

**"Desde el Balcón"
(2007)**

for viola and bass-baritone

John M. Kennedy

Texts of Federico García Lorca

Duration 9:00

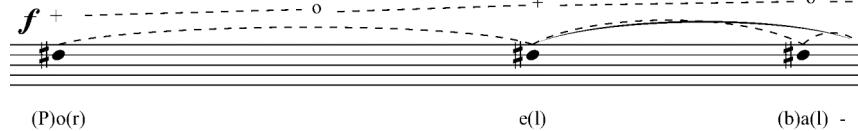
General Performance Notes

Pronunciation: All text should be pronounced using European Spanish (i.e. non-North American) practice.

Movement I

Stem-less note heads are to be performed “cola parte”, of indeterminate length. Stem-less note heads with slashes  designates the end of a duration.

Voice

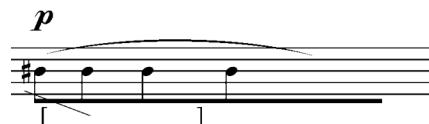


Perform with mouth closed (+) moving to open (o) then closed again, allowing harmonics to sound. Perform all consonances and vowels within the context of the given word. Do not vocalize sounds in parentheses.



[E(l) (s)e (s)i(nt)i-ó (b)a(lc)ó(n) y (t)o(r)-(r)e]

Perform as fast as possible throughout the duration indicated by the beam extension. Use the vowel sounds in the brackets.

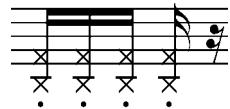


Perform as above using the previous sequence of vowel sounds

Movement II

Viola

jete-mute



Mute the open strings indicated by lightly pressing the strings near the nut, without producing harmonics

A musical staff for Viola. It shows two sections. The first section, labeled "pos IV", consists of two measures. The first measure has "x" marks above the strings. The second measure has "x" marks below the strings. A bracket labeled "slow gliss" spans both measures. The second section, labeled "Pos III", consists of three measures. The first measure has "x" marks above the strings. The second measure has "x" marks below the strings. The third measure has "x" marks above the strings. A dashed line connects the end of the first section to the beginning of the second section.

In position IV, touch the strings (mute) and gliss slowly to position III while rapidly arpeggiating with the bow.

I from "Suicidio"

Por el balcón se veía una torre.
El se sintió balcón y torre.

II Casida del Llanto

He cerrado mi balcón
porque no quiero oír el llanto,
pero por detrás de los grises muros
no se oye otra cosa que el llanto.

Hay muy pocos ángeles que canten,
hay muy perros que ladren,
mil violines caben en la palma de mi mano.

Pero el llanto es un perro inmenso,
el llanto es un ángel inmenso,
el llanto es un violín inmenso,
las lágrimas amordazan al viento,
y no se oye otra cosa que llanto.

I from "Suicide"

From the balcony he saw a tower.
He felt himself both balcony and tower.
Edwin Honig

II Casida of the Lament

I have shut my balcony
because I do not want to hear the weeping,
but from behind the grey walls
nothing else is heard but the weeping.

There are very few angels that sing,
there are very few dogs that bark,
a thousand violins fit into the palm of my hand.

But the weeping is an immense dog,
the weeping is an immense angel,
the weeping is an immense violin,
the tears muzzle the wind,
nothing else is heard but the weeping.

Stephen Spender and J.L. Gili

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"Suicide" by Federico García Lorca, Translated by Stephen Spender and J.L. Gili, from THE SELECTED POEMS OF FEDERICO GARCÍA LORCA, copyright 1944, 1955, 2005 by New Directions Publishing Corp.

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Desde el Balcón (Lorca)

from "Suicidio"

John M. Kennedy

$\text{♩} = 60$

III IV III IV jeté 3

p

mf

p

sfz

3

3

ord.

sul pont

sfz

f +

0

0

ord.

Po(r)

(P)o(r)

jete

mf

sfz

mf

6

6

6

6

Desde el Balcón-from Suicidio

+ o
f poco
 - - - (c)ó(n) (s)e (v)eí - a u(n) - a (t)o(r) - (r)e. _____
 6 jete 3 3
mf *sfp* *f* 7:6 *mf*
p *sfp* *#*
 [E(l) (s)e (s)i(nt)i-ó (b)a(lc)ó(n) y (t)o(r)-(r)e] E(l)
p 3 3
f
 3 3
sfp *p* *f*
 [E(l) (s)e (s)i(nt)i-ó (b)a(lc)ó(n) y (t)o(r)-(r)e] (E)l [E(l) (s)e (s)i(nt)i-ó (b)a(lc)ó(n) y (t)o(r)-(r)e] se
 poco stringendo poco stringendo gradual ritardando
f *mf*
 3 3 <> <>

Desde el Balcón-from Suicidio

3

Desde el Balcon-from Suicidio

p

s(int) - io [E(l) (s)e (s)i(nt)i-ó (b)a(lc)ó(n) y (t)o(r)-(r)e]

b(al) [] *c(on)*

sul pont *ord* *sul pont* *ord*

p *mf* *p* *f* *p f* *sfz*

p

(co)n [E(l) (s)e (s)i(nt)i-ó (b)a(lc)ó(n) y (t)o(r)-(r)e] To(r)

p f *p* *mf* *p f* *p* *mf* *p* *sfz* *p* *sfz* *p* *mp*

III *II* *I* simile

p *f* *re* I II simile *p* *p*

f *p* *f* *I II simile* *p* *p* *3* *3* *3*

Desde el Balcón-from Suicidio

5

Por el bal - cón _____ se veí - a

un - a tor - re. El se sin - ti - o [E(l) (s)e (s)i(nt)i-ó (b)a(lc)ó(n) y (t)o(r)-(r)e]

jete III IV simile echo

bal-cón y jete

meno f p ppp mp p

tor - re IV

Desde el Balcón (Lorca)

John M. Kennedy

"Casida del Llanto"

$\text{♩} = 100$

Viola Bassoon 6/8 Guitar 8/8 Cello 4/4 Double Bass 8/8

V *ff* *sfp* *f* *I* *II* *gliss. sul II* *I*

Vla. 5 Bassoon 3/8 Guitar 7/8 Cello 8/8 Double Bass 8/8

p *p* *p*

Vla. 8 Bassoon 8/6 Guitar 8/6 Cello 8/6 Double Bass 8/6

ord *pont.* *ord* *pont.* *ord* *8:6* *8:6* *8:6* *8:6*

fp *<>* *<>* *8:6* *<>*

Vla. 11 Bassoon Guitar 9/16 Cello 8/8 Double Bass 8/8

pizz. *sul IV* *arco*

fp *pizz.* *sfp* *pp* *a Tempo* *8:6*

Vla. 13 Bassoon 8/8 Guitar 5/8 Cello 8/8 Double Bass 8/8

f sub. *V* *8:6* *V* *f*

Desde el Balcón

Bar. 24

Bassoon: *p* por - que no qui-er - o oír llan - - - -

Vla.: *jete-mute* 24 4:3 *sfsz* *p* 7:4 *sfsz* *p* *jete-mute* 5:4 *sfsz* > *p*

Bar. 28

Bassoon: *poco* to per-o

Vla.: 28 *pizz.* Like a guitar *f* *mp*

Desde el Balcón

30

mp

Bar. | por de - trás de los gri - ses mur - - - - ros no

Vla.

poco

mf

arco

30

mf

34

— se oy - e o - tra co-sa que el llan - - - - - to

5:3

Bar.

f

Vla.

34

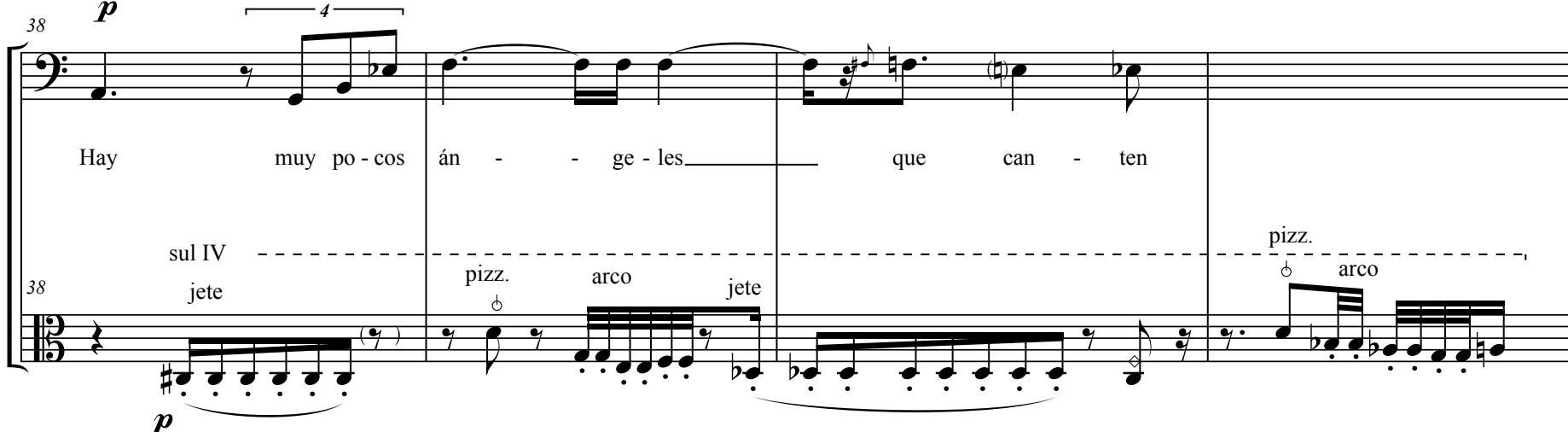
5

4

f

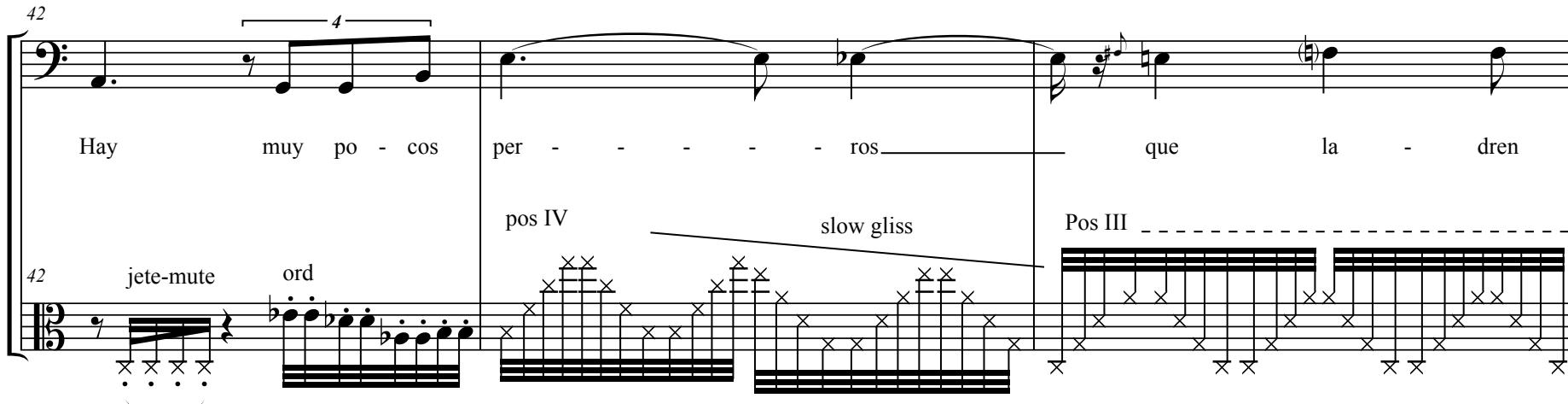
Desde el Balcón

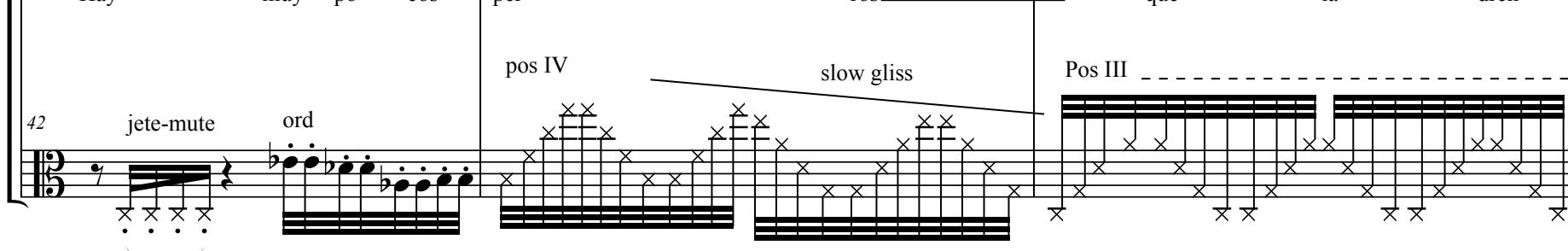
38 **p**

Bar. 

Vla. 

42

Bar. 

Vla. 

Desde el Balcón

45

Bar.

IV _____

Vla.

mil 7

47

Bar.

vi - - - o - - - li - - - nes _____

Pos III

47

Vla.

IV _____

slow gliss

pos IV

IV _____

Bar. 49

ca - - - ben____ en____ la

Vla. I

49

9 8 7 6 8

pal - - - ma_____ mi ma - - -

Bar. 51

no

pe-ro el llan - - - - - - - - to

Vla. II

I

51

6 8

4

Desde el Balcón

54

Bar. es un per - ro in - men - so____

Vla. el llan - pizz.

54

Bar. - - - to es un án - - - gel in - men - - so

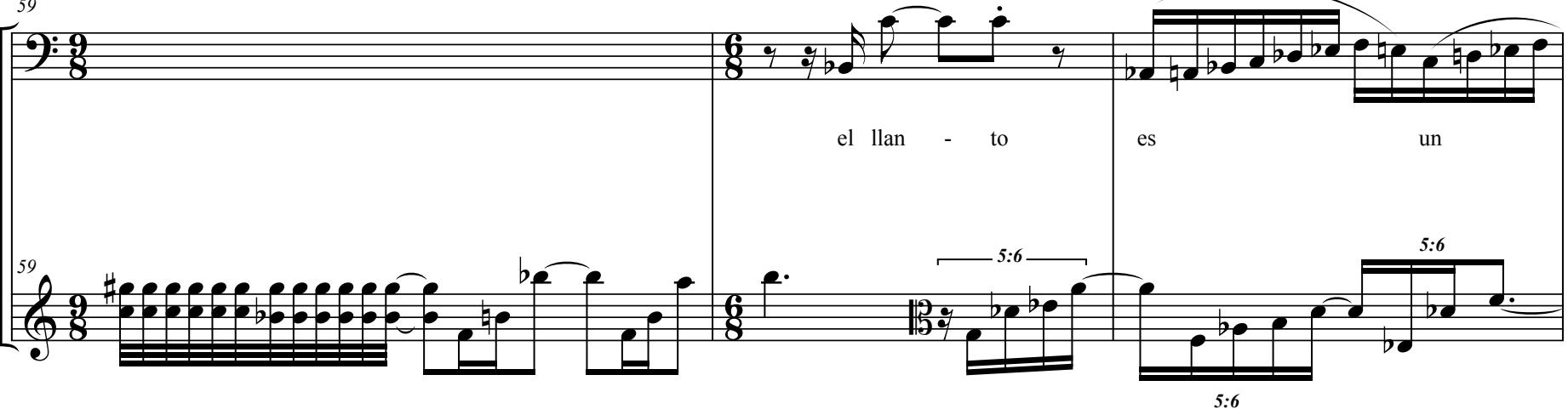
Vla. arco f

57

Desde el Balcón

9

59

Bar. 

Vla.

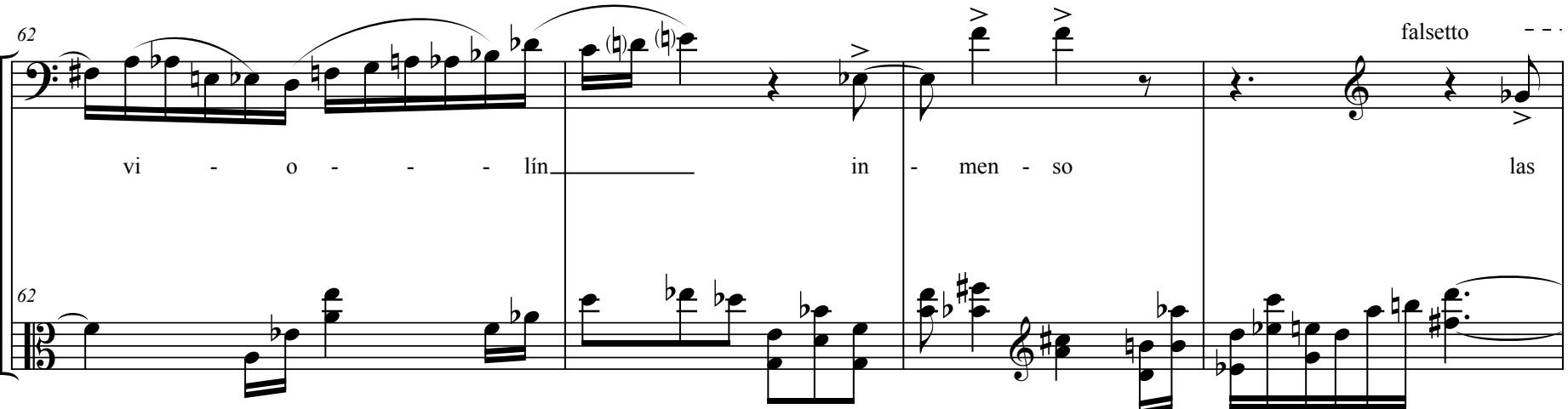
59

el llan - to es un

5:6

5:6

62

Bar. 

Vla.

vi - o - - - lín in - men - so

falsetto

las

Desde el Balcón

66

Bar. lá-gri-mas _____ a-mor - da-zan al vien - - - to,

Vla.

69

4:3

Bar. y no se _____ oye o-tra co-sa que el llan - to.

Vla.

69

Vla.

I
II

73

pp — ff

Vla.

75

8va

Vla.