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As if Making a Confession

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CHRISTIAN BALDINI

# As if Making a Confession

for soprano and large ensemble



[www.babelscores.com](http://www.babelscores.com)

[www.christianbaldini.info](http://www.christianbaldini.info)



# Instrumentation

Soprano (a3-d6) [optional e6]

Ensemble (9 players)

- Flute/Piccolo/Alto Flute in G
- Oboe
- Clarinet in B-flat
- Percussion:           Vibraphone - Marimba  
                              Bass Drum - Large Snare Drum - 2 Bongos  
                              Crotales - Large Suspended Cymbal  
                              5 Temple Blocks - 3 Wood Blocks - bow
- Piano
- Violin
- Viola
- Violoncello
- Double Bass

**Duration: about 11 minutes**

**[www.christianbaldini.info](http://www.christianbaldini.info)**

***Hora de Estrellas***  
(1920)

El silencio redondo de la noche  
sobre el pentagrama  
del infinito.

Yo me salgo desnudo a la calle,  
maduro de versos  
perdidos.  
Lo negro, acribillado  
por el canto del grillo,  
tiene ese fuego fatuo,  
muerto,  
del sonido.  
Esa luz musical  
que percibe el espíritu.

Los esqueletos de mil mariposas  
duermen en mi recinto.

Hay una juventud de brisas locas sobre el  
rio.

**Fragmento de *El concierto interrumpido***  
(1920)

Ha roto la armonía  
de la noche profunda  
el calderón helado y soñoliento  
de la media luna.

Las acequias protestan sordamente,  
arropadas con juncias.  
[...]

**Fragmento de *Berceuse al espejo dormido***

Duerme.  
No temas la mirada  
errante  
Duerme.  
[...]  
Como mi Corazon,  
asi tu,  
espejo mio.  
[...]  
Duermete sin cuidado,  
Pero despierta

**Federico Garcia Lorca (1898-1936)**

**Fragment of *To a Skylark***

[Until we hardly see - we feel that it is  
there.]  
...  
We look before and after,  
and pine for what is not.  
Our sweetest songs are those that tell of  
saddest thought.

Teach me half the gladness  
Such harmonious madness  
From my lips would flow  
The world should listen then - as I am  
listening now.

**Percy Bysshe Shelley (1792-1822)**

## Program Notes

*As if Making a Confession* draws texts from three poems by Federico Garcia Lorca, as well as one by Percy Bysshe Shelley. It is a dramatic piece that features elements from different worlds including opera, theater and chamber music. There is a continuous interaction between singing and reciting, and this is translated musically into a delicate relationship built between and around pitch and noise. Melody and harmony blend with sounds that become structural to the piece, sustained by a polyphonic rhythmical texture that is essential to the musical discourse. Within a diaphanous sound world, there is a constant dichotomy between pitch and noise, English and Spanish, chamber music and opera, tension and release. The work was written for the Plural Ensemble (in Madrid, Spain) in December 2010-January 2011, as a companion piece to Elliott Carter's *A Mirror on Which to Dwell*.

Christian Baldini







Semplice

♩ = 60

Fl. piccolo *p* *ppp* to flute

Ob. *ppp*

Cl. *ppp*

Perc. bongos (with hands) *f p* *mf* *pp* crotales - bowed *ppp*

Pno. *mf* *p* *pp* *f* (let resonate) *ff* ord. [mic off]

Vce. what is not: un-til we har-dly see we feel that it is there.

Vln. *p* *sul ponticello* ord bowing no pressure *white noise (no pitch)* *sffz* (still no pitch) overpressure

Vla. *sul ponticello* ord bowing no pressure *sffz* overpressure

Vlc. *p* *mf* *f* *sffz* ord. *pppp* pizz.

Cb. *mp* *f* *sffz* *ff* (slide down immediately)

flute  
8  
ff  
pp  
ord.  
ff  
pppp

Ob.  
frullato  
f  
f  
ff  
pppp

Cl.  
ord.  
pppp  
frullato  
ord.  
pp  
sub. pp  
pppp

Perc.  
8  
mf  
f  
bass drum  
crotales - bowed  
pp  
mfpp  
5:4

Pno.  
8  
ff  
ff  
f  
ff ppp  
f  
ff ppp

Vce.  
8  
ord. f  
pppp  
frullato  
pppp  
there!  
(n) (rrr) (a) (i) (e) (a) (n)

Vln.  
8  
pppp  
p  
ff  
pppp  
sul ponticello  
ord.  
non harmonic

Vla.  
8  
pppp  
pp  
ff  
pppp  
sul ponticello  
ord.

Vlc.  
8  
pppp  
p  
ff  
pppp  
sul ponticello  
ord.

Cb.  
8  
pp  
ff  
pppp  
arco  
sul ponticello

14

Fl. *pp* *mp* *mp* [microphone] whispering  
Duer-me no te-mas

Ob. *espressivo* *mp*

Cl. *ppp*

Perc. 3 wood blocks *pp* very cool, with expectations

Pno. *f* *ppp* *f* *ppp* *ppp* *3*

Vce. *pp* *mf* *ppp* *mp* inhale/exhale loudly  
(n) (e) (rrr) (u) (a) slide

Vln. *ppp* ord. *sul ponticello*

Vla. *f* ord. *sul Do* *pp* *mp* *ppp* *vibrato espressivo non harmonic* *sul ponticello*

Vlc. *ppp* ord. *sul ponticello*

Cb. *ppp* ord.

*ppp* *p*

17

Fl. *la mi-ra-da'e rran-te* *Co-mo mi Co-ra-zon* *a-si tu, es-*

Ob. *[microphone] whispering mp* *es-pe-jo es-pe-jo*

Cl. *Duer-me no te-mas* *la mi-ra-da'e*

Perc. *3*

Pno. *[microphone] mp whispering* *Duer-me no te-mas la mi-ra-da'e rran-te Co-mo mi*

Vce. *mf > p* *inhale/exhale more loudly* *pp mp* *(i) - (e) (u) (m) - (a) (u) (e) (i)*

Vln. *[microphone] mp whispering* *Duer-me-te sin cui-*

Vla. *mp whispering* *Duer-me no te-mas Duer-me-te sin cui-*

Vlc. *[microphone] mp whispering* *Duer-me*

Cb. *mp whispering* *es-pe-jo es-pe-jo*

6/4



Tempo simile ma più flessibile

22 *ppp* always whispering

Fl. The round silence of night The round silence of night The round silence of night The round silence of night The round silence...

Ob. *ppp* always whispering

El silencio redondo de la noche sobre el pentagrama del infinito El silencio redondo de la noche sobre el pentagrama del infinito El silencio redondo de la noche

Cl. *ppp* always whispering

The round silence of night The round silence of night The round silence of night

22 Perc. large cymbal - bowed

*ppppp* dal niente poco a poco crescendo

22 *ppp* always whispering

Pno. The round silence of night The round silence of night The round silence of night The round silence of night

[mic fading out until off, gradually with crescendo in voice]

22 *ppp* whispering speaking softly

Vce. The round silence of night The round silence of night The round silence of night The round silence of night The round silence of night

22 *ppp* always whispering

Vln. The round silence of night The round silence of night The round silence of night The round silence of night

Vla. *ppp* always whispering

El silencio redondo de la noche sobre el pentagrama del infinito El silencio redondo de la noche sobre el pentagrama del infinito El silencio

Vlc. *ppp* always whispering

The round silence of night The round silence of night The round silence of night The round silence of night

Cb. *ppp* always whispering

El silencio redondo de la noche sobre el pentagrama del infinito El silencio redondo de la noche sobre el pentagrama del infinito

(6"-7")

Fl. *f* [mic off] *f*  
The round silence of night The round...

Ob. *f*  
sobre el pentagrama del infinito El sil...

Cl. *f* [mic off] *ppp*  
The round silence of night The...  
(tutti cut off with piano lid bang)

Perc. *mf*

Pno. *mf* *whispering p*  
The round silence of night  
*Ped. (let resonate)*  
so - bre el pen - ta - gra - ma del in - - fi -

Vce. *fff* (6"-7") *ppp*  
shouting crying  
The round The round silence of night  
silence of night (a)

Vln. *f* *mp* *sffz*  
horizontal bowing no pressure, white noise like extreme pressure  
The round silence of night

Vla. *f* *mp* *mf* *sffz*  
horizontal bowing vertical bowing extreme pressure  
redondo de la noche sobre el pentagrama...

Vlc. *f* *mp* *sffz*  
fingerboard no pressure, white noise like horizontal bowing bridge extreme pressure  
The round silence of night The round

Cb. *f* *p*  
whispering  
El silencio redondo de la noche sobre el... so - bre el pen - ta - gra - ma

31 *f* *whispering*  
 Fl. of the in - fi-nite

Ob. *ppp* *mf* *ppp*

Cl. *ppp* *mf* *ppp*  
*sub.*

Perc. 31 *mp* *whispering* marimba - bowed  
 del in-fi-ni-to *pp* *mf*

Pno. 31 ni-to arpeggiando *pp* *pp*  
*lentamente*

Vce. 31 *mf* *pp* *mp* *pp* *mf* *mp*  
 (m) (m) Ripe with lost poems I

Vln. 31 *mp* *f* *mp* *f*  
*horizontal movement* 3 3 3 3 3 3 3 3 3 3 3

Vla. 31 *mp* *f* *mp* *ppp* *mp*  
*horizontal movement* 5:4 5:4 5:4 5:4 ord.

Vlc. 31 *mf* *mp* *mf* *mp* *ppp* *mp*  
*horizontal movement* ord. (tanguendo) 5

Cb. arco *mf* *ppp* *mp*  
*horizontal movement* ord.



Meno mosso

♩ = 44

34

Fl.

Ob.

Cl.

Perc. marimba with medium mallets *lasciare vibrare*

Pno.

Vce.

Vln.

Vla.

Vcl.

Cb.

step - step na - ked in - - to the street

*mp*

*mp*

*mp*

*f*

*mp*

*ff*

*ff*

*f*

*f* (*senza diminuendo*)

*mp*

*ppp* *mp*

*f* (*senza diminuendo*)

*mp*

*ppp* *mp*

*f*

*mp*

8vb  
Red.

slide

slide

3

3

3

3

3

3

5

37

Fl. *pp* *p*

Ob. *espressivo* *p* 3

Cl. *pp*

Perc. *mp* *f* *p* 5:4 5:4 5:4 5:4

Pno. *p* *f* *ff*

Vce. \* *p* 3 3 *p* (G)  
 the black - ness riddled - by the sing - - ing -

Vln. *ppp* *ord.* *senza vibrato* *vibrato ord.*

Vla. *ppp* *senza vibrato* *vibrato ord.* 5:4

Vlc. *ppp* *senza vibrato* *vibrato ord.*

Cb. *ppp* *vibrato ord.*

*ppp*

40 *whispering clearly*

Fl. *pp* tie - ne e - se fue - go fa - tuo mu - erto, del so -

Ob. *p* *pp sub.* *mf*

Cl. *pp* *mf*

Perc. 5 temple blocks *mp* *mf*

Pno.

Vce. *mp* of cri - ckets.

Vln.

Vla.

Vcl.

Cb.

Detailed description: This is a page of a musical score, page 12, starting at measure 40. The score is for a full orchestra and a vocal soloist. The vocal line (Vce.) has lyrics: "of cri - ckets." The flute (Fl.) part is marked "whispering clearly" and starts with a piano (*pp*) dynamic. The oboe (Ob.) part has dynamics *p*, *pp sub.*, and *mf*. The clarinet (Cl.) part has dynamics *pp* and *mf*. The percussion (Perc.) part features "5 temple blocks" with dynamics *mp* and *mf*. The piano (Pno.) part is mostly silent. The violin (Vln.), viola (Vla.), and cello (Vcl.) parts are also mostly silent. The double bass (Cb.) part has a few notes. The score is in 3/4 time and consists of three measures shown.

43 ni - do *ff* *pp* *to alto flute*

Ob. *f* *p*

Cl. *f* *p* *pp*

Perc. *f* *p*

Pno. *ff* *p* *f* *mf* *8vb - 1*

Vce. *mp* *ppp* *mf* *p*  
 that mu - si - cal light - - - - - per -

Vln. *p*

Vla. *pp* *mp*

Vlc. *pp* *mf* *p* *<><>*

Cb. *pp* *mp* *mf* *sul ponticello*



50

Fl. *mf*

Ob. *mf* *ppp* *non espressivo*

Cl. *slow* *faster gradually* *as fast as possible* *ppp*

Perc.

Pno.

Vce. *mf* *pp sub.* *p* *slide*  
 - - - sand bu tter - fly ske

Vln. *senza vibrato*

Vla. *senza vibrato*

Vlc. *ppp* *mp* *ppp* *mf* *pp* *mp* *ppp*

Cb. *senza vibrato* *ppp* *p* *ppp* *p*



flessibile, sfumato

rit. -----

to flute

57

Fl. *ppp*

Ob. *cadenza, molto espressivo*  
*ppp* *mp* *f mp sub.*

Cl. *p* *ppp*

Perc. *marimba* *f* *crotales* *very delicately, with soft beaters* *lasciare vibrare sempre* *pp*

Pno. *pp* *ppp* *mp* *ppp*

Vce. *of young bree-zes* *o-ver* *the* *ri-ver*

Vln.

Vla.

Vlc.

Cb.





accel. - - -

66 *flute roaring*

Fl. *p* *(rrr)* *mf* *p* *mf* *p* *mf*

Ob. *mf* *ppp* *p* *sub.* *ppp*

Cl. *ppp* *mf* *roaring, lower lip touching the reed* *mf* *(rrr)* *pp* *mf* *pp*

Perc. *(crotales)* *ppp*

Pno. *secco, senza pedale*  
*(touch, blocking the string with left hand)* *hand damped* *sf* *hand damped* *hand damped*  
*f* *ppp* *f* *f*

Vce. *ppp* *mp* *pp* *pp* *p* *accel. - - -*  
*bocca aperta*  
 (m) (m) - - - (a) (a) (a) (i) - (a) (o) -

Vln. *horizontal bowing* *always noise, no pitch* *no pressure* *great pressure* *(no pressure)*  
*mp* *ff* *mp* *ff*  
*(no pressure)* *great pressure*

Vla. *horizontal bowing* *5:3* *5:3* *5:3*  
*mp* *ff* *mp*

Vlc. *horizontal bowing* *always noise, no pitch* *great pressure* *horizontal bowing* *no pressure* *great pressure*  
*ff* *mp* *ff* *mp*

Cb. *col legno battuto* *horizontal bowing* *5:3* *col legno battuto*  
*f* *mp* *f*

(accel.)

rit.

Molto ritenuto, cadenzando

(overblow)

71

Fl. *p* *mf* *sfz* *p*

Ob. *ppp* *mf*

Cl.

Perc. 71 *ppp* *mp*  
vibraphone - bowed

Pno. 71 *f*  
hand damped

Vce. 71 *mp* *pp* *mp* *lentamente, cadenzando* *rit.*  
(e) - (u) - (i) (m) (m) (m) (a)  
(slow, long portamento)  
(transition from M to A gradually)

Vln. 71 *mp* *pp*  
*rit.* *horizontal bowing*

Vla. 71 *pp*  
*horizontal bowing*

Vlc. 71 *ff* *pp*  
*horizontal bowing*

Cb. 71 *mp* *pp*  
*horizontal bowing*

# Con fuoco

♩ = 96

ord. molto staccato

ritard. - - - -

74

Fl. *fff* *molto staccato* *f* *fff* (i) (hard attack)

Ob. *fff* *f* *fff* (i) (hard attack)

Cl. *fff* *f* *fff* (i) (hard attack)

Perc. bass drum *f* *f* *mp* *f*

Pno. *fff* *f* *fff* *fff* *brutale, secco*

Vce. —

Vln. *< f* *ff* *fff* extreme pressure only noise

Vla. *< f* *ff* *fff* extreme pressure dirty sound

Vlc. *< f* *ff* *fff* extreme pressure only noise

Cb. *< f* *ff* *fff* extreme pressure col legno battuto

8va- *brutale, secco*

5:3 5:4 5

7:8 3 3 5 5

5 5 5 5

Misterioso

♩ = 80

♩ = 44

only air

77

Fl.

Ob.

Cl.

Perc.

Pno.

Vce.

Vln.

Vla.

Vlc.

Cb.

*pp*

*5 5*

*(let resonate)*

*hand damped*

*nervously, breath out loudly a few times \**

*intenso e misterioso*

*fff*

*mp*

*mf*

*pp*

*Red. f*

*with fear and no consolation., staring at an audience member*

Ahhh!!!

Ha ro - to la'ar-mo - ni - a

*crescendo coll'arco (senza vibrato)*

*sul tasto*

*ppp*

*crescendo coll'arco (senza vibrato)*

*sul tasto*

*ppp*

*crescendo coll'arco (senza vibrato)*

*sul tasto*

*ppp*

*crescendo coll'arco (senza vibrato)*

*sul tasto*

*ppp*

*ppp*

82 *gradually* ----- *roaring*

Fl. *mp* *pp* (rrr) *mf*

Ob.

Cl. *mf* *pp*  
ch ch ch ch

Perc. marimba with hard mallets *f* 5 5

Pno. hand damped *ff* *mp* *ff* *mp*

Vce. 3 5  
de la - no - che - - - - pro - fun - da - - - -

Vln. *ord.* *p* ----- *ff*

Vla. *ord.* *p* ----- *ff*

Vlc. *ord.* *mf* ----- *p* < >

Cb. *ord.* *mf* ----- *p* < >

15<sup>ma</sup> ----- 5



89 *to alto flute* *alto flute* *frullato*

Fl. *mf* *pp* *ppp*

Ob.

Cl. *pp*

Perc.

Pno.

Vce. *mp* *3*

- - - to de la me - dia lu - - - na

Vln. *sul ponticello* *pp*

Vla. *sul ponticello* *pp*

Vlc. *sul ponticello* *pp* *ord.* *pp*

Cb.



$\text{♩} = 80$

whispering

95 *to flute* *mf* las a - ce-quias pro - tes - tan

Ob.

Cl. *pppp*

Perc. 95 medium-soft mallets 3 wood blocks 2 bongos (WB) *mf* *f*

Pno. 95 *f* 7:4 *ben articolato* *mf* *8<sup>ub</sup>*

Vce. 95 *p* Blan - ke-ted in sedge the *f<sup>mp sub.</sup>*

Vln. 95 *ord.* *pp* *horizontal bowing* *f* *fff*

Vla. *horizontal bowing* *f* *fff*

Vlc. *extreme pressure no pitch* *ff* *fff*

Cb. *extreme pressure no pitch* *ff*

$\text{♩} = 69$

98

Fl. *sor - da - men - te* *sor - da - men - te*

Ob.

Cl.

Perc. (bongo) (WB) 7:6 large snare drum (bongo)  
*mp sub.* *mp* *mf* *f*

Pno. *delicatissimo* *ppp*

Vce. *dit - ches pro - test mu - - - - - tely*

Vln. *ff* *fff* *ppp* *p* *ord.* *senza vibrato* *vibrato*

Vla. *f* *fff*

Vlc. *ff* *fff* *pppp*

Cb. *fff* *ff* *fff* *pppp* *ord.* (sul Re)

Più tranquillo

101 *flute*  
 Fl. *p*  $\leftarrow$  *mf* *sub.* *pp*

101  
 Ob. *mf* *p*  $\rightarrow$  *pp*  
*sub.*

101  
 Cl. *pp*

101  
 Perc. *pp*  
 crotales *lasciare vibrare*  
 with soft beaters

101  
 Pno. *pp*  
*secco* *ff* *8va* *8va* *5:4* *8va* *pp*

101 *reciting calmly*  
 Vce. *freely, as if making a confession*  
 We look be-fore and af-ter our sweetest songs are those that tell of saddest thought

101  
 Vln. *ppp*  $\leftarrow$  *p* *ppp*  $\leftarrow$  *pp* *ppp*  $\leftarrow$  *p*

101  
 Vla. *ppp* *ord.* *(sul Do)* *ppp*  $\leftarrow$  *p*

101  
 Vlc. *ppp*  $\leftarrow$  *p* *ppp*  $\leftarrow$  *pp* *ppp*  $\leftarrow$  *p*

101  
 Cb. *sul Re* *ppp*  $\leftarrow$  *p*

Mechanical

♩=96-100

105

Fl. *pp* ch *mf* ch *p* ch *mp* ch *p* *mf* *only air* *frull*

Ob. *ppp* *mp ppp*

Cl. *pp* ch *p* *mf* ch *f* ch *p* ch ch ch ch ch

Perc. marimba with hard mallets *p* *pp* *mp* large snare drum (snare off) *pp* *mf* 3 woodblocks & snare drum *pp* 5:3

Pno. *p* *pp* *f* *pp* *f* *pp*

Vce. *mp* *f* *p* Ahh - - - - - (i)

Vln. *pp* *f* *p* *p* *mp* fast gliss. immediately after attack

Vla. *pp* *f* *p* *p* *mp* pizz. arco

Vlc. *p* *p* *f* *f* *p* *f* arco *f* ch ch ch ch ch

Cb. *p* *mp* *f* *f* *mp* pizz. fast gliss. immediately after attack

con violenza

♩ = 80

109

Fl. *p* *mf* *p* *f* *p* *ff* *to alto flute*

Ob. *ff*

Cl. *f* *p* *f* *p* *ff*  
ch ch ch ch ch

Perc. *mf pp* *mf pp* *f mff* *mf f* *sempre simile, gran cassa sempre mf*  
bongos & bass drum

Pno. *pp* *f* *ff* *f*

Vce. *pp* *mf* *slow portamento*

Vln. *pp* *f* *p* *ff* *ff* *great pressure horizontal movement*

Vla. *pp* *f* *p* *ff* *great pressure, almost no pitch content sul ponticello*

Vlc. *ff* *ff* *fff* *ff* *no pitch great pressure*

Cb. *f* *ff* *great pressure, almost no pitch content sul ponticello*

$\text{♩} = 44$

113 *alto flute only air*

Fl. *p* *mp* *mf* *f* *p*

Ob.

Cl.

Perc. *pp* *sub. pp*

Pno. *(8<sup>vb</sup>)*

Vce. 113 *reciting calmly, freely*  
*teach me*

Vln. 113 *from fingerboard to bridge* *no pressure, white noise like*  
*ff* *fff* *pp*

Vla. *extreme pressure*

Vlc. *fff*

Cb. *extreme pressure* *percussive & delicate col legno battuto*  
*pp* *3*

117 → ord pitch

Fl. *mf* *ppp* *mf* *ppp*

Ob. (mute effect) insert a silk scarf or similar cloth into the oboe's bell *pppp* *suono lontano* \*

Cl. *pp* *mp* *ppp* reciting quietly, in peace from my lips would flow

Perc. 117

Pno. 117

Vce. 117 *pp* half the gladness such harmonious madness (a) -

Vln. 117 *ppp* change bows imperceptibly ord.

Vla. 117

Vlc. 117 *pppp* ord.

Cb. 117 *ppp* change bows imperceptibly ord.

rotation slide

very airy sound (and still some pitch)

↑ slower → faster

6

*ppp* OBOE \*stand up and, during crescendo, lift the oboe's bell towards the auditorium, in a very slow, semi-circular movement

121

Fl. *ppp* *quasi niente*

Ob. *f*

Cl. *f*

Perc.

Pno. *p* *ppp* *mf* *ppp*

Vce. *mp* *sub pp* *pppp* *quasi niente*  
 - - - - (m)

Vln. *quasi niente*

Vla. *ppp* *quasi niente*

Vlc. *ppp* *quasi niente*

Cb. *quasi niente*

The world should lis - ten then as I am listening now