

Edgar F. Girtain IV

Commissioned in 2014 by Hingrid Kujawinski for the Voorbees Choir at Rutgers University

CANÇAO de PRIMAVERA (2015)
(Song of Spring)

for SSA Women's Chorus with
Violin, Cello, and Piano Accompaniment

Text by Mario Quintana

Duration: 4' 15"

About the composer

Edgar Girtain (b. 1988) is a native of the New Jersey Pine Barrens. He began composing orchestral music at age twelve but did not receive any formal instruction until he attended Ithaca College in 2006, where he studied composition with Dana Wilson, and briefly with Jennifer Higdon. As a Trombone player, early advocates of his music came mainly from the brass world; John Rojak was especially helpful. In 2012-13 Edgar lived in Llifén, Chile, where he taught public school English and developed an interest in the folk music and dance of the region. In 2014 he returned to New Jersey to complete his M.A. in composition, where he studied with Charles Fussell, Tarik O'Regan, Bob Aldridge, and briefly with Steve Mackey at Princeton. He currently lives in New Brunswick, New Jersey.

About the poet

Mário de Miranda Quintana (1906-1994) was a Brazilian poet born in Alegrete, Rio Grande do Sul. He received his early education in his home town and in 1919 moved to Porto Alegre where he lived for the rest of his life and worked as a journalist. Mario Quintana never married nor had children. Lonely, he lived most of his life in hotels. He was considered the "poet of simple things" with a style marked by irony, by depth, by technical perfection. The main themes of his poetry include death, lost childhood, and time. He also translated over one hundred and thirty works of world literature, including *In Search of Lost Time* by Marcel Proust, Virginia Woolf's *Mrs. Dalloway*, and *Words in Blood*, by Giovanni Papini.

Performance Notes

This is a dorian mode, high-energy piece that depicts the perpetual motion of spring. This piece makes reference to birds, life, and dance. At rehearsal H, the score calls for a Bombo de Guerrero, a type of bass drum with a skin head common in many south american folk musics. If one is not available, a concert bass drum may be substituted so long as careful attention is given not to overwhelm the choir. Also note that the key signatures reflects the dorian mode and not the normal pitch center.

Ranges:

SI: E4-A5
 SII: B \flat 3-G5
 A: F3-D5

Visit www.edgarfgirtainiv.com
 to listen to a recording, see the IPA,
 and to download the Violin, Cello, and Piano parts

Canção de Primavera

Primavera cruza o rio
 Cruza o sonho que tu sonhas.
 Na cidade adormecida
 Primavera vem chegando.

Catavento enloqueceu,
 Ficou girando, girando.
 Em torno do catavento
 Dancemos todos em bando.

Dancemos todos em bando.
 Amadas, Mortos, Amigos,
 Dancemos todos até

Não mais saber-se o motivo...
 Até que as paineiras tenham
 Por sobre os muros florido!

-Mario Quintana

Song of Spring

Spring passes over the river
 Passes through the dream you are dreaming.
 In the slumbering city
 Springtime is coming.

The weathercock has gone mad
 Has gone turning, turning
 And around the weathercock
 All of us dance in a flock.

All of us dance, we dance
 The Beloved, the Dead, the Friends,
 All of us dance until
 The purpose cannot be recalled...

Until the floss silk trees have
 Blossomed over the ramparts.

-Translation by Jan Reinhart

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CANÇAO da PRIMAVERA (2015)

(Song of Spring)

MARIO QUINTANA
(1906-1994)

EDGAR F. GIRTAIN IV
(b.1988)

moto perpetuo ♩ = 80

The score is divided into three systems, each marked with a double bar line and a repeat sign.
System 1 (Measures 1-13):
- Violin: Treble clef, 2/4 time, *pp* dynamic, playing a continuous sixteenth-note pattern with sixteenth rests.
- Violoncello: Bass clef, 2/4 time, *pp* dynamic, playing a continuous sixteenth-note pattern with sixteenth rests.
- Viola: Treble clef, playing sixteenth-note patterns with sixteenth rests.
- Violone: Bass clef, playing sixteenth-note patterns with sixteenth rests.
- Piano: Treble and Bass clefs, *pp* dynamic, playing chords and sixteenth-note patterns.
System 2 (Measures 14-18):
- Viola: Treble clef, playing sixteenth-note patterns.
- Violone: Bass clef, playing sixteenth-note patterns.
- Piano: Treble and Bass clefs, playing chords and sixteenth-note patterns.
System 3 (Measures 19-23):
- Viola: Treble clef, playing chords with *arco* and *mp* dynamics.
- Violone: Bass clef, playing chords with *pizz.* and *ff* dynamics.
- Piano: Treble and Bass clefs, playing sixteenth-note patterns with *mf* dynamic.

A *div. mp* 3 Spring crosses the river Crosses the dream that you dream. *ff*

S. I
Pri-ma-ve - - ra cru-za o ri - o *mp* *ff*
Cru - za o

S. II
Pri-ma ve - ra cru-za o ri - o *mp* *ff*
Cru - za o

A.
Pri-ma ve - ra cru-za o ri - o *mp* *ff*
Cru - za o

Vln. *mp* *ff*
arco

Vc. *mp* *ff*

Pno. *mf* *ff*



31

S. I
so - nho que tu so - nhas.

S. II
so - nho que tu so - nhas.

A.
so - nho que tu so - nhas.

Vln.

Vc.

Pno. *decresc.* 6

B In the sleeping city

S. I

S. II

A.

Vln.

Vc.

Pno.

p

p

f

pizz.

f

p

p

Na ci - da - - - de a-dor-me - ci - - - da

Na ci -

40

C Spring is coming.

S. I

S. II

A.

Vln.

Vc.

Pno.

sub. ff

sub. ff

sub. ff

arco

p

f

f

p

ff

da - - - de a-dor-me - ci - - - da

Pri - ma - ve - ra vem che

Pri - ma - ve - ra vem che

Pri ma - - ve - ra vem che

44

S. I
gan - do. Pri - ma - ve - ra vem che - gan - - - do.

S. II
gan - do. Pri - ma - ve - ra vem che - gan - - - do.

A.
gan - do. Pri - ma - ve - ra vem che - gan - - - do.

Vln.
3

Vc.
3

Pno.
6
f
6
6

50

Vln.
6
f
5
f
pizz.
f

Vc.
6
f
5
f
pizz.
f

Pno.
6
6
3
3
6
6
f
mp
f

D

Weathervane going crazy,

S. I

S. II *mf* Ca-ta - ven - - to en-lou - que-ce - u, Ca-ta - ven - to en-lou - que

A. *mf* Ca-ta - ven - - to en-lou - que

Vln. *arco* *f* (birds)

Vc. *arco* *mf*

Pno. *f* (birds) *p*



E

Went turning, turning

S. I *mf* Ca-ta - ven - - - to en-lou - que-ce - u, *f* Fi-cou gi - ran - - do, gi

S. II *mf* ce - u, Ca-ta - ven - - - to en-lou - que-ce - u, *f* Fi-cou gi - ran - - do, gi

A. *mf* ce - u, Ca-ta - ve - - - to en-lou - que-ce - - u, *f* Fi-cou gi - ran - - do, gi

Vln. *pp* *pizz.* *arco*

Vc. *pp* *pizz.* *arco*

Pno. *tr* *ff*

69

S. I
ran - - - do, gi - ran - - - do, gi - ran - - - do.

S. II
ran - - - do gi - ran - - - do, gi - ran - - - do. *f* 3 *f* 3
fi-cou-gi-

A.
ran - - - do gi - ran - - - do, gi - ran - - - do. *f* 3 *f* 3
fi-cou-gi-

Vln.
Vc.
Pno.

F

S. I
f 3 *cresc. poco a poco*
Fi-cou gi - ran - - - do, gi - ran -

S. II
f 3 *cresc. poco a poco*
ran - - - do gi-ran - - - do Fi-cou gi-ran - do, gi ran -

A.
f 3 *cresc. poco a poco*
ran - - - do gi-ran - - - do Fi-cou gi - ran - do, gi

Vln.
Vc.
Pno.

82 G

S. I
do, gi - ran - - - do, gi - ran - - - do, gi

S. II
do, gi - ran - - - do gi - ran - - - do, gi

A.
ran - do, gi - ran - do gi - ran - do, gi

Vln.
p *f*

Vc.
p *f*

Pno.
f *f*

85

S. I
ran - - - do - - - Em

S. II
ran - - - do - - - Em

A.
ran - - - do - - - Em

Vln.
p *sfz*

Vc.
p *sfz*

Pno.
p *sfz*

[H] *ff* Around the weathervane, Let's all dance in a pack

S. I
tor-no do ca - ta - ven - to Dan - ce - mos to-dos em ban - do. Dan - ce - mos, dan - ce - mos _____

S. II
tor-no do ca - ta - ven - to Dan - ce - mos to-dos em ban - do. Dan - ce - mos, dan - ce - mos _____

A.
ff tor-no do ca - ta - ven - to Dan - ce - mos to-dos em ban - do. Dan - ce - mos, dan - ce - mos _____ *div.*

B. D.
[H] *f*

95 [I] Let's all dance, we dance

S. I

S. II
f Dan - ce - mos, dan - ce - mos to - dos, dan - ce - mos A -

A.

Vln.
pp *ff*

Vc.
pp *ff*

Pno.
p *sfz*

B. D.
pp *sfz* *f* (rim) *3 3 3 3*

100 Beloved, Dead, Friends,

S. I *f* Dan - ce - - - mos, dan - ce - - - mos

S. II *f* ma - das, Mor - - - tos, A - mi - - - -

A. *f* Dan - ce - - - mos, dan - ce - - -

Vln. *sfz*

Vc. *sfz*

Pno. *sfz* *f* *sfz* *sfz* *sfz* *sfz*

B. D. *f* *sfz* *sfz* *sfz* *sfz*

103 Let's all dance until

S. I to - - - dos a - - - té

S. II - - - - - gos dan - ce - - - - - mos

A. mos dan - ce - - - - - mos.

Vln. *sfz*

Vc. *sfz*

Pno. *sfz* *sfz* *sfz* *sfz* *sfz*

B. D. *f* *sfz* *sfz* *sfz* *sfz*

Vln. **J** *p* *5* *deces.* *5*

Vc. *p* *5* *deces.* *5*

Pno. *mf* *f* *p* *deces.* *5*

B. D. **J** *mf* *f* *p*

113 *poco rall.* *A tempo* **K** *ff* We no longer know the reason why...

S. I. *ff* Não mais sa - ber-se

S. II. *ff* Não mais sa - ber-se

A. *ff* Não mais sa - ber-se

Vln. *morendo* *5* *3* *f* *6* *6* *ff* *p*

Vc. *morendo* *5* *3* *f* *6* *6* *ff* *6* *p* *3* *3*

Pno. *f* *6* *6* *ff* *6* *p* *6* *6*

B. D. *poco rall.* *A tempo* *p* *ff* **K** *p* *ff*

119 *Until Paineiras have* **L**

S. I o mo-ti - vo... A - té que as pai - nei - ras te - nham a - té que as pai - nei - ras te - nham,

S. II o mo-ti - vo... A - té que as pai - nei - ras te - nham a - té que as pai - nei - ras te - nham,

A. o mo-ti - vo... A - té que as pai - nei - ras te - nham a - té que as pai - nei - ras te - nham,

Vln. *p* *ff*

Vc. *p* *ff*

Pno. *p* *f*

B. D. *p* *f*

124 *div. fp* **M** Flowered over the walls! *mp*

S. I te - nham, te - nham, te - nham, te - nham, _____ Por *mp*

S. II te - nham, te - nham, te - nham, te - nham, _____ Por *mp*

A. te - nham, te - nham, te - nham, te - nham, _____ Por so - bre os mu - ros flo - ri - do! _____ *mp*

Vln. *ff* *p*

Vc. *ff* *p*

Pno. *ff* *pp*

B. D. *p* *pp* *ff* *p* *ff*

132

cresc. *ff*

S. I
so - bre os mu - ros flo - ri - do! — Por so - bre os mu - ros flo - ri - do! Por

cresc. *ff*

S. II
so - bre os mu - ros flo - ri - do! — Por so - bre os mu - ros flo - ri - do! Por

mp *ff*

A.
Por so - bre os mu - ros flo - ri - do! Por

Vln.
p

Vc.
p

Pno.
p

B. D.
p *ffz* *p* *ffz* *p* *ffz*

N

cresc. *fff*

S. I
so - bre os mu - ros flo - ri - - - -

cresc. *fff*

S. II
so - bre os mu - ros flo - ri - - - -

cresc. *fff*

A.
so - bre os mu - ros flo - ri - - - -

Vln.
ff *fff*

Vc.
ff *fff*

Pno.
ff *fff* l.h.

B. D.
p *ff*

139

S. I
do

S. II
do

A.
do

Vln.
Vc.
Pno.
B. D.

fffz

fffz

fffz

p *fffz*