



CAROL BARNETT

VIGNETTES, AFTER PIERIDES

for Flute, Cello and Piano




BEADY EYES PUBLISHING
www.carolbarnett.net

CAROL BARNETT
VIGNETTES, AFTER PIERIDES
for Flute, Cello and Piano

Commissioned in celebration of the Minnesota Teachers Association's 100 years of service to music education

Premiered June 17, 2001 by Claudia White, flute; Laura Sewell, cello; and Marianne Fleming Bryan, piano
at the Minnesota History Center, St. Paul, MN

c. 16 minutes

- I. The Incurrible
- II. Auto-da-fé
- III. A Song for Aunt Chrystallou

Copyright © 2001 by Carol Barnett, Minneapolis, Minnesota, U.S.A. All rights reserved. Printed in the U.S.A.
Copying or reproducing this publication in whole or in part by any means without permission is a violation of the Federal Copyright Law.

For more information about this piece and other music by Carol Barnett visit www.carolbarnett.net.

PROGRAM NOTE:

One day in 1999, shortly after I had been approached by the Minnesota Music Teachers Association to write a trio for their 100th Anniversary concert, I received a book from Theofanis G. Stavrou, professor of Russian history and director of the Modern Greek Studies Program at the University of Minnesota. He hoped that its contents might spark some musical ideas. And so they did.

VIGNETTES, AFTER PIERIDES

three movements for flute, cello and piano
based on Tetralogy of the Times: Stories of Cyprus
by George Philippou Pierides

I. The Incurrable

“...to leave, to climb up by himself to the clean air of the mountain, to leave behind him the garbage of the city and the incomprehensible hierarchy of its values.”

Much of this story takes place at the annual dance of the Hunter’s Club. The music, based on two folk songs (Oniro, about a beautiful garden, and Karpasitissa, about a lonely person far from home), seeks to evoke the close connection of the main character, a writer, to nature and the land. These tunes are later twisted by short, brittle dance rhythms into a noisy party. The movement ends with a return to the simple melody of Karpasitissa.

II. Auto-da-fé

“The ancient land was shaken, and from the depths again emerged dark, hard times.”
“...hard times have come, and enmity and fear have throttled everything.”

In “Auto-da-fé,” the often-violent confrontation between those who want to keep things as they are and those who are dedicated to social change is described by an incident in which a poor leftist workman is stoned to death by his fellow villagers. Musical materials include the underlying tension of perpetual sixteenth notes, fragments of psalter hymns (the few voices of reason) and strong repeated quarter notes (the defiant stance of the outcast worker), all finally overwhelmed by the brutal punctuations of the piano.

III. A Song for Aunt Chrystallou

“...your life...stood solidly because it was rooted in something true and necessary and real...which springs from yesterday and leads us into tomorrow.”

“A Song for Aunt Chrystallou” is a paean to one of those admirable older women who, if we are lucky, we can find in our own lives--aunts, mothers, grandmothers, women who are the spiritual center of the family and the lifeblood of the community. Perhaps the music is more nostalgic than I had planned. Yet so often the best things we do in life are done to remember and honor the past, and to build on it. The folk song used in this movement is Mas o Klithonas, sung by young girls while fortune-telling on St. John’s Day in the spring. Karpasitissa, used in the first movement, also makes a partial appearance.

I am most grateful to the Minnesota Music Teachers Association for commissioning this work, to Professor Stavrou for his inspiration and for making my research trip to Cyprus a wonderful reality, and to the Inter-University Committee on Cyprus for its substantial support of that trip.

Tetralogy of the Times: Stories of Cyprus by George Philippou Pierides is available from Nostos Books, Box 19086, Minneapolis, MN 55419.

VIGNETTES, AFTER PIERIDES

Carol Barnett

I. The Incurrigible

poco rubato
♩ = c. 56

Flute

tempo giusto

poco rubato

Cello

Piano

13

tempo giusto

poco rubato

Flute

pizz.

Violoncello

Piano

25

poco ritard.

♩ = 112; ♩ = 72 (♩ constant)

Flute

Violoncello

Piano

I. The Incurrigible

Vignettes, After Pierides [2]

34

mf *ben marcato*

arco

mf *ben marcato*

gliss.

43

poco meno mosso; svelto

♩ = c. 66

54

I. The Incurrigible

Vignettes, After Plerides [4]

102

Violin (vi) and Piano (pno) staves for measures 102-113. The violin part features a melodic line with slurs and accents, while the piano accompaniment consists of chords and arpeggiated figures. Dynamic markings include *f*, *mf*, and *mf*.

114

Violin (vi) and Piano (pno) staves for measures 114-125. The violin part continues with a melodic line, and the piano accompaniment features more complex chordal textures. Dynamic markings include *mf*.

126

Violin (vi) and Piano (pno) staves for measures 126-137. The violin part includes trills and slurs, and the piano accompaniment features arpeggiated patterns. Dynamic markings include *mf*.

I. The Incurrigible

Vignettes, After Plerides [5]

138

Measures 138-147. This system features vocal lines for soprano (sopr.) and alto (alt.) and piano accompaniment (pno.). The vocal parts have a melodic line with some triplets and slurs. The piano accompaniment has a rhythmic pattern with triplets. Dynamics include *ff* and *cresc. poco a poco*. A large watermark 'Headway Publishing' is visible across the page.

148

Measures 148-159. This system continues the vocal and piano parts. The vocal lines show more complex phrasing with slurs and accents. The piano accompaniment includes triplets and a section marked *sub. cantabile*. Dynamics include *ff*, *mf*, and *cresc.*. A large watermark 'Headway Publishing' is visible across the page.

160

Measures 160-171. This system continues the vocal and piano parts. The tempo is marked *poco più mosso* with a metronome marking of $\text{♩} = c. 112$. The vocal lines have a more active rhythmic pattern. Dynamics include *mf*. A large watermark 'Headway Publishing' is visible across the page.

I. The Incurrible

Vignettes, After Pierides [6]

171

Violin I (vi) and Violin II (vii) parts with dynamic markings *mf* and *f*. Piano (pno) part with dynamic markings *mf*, *f*, *mf sub.*, and *cresc.*

181

Violin I (vi) and Violin II (vii) parts with dynamic marking *f*. Piano (pno) part with dynamic marking *f*.

191

Violin I (vi) and Violin II (vii) parts with dynamic marking *mf*. Piano (pno) part with dynamic marking *mf*. Includes markings *pizz.* and *arco*.

I. The Incurrable

201

Violin I (vi) and Violin II (vii) parts play a melodic line with slurs and accents. The piano (pno) accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. Dynamics include *f* and *mf*. The key signature has one flat and the time signature is 16/8.

213

The violin parts continue with melodic lines, including a section marked *arco* for the Violin II. The piano accompaniment includes triplets and dynamic markings such as *mf* and *f*. The key signature has one flat and the time signature is 16/8.

225

The violin parts feature more complex melodic passages with triplets. The piano accompaniment includes dynamic markings like *mf* and *cresc.* (crescendo). The key signature has one flat and the time signature is 16/8.

I. The Incurrable

tempo primo $\text{♩} = c. 56$

237

rit.

dimin.

poco rubato

Violin I (violin) and Violin II (viola) staves show melodic lines with various ornaments and dynamics. The piano accompaniment (pno) features complex rhythmic patterns with triplets and sixteenth notes. A large watermark 'For PencilSaver Publishing' is visible across the page.

249

Violin I (violin) and Violin II (viola) staves continue the melodic development. The piano accompaniment (pno) maintains its intricate rhythmic texture. A large watermark 'For PencilSaver Publishing' is visible across the page.

261

pizz.

poco ritard.

pizz.

Violin I (violin) and Violin II (viola) staves conclude the piece with a final melodic phrase. The piano accompaniment (pno) provides a steady harmonic foundation. A large watermark 'For PencilSaver Publishing' is visible across the page.

II. Auto - da - fé

Vinettes, After Pierides [9]

♩ = 120

First system of musical notation for measures 1-12. It features three staves: vocal (soprano and alto), vocal (bass), and piano. The piano part has a continuous eighth-note accompaniment. The vocal parts are mostly rests, with some notes appearing in the final measures. The key signature has one flat, and the time signature is 3/4.

13

Second system of musical notation for measures 13-24. The vocal parts have more activity, with a melodic line in the soprano part starting in measure 13. The piano accompaniment continues. A dynamic marking of *pp* and the instruction *espressivo* are present. The piano part has a *pp* marking in measure 24.

25

Third system of musical notation for measures 25-36. The vocal parts continue their melodic development. The piano accompaniment features a *pp* marking in measure 25. The system concludes with a double bar line and a *pp* marking in measure 36.

II. Auto-da-fé

Vignettes, After Plerides [10]

57

trc

vc

pno

pp espressivo

49

trc

vc

pno

f

60

trc

vc

pno

mf

pizz.

II. Auto-da-fé

Vignettes, After Pierides [11]

66

Violin I (vi) part: Rapid sixteenth-note passages, starting with a forte (f) dynamic. The piece concludes with a half note G4.

Violin II (vi) part: Sparse accompaniment with a half note G4. Includes the instruction "arco" and "mf ben marcato".

Piano (pno) part: Accompaniment with chords and moving lines, including a triplet of eighth notes in measure 71.

77

Violin I (vi) part: Rapid sixteenth-note passages, ending with a half note G4.

Violin II (vi) part: Sparse accompaniment with a half note G4. Includes the instruction "mf marcato".

Piano (pno) part: Accompaniment with chords and moving lines, including a triplet of eighth notes in measure 81.

86

Violin I (vi) part: Rapid sixteenth-note passages, ending with a half note G4.

Violin II (vi) part: Sparse accompaniment with a half note G4. Includes the instruction "p leggiero" and repeat signs with first and second endings.

Piano (pno) part: Accompaniment with chords and moving lines, including a triplet of eighth notes in measure 91.

II. Auto - da - fé

Vignettes, After Pierides [12]

95

mf *intense*

[6] [8] [10] [12]

cresc. poco a poco

mf

104

mf

[14] [16] [18] [20] [22]

mf

113

mf

[24]

cresc.

sub. *pp*

mf

key clicks

II. Auto - da - fé

122

Violin I: *mf*, *f*, *ts* (trills), *f*, *mf*
Violin II: *mf*, *f*, *mf*
Viola: *mf*, *f*, *mf*
Cello: *mf*, *f*, *mf*
Double Bass: *mf*, *f*, *mf*
Piano: *mf*, *f*, *mf*
Sul pont arco

131

Violin I: *mf*, *f*, *mf*
Violin II: *mf*, *f*, *mf*
Viola: *mf*, *f*, *mf*
Cello: *mf*, *f*, *mf*
Double Bass: *mf*, *f*, *mf*
Piano: *mf*, *f*, *mf*
Cresc.

140

Violin I: *f*, *mf*
Violin II: *f*, *mf*
Viola: *f*, *mf*
Cello: *f*, *mf*
Double Bass: *f*, *mf*
Piano: *f*, *mf*
sub. *f*

II. Auto-da-fé

Vignettes, After Pierides [14]

149

mf

ff

sub. mf

f

palm: black keys

forearm: white keys low, black keys high

palm: white keys

forearm: white keys low, black keys high

157

(R. t.)

Sul pont

lunga

$\text{♩} = c.42$

glies.

llip' down

n.

$\text{♩} = c.48$

p

3

3

166

poco rybato

f *espressivo*

f *espressivo*

f *espressivo*

Attacca

III. A Song for Aunt Chrystallou

sempre espressivo, poco rubato
♩ = c.48

tentative
gathering confidence

15

poco più mosso
(♩ = c.52)

25

The musical score is presented in three systems. Each system contains three staves: a vocal line (vc), a piano line (pno), and a vocal line (vt). The first system begins with a tempo marking of ♩ = c.48 and the instruction 'sempre espressivo, poco rubato'. The piano part includes a 'ped.' (pedal) marking. The second system starts at measure 15. The third system starts at measure 25 and includes the tempo marking 'poco più mosso (♩ = c.52)'. Performance instructions 'tentative' and 'gathering confidence' are placed above the vocal lines. Dynamic markings 'n.', 'pp', and 'mf' are used throughout the score.

III. A Song for Aunt Crystallou

Vignettes, After Pierides [16]

37 *riten.* *poco più mosso* (♩ = c.56)

mf *sub. f* *sm* *ped.*

Detailed description: This system contains measures 37 through 48. It features three staves: vocal (soprano), vocal (alto), and piano. The tempo is marked 'poco più mosso' with a quarter note equal to approximately 56 beats per minute. The key signature has one sharp (F#). The vocal parts have melodic lines with various ornaments and dynamics, including 'mf' and 'sub. f'. The piano accompaniment consists of chords and arpeggiated figures, with 'sm' (sostenuto) markings and 'ped.' (pedal) instructions.

49 *poco più mosso* (♩ = c.60)

mf *sm* *ped.*

Detailed description: This system contains measures 49 through 58. The tempo is marked 'poco più mosso' with a quarter note equal to approximately 60 beats per minute. The key signature has one sharp. The vocal parts continue with melodic lines, featuring 'mf' dynamics and 'sm' markings. The piano accompaniment includes arpeggiated chords and 'ped.' instructions.

59 *poco rit.* (♩ = c.52)

mf *dimin.* *sm* *ped.*

Detailed description: This system contains measures 59 through 68. The tempo is marked 'poco rit.' (ritardando) with a quarter note equal to approximately 52 beats per minute. The key signature has one sharp. The vocal parts conclude with melodic lines, including 'mf' dynamics, 'dimin.' (diminuendo) markings, and 'sm' markings. The piano accompaniment features arpeggiated chords and 'ped.' instructions.

III. A Song for Aunt Chrytallou

Vignettes, After Pierides [17]

The musical score is divided into two systems. The first system (measures 60-68) includes a vocal line (vc) and piano accompaniment (pno). The vocal line begins with a melodic phrase in G minor, marked with a piano (*p*) dynamic and a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Pedal markings (*ped.*) are present under the piano accompaniment. The second system (measures 69-76) continues the vocal line with a long note and the piano accompaniment with sustained chords. A dynamic marking of *mf* appears in the vocal line of the second system. A large watermark 'For Peruse Only' is overlaid diagonally across the page.

beady eyes
Publishing