

JOEL BALDWIN

BOW AND BALENO

Guitar, Percussion, Soprano, Viola, Cello
for the National Gallery's Barocci Exhibition (2013)

SCORE in C
Duration: c. 7'00

ABOUT BOW AND BALENO

This piece was commissioned for a concert at the National Gallery in conjunction with an exhibition of the works of Federico Barocci (c. 1533-1612). However, this piece takes its inspiration from a painter whose supernatural brushstrokes of 'brilliance and grace' clearly left their mark on Barocci. Saint Francis of Assisi was considered too vivid for his medieval surroundings and the rainbow palette he 'painted the town' with was taken from him for being too audacious. However, when he emerged from a period of darkness, he unleashed an even brighter display of colour and passion on the world around him. Nature was his canvas and no subject was considered too unworthy to be painted in his divine colours.

G. K. Chesterton said of Saint Francis that he 'was a man who did not want to see the wood for the trees. He wanted to see each tree as a separate and almost a sacred thing, being a child of God and therefore a brother or sister of man.' In the same way, Barocci focusses on the character of Saint Francis with sacred detail and brotherly admiration. In Barocci's various depictions of this famous saint, we see a character who is brilliant, extravagant and spontaneous (un baleno - a flash of light), yet also full of grace, compassion and humility (as gentle as an arch), much like the effect of a lot of Barocci's work.

This piece explores these two sides of the same coin and its musical and visual material (images and ideas generated from the paintings of Saint Francis by Barocci) represents the 'brilliance' on one side and the 'grace' on the other of both Saint Francis and Barocci. As a result, the musical material is based upon various binary oppositions and finds itself torn between two worlds: the human (natural, slowly-evolving patterns of 'bowed' sounds) and the divine (a supernatural soundworld of miraculous 'baleno' events).

PERFORMANCE NOTES

The validity of accidentals lasts for one bar and is limited to those notes that lie on the same line or space respectively. However, cautionary accidentals have been added for clarity. The following symbols signify quarter-tone and three-quarter-tone intervals:

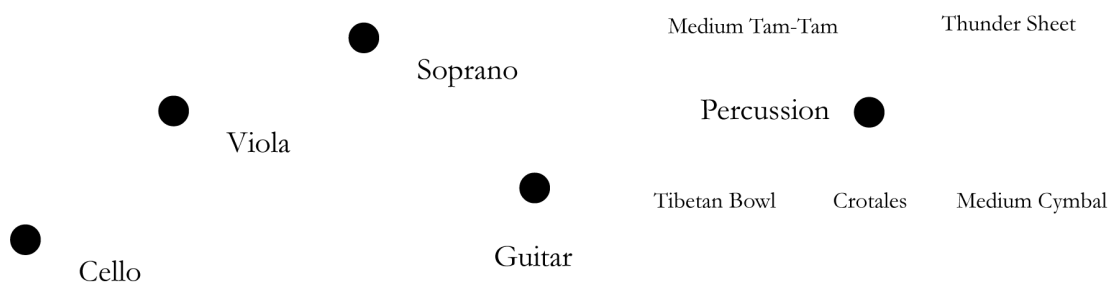
♯ Quarter-tone sharp

♯ Three quarter-tone sharp

♭ Quarter-tone flat

♭ Three quarter-tone flat

Suggested Positioning



Guitar

RH tapping with index finger



Figure 1 - m. 93

Example of right-hand tapping with index finger while left hand holds bracketed note down and performs a left-hand tremolo simultaneously.

- Harmonics are written at sounding pitch and suggested playing positions are indicated.
- Pinch harmonics in m. 91 may be performed with a plectrum and will be very subtle.
- Buzz sounds (e.g. m. 17) are to be achieved by lifting pressure from sounding string to buzz on fret.
- Accented crosshead notes (mm. 94-95) indicate percussive knocks on the body with RH thumb.
- Tremolos to be performed in any way the performer desires to achieve correct dynamic marking.
- The guitar should be subtly amplified with a microphone and a small amount of reverb added.

Percussion

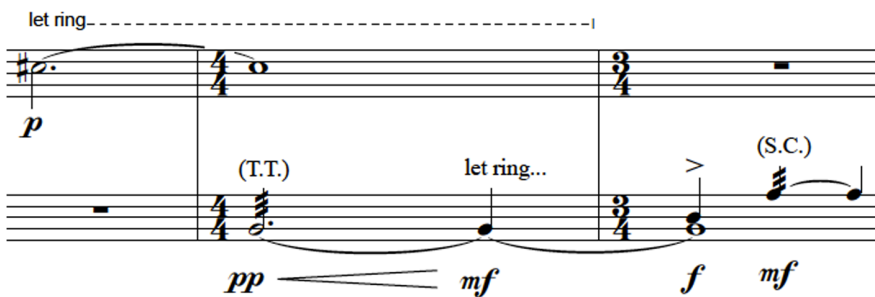


Figure 2. mm. 34-36

- 'Let ring' with dashed line signifies hold until end.
- 'Let ring..' means allow to ring until sound dies or is played again (often indicates when to stop bowing).

N.B. S.C. = Suspended Cymbal T.B. = Tibetan Bowl T.S. = Thunder Sheet T.T. = Tam-Tam

Voice

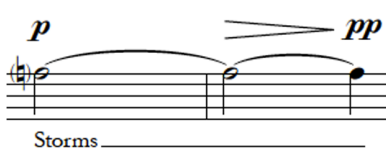


Figure 3. mm. 11-12

The consonant at the end of a word ('s' in Figure 3) should be sounded on the last notated crotchet (usually very quietly).

Strings



Figure 4. mm. 1-2

Long glissandi are intended to be very slow and subtle changes of pitch (usually only a quarter-tone) with smooth cresc./dim..

N.B. n.v. = non vibrato m.v. = molto vibrato o = snap (Bartok) pizzicato

Bow and Baleno

J. M. Baldwin

Fervently ♩ = 60

Guitar

Percussion

Soprano

Viola

Cello

Gtr.

Crt.

Sop.

Vla.

Vlc.

Crotales

Wind

sul pont.

dim. al niente

n.v.-----m.v.

with fleshy part of finger(s)

Air

Clouds

m.v.-----n.v.

(non vib.)

p

pp

mp

pp

p

pp

pp

p

pp

p

pp

p

pp

pp

p

pp

p

pp

9

Gtr. *pp* *p* *pp*

Crt. *p*

Sop. *pp* *p* *pp*
Storms

Vla. *dim. al niente* *p* *dim. al niente*

Vlc. *pp* *p* *pp*

13

Gtr. *p* *pp* *p*

Crt. *p* *pp* *p*

Sop. Ba - - - le - - - - - no

Vla. *mp* *pp* *p*

Vlc. *p* *pp* *p* *dim. al niente*

J. M. Baldwin - Bow and Baleno

Più mosso ♩ = 80 (♩. = ♩)

16

Gtr. *mp* *buzz on 5* *harm. 7* *V* *I* *harm. 7*

Crt. *mp*

Sop. *p* Oh! Oh!

Vla. *pizz. ord.*

Vlc. *mp*

19

Gtr. *p* *mf* *sfz* *mf espr.* *harm. 7* *buzz on 5* *V* *IV* *II* *I* *X*

Crt. *mf* *sfz* *mf espr.*

Sop.

Vla. *p* *mf*

Vlc.

22

Gtr. *harm. 12* *harm. 12* *harm. 15* *molto vibrato...* *pizz.* *p*

Crt. Pick up mallet (thunder sheet) and bow (crotales) *p* *mf* *pp*

Sop. Ba - le - - - - - no

Vla. *(pizz.)* *3*

Vlc. *mf*

A tempo ♩ = 60 (♩³ = ♩)

26

Gtr. *(snap pizz.)* *ff* *ff*

Crt. *with bow* *let ring...* *p* *mf* *p* *mp*

Perc. *Thunder Sheet* *Tam-Tam (1 hand)* *let ring...* *(T.S.)* *f* *pp* *mf* *f*

Sop. *f* *p* *f* Wa - ter

Vla. *sul pont.* *p* *mf* *p dim. al niente* *mp* *n.v.* *m.v.*

Vlc. *(snap pizz.)* *ff* *ff*

30

Gtr. *ff*

Crt. *f* let ring... Cymbal (with bow) *p* *f*

Perc. (T.T.) let ring... *pp* *mf* *f* *p* *f*

Sop. Fire Fire

Vla. *f* *p* *mf* *f*

Vlc. *ff* *ff*

m.v.-----n.v. (non vib.)

34

Gtr. *ff*

Crt. *p* let ring...

Perc. (T.T.) let ring... (S.C.) Tibetan Bowl (with bow) *pp* *mf* *f* *mf* *p* *mf*

Sop. Ba - le - no! *mp* *f*

Vla. *p* dim. al niente *mf* *p* *mf*

Vlc. *ff*

Meno mosso $\text{♩} = 45$ ($\text{♩}^{-3-} = \text{♩}$)

38 I III IV 1/2CII 1/2CIII 1/2CII 1/2CIII 1/2CII 1/2CIV

Gtr. *mf* ③ ②

Crt. Pick up 4 soft beaters *p sempre*

Perc. let ring-----|

Vla. *dim. al niente*

A tempo $\text{♩} = 60$ ($\text{♩} = \text{♩}$)

42 V CV VII 1/2CIII 1/2CII

Gtr. *mf*

Crt.

Perc. (T.T. with elbow) *p sempre*

Sop. *p*
My Bro-ther Sun, My Sis-ter Moon, Al - le-

Vla. *arco sul pont. p*

Vlc. *arco sul pont. p*

let ring...

VII

Gtr. 47 

p  *mf sempre*

Crt. 47 


Perc. 47 

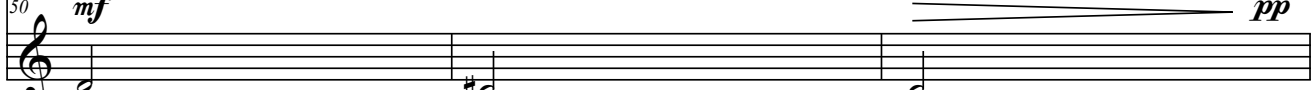
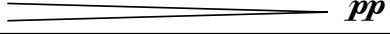
Sop. 47 
lu - ia.  *p*

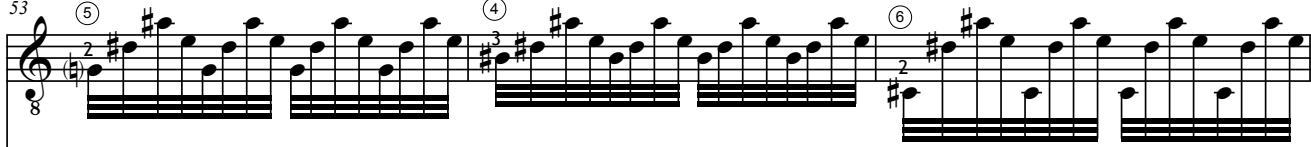
Vla. 47 
pp *dim. al niente*


Vlc. 47 

VIII

Gtr. 50 

Sop. 50 
mf  *pp*
Ar - - - - - co - - - - -

Gtr. 53 

Sop. 53 
mf
- - - - - ba - - - - - le - - - - - no,

VI

56

Gtr.

Sop.

mf

Ar - - - - - co - - - - -

59

Gtr.

Sop.

pp *mf*

ba - - - - - le - - - - -

rit. - - - - -

62

Gtr.

Sop.

f *pp*

no, - - - - -

a tempo

64

Gtr.

Crt.

Sop.

f *ff* *f*

mf *f*

mf *f*

No, no! - - - - -

Pick up bow

I

67

Gtr. *mf* sempre

Crt. *p* sempre

Sop. *mf*
Ar - - - - -

Vla. *mp*
arco ord.

Vlc. *mp*

III

70

Gtr.


Crt.


Sop. *mf*
co - - - - - ba - - - - -

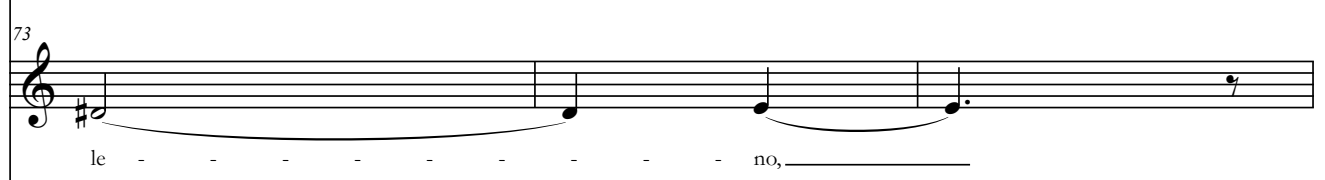
Vla.


Vlc.

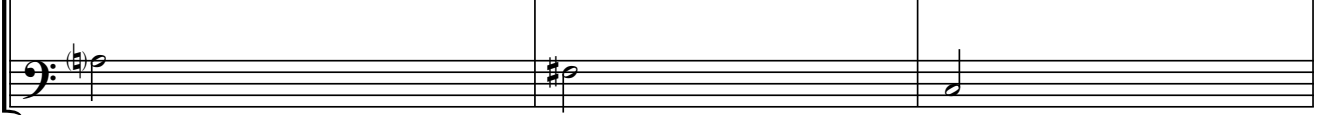
73

Gtr. 

Crt. 

Sop. 
le - - - - - no,

Vla. 

Vlc. 

76

Gtr. 

Crt. 

Sop. 
mf
Ar - - - - - co - - - - -

Vla. 

Vlc. 

79 **II** **I**

Gtr. *mf* *f*

Crt. *mf* *f*

Sop. *mf* *f*
ba - - - le - - - - - no,

Vla. *p* *mf*

Vlc. *p* *mf*

82 *rit.*-----

Gtr. *mp* *sf*

Crt. *mf* *f*
let ring----- With beater

Sop. *p* *mf* *f*
No, no!

Vla. *p* *pp*

Vlc. *p* *pp*

a tempo
CIV CIII
Gtr. 85 *f*

Staff 85-86: Guitar part. Measure 85 starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a series of sixteenth notes with a '6' above them, indicating a sixteenth-note run. The dynamics are marked *f*. Measure 86 continues the run and ends with a whole note chord.

Gtr. 87 *mf* *rit.* *mp* *p*

Staff 87-90: Guitar part. Measure 87 continues the sixteenth-note run. Measure 88 has a '6' above the notes. Measure 89 has a '6' above the notes. Measure 90 has a '6' above the notes. The dynamics are marked *mf*, *mp*, and *p*. A *rit.* (ritardando) marking is present above the staff.

a tempo
Gtr. 89 *mf* *p* RH pinch harm. 12, 16, 19
LH 89 *pp*
Vla. 89 *pp* *sul pont.*

Staff 89-91: Multi-staff section. Guitar staff (89-91) has dynamics *mf* and *p*. Left Hand (LH) staff (89-91) has dynamics *pp*. Viola (Vla.) staff (89-91) has dynamics *pp* and *sul pont.*. Fingerings are indicated with circled numbers: 4, 3, 6, 4, 5, 5, 6, 3. Harmonics are marked: 'harm. 7' and 'harm. 5'. A note in the guitar staff is marked 'RH pinch harm. 12, 16, 19'.

molto sul pont. with nails *RH tapping with index finger*
Gtr. 92 *p* *pp*
LH 92
Vla. 92 *p* *pp*

Staff 92-93: Multi-staff section. Guitar staff (92-93) has dynamics *p* and *pp*. Left Hand (LH) staff (92-93) has dynamics *p* and *pp*. Viola (Vla.) staff (92-93) has dynamics *p* and *pp*. The guitar staff includes a tapping instruction: 'RH tapping with index finger'.

③ *poco rit.*

Gtr. 94 *p* *mf* *p* *pp* *p*

LH 94

Crt. 94 *mp* *p* *pp* *p* let ring... Cymbal (with bow)

Perc. 94 *mp* *p* *pp*

Sop. 94 Mo - ther

Vla. 94 *pp* *mp* *p* *pp* *pizz.* *arco ord.*

Vlc. 94 *pp* *arco ord.*

CIII

97

Gtr. *pp* \rightrightarrows *p*

Crt. *pp* \rightrightarrows *p* let ring.....

Perc. *p* \rightrightarrows *pp* *pp* n.v.-----m.v.

Sop. *p* \rightrightarrows *pp* Earth n.v.-----m.v.

Vla. *p* \rightrightarrows *pp* *pp* n.v.-----m.v.

Vlc. *p* \rightrightarrows *pp* *pp* n.v.-----m.v.

100

Gtr. *pp* \rightrightarrows *p*

Crt. *pp* \rightrightarrows *p* let ring.....

Perc. *mp* *pp* \rightrightarrows *p* let ring... (non vib.) *pp* \rightrightarrows *p*

Sop. *mp* \rightrightarrows *pp* Death (non vib.) *pp* \rightrightarrows *p*

Vla. *mp* \rightrightarrows *pp* (non vib.) *pp* \rightrightarrows *p*

Vlc. *mp* \rightrightarrows *pp* (non vib.) *pp* \rightrightarrows *p*

CIV

103

Gtr. *pp* \rightrightarrows *p* *pp* \rightrightarrows *p*

Cr. *pp* \rightrightarrows *p* *pp* \rightrightarrows *p* let ring... let ring...

Perc. *pp* \rightrightarrows *p* let ring...

Sop. *pp* \rightrightarrows *p* \rightrightarrows *pp* Death

Vla. *pp* \rightrightarrows *p* \rightrightarrows *pp*

Vlc. *pp* \rightrightarrows *p* \rightrightarrows *pp*

106

Gtr. *p* \rightrightarrows *pp* \rightrightarrows *p* \rightrightarrows *f* \rightrightarrows *ff*

Cr. *p* \rightrightarrows *pp* \rightrightarrows *p* \rightrightarrows *f* \rightrightarrows *ff* let ring...

Perc. (T.S.) *ff*

Sop. *p* \rightrightarrows *pp* \rightrightarrows *p* \rightrightarrows *f* \rightrightarrows *ff*

Vla. *p* \rightrightarrows *pp* \rightrightarrows *p* \rightrightarrows *f* \rightrightarrows *ff*

Vlc. *p* \rightrightarrows *pp* \rightrightarrows *p* \rightrightarrows *f* \rightrightarrows *ff*

110

Gtr. *mp sempre*

110 with bow

Crt. *p sempre*

110 Tibetan bowl with rubber stick

Perc. *p sempre*

① harm. 12
④ harm. 7

③ harm. 12

⑥ harm. 16
④ harm. 12

113

Gtr. *mp sempre*

113

Crt. *p sempre*

113

Perc. *p sempre*

① harm. 12
④ harm. 7

② harm. 12

② harm. 16
③ harm. 16

115

Gtr. *mp sempre*

115

Crt. *p sempre*

115

Perc. *p sempre*

④ harm. 19
⑥ harm. 16
⑤ harm. 19

② harm. 19
⑤ harm. 16
④ harm. 19

let ring...