

four poems

for soprano, flute, Bb clarinet/bass clarinet, violin, cello, and piano

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Halftone

*Sitting on the quiet stairs,
concrete cool beneath her,
clogs rest, still as her Jupiter eyes.*

*Straight hair extends to soft, sweet chin
and her hands tie invisible knots.
Moments before, she was walking.*

*Soaking in green, blue, and red
(bright colors of youth) like bread,
she ran in those awkward shoes.*

*And as the painted pink flowers
peeled off her shoes at rocket speed,
those she passed saw only pastel powder.*

Positano

Italians are rude;
I sit on my luggage.
And remember
your assurance: "I will not leave you."
I am glad to be a girl.
Protected,

we shuttle through the night,
inspired by Fellini.
It is romantic until I realize:
we are not lovers.
I don't dare touch you. Timing

is everything,
mine is terrible. Later,
I shower in the dark -- double doors wide,
strangers' eyes gone. I write postcards
while we drink pink champagne.
And we have no money, but white sheets
and thirsty towels, which you steal
when we leave for the beach.

In the Mediterranean,
you crawl circles around me:
to the buoys and back,

muskiess, pastel --
unfamiliar, you rise
and my eyes drill
your form, searching.

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Halftone

voice $\bullet = 72$ *mp*
Sit - ting on the qui - et stairs,

flute *mp*

clarinet in Bb *p*

violin *p*

cello *p*

piano $\bullet = 72$ *pp* *mp* *p*

Detailed description: The score is for a piece titled 'Halftone' in 7/4 time. It features six parts: voice, flute, clarinet in Bb, violin, cello, and piano. The tempo is marked as quarter note = 72. The voice part begins with a rest in the first two measures, then enters in the third measure with the lyrics 'Sit - ting on the qui - et stairs,'. The flute, clarinet in Bb, and violin parts also have rests in the first two measures. The flute enters in the third measure with a melodic line. The clarinet in Bb has a single note in the third measure. The violin has a half note in the third measure. The cello has a half note in the third measure. The piano part consists of a right-hand melody and a left-hand accompaniment. The right hand starts with a piano (*pp*) melody in the first measure, moves to mezzo-piano (*mp*) in the second measure, and has a rest in the third measure. The left hand has a bass line with a piano (*p*) dynamic in the third measure.

4

vox

con-crete cool be-neath her, clogs rest still as her Ju-pi-ter eyes. Straight

fl.

pp mf pp

cl.

pp < mf

p < f > pp

vl.

p pp

p < f > pp

vc.

pp

p < f

pno.

pp

p < ff > p

8

vox

hair ex-tends to soft, sweet chin and her hands tie in-vi-si-ble knots. Mo-ments be-fore,

fl.

cl.

vln.

vc.

pno.

mf

3

p

mp

fp

mf

pizz.

mf

p

mp

fp

8

p

11 *mp* she was walk - ing. *mf* Soak - ing in green, blue and red

mp

mp

mp

mf

mf

mf

mf

mf

p

mf

arco

13

vox

(bright co - lours of youth) like bread, she

fl.

mp *f* *pp*

cl.

mp *f* *pp*

vl.

p *f* *mp* *pp*

vc.

p *f* *pp*

pno.

13

16 *mp*
ran in those awk - ward shoes. And as the paint - ed pink flow - ers

fl. *p* 6
cl. *p* 6
vln.
vc.
pno. *mp*

Detailed description: This is a page of a musical score, page 6. It features a vocal line and several instrumental parts. The vocal line (vox) is in treble clef with a 16-measure rest at the start, then begins with the lyrics "ran in those awkward shoes. And as the painted pink flowers". The instrumental parts include flute (fl.), clarinet (cl.), violin (vln.), viola (vc.), and piano (pno.). The flute and clarinet parts have sixteenth-note passages marked with a '6' and a 'p' dynamic. The piano part has a melodic line in the right hand and a bass line in the left hand, both marked with a 'mp' dynamic. The score is divided into two systems by a vertical bar line.

18 *mf* *mp*

vox. peeled off her shoes at rock - et speed, those she passed saw

fl. *mf* *ppp*

cl. *mf* *ppp*

vl. *ppp*

vc. *ppp*

pno. *mf* *mp*

20

vox. on - ly pas - tel pow - der. *p*

fl. *mp* *pp*

cl. *ppp*

vl. *ppp* *pp*

vc. *mp*

pno. *pp*

5 5

5

5

5

5

5

5

5

Positano

$\text{♩} = 144$ $\text{♪} = \text{♪}$ throughout

soprano

ff I - tal - ians *mf* are rude;

clarinet

pesante
fff *ff* *mf*
leggero

violin

pesante
fff *ff* *mf*
leggero

piano

pesante
fff *ff* *mf*
leggero
senza pedale

6

sop.

mf I sit on my lug - gage. And re - mem - ber your as - sur - ance:

cl.

mp

vln.

mp

pno.

10 *molto rit.* *dolcissimo* $\bullet = 80$ *pp* *accel.* *p*

sop. "I will not leave you." I am glad

cl. *pp* *mp* *p*

vln. *pp*

pno. *pp* *mp* *p* *pp*

Red. * *Red.* * *Red.* * *Red.* * *pp senza pedale*

16 $\bullet = 144$ *mp* *mp*

sop. to be a girl. Pro - tec - ted, We

cl.

vln. *pizz.* *p*

pno. $\bullet = 144$ *p*

21 *molto rit.*

sop. shuttle through the night in - spired by Fel - li - ni.

cl.

vln. arco *f*

pno. *f* *molto rit.*

26 *dolcissimo p* *mp* *accel.* *f*

sop. It is ro - man - tic un - til I re - a - lize: we are not

cl. *pp* *sfz* *pp* *fp*

vln. *pp* *sfz* *pp* *arco fp*

pno. *pp* *accel.* *ff*

Red. * *Red.* * *Red.* *

32 $\bullet = 144$

sop. lo - vers I don't dare touch you. Tim - ing

cl. *ff* *fp* *ff* *fff*

vln. *ff* *fp* *ff* *fff*

pno. *ff* *fff*

38 *molto rit.* $\bullet = 80$

sop. is ev - 'ry - thing, mine is ter - ri - ble.

cl.

vln. *mf*

pno. *f* *mf*

Red. *Red.*

44 **subito** $\text{♩} = 144$
mp

sop. La - ter, I show - er in the dark dou - ble doors

cl. *mf* *p* **leggero**

vln. *p* **leggero**

pno. **subito** $\text{♩} = 144$
p

Red. *

49

sop. wide, strang - ers eyes gone. I write post - cards while we drink pink cham - pagne.

cl.

vln.

pno.

53 *sotto voce*
pp

sop. And we have no mon-ey but white sheets and thir-sty tow-els which you steal when we leave for the beach.

cl.

vln.

pno. *ppp*

57 *molto rit.* *mf* ♩ = 80

sop. In the Med - i - ter - ra - ne - an,

cl. *f* *p* *mf*

vln. *f* *p*

pno. *molto rit.* ♩ = 80 *f* *p*

61 *mp* *p*

sop. you crawl cir - cles a - round me: to the buoys and back, and you

cl. *p* *p*

vln. *p* *p*

pno. *ppp* *pp* *p*

Red. * *Red.* * *Red.*

65 *mp* *f*

sop. chas - tise me for not swim - ming past where my

cl. *mp* *p* *p*

vln. *mp* *p*

pno. *mf* *mp*

Red. *

69 *mp*
sop. feet touch the ground.

cl. *p* *pp*

vln. *pp*

pno. *p* *p* *pp*

Detailed description: This is a page of a musical score for the piece 'La Rose'. It features four staves: soprano (sop.), clarinet (cl.), violin (vln.), and piano (pno.). The soprano part begins at measure 69 with the lyrics 'feet touch the ground.' and is marked *mp*. The clarinet part has a melodic line starting at measure 69, marked *p*, and continues with a *pp* dynamic. The violin part provides harmonic support with a *pp* dynamic. The piano part is divided into two systems, with the first system starting at measure 69 and marked *p*, and the second system continuing with *p* and *pp* dynamics. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature.

3 am

♩ = 88 slow funk

voice

bass clarinet

'cello

5

8

10 *mp*
The

musical notation: vocal line with lyrics 'The'; piano accompaniment with triplets and dynamics *f* and *pp*.

12 *p*
stories we spread like finger paint ob-

musical notation: vocal line with lyrics 'stories we spread like finger paint ob-'; piano accompaniment with triplets and dynamics *sfz*, *pp*, *p*, *mf*, *pp*.

15 *mf* *mp*
scure You are nothing but stories, and I can't think of anything to say to the cameras-

musical notation: vocal line with lyrics 'scure You are nothing but stories, and I can't think of anything to say to the cameras-'; piano accompaniment with triplets and dynamics *fp*, *p*, *pp*, *f*, *fp*, *f*.

18 *mp*
soccer ball sized lights shining through our living room windows.

with vibrato

ff *pp*

p

20 *mf* *pp*
"He was odd in a creative sort of way." doesn't sound good enough.

p *mp* *ff* *ppp*

ff *ppp*

23 *mf*
Or should I say is? Is it like speaking of an author using the

mp *pizz.* *arco* *p* *mf*

26 *f* *mp*

present tense once he's lost to the pull of time? The stories I could tell of the

29 *f*

crazy neighbor, it would be a lie.

31 *p* *poco a poco cresc.*

Since the police officer led you to his cruiser, handcuffed around the yellow tape and "crime scene" van, you are

pesante *p* *poco a poco cresc.*

pizz. *simile* *p* *poco a poco cresc.*

35 *f*

as good as dead to me. dead as your mother is to you.

38 *ff*

All I ever knew of you were stories and two

40

mangy dogs, standing still in the night, blue from dizzying strobes, barking at 3 a m.

Quiet

$\bullet = 56$

voice

flute

bass clarinet

violin

'cello

piano

mp

niente

sempre con sordino

pp

3

6

7

3

The musical score is for a piece titled "Quiet" in 5/4 time. It features six staves: voice, flute, bass clarinet, violin, cello, and piano. The tempo is marked as 56 beats per minute. The flute part begins with a triplet of eighth notes, followed by a sixteenth-note scale (6 notes) and a seventeenth-note scale (7 notes). The piano part has a triplet of eighth notes in the right hand and rests in the left hand. The violin and cello parts are marked "sempre con sordino". The piece concludes with a "niente" dynamic marking and a fermata over the final notes.

3

mf 3 5 6

mf 3 5 6

3 4 C

3 4 C

3 4 C

3 4 C

5

ppp

ppp

no vibrato

mp

no vibrato

mp

mp

sfz pp

with vibrato

5

mp

3

10

p
qui - et and calm

no vibrato
pp

pp

with vibrato
pizz.
mp

pp
8va

mf
led.

15 *mp* *mp*

you reached for me. Fin-gers through hair

pp *pp*

ppp *mf pp*

sfz pp *pp*

pizz. *arco*

mp *p <*

15

pp

19 *mp* *slide*
gaze mo-ving down

pp

f *mp* *p* *p*

pizz. *arco*

f *Ped.*

start as whisper, gradually add voice

22 *mf*

Locked a - gainst the bed, I close

pp

p

22

pp

25

my eyes and pray and I wait.

no vibrato

pp

no vibrato

pp

25

mp

ped.

*

29 *mp* Stale

3

mp 6 7

29

31

mf *f* *ff*

mus - ki - ness, pas - tel un - fa - mi - liar, you rise,

mp *f*

with vibrato

with vibrato

f *f*

31

34

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

8va

34

f *Ped.*

36 *pp* *pp*

And my eyes drill your form, sear-ching.

mf *fp* niente

mf *fp* niente

mf *fp* niente

36 *mf* *p* *red.*

let ring