

Full Score

Annette Brosin

To Sight Not Ear

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For
Soprano, Flute (Alto and Piccolo), and Percussion (Antique Cymbals, Glockenspiel, 2
Timpani, Marimba)
[same instrumentation as in George Crumb's *Madrigals Book II*]

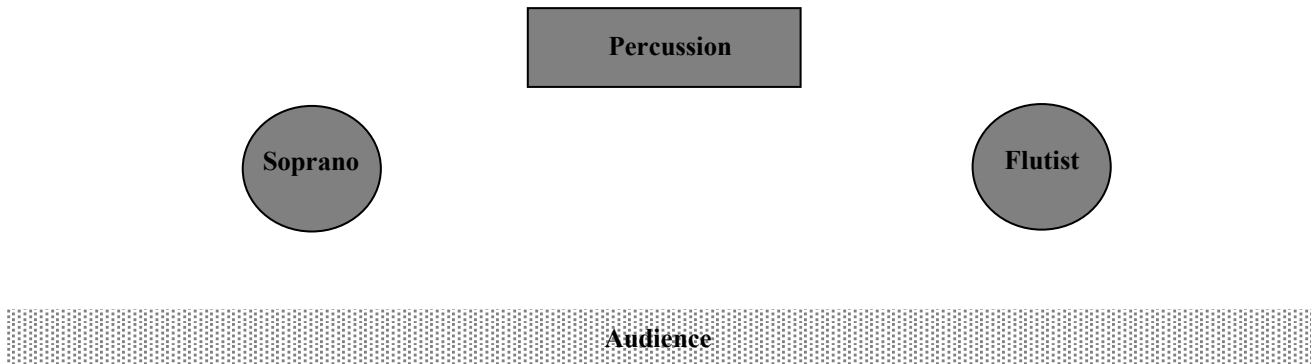
Commissioned by *The Little Chamber Music Series That Could*
for "No Straight Road"

duration: ~8'00"

Performance Notes:

This piece makes ample use of poetic material by Spanish poet Federico García Lorca as well as musical materials by American composer George Crumb. With regards to the latter, aspects of Crumb's idiosyncratic notational system were adapted to serve this piece.

Positioning on stage (same as Crumb's *Madrigals Book II*):



Notation:

generally:

- indicates that a transition should be done as smoothly as possible.
- indicates *dal niente* – out of nothing/silence

Accidentals apply to the respective note, but also if directly repeated.

Always *senza vibrato*; never put an accent on the beat, only when indicated!

Timing:

There are only 3 bars with meter. The remainder of *To Sight not Ear* is free of meter (no barlines) but with approximate tempo indications per ♪ or ♫.

Timing in these sections is achieved by careful communication between the performers. Below are a few devices that need to be considered:



Fermatae with approximate duration in seconds (adapted from Crumb)



Inhale, deliberately and “normally”, not in an exaggerated fashion. *The inhalation is **not** to be particularly deep, as if preparing for a long passage of exhalation.* Unless indicated differently, begin performing your musical material as soon as you begin exhaling – this might entail that entrances are offset. If indicated, all 3 performers should inhale together. Every inhalation symbol is followed by a segment of musical material which ends when the bar lines end. Each of these segments is to be performed during the exhalation following the instructed inhalation. This may or may not affect the sense of calmness or urgency of the musical performance.

On page 4: In this section, bars in dashed boxes are to be repeated until out of breath. Only continue on when all performers have reached the point of breathlessness.

Tempo changes in this section are not part of the repetitions but should occur over the course of repetitions. Performers might choose to realize tempo changes independently.

Note: material/“bars” not preceded by the inhalation symbol are not tied to your breathing.



Vertical arrows: cues

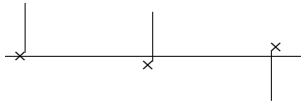
Vertical lines (without arrowhead) are used to show when particular parts line up. In contrast to the arrows, they don't imply a that one particular action *cues* other ones.

Note: it is no issue if performers start deviating from one another and don't continually “line up”; it really is only importance to align at designated points (vertical lines), cues (vertical arrows) and coordinated inhalations (symbol).



Text in fat boxes: text recital without particularly emphasized poetic or musical expressivity or tempo.

Whispering



Over the course of the piece, every performer is instructed to whisper.

The position of the x note-head on, above or below the staff line refers to the relative "registers" normal/indifferent, high(er), low(er).

As in Crumb's *Madrigals*, the whispering must project.

Flute:

$\frac{1}{2}$ air etc. air-pitch relationship: indicates the amount of air (noise) mixed with pitch.



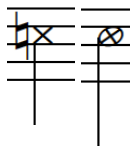
mouth completely closes embouchure hole



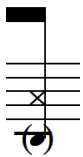
ordinario



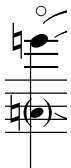
fully open embouchure hole



Cross-noteheads indicate pure keyclicks, i.e. often accompanied by the symbol for fully open aperture (see above). Effectively, no air is going into the flute.



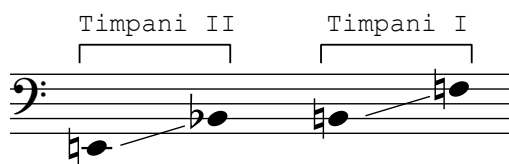
Keyclicks with closed mouthpiece: the resulting pitch sounds a minor 9th lower on the piccolo and a major 7th lower on the alto flute.



Harmonics

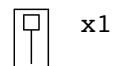
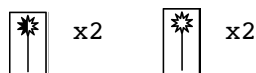
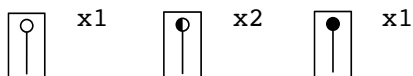
Percussion:

Antique Cymbals (Crotales) sound an octave higher, Glockenspiel sounds two octaves higher.



Should the marimba parts contain notes outside of the range of the instrument available, notes can be transposed by octave.

Required mallets:



Text:

The piece makes use of text omitted by Crumb in his settings of *Malagueña* and *Canción de Jinete*.

For non-Spanish speaking performers, pronunciation should be as close to Spanish as possible.

The text excerpts are as follows:

Malagueña (1921)

Pasan caballos negros
y gente siniestra
por los hondos caminos
de la guitarra.
Y hay un olor a sal
y a sangre de hembra,
en los nardos febriles
de la marina.

Canción de Jinete (1921, 1924)

En la luna negra
de los bandoleros,
cantan las espuelas.

...Las duras espuelas
del bandido inmóvil
que perdió las riendas.

En la luna negra,
sangraba el costado
de Sierra Morena.

La noche espolea
sus negros ijares
clavándose estrellas.

En la luna negra,
¡un grito! y el cuerno
largo de la hoguera.

* The Title *To Sight, Not Ear* is taken from a "poetic translation" by Manuel Garcia, Jr.

S. **Pasan caballos negros** **,** *p* **3** *f* *pp*
Y gen-te sin-iestra tra__

A. Fl. **,** **En la luna negra,** **;** un grito! y el cuerno **3** **largo**

Timp. I *fz* *l.v.* *gliss.* *pp* **y el cuerno** **largo de la hoguera.**

Perc. *tr* *gliss.* *pp* *pppp* *tr* *gliss.* *pp* *pppp*

Timp. II *fz* *pp* *pppp* *gliss.* *pp* *pppp*

Alto *mf* *whisper* *f* *p* *as long as possible* *1/2 air* *3/4 air* *flt.* *gliss.* *pp* *p* *with finger-tips* *tr* *gliss.* *l.v.* **,** **3**

Ant. Cym. **1** **Timp. I**

S. *f* *pp* **de la** **,** *f* *pp* *hold breath* *Mmh*

A. Fl. *ord.* *gliss.* *flt.* *f* *p* *pp*

Ant. Cym. *pppp* *p* *pppp* *mf*

Perc. *pppp* *Glsp.* *tr* *gliss.* *pp* *with finger-tips* *p*

Timp. I *gliss.* *pp* *pppp* *gliss.* *p*

Alto *pppp* *sempre* *3* *mf*

Ant. Cym. *p* *mf*

Timp. I *mf* *gliss.* *p* *Glsp.* *p*