

THREE SONGS

FOR SOPRANO, CLARINET,
VIOLIN AND VIOLONCELLO

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(2006)

THREE SONGS

- I. PRELUDE – VIOLONCELLO
- II. SHINE
- III. PRELUDE – VIOLIN
- IV. DOWN
- V. PRELUDE – CLARINET
- VI. LOSS

COMMISSIONED BY AND DEDICATED TO MARY RILES

Poetry from *Morning in the Burned House* by Margaret Atwood © 1995
Margaret Atwood, published in the U.S. by Houghton Mifflin.

THREE SONGS

I. PRELUDE

Violoncello

10"

20"

30"

40"

50"

pp

pp

mp

mf

pp

mp

mp

mf

pp

p

pp

p

ppp

pppp

II. SHINE

p ♩ = 100

Soprano
Old thread, old line of ink twist-ing. Old thread,

Clarinet in B \flat

Piano
pp

Violin
Ped. ———
Sost. Ped. ———

Violoncello

7

S
old line of ink twist-ing. Old thread, old line

B \flat Cl.

Pno.
Ped. ——— Ped. ——— Ped. ——— Ped. ——— Ped. ———

Vln.
mute
pp

Vc.

13

S
of ink twist-ing. Old thread, old line of ink

B♭ Cl.

Pno. *pp*

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

Vln.

Vc.

19

S
twist-ing. Old thread, old line of ink twist-ing.

B♭ Cl.

Pno. *p*

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

Vln. *mute*

Vc. *pp*

25

S
Old thread, old line of ink twist-ing.

B♭ Cl.

Pno.

Ped. _____

Vln.

Vc.

31

S
mp out in - to the *f* clear - - - - - ness.

B♭ Cl.

Pno.

Ped. _____

Vln.

Vc.

mp _____ *f*

37

p

S
we _____ call space.

B♭ Cl.

Pno.

Vln.

Vc.

Ped. _____
Sost. Ped. _____

43

p

S
Old thread, old line of ink twist - ing.

B♭ Cl.

Pno.

Vln.

Vc.

Ped. _____

p

49

Musical score for measures 49-54. The score includes parts for Soprano (S), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The lyrics are: "Old thread, old line of ink twist-ing." The piano part features a *p* dynamic marking and a series of sustained chords with a *Ped.* (pedal) marking. The violin and cello parts play a rhythmic accompaniment of eighth notes.

55

Musical score for measures 55-60. The score includes parts for Soprano (S), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The lyrics are: "Old thread, old line of ink twist-ing. Old thread,". The piano part features a *p* dynamic marking and a series of sustained chords with a *Ped.* (pedal) marking. The violin and cello parts play a rhythmic accompaniment of eighth notes.

61

S *mf*
old line of ink twist- ing. Where are you _____

B♭ Cl. *mp* *mf*

Pno. *mf* *f*
Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

Vln. *mp* *mf*

Vc. *mp* *mf*

67

S *mp* *p*
lead - ing me? Past the stove.

B♭ Cl. *p*

Pno. *p*

Vln. *mute off*

Vc. *mute off* *p*

♩ = 60

73

S
Past the ta-ble. — Past the dai-ly — hor - i-zon-tal — of

B \flat Cl.

Pno.

Vln.

Vc.

77

$\bullet = 100$
p *pp*

S
the floor. Past the un-be-liev-a-ble. — Down.

B \flat Cl.

Pno.

Vln.

Vc.

84

p

mp

S
Down in - to the dark - ness in - to the dark - ness

B♭ Cl.

Pno.

Vln.

Vc.

91

mf

S
where you re - verse and shine.

B♭ Cl.

Pno.

Vln.

Vc.

98

S

B \flat Cl.

Pno.

Vln.

Vc.

ppp

The musical score for page 98, measures 98-104, is arranged in a system with five staves. The Soprano (S) staff begins with a melodic line starting on a fermata, followed by a hairpin crescendo. The B-flat Clarinet (B \flat Cl.) staff has a whole rest. The Piano (Pno.) staff has a rhythmic accompaniment of eighth notes. The Violin (Vln.) staff has a whole rest. The Violoncello (Vc.) staff has a rhythmic accompaniment of eighth notes. The Piano part has a fermata over the final two notes. The dynamic marking *ppp* is present at the end of the page.

III. PRELUDE

freely, with impatience

Violin

con legno (battuto) *mp* *1/2 con legno (arco)* *p* *con legno (battuto)* 10"

3 *1/2 con legno (arco)* *mp* *pizz.* *mp* 20"

5 *1/2 con legno (arco)* *p* *add mute* *arco (ord)* *p* 30"

7 *pizz.* *mp* *pp* 40"

9 *remove mute* *no vib.* *1/2 con legno (arco)* *pp* *con legno (battuto)* *mp* 50"

11 *arco (pont.)* *p* *ppp* *arco (ord)* *pp*

IV. DOWN

♩ = 56
dreamily *mp*

Soprano
Clarinet in B♭
Piano
Violin
Violoncello

They _____ were wrong a-bout the sun. _____

5

S
B♭ Cl.
Pno.
Vln.
Vc.

It does not go down in - to the un-der-world ___ at night.

9

S *mp*
The sun leaves mere - ly,

B♭ Cl. *p*

Pno. *p*

Vln. *p*

Vc. *p*

13

S
and the un - der world e - mer - ges.

B♭ Cl.

Pno.

Vln.

Vc.

17

mf

S

B \flat Cl.

Pno.

Vln.

Vc.

It can hap-pen — at

21

S

B \flat Cl.

Pno.

Vln.

Vc.

a-ny mo-ment. — It can hap-pen — at

25

Musical score for measures 25-28. The score includes parts for Soprano (S), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

Soprano (S): a-ny mo-ment. ____ It can hap-pen ____ at

B♭ Clarinet (B♭ Cl.): Four measures of music, primarily consisting of quarter notes and half notes.

Piano (Pno.): Four measures of music, consisting of whole rests.

Violin (Vln.): Four measures of music, primarily consisting of quarter notes and half notes.

Violoncello (Vc.): Four measures of music, primarily consisting of quarter notes and half notes.

29

Musical score for measures 29-32. The score includes parts for Soprano (S), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

Soprano (S): a - ny mo - ment. ____

B♭ Clarinet (B♭ Cl.): Four measures of music, primarily consisting of quarter notes and half notes.

Piano (Pno.): Four measures of music, consisting of whole rests.

Violin (Vln.): Four measures of music, primarily consisting of quarter notes and half notes.

Violoncello (Vc.): Four measures of music, primarily consisting of quarter notes and half notes.

32 *freely*

S
a - - ny mo - ment _____

B \flat Cl.

Pno.

Vln.

Vc.

33 *mp*

S
You ___ in the kit-chen ___ go - ing through your mild rou - tine. ____

B \flat Cl.
mp

Pno.

Vln.
mp

Vc.
mp

37

S *mf*
 Plate. Cup. Knife. All at once there's no

B♭ Cl.

Pno. *mp*

Vln.

Vc.

41

S
 blue, _____ no green, _____ no _____ warn - ing.

B♭ Cl.

Pno.

Vln.

Vc.

The musical score for page 45 is written in 4/4 time and consists of five staves: Soprano (S), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The Soprano part is mostly silent, with rests in all four measures. The B♭ Clarinet part begins in the first measure with a half note G4 (marked *p*), followed by a half note F4 in the second measure, and continues with a half note E4 in the third and fourth measures, ending with a half note D4 (marked *ppp*). The Piano part is silent throughout. The Violin part begins in the first measure with a half note G4 (marked *p*), followed by a half note F4 in the second measure, and continues with a half note E4 in the third and fourth measures, ending with a half note D4 (marked *ppp*). The Violoncello part begins in the first measure with a half note G3 (marked *p*), followed by a half note F3 in the second measure, and continues with a half note E3 in the third and fourth measures, ending with a half note D3 (marked *ppp*). A *rit.* (ritardando) marking is placed above the first measure of the B♭ Cl., Vln., and Vc. staves, and a hairpin indicates a gradual deceleration across the entire page.

V. PRELUDE

mysteriously

Clarinet

ppp
(circular breathing)

10"

3

20"

5

30"

p

7

40"

9

50"

11

ppp

VI. LOSS

slowly and warmly
(freely)

mp

Soprano

There — is the stair - case. There — is the sun.

sul tasto

Violoncello

mp

3

S

There — is the kit - chen. The plate with toast, — and

Vc.

5

S

straw - ber - ry jam.

Vc.

7

mp

S

There — is the stair - case. There — is the sun.

Vc.

mp

9

S
There ___ is the kit - chen. The plate with toast, ___ and

Vc.

p

11

S
straw - ber - ry jam.

Vc.

mp

13

S
Your sub - ter - fuge. Your or - din - a - ry mir - age.

Vc.

15

S
You stand red - hand - ed. You want to wash your - self

Vc.

17

S

in earth, in rocks,

Vc.

19

S

in grass.

Vc.

ppp

21

ritardando

S

p What are you sup- posed to do *mp* with all this loss? *ff*

Vc.

pp *p* *ff*