

Sample Score - For Perusal Only

Loretta K. Notareschi

Pido Silencio

For Soprano, Clarinet, and String Quintet



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About the Music

I wrote Pido Silencio for singer Zachary Gordin, who in 2004 was a sopranist, meaning a male singer who performs in an extraordinarily high range. The piece may also be performed by female sopranos. Its text, by Pablo Neruda, begins as a declaration of love and ends as metaphysical self-reflection. The delicacy of the texture and harmony in the piece is my take on the poignancy of Neruda's words.

About the Composer

Loretta K. Notareschi explores the passionate, irreverent, and transcendent in her many compositions for chamber ensemble, large ensemble, and chorus. Born in Canton, Ohio and raised in Stillwater, Oklahoma, she has received awards from the IronWorks Percussion Duo, the American Composers Forum, Ensemble Eleven, and the GALA Choruses. Her music has been performed across the U.S., in Europe, and in South America and is published by Disegni Music (ASCAP), Friedrich Hofmeister, and Bachovich.

Notareschi is an associate professor of music at Regis University and a faculty member of The Walden School. She is also a member of ASCAP and the American Composers Forum. She holds a Masters and PhD in composition from the University of California at Berkeley, a Bachelor of Music in composition from the University of Southern California, and the General Diploma from the Zoltàn Kodály Pedagogical Institute of Music in Kecskemèt, Hungary, where she was a Fulbright Scholar. Her primary teachers in composition have been Morten Lauridsen, Erica Muhl, Rick Lesemann, Cindy Cox, and Jorge Liderman.

Pido Silencio

Pablo Neruda

♩ = ca. 92
Moving

Loretta K. Notareschi

Musical score for measures 1-6. The score includes parts for Soprano, Clarinet in B♭, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B♭) and the time signature is 4/4. The tempo is marked as ca. 92. The section is titled 'Moving'. Dynamics include *pp*, *mp*, and *p*. Performance instructions include 'con sord.' and 'sul D'.

Musical score for measures 7-10. The score includes parts for Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B♭) and the time signature is 4/4. Dynamics include *pp*, *p*, *mp*, and *ppp*.

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14

Musical score for measures 14-19. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score begins at measure 14. The Violin I and II parts start with a *ppp* dynamic and a *pp* dynamic. The Viola part starts with a *pp* dynamic and a *mp* dynamic. The Violoncello part starts with a *pp* dynamic and a *mp* dynamic. The Contrabass part starts with a *ppp* dynamic. The Viola part has a *con sord.* marking. The score ends at measure 19.

20

Musical score for measures 20-24. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score begins at measure 20. The Violin I and II parts start with a *mf* dynamic and a *f* dynamic. The Viola part starts with a *p* dynamic and a *mp* dynamic. The Violoncello part starts with a *mp* dynamic. The Contrabass part starts with a *mp* dynamic. The score ends at measure 24.

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27

Vln. I *mf*

Vln. II *pp*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

33

S. *G.P.*

Cl. in B \flat *G.P.*

Vln. I *f* *pp* *G.P.*

Vln. II *mf* *f* *pp* *G.P.*

Vla. *f* *pp* *G.P.*

Vc. *f* *pp* *G.P.*

Cb. *f* *pp* *G.P.*

f *pp*

SAMPLE - PERUSAL ONLY

A

41

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *ppp*

47

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Cb. *mp* *ff*

SAMPLE - PERUSAL ONLY

B ♩ = 72
Slower, Freely

55

S. *mp* *f* *f*
A - - - - ho ra - me de - jen tran - qui - lo A -

Cl. in B \flat *pp* *mf* *pp*
like a shadow of the voice

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *mf* *pp*

Cb. *pp* *mf* *pp*

62

S. *poco* *mf* *mp*
hora se a-cos-tum-bren sin mi. Yo voy a cer-rar los o jos Yo voy a ce - rar los o - jos.

Cl. in B \flat *mf* *pp* *mp*
poco

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

SAMPLE - PERUSAL ONLY

67 *mp* *mf*

S. A - hora me de-jen-tran-qui-lo. A - ho-ra se a-cos-

Cl. in B^b *mp* *mf*

Vln. I *p* flautando *p* *ord.*

Vln. II *p* flautando *p* *ord.* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *mp*

72 *f* **C** $\text{♩} = 84$ Moving Along

S. tum - bren sin mi. sin mi.

Cl. in B^b *f*

Vln. I *p* *pp* *mp* senza sord.

Vln. II *p* *pp* *mp* senza sord.

Vla. *p* *pp* *mp* senza sord.

Vc. *p* *pp* *mp* senza sord.

Cb. *p* *pp* *mp* senza sord. pizz.

SAMPLE - PERUSAL ONLY

78

Cl. in B \flat

very smoothly

mp *f*

Vla.

mf

Vc.

mf

Cb.

mf

83

Cl. in B \flat

Vln. I

expressively

mp *f*

Vln. II

expressively

mp *f*

Vla.

mf

Vc.

p *mp* pizz.

Cb.

mp

D

88

S. *mp* *cresc.*
Y so - lo quie - ro cin - co co -

Cl. in B \flat
mf *p*

Vln. I *pp*

Vln. II *pp*

Vc. *p*

Cb. *p*

93

S. *mf*
- sas, Cin - co ra - i - ces pre - fe - ri - des

Cl. in B \flat *pp*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vc. *arco*

Cb. *mf*

98

S. *mp* Un - a es_ el a - mor *f* sin fin.

Vln. I *f* *expressively*

Vln. II *f* *expressively*

Vla. *pizz.* *mp* *f* *expressively arco*

Vc. *mp* *f* *expressively arco*

Cb. *f* *expressively*

102

S.

Cl. in B \flat *p* *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *pizz.* *mp³*

Vc. *mp*

Cb. *mp*

SAMPLE - PERUSAL ONLY

E

106 *f*

S. *f*
Lo__ se-gun-do es__ ver__ el o - ton - o__ No pue-do ser sin

Cl. in B \flat *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

110 *f*

S. *f*
que las ho-jas Vue - len__ y vuel - van__

Cl. in B \flat *f*

Vla. *f*

Vc. *mf*

Cb. *mf*

114

F *f*

S. a la tier-ra. Lo ter-ce-ro es el gra-ve in-vier-no.

Vln. II

Vla. *p* *mf* arco

Vc. *p* *sub. mf*

Cb. *p* *sub. mf*

119

lightly *mp*

S. La llu-via que a-me la ca-ri-ci-a del fue-go en el fri-o sil-ves-tre.

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

SAMPLE - PERUSAL ONLY

124 *mp* *mf*

S. En cuar-to lu-gar el ve-ra-no re-don-do co-mo un-a san-di-a

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *poco a poco cresc.*

G

129 *f* *poco a poco cresc.*

S. La quin-ta co-sa son tus o-jos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco a poco cresc. *very smoothly*

SAMPLE - PERUSAL ONLY

Rit.

A tempo

135 *ff*

S. Ma - til - de mi - a, bien - a - ma - da, No quie - ro dor - mir sin tus o - jos, —

Cl. in B^b *mf*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

144 *mf* *f* **H** *less* *mp*

S. *no quie-ro ser_ sin queme mi-res_ Yocam-bio_ lapri-ma-ve-ra por que tu_ me si - gas mi*

Cl. in B \flat

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

SAMPLE - PERUSAL ONLY

17
Holding
Back

152

S. *mp cresc.* *f*
ran do. A-mi-gos, e - so es cuan-to quie-ro. Es ca-si

Cl. in B \flat *p* *f*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. (actual sounding pitch) *fp* *f*

SAMPLE - PERUSAL ONLY

Moving Forward *freely* **f**

159

S. na - da y ca - si to - do. A - ho - ra si quie - rense va - yan.

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This musical score is for the section 'Moving Forward' starting at measure 159. It features a vocal line (S.) with lyrics 'na - da y ca - si to - do. A - ho - ra si quie - rense va - yan.' The vocal line includes a triplet of eighth notes. The instrumental accompaniment consists of Violin I and II, Viola, Violoncello, and Contrabass. The Violin parts start with a forte (*f*) dynamic and transition to mezzo-piano (*mp*). The other instruments play sustained notes with a mezzo-piano (*mp*) dynamic. The tempo is marked as 'freely'.

I ♩ = 92 **Moving Along**

165

S.

Cl. in B \flat *pp* *mf* *p* *expressively*

Vln. I *pp* *mp* *pizz.*

Vln. II *pp* *mp* *pizz.*

Vla. *pp* *mp* *pizz.*

Vc. *pp* *mp* *pizz.*

Cb. *pp* *mp* *pizz.*

Detailed description: This musical score is for the section 'Moving Along' starting at measure 165. It features a Clarinet in B-flat (Cl. in B \flat) line with dynamics *pp*, *mf*, and *p*, marked 'expressively' and containing a triplet. The instrumental accompaniment includes Violin I and II, Viola, Violoncello, and Contrabass. All instrumental parts start with a pianissimo (*pp*) dynamic and transition to mezzo-piano (*mp*) with a pizzicato (*pizz.*) articulation. The tempo is marked as ♩ = 92.