

A Charles,
per il suo 80° compleanno

WHO AM I?


Marino Baldissera (2004)
text by Charles Matz

[Slowly, languidly]


Craw, crawx. Craw, Crawxx. Craw, crawxxx.
Craw, craw, crawx.

Craw, crawx.
Quanta spocchia. Quanta spocchia.

Voice



Guitar



VI corda = RE

♩ = 66

p



Wil - low yel - low wil - low shoots. Will, will.

♩ = 66

p

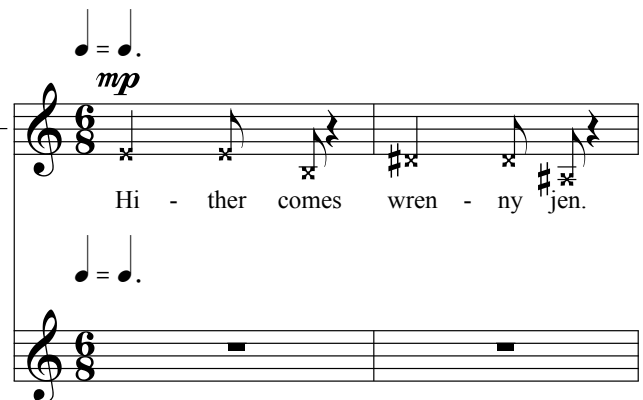
rit.

[Faster]

Warm, low tether-weather
Cheer-ù! Cheer-ù!

♩ = ♩.

mp



Hi - ther comes wren - ny jen.

♩ = ♩.

Muovere le dita della M.S. lungo la tastiera in modo da ottenere un suono stoppato, irregolare, simile ad un ribollio.

Move the fingers of the L.H. along the fretboard in order to obtain a muted, irregular sound, similar to a bubbling.

whee, pu-with, pu - whee. *pp*

3 (♩) l. v.

f *p*

War - ning ro - bin, wor-ming gar - den. Hip, hop, hope! Cheer up! Cheer up!

fz *p*

ponte *tasto*

♩ = 80

Heave hove hea - ven, lea hea - ven

mp

ord. 6 6 6 6 6 6 6

mp

♩ = 52

♩ = 60

f *mf* *f* *mf*

Cheer-ù! Leave leaf hidden, Cheer-ù! all told leaf mold Cheer-ù! All hangs Heaven.

♩ = 60

mf

f *mf*

Heaven. A-fold. andsings A-song wings A - long win-dyru-sheswhoooosh!

A

B

lapwing lakes
aflutter
clack *whoooosh!*
crawx *whoooosh!*

mf

Skim of moon milk

whoooosh!

mp *f*

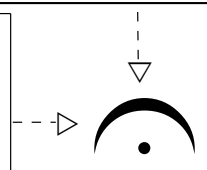
ri - sing ri - sing lymph.

f

Hip-hop-hope! Cheer-ù! Cheer-ù! Cheer -ù! Craxxx, craxxx, croke.

Alternare liberamente i frammenti, con pause a piacere, eventualmente variando la posizione della M.D. tra ponte e tasto. Le dinamiche sono libere seppur comprese tra *ppp* e *mp*.

Alternate the fragments freely, with pauses at will, possibly varying the position of the R.H. between the bridge and fretboard. The dynamics are free but between *ppp* and *mp*.



♩ = 72

Quan - ta spoc - chia, quan - ta spoc - chia.

rit. (*)

mp

(*) Portare la VI corda al MI

liberamente

Pop! Pss - - - po-pop! Plop, plush,

liberamente

(*)

tamb. *

(*) Alternare liberamente le note dell'accordo con suono stoppato, in modo da rendere l'idea di un gocciolio irregolare.

Alternating freely the notes of the chord with a muted sound, in order to make the idea of an irregular dripping sound.

plop, plash. Plash, plush.

tasto *

Plash. Plop. Plop.

Plop! Plash, plash, plash. Plop Plop

Fu, fu, brush let, beech bud bit.

*Bee buzz, hum, hum. Humble, tumble. Flies buzz, buzz.
Clew sweet
Burpee's bees, Singleton's trees.
Seeds;*

p an-nual bi-an-nual, pe-ren-nial, and *f* long-lived sem-per e-ter-nans

live-for-ever.
Evvia! Long live! Viva! Viva! Viva!

*Hedges, egg, fledge
gosling-down*

mf
cat-kin down

splatter new plash...

voice tacet

Splash, splash. (tenere le consonanti *sh*)

Guitar Solo
(cadenzando liberamente)

p *mf* *mp* *f*

ppp *mp* *p*

mf *ppp*

pp *f* *mp* *pp*

l. v. sempre *ponte* *tasto con polp.* *rit.* *l. v.*

tr (su due corde)

♩ = 80

mf

Voice

Dam - py wet marsh lows wet-ting fea - thers sprin - kle. Wet hen. wet in,

poco rit. -----

wade when. Mud finch, chaff finch

[Swooping sound]
 Ah-swa-a-al-low-oh! Dips-swifts! Loops. Whoops!
 Cicles at
Bat!
 rag bag bat flight.
 Crows arc, start straw, crows straw hat.

Round, up - down, a-round

♩ = 69

Woooo. Who?

♩ = 69

Pollice → sulla tavola
 Thumb on the soundboard

ppp < *f* < *ppp* < *f*

mf

Who? Woooo. woooo.

ppp < *f* < *ppp* < *f*

Who? Who?

p *mp*

A

B

Chug-erump, herrumph. Tu-with, to-woo, to-whit, to-wooo.
Flooosh, swoosh, coo-coo coo, cuckoo, cuckoo, cuckoo.

Cooing.

Chirrupp -er -rr.

Chirping -ing -ing -ing.

Arise eyes eyes, but eyes, but doze, doze
in the land's hand, in stream clover -
over air aria -ria azzurra.

Lap wing, ce-dar wax wing.

Gro- grope, flood jack, joan jill pul-pilla pulpit, still

(scanzonato) ♩. = 104

Li - ly lal - ly lush rush, marsh flo-wers

loll, a - bed, rush, reed, nest

Alternare liberamente i frammenti, con pause a piacere, eventualmente variando la posizione della M.D. tra ponte e tasto. Le dinamiche sono libere seppur comprese tra *ppp* e *mp*.

Alternate the fragments freely, with pauses at will, possibly varying the position of the R.H. between the bridge and fretboard. The dynamics are free but between *ppp* and *mp*.



(breve pausa)

♩ = 58 *pp* *più mosso* ♩ = 76 *p*

um dum um dum tides ride salt hay, Swish fish.

pp *p*

poco cresc.

fi - shy ri - vers glit - ter, Fush swush, rain - bow trout, wish wush.

poco cresc.

mf

rain - bow skies, Bain rain ha - zel eyes, blue-bot - tle flies, Ow In - dian hawks, Ow!

mf

dim. ----- *mp*

Tom a - sleep stalks, *Ow!!* a - pee - ping to - ma - hawk, *Wow! Wow! Wow!*

dim. ----- *mp*

tambora

più lento

yar - row kings, *Shay* flint heads, ar - row roots, *ick* field - found flakes, *bee.*

più lento

rapido cresc. ----- *poco rit.* ----- *f*

and hor - ses neigh o' - er pa-sture shore, sab - bath rest, quiet - ness.

rapido cresc. ----- *poco rit.* ----- *f*

Dead dog. Rotted log.
 Opulent fen, redolent bog
 where trail arbutus
 Shad run, un-sad flower
 fox fire, night mires.
 Uhhh ahh. *Uhh ahh.*
 Owl cries
 Oooh whooo---
 Plough boy, lad led, plough straight, narrow furrow.
 Lake, pregnant bank where:

Come live Come live

Musical score for the first system. It consists of two staves in 2/4 time with a tempo of 72. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (F#, G, A) followed by a half note (B) and a half note (C). The lyrics are "O come live!". The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It has a piano (*pp*) dynamic and includes a *tasto* marking. The piano part features a triplet of eighth notes (F#, G, A) and a half note (B) in the right hand, and a half note (F#) in the left hand.

Come live with me! Come live with me!

Musical score for the second system. It consists of two staves in 2/4 time. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp. It features a half note (F#), a half note (G), a half note (A), and a half note (B). The lyrics are "With thee to be!". The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It includes a piano (*pp*) dynamic and features a triplet of eighth notes (F#, G, A) in the right hand and a half note (F#) in the left hand.

And I will thee a crown — *mf* $\bullet = 54$ *Round, gar-land for me.* *3* — Bower bliss — *p* *Flo - wer wish*

Bee-balm fettle, warmer shuttle — *f* *Sea purs-line set-tle* — the chelidon — *p* *On mor - ning air.*

of Cuckoo, cuckoo, cuckoo, cuckoo. — *pp* *Who? Who?* — *pp*

Cuckoo, cuckoo, cuckoo.
Parviflora

Sed re-pens

Et infinitum ens.

Et nu-me-ra-mus.

Dunghill maze.

Sed re-pens

The laurel weighs.

On whom? Whom?

BOOM! BA-room!!

Hirsute lightning plant, hairy-stamen flash!

Flash! Flash!

Fern scroll beards unroll.

♩ = 76

mf

The stin - ger net - tle, Gar - den knots, cut - grass, Fal - low - beds.

♩ = 76

mf

string. -----

shag barks, and bind weeds, and she - pherd burrs, and green gourd smooth, and

string. -----

sno - wy cher - ry blossoms and now u - pon the bough to loop mid - summer's thigh

tempo I *cresc.*

la - ter loins, soo - ner herbs and sim - ples to tan - sy rag - ged

tempo I *cresc.*

sweet wil - liam dai - sy chains in A - pril rains

ff *f* *mf*

bud - ding breasts oh ro - bin red new flush, ro - set tet flush.

ff

mp

Fol Fol Fo - li - ate Head My

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *mp*. The first two notes are quarter notes, followed by a triplet of quarter notes. The lyrics 'Fol Fol' are under the first two notes, and 'Fo - li - ate' is under the triplet. The melody continues with a half note and a quarter note. The bottom line is a piano accompaniment in treble clef, featuring a steady eighth-note pattern with a bass line of dotted half notes.

brain rolled out o - sage o - range a-long the or - chard

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'brain rolled out o - sage o - range a-long the or - chard'. It features a triplet of eighth notes and a crescendo hairpin. The piano accompaniment continues with the same eighth-note pattern.

f *mf*

street sweet thrift throve,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a dynamic marking of *f* and a long note for the word 'street'. The lyrics 'sweet thrift throve,' follow. The dynamic marking changes to *mf* for the final notes. The piano accompaniment continues with the eighth-note pattern, with dynamic markings of *f* and *mf* indicated below the notes.

long ear - thy worms. _____ loa-med a - mid the

The first system of music features a vocal line on a treble clef staff and a guitar accompaniment on a bass clef staff. The key signature has one sharp (F#). The vocal line includes a triplet of eighth notes. The guitar accompaniment consists of a steady eighth-note pattern with some chords marked with a '0' for open strings.

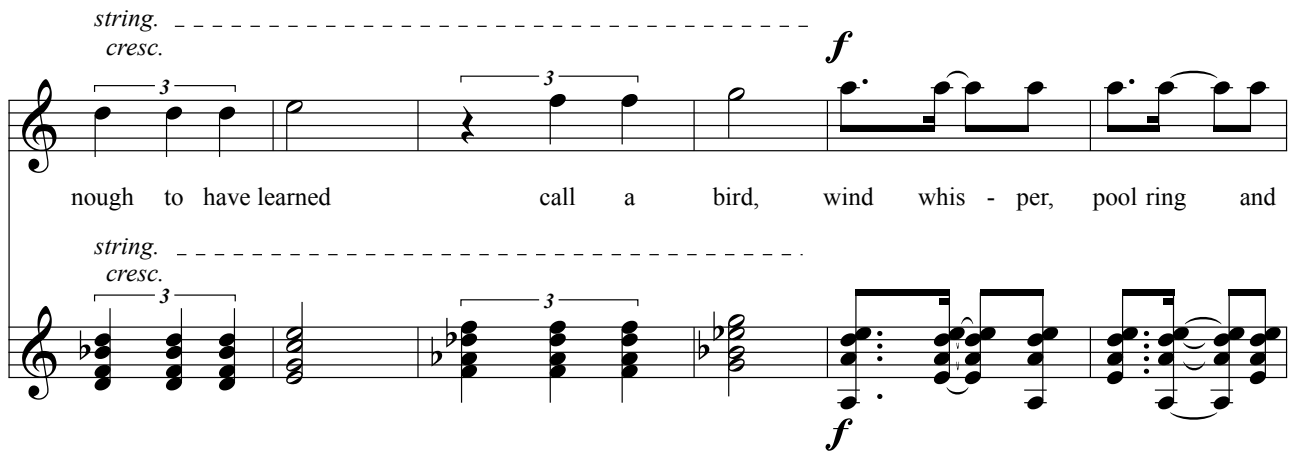
lo - cust ho - ney groves. _____

The second system continues the musical piece. The vocal line has a long note with a slur over it. The guitar accompaniment maintains the eighth-note rhythmic pattern.

At what age you, who be old e - nough, e -

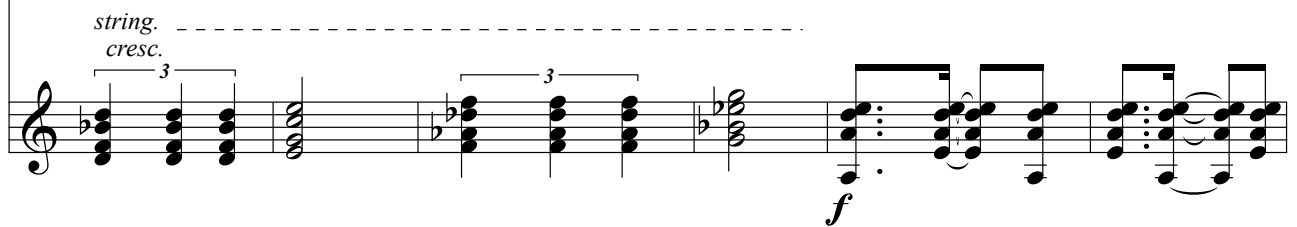
The third system concludes the page. The vocal line features a series of eighth notes. The guitar accompaniment continues with the established eighth-note pattern and chordal accompaniment.

string. cresc. *f*

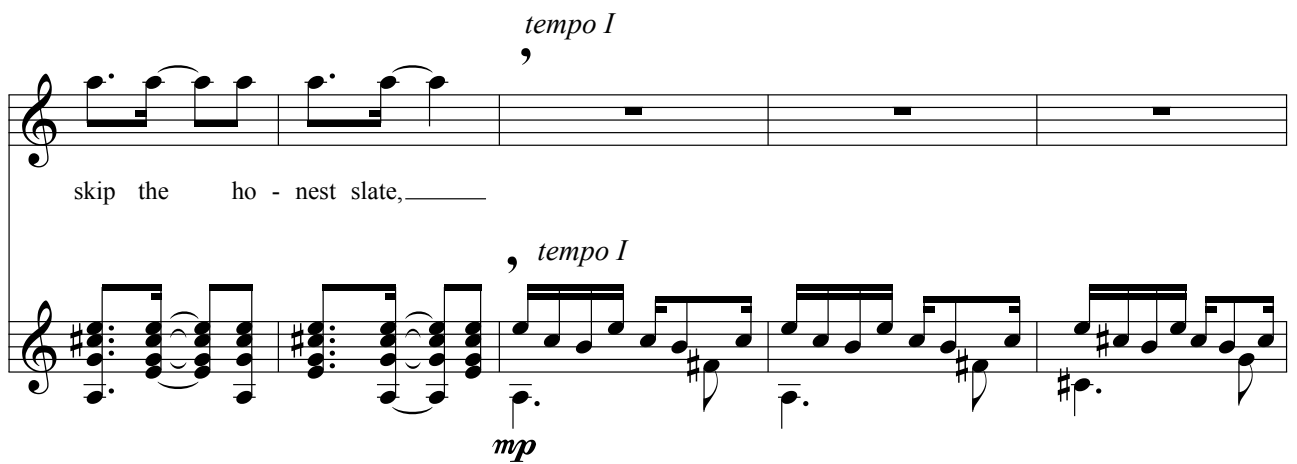


nough to have learned call a bird, wind whis - per, pool ring and

string. cresc. *f*



tempo I



skip the ho - nest slate, _____

tempo I

mp

mp



shin - gle of the globe flo - wer shape,

proof roof a - gainst the tor - na - do, past the

f brook, _____ *mf* past the _____ ce-dar bog creek _____ past

un - - - - learned who, _____

rall. molto

earth worm

A musical staff in treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure has a whole note G4. The second measure has a whole note B4. Below the staff, the lyrics "earth" and "worm" are aligned with the notes.

rall. molto

A musical staff in treble clef with a key signature of one sharp (F#). It contains six measures of accompaniment. The first four measures are eighth-note patterns: G4-A4-B4-A4, G4-A4-B4-A4, G4-A4-B4-A4, G4-A4-B4-A4. The fifth measure is a quarter note G4 with a sharp sign above it. The sixth measure is a quarter note B4 with a sharp sign above it. Below the staff, there are several bass notes: G3, B2, G3, B2, G3, B2.

♩ = 54

who.

A musical staff in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first two measures are whole rests. The third measure has a whole note G4 with a fermata above it. Below the staff, the lyric "who." is written.

♩ = 54

A musical staff in treble clef with a key signature of one sharp (F#). It contains six measures of accompaniment. The first two measures are eighth-note patterns: G4-A4-B4-A4, G4-A4-B4-A4. The third measure is a quarter note G4 with a sharp sign above it. The fourth measure is a quarter rest. The fifth measure is a quarter rest. The sixth measure is a quarter rest. Below the staff, there are several bass notes: G3, B2, G3, B2, G3, B2.

rit.

A musical staff in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a whole note G4. The second measure has a whole note B4. The third measure has a whole note G4 with a fermata above it. Below the staff, there is a horizontal line.

rit.

A musical staff in treble clef with a key signature of one sharp (F#). It contains six measures of accompaniment. The first four measures are eighth-note patterns: G4-A4-B4-A4, G4-A4-B4-A4, G4-A4-B4-A4, G4-A4-B4-A4. The fifth measure is a quarter note G4 with a sharp sign above it. The sixth measure is a quarter note B4 with a sharp sign above it. Below the staff, there are several bass notes: G3, B2, G3, B2, G3, B2. A fermata is placed over the final measure.

guitar tacet

Fol Fol Foliolate Head appears there, a leaf mask, a flickering flashing
 shifting shattering shadow beam.
 Mysteries fleeting, vaguely smiling, vaguely menacing,
 part counter part, forest heart, shafted sun prisms over aconite ombrils.
 Fol-Fol-John-of-Green-Fol.
 Beady-eye greeny-eye, green, green manful, digi phallus,
 fox-glove bedded, mouse ear bliss,
 there encicled spy
 fleck flash
 and ferns uncurl in time's noon warm arms, anon, anon,
 fabus mundo oriens, calefaciens, liquifaciens.
 Fever few, fever, fever new
 rising everywhere riding in periwinkle witch-violet coaches
 to rose song weirs,
 to entwining eglantine,
 in rosy blushing racing rushing dappled crimson cheek,
 columbine sweet running vine,
 phlox-flame new-born shame that rose bud glows, grows in thorny briar, growing briar,
 arcing ground cover, the corolla stamen
 opening bud, its winking eye'
 awakening to the shooting vines, tendrils, tender
 iris, lily flag
 damp stream lovers cycle ctclamen.
 The bathe of sweet water, scented waters, the long bathing nectars and
 leas and rills and larky valleys hidden

Purr-whee, purr-whee.

malinconico
 ♩ = 63 *p*

and who, who
malinconico
 ♩ = 63 3

p pff

in - love - in - a - mist who then am I? _____

più lento

Purr-whee, purr-whee Fal - low new, cal - low true, who then am

più lento

poco rit.

rall.

I? Am I? _____

poco rit. *rall.*

④ ⑤