* *pp* *ff* *p* *mf* *pp* *M.S.P.* *S.P. Jeté* *sfz* *pp*

Vc. *ppp* *pp* *f* *mf* *ff* *pp* *mf* *pp* *sfz* *pp* *Ord.* *half crush* *fff*

3. Saudei o sol

Ruhig Fließend ♩ = 50-55

3/4 **4/4** **3/4** **2/4** **4/4**

Flute *Alto flute* * In this movement the airy tones should be dominated by the sound of air

Clarinet in B \flat (air only) * *ppp* *pp*

Harp *pp* *Près de la table* *p* *pp* *Ord.* *Près de la table*

Piano *pp* *p* *pp* *(mufa)*

Accordion *pp*

Countertenor *pp-ppp* Sau de i o so - l * nasal voice (if possible to achieve)

Violin *ppp* *pp*

Viola *ppp*

Cello *ppp* *pp*

Sempre una corda
Ped. →

D \sharp , C \flat , B \flat , E \sharp , F \sharp , G \flat , A \flat

A

4/4 **3/4** **4/4** **3/4** **B** **2/4**

Fl. *ppp*

B♭ Cl. *ppp*

Hp. *p* *pp* *Ord.* *p* *pp*

Pno. *pp* *ppp* *p* *pp*

Acc. *ppp*

C.t. le - van tan do a mā o

Vln. *ppp* *pp*

Vla. *ppp* *ppp*

Vc. *ppp*

15 **2/4** **4/4** **3/4** **4/4** **3/4** **4/4** **3/4**

Fl. *ppp* (air only)

B♭ Cl. *ppp*

Hp. *p* *pp* E#

Pno.

Acc. *pp* *pp*

C.t. di - re - ta Mais Nã - o o Sa - u - de

2/4 **4/4** **3/4** **4/4** **3/4** **4/4** **3/4**

Vln. *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp*

D $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. *pp*

B \flat Cl. *pp*

Hp. *Près de la table* *mf* *p* *pp* *Ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *D#* *B \flat E# C \flat*

Pno. *f* *p* *pp* *ppp*

Ped. \longrightarrow

Acc. *ppp*

C.t. *i* di - zen - do I - - - he a - de

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp*

E

Senza misura (approx. 10'') -----

4
4

Fl. *pp* *pp* *pp*

B♭ Cl. *ppp* *pp* *ppp*

Hp. *p* *pp* *pp* *ppp*

Pno. *p* *pp* *ppp* (gradually dampen on string)

Acc. *ppp*

C.t. u - s Fiz sin - nal De gos - ter de o ver an - tes: mais na - da

Vln. *pp* *pp* *ppp* *p* *ppp*

Vla. *pp* *ppp* *p* *ppp*

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

hold until end (stop on cue from conductor)

Près de la table Ord. Près de la table Ord.

F# C# G#

4. Mas para min, que não sei o que penso

Fließend, con energia ♩ = 70

C flute

Multiphonic (medium degree of dissonance)
Diamond note suggests top tone

4/4

2/4

3/4 rit.

4/4

Flute

Clarinet in B \flat

Multiphonic (medium degree of dissonance)

p

Harp

mf

Piano

mf

Ped.

D \sharp , C \sharp , B \flat , E \flat , F \sharp , G \sharp , A \sharp

Accordion

f

ff

* (Same as in 2nd movement)

Countertenor

f

Mas pa - ra mi que não sei o que penso o que o

Violin

Viola

Cello

S.P.

f

M.S.P.

ORD.

ppp

4
4 **A**
♩ = 60

B

Fl.
B♭ Cl. (No dim.)
Hp.
Pno.
Acc.
C.t. *f* (nasal voice)
 lu - - - - - ar a - tra - vés dos

Vln.
f *mf* *ff* *f* *p* *f* *p* *f* *p* *f* *pp*
 S.P. (Jéte) ORD. (Sul IV) S.P. S.P. ORD. Jéte

Vla.
f *f* *ff* *ff* *p* *mf* *f* *sfz* *p* *f* *pp*
 S.P. ORD. S.P. ORD. S.P. ORD.

Vc.
sfz *p* *f* *ff* *pp* *p* *f* (F) *pp*
 S.P. ORD. Jéte S.P. ORD.

Detailed description: This is a page of a musical score for an orchestra and voice. The score is written in 4/4 time with a tempo of ♩ = 60. The key signature has two sharps (F# and C#). The music is divided into section A and section B. Section A spans measures 1-5, and section B spans measures 6-9. The instrumentation includes Flute, B-flat Clarinet, Harp, Piano, Accordion, Contralto, Violin, Viola, and Violoncello. The voice part is marked with dynamics such as *f* (nasal voice) and *mf*. Various performance instructions are present, including *No dim.*, *S.P.* (Sul Ponticello), *ORD.* (Ordinato), *Jéte*, *sfz* (sforzando), and *pp* (pianissimo). The lyrics 'lu - - - - - ar a - tra - vés dos' are written under the contralto part. The bottom of the page includes dynamic markings for the strings and a note for the cellos: (F).

5/4

4/4

♩ = 50-55

FL. *pp* *mf* *pp* *f* *mf* *pp*

B♭ Cl. *pp* *mf* *f* *pp* *pp*

Hp. *p*

Pno. *p* Ped. →

Acc. *f* *p* *pp*

C.t. *mf* *p*

Vln. *pp* ORD.

Vla. *pp* ORD.

Vc. *pp* ORD.

8^{va} -----

al - tos ra - - mo - s E A - lem de ser o lu - ar a -

5/4 4/4

Db, Cb, Bb, Eb, Fb, Gb, Ab

3/4

rit. ----- **4/4** D **Statico** ♩ = 50

5/4

2/4

Fl. *ppp*

B♭ Cl. *ppp*

Hp. *pp* \emptyset *Près de la table*

Pno. *pp* *pp* Ped.

Acc. *pppp* *ppp*

C.t. *ppp*
tra - ves Dos al - tos ra - mo - s

3/4

4/4

5/4

2/4

Vln. *p* *ppp* *p* S.P. Very quick bow movement

Vla. *p* *ppp* *p* S.P. Very quick bow movement

Vc. *p* *ppp* *p* S.P. Very quick bow movement

2/4 **G.P.** **4/4** **E** **Ruhig Fließend** ♩ = 60

5/4

FL. *p* *mf* *p* (No dim.) *p*

B♭ Cl. *pp* < *f* *pp* *mf* *p* (No dim.) *pp* *mf*

Hp. *mf* *p* Pizz.

Pno. *mf* *p* Ped.

Acc. *p* *pp* *p* *f*

C.t. *p* *pp*

E nã o ser mais...

2/4 **G.P.** **4/4**

5/4

Vln. S.P. M.S.P. ORD. *p* *mf* *pp* *f* *f* *p* (No dim.)

Vla. S.P. M.S.P. *p* *pp* *f* *p* *mf* *p* (No dim.)

Vc. ORD. S.P. M.S.P. *smfz* *p* *p* *f* *p* (No dim.)

Jété

5. Quando vier a Primavera

4 Quiet ♩ = c. 50-60*

4 *The conductor may allow fluctuations between these tempi

5
4

4
4

Flute

Clarinet in B \flat

Harp

Piano

Accordion

Countertenor

Violin

Viola

Cello

A

Alto flute

pp

Multiphonic (low degree of dissonance)

pp

(No dim.)

pp

D \sharp , C \flat , B \flat , E \flat , F \sharp , G \flat , A \flat

(Can be sung one octave lower)

pp

Quan - do vi - er a Pri - - - -

M.S.P. → ORD.

pp

ppp

(No dim.)

4/4 **B** **C**

Fl. *pp* (No dim.)

B \flat Cl. *pp* (No dim.)

Hp. *p* Près de la table

Pno. *p* Ped.

Acc. *ppp*

C.t. *p* (poco)
ma - - - ve - ra Se eu já

Vln. *ppp* S.T. M.S.P. S.P. (No dim.)

Vla. *ppp* S.T. ORD. Slow bow movement

Vc. *p* S.P. ORD. Slow bow movement *ppp*

D

3/4 4/4

Fl. *mf* > *p* (No dim.) *pp* (No dim.) *pp* (No dim.)

B♭ Cl. *mf* > *p* (No dim.) *pp* (No dim.) *pp* (No dim.)

Hp. *p* *mf*

Pno. *mf* (No dim.) *p* *pp*

Acc. *p*

C.t. *pp*

Vln. *mf* > *p* (No dim.) *pp* (No dim.)

Vla. *p* (No dim.) *pp* (No dim.)

Vc. *p* (No dim.) *ppp* *pp* (No dim.)

S.P. *pp* (No dim.) *pp* (No dim.)

es - - - ti - ver mor - to

3/4 4/4

E **4/4** **F** **3/4** **4/4** **G**

Fl. *pp* *(poco)* *p*

B \flat Cl. *pp* *(poco)* *p*

Hp. *p*

Pno. *p* *(p)* *Una corda*

Acc. *p*

C.t. *pp* *p* *(p)*
 As flo - res flo - ri ra - o da mes - ma ma - nei - ra E as ár - vor - es nã

Vln. **4/4** ORD. *pp* *(poco)* S.P. *p* **3/4** **4/4** M.S.P.

Vla. **4/4** ORD. *pp* *(poco)* S.P. *p*

Vc. **4/4** ORD. *pp* *(poco)* S.P. *p*

35

Fl. *pp*

B♭ Cl. *pp*

Hp. *pp*

Pno. *pp* *Tres corde Ped.* *Una corda p* *max. ppp (avoid dynamic fluctuations)*

Acc. *pp* *p*

C.t. *p* *ppp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

o Se - - - - - rã - - - - - o Me - - - - - nos ver - - - - - des que na Pri -

Ab, Gb

H

Fl. *ppp* (avoid dynamic fluctuations)

B♭ Cl. *ppp* *ppp* (avoid dynamic fluctuations)

Hp. *max. ppp* (avoid dynamic fluctuations)

Pno.

Acc. *ppp* *pppp* (avoid dynamic fluctuations) change bellow direction whenever needed, but as discreet as possible

C.t. ma - ve - ra pas - sa - da

Vln. *ppp* (avoid dynamic fluctuations)

Vla. *ppp* (avoid dynamic fluctuations)

Vc. *ppp* (avoid dynamic fluctuations)

This page of a musical score contains measures 50 through 55. The instruments are arranged vertically as follows: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Trumpet (C.t.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Flute (Fl.):** Measures 50-55. Starts with a melodic line, includes a triplet in measure 55, and ends with a fermata. Dynamic marking: *(No dim.)*.
- B♭ Clarinet (B♭ Cl.):** Measures 50-55. Mirrors the flute's melody with some chromatic alterations, includes triplets and a quintuplet in measure 51, and ends with a fermata. Dynamic marking: *(No dim.)*.
- Harp (Hp.):** Measures 50-55. Features arpeggiated chords and triplets in measures 51 and 52. A circled cross symbol is present in measure 55.
- Piano (Pno.):** Measures 50-55. Includes a quintuplet in measure 50 and various chordal accompaniments. Dynamic marking: *(No dim.)*.
- Accordion (Acc.):** Measures 50-55. Consists of sustained chords with tremolos, ending with a triplet in measure 55. Dynamic marking: *(No dim.)*.
- Trumpet (C.t.):** Measures 50-55. Remains silent throughout.
- Violin (Vln.):** Measures 50-55. Features a melodic line with triplets and a quintuplet in measure 52. Dynamic marking: *(No dim.)*.
- Viola (Vla.):** Measures 50-55. Features a melodic line with triplets and a quintuplet in measure 51. Dynamic marking: *(No dim.)*.
- Violoncello (Vc.):** Measures 50-55. Features a melodic line with triplets. Dynamic marking: *(No dim.)*.

FINE