

# *Possible Lullabies*

for soprano and guitar

by Tom Baker  
(1997)

# Possible Lullabies

*Dedicated to Hope Weckin*

Poetry by Federico García Lorca  
Translations by Tom Baker

## Rincón del cielo

La estrella  
vieja  
cierra sus ojos turbios.

La estrella  
nueva  
quiere azular  
la sombra.

(En los pinos del monte  
hay luciérnagas.)

## Después de pasar

Los niños miran  
un punto lejano.

Los candiles se apagan.  
Unas muchachas ciegas  
preguntan a la luna,  
y por el aire ascienden  
espirales de llanto.

Las montañas miran  
un punto lejano.

## El Silencio

Oye, hijo mío, el silencio.  
Es un silencio ondulado,  
un silencio,  
donde resbalan valles y ecos  
y que inclina las frentes  
hacia el suelo.

## In a Corner of the Sky

The old  
star  
closes her tired eyes.

The new  
star  
wants to blue  
the darkness.

(In the pines on the mountain  
there are fireflies.)

## Afterwards

The children stare  
at a distant point.

The lamps have been put out.  
Some blind girls  
question the moon,  
and in the air ascend  
spirals of crying.

The mountains stare  
at a distant point.

## The Silence

Listen, my child, to the silence.  
It is an undulating silence,  
a silence,  
where valleys and echoes slip  
and that bends foreheads  
toward the ground.

**Possible Lullabies** (program notes)

The poet Federico García Lorca wrote about the mysteries of the Spanish lullaby:

Two rhythms are needed, the physical rhythm of the cradle or chair and the intellectual rhythm of the melody. The mother fits together these rhythms, one for the body and one for the hearing, using various measures and silences. She blends them till she finds the very tone capable of enchanting the child. Spain uses its very saddest melodies and most melancholy texts to darken the first sleep of her children...[not] only to put the child to sleep, [but] to wound his sensibility at the same time.

Though these three poems were not intended by Lorca as texts for lullabies, they evoke the very spirit expressed above, and contain musical, as well as textual rhythms appropriate for a lullaby.

-Tom Baker

# Rincón del cielo

Tom Baker  
(1997)

$\text{♩} = 76$  *slowly and evenly*

Soprano

Guitar

*pp* *p*

4

Sop.

Gtr.

*mp* *pp* *ritard*

8

Sop.

Gtr.

*a tempo* *sul tasto* *nat.*

*pp* *p* *mp*

La e - stre - - - lla

12

Sop. *p* *mp*  
vie - ja - ci - e - rra

Gtr. *rall...* *a tempo*  
*p* *mp* *mf*

16

Sop. *p*  
sus o - jos tur - - bi -

Gtr. *mp* *p*

20

Sop. *3*  
os.

Gtr. *rall...* *a tempo*  
*mp* *p* *mp*

24

*p* *mp* *mf* *p* *mp* *p*

Sop. *p* *mp* *mf* *p* *mp* *p*

La e - stre - - - lla nue - - - - -

Gtr.

28

Sop. *mp*

va qui -

Gtr.

*p* *p* *mp* *p*

32

Sop. *pp*

e - re a - zu - lar

Gtr.

34

Sop.

la som - bra. (Whisper) En los pi - nos del mon - te

Gtr.

*mp* *rit.* *pp* *pp*

37

Sop.

hay lu - ci - ér - na - gas.

Gtr.

*ppp*

*\*brush lightly with index finger of right hand (no nail)*

# Después de pasar

*freely*

*pp* *mp* *p*

Soprano

(humming)

Guitar

2

$\text{♩} = 76$

*ppp*

Sop.

Gtr.

*pp* *mp*

5

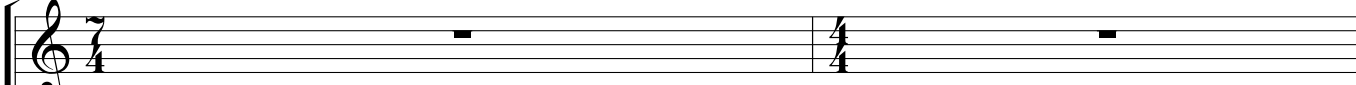
Sop.

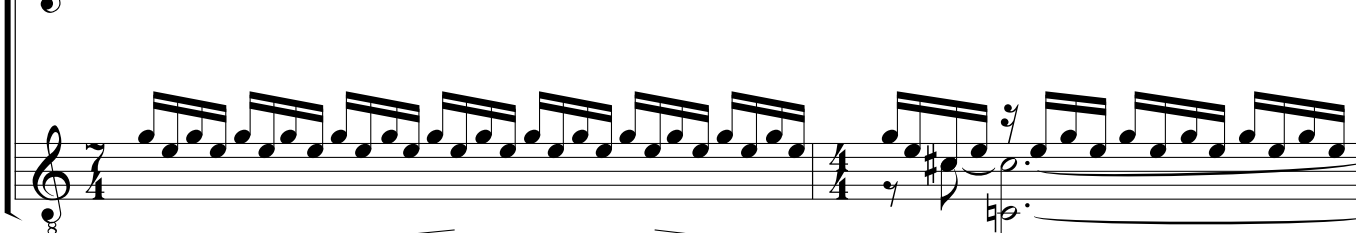
Gtr.

*mf* *mf*




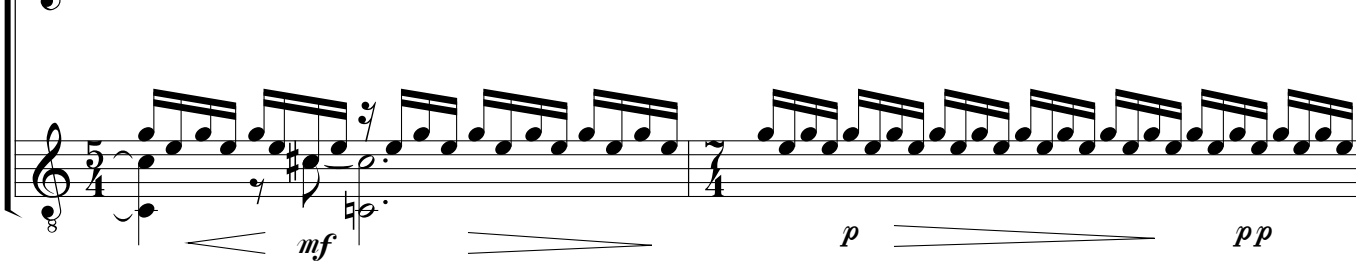
7

Sop. 

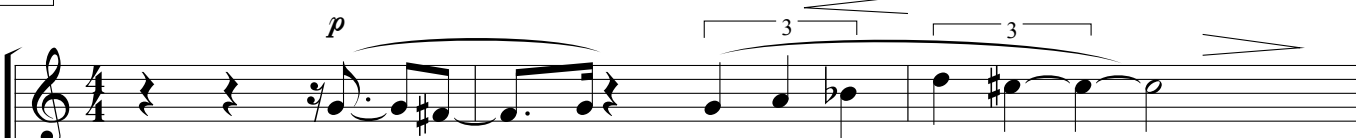
Gtr. 

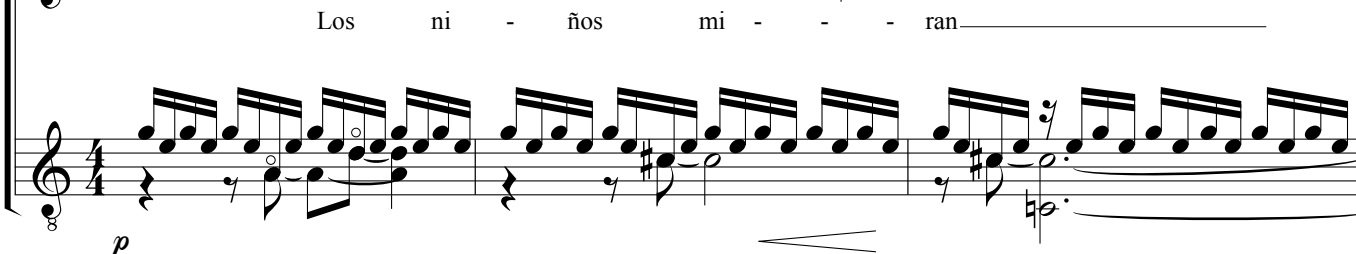
9

Sop. 

Gtr. 

11

Sop. 

Gtr. 

14

Sop. *p* *mp*  
un pun - to le - ja - no.

Gtr. *p* *mf*

17

Sop.

Gtr. *mp* *p*

20

Sop.

Gtr. *pp*

22

*p* *freely* *p*

Sop. Los can-di - les se - a - pa-gan.

Gtr. *ppp*

24

Sop.

Gtr. *ppp* *p*

27

*p* *mf*

Sop. U-nas mu - cha-chas ci - e - gas

Gtr.

30

Sop. *mp* *p*  
pre - gun - tan a la lu - na. y por el

Gtr. *pp*

32

Sop. *mp*  
ai - re as-ci - en - den e - spir - a - les

Gtr. *p* *mp*

35

Sop. *p*  
de llan - - - - to.

Gtr.

37

Sop.

(o)

Gtr.

*p* *pp*

39

Sop.

*pp*

Las

Gtr.

*p*

42

Sop.

mon - ta - ñas mi - ran

*p*

Gtr.

*p*

44

Sop.

Gtr.

*mp* *p*

46

Sop.

*mp* *p* *pp*

Un pun - to le - ja - - - no.

Gtr.

48

Sop.

Gtr.

*rit.* *pppp*

# El Silencio

♩ = 56

Soprano

Guitar

(Bell-tones)\*

*mf*

3

*p* *mp* *pp* *mp*

Sop.

O O - ye

Gtr.

5

*mp* *pp* *p*

Sop.

hi - jo mí - o, el si - len - ci - o.

Gtr.

*mf*

\*Bell tones are produced by placing a paper clip on the sixth string at approximately the 23rd fret (to make the most prominent overtone an E-flat) and striking the string close to the nut.

7

*mp* *mf* *p*

Sop.

Es un si - len - cio \_\_\_\_\_ on - du - la - do,

Gtr.

*mf*

9

Sop.

Gtr.

*mp* *p*

12

*mp*

Sop.

un si - len - cio \_\_\_\_\_

Gtr.

*sul tasto* *nat.*

*mp*





22

*freely*

Sop.

ha - cia el sue - - - lo.

*p* *pp* *ppp*

The soprano line features a melodic phrase starting with a half note 'ha' on G4, followed by a quarter note 'cia' on A4, a quarter note 'el' on B4, and a dotted half note 'sue' on C5. This is followed by a quarter note 'lo' on B4. The dynamics are *p* for the first two notes, *pp* for the third, and *ppp* for the final note. A fermata is placed over the final note.

Gtr.

*pp* *mp*

The guitar accompaniment begins with a whole note chord on G4, marked with a '8' below the staff. It then moves to a half note chord on B4, marked with a '7' below the staff. The dynamics are *pp* for the first chord and *mp* for the second. The piece concludes with a triangle symbol.