

Girtain (2020)

Three Vernacular Songs

Violin (or Flute) and Guitar

G I R T A I N

T H R E E V E R N A C U L A R S O N G S

for Violin (or Flute) and Guitar

EDGAR GIRTAIN

THREE VERNACULAR SONGS

for Violin (or Flute) and Guitar

Duration: 13 minutes

- I. Sorry, What?
- II. Hymn to the Moon
- III. Una Joya Perdida (A Lost Jewel)

www.edgarfgirtainiv.com

Introduction

This set of *Three Vernacular Songs* are a spiritual continuation to the *Quarantine Songs*, first in that they are written in a similar style, and second in that they were composed two of the members of the Menagerie Trio. More than the latter, though, this music requires a novel approach to interpretation for the “classical” musician. In this music, which is fundamentally pentatonic blues, *how* the notes are played is often more important than *what* notes are being played.

Especially in the second song, but also in the other two, the notated rhythms should never be taken as strict law; the performers always have freedom, and are encouraged to, delay, rush, or otherwise inflect the music as desired, so long as respect for the placement of beat “one” is always clearly felt. Additionally, the guitarist should treat the tremolos with care; there is a space between a “full tremolo” and “non tremolo” that can and should be explored to produce the effects the music requires. This could mean striking a bass note, or arpeggiating a chord before starting with the tremolo proper, etc.

About the Composer

Edgar Girtain (b. 1988) is originally from the United States. His formal training began at Ithaca college, and continued later at Rutgers University, where he earned a bachelor’s degree in Music Education and a master’s degree in Composition and Music Theory. Between 2012 and 2016 he worked as a freelance musician around New York, teaching in public schools and holding an organist’s post at an Episcopal Church in Allendale, New Jersey. In 2017 he relocated to Puerto Montt, Chile to teach at the private K-12 “American School.” Since 2019 he has been pursuing a PhD with David Felder at SUNY Buffalo while simultaneously directing the art department of the Universidad Austral de Chile’s Puerto Montt Campus. Learn more at www.edgarfgirtainiv.com

Introducción

Este conjunto de *Tres canciones Vernáculas* es una continuación espiritual de las *Canciones de Cuarentena*, primero porque están escritas en un lenguaje similar, y segundo porque fueron compuestas por dos de los miembros del Menagerie Trio. Sin embargo, más que esto último, esta música requiere un enfoque novedoso de interpretación para el músico “clásico”. En esta música, que es fundamentalmente blues pentatónico, la *forma* en que se tocan las notas suele ser más importante *que* las notas que se tocan. Especialmente en la segunda canción, pero también en las otras dos, los ritmos anotados nunca deben tomarse como una ley estricta; los intérpretes siempre tienen libertad, y se les anima a retrasar, apresurar o flexionar la música como se desee, siempre y cuando se sienta claramente el respeto por la ubicación del pulso “uno”. Además, el guitarrista debe tratar los trémolos con cuidado; hay un espacio entre un “trémolo completo” y un “no trémolo” que puede y debe explorarse para producir los efectos que requiere la música. Esto podría significar tocar una nota de bajo o arpeggiar un acorde antes de comenzar con el trémolo propiamente dicho, etc.

Sobre el compositor

Edgar Girtain (nacido en 1988) proviene de los Estados Unidos. Su entrenamiento formal comenzó en la universidad Ithaca, y continuó luego en la Universidad de Rutgers, donde obtuvo una licenciatura en Educación Musical y un posgrado en Composición y Teoría de la Música. Entre 2012 y 2016 trabajó como músico independiente en Nueva York, enseñando en escuelas públicas y ocupando el puesto de organista en una Iglesia Episcopal en Allendale, Nueva Jersey. En 2017 se mudó a Puerto Montt, Chile, para enseñar en Colegio privado “The American School”. Desde 2019 ha realizado un doctorado con David Felder en SUNY Buffalo mientras dirige simultáneamente el departamento de arte del Campus Puerto Montt de la Universidad Austral de Chile. Obtenga más información en www.edgarfgirtainiv.com

Additional Titles from the Composer:

- Quarantine Songs, for Violin, Cello, and Guitar
- Three American Folksongs for Violin and Cello
- Two Sisters, for Soprano, Clarinet, and Cello
- Trio for Flute, Violin and Cello (or Viola) No. 1
- Trio for Flute, Violin and Cello (or Viola) No. 2
- Sonata for Violin and Piano
- Five Pieces for Flute and Cello (or Viola)

Contents:

- 1_____ Sorry, what?
- 4_____ Hymn to the Moon
- 8_____ Una Joya Perdida
- 14_____ Violin Part
- 21_____ Guitar Part
- 26_____ Cello Part
- 27_____ Flute Part

Otras Obras del Compositor:

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for Duo Purla

THREE VERNACULAR SONGS

I. Sorry, what?

Edgar F. Girtain IV

Peppy and upbeat (♩ = 110-130)

Violin or Flute

Guitar

mp a little dirty

p strum palm mute sempre ad lib.

6 **A**

11 arco

p *p* *pp*

16 **B**

pp *cresc.* *f* *f* strum

20

(hit strings w/ knuckles)

Detailed description: This is a full score for a piece titled 'I. Sorry, what?' by Edgar F. Girtain IV, intended for Duo Purla. The score is in 4/4 time and features two staves: Violin or Flute and Guitar. The tempo is marked 'Peppy and upbeat' with a quarter note equal to 110-130 beats per minute. The piece begins with a guitar introduction marked 'p' (piano) and 'strum palm mute sempre ad lib.' (piano strumming with palm mute throughout, ad libitum). The violin/flute part enters at measure 2 with a melody marked 'mp a little dirty'. Measure 6 is the start of section 'A'. At measure 11, the violin/flute part is marked 'arco' (arco). The guitar part continues with a steady accompaniment, marked 'p' and 'pp'. Measure 16 is the start of section 'B'. The guitar part features a 'cresc.' (crescendo) leading to a 'f' (forte) section with 'f strum' and dynamic markings. The violin/flute part has a melodic line with a '3' (triple) marking. At measure 20, the guitar part includes a '3' (triple) marking and a 'hit strings w/ knuckles' instruction. The score concludes with a final chord in the guitar part.

25

pizz. *arco*
p *f*
non strum *sul pont.*

31

ord. strum *pizz.* *arco*
p *f*

35

pizz.
p

40

p *f*

45

p *f*

50

arco *rall.* *a tempo*
f
strum

56

(dirty)

63

(dirty)

pizz. arco

sf *p* *f*

non strum sul pont.

69

pizz. arco

p *f* *sf*

ord. non strum strum

p *f*

sp cresc.

palm mute sempre

74

f *p cresc.*

ord. palm mute sempre

f *p cresc.*

78

fp *f (optional 8va)*

strum ord.

sf *f*

82

sf *f*

ord. palm mute sempre

87

93

97

II. Hymn to the Moon

1 Freely, a la recitative, quasi Andante (♩=72-88)

6

3

6

11 *molto animato* 6 6 6 6 *a tempo espress.*

13 3 trem. *fp* *f*

17 *mp* freely, as if improvised con rubato

22 *agitato* *f*

26 *p* delicately

31 *quasi cadenza* *cresc.* *riten.*

33 *hesitantly in tempo* *ord.* *in tempo, quasi Andante* *f con moto* *trem.* *p* *f con moto*

40

pp tranquillo *cresc.* *sf* inquieto e *cresc.*
poco a poco
molto rubato

pp tranquillo *cresc.* *sf* inquieto e *cresc.*
poco a poco
molto rubato

46

f dancing subito animato decresc.

f dancing subito animato decresc.

50

poco rall.

poco rall.

54

a tempo sul pont.

pp whisper

a tempo

p

57

molto rall.

morendo

morendo

60 *lento* *ord.* *accel.*

ppp *trem. sempre*

67 *in tempo, quasi Andante*

f molto appassionato *ppp*

71

fp *ff* *dramatic*

76

ff sempre

81

non trem.

84

86

molto stringendo

molto stringendo

III. Una Joya Perdida (A Lost Jewel)

Melancholy Ballad (♩=74-84)

p *p* *>* *u* *p.* *>* *p.* *d u d* *u d u d* *p*

(tap body of guitar w/ thumb knuckle) *p* *ad lib.*

ad lib. *5*

2 *3* *2*

cresc. *5*

2 *3* *2*

decresc. *2*

2

pp *sempre* (guitar has melody)

ad lib. *5*

20

Musical score for measures 20-22. The upper staff features a melodic line with a sextuplet of eighth notes, a triplet of eighth notes, and a half note. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. A fermata is placed over the final note of the upper staff.

23

Musical score for measures 23-24. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the lower staff. The system concludes with a 5/4 time signature change.

25

Musical score for measures 25-27. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment. A *decresc.* (decrescendo) marking is present in the lower staff.

28

Musical score for measures 28-33. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment. A fermata is placed over the final note of the upper staff.

A

Musical score for measures 31-33, marked with a box 'A'. The upper staff has a melodic line with a triplet of eighth notes and a forte (*f*) dynamic marking. The lower staff has a rhythmic accompaniment.

34

Musical score for measures 34-39. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment with multiple triplet markings.

Musical score for measures 37-43. The upper staff features a complex melodic line with many slurs and accents. The lower staff provides harmonic accompaniment with chords and some melodic fragments. Measure 43 ends with a double bar line and a repeat sign.

B

Musical score for measures 44-46. Measure 44 is a whole rest. Measure 45 begins with a melodic line and includes the dynamic marking *p* and the instruction *ad lib.*. The lower staff has a double bar line with a repeat sign. Above the lower staff, there are rhythmic markings: *p. d u d* and *u d u d p*.

P as before

Musical score for measures 47-50. Measure 47 starts with a melodic line marked *f*. The lower staff has a double bar line with a repeat sign. Measure 49 has a dynamic marking *pp* above the staff and *f* below the staff.

Musical score for measures 51-52. Measure 51 has a dynamic marking *p* below the staff. The lower staff has a double bar line with a repeat sign.

Musical score for measures 53-56. Measure 53 has a dynamic marking *p* below the staff. The lower staff has a double bar line with a repeat sign.

Musical score for measures 57-60. Measure 57 has a dynamic marking *p* below the staff. The lower staff has a double bar line with a repeat sign.

55

Musical notation for measures 55-59. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and some triplets.

C

Musical notation for measures 60-62. Measure 60 starts with a forte (*f*) dynamic and a fermata. The upper staff has a complex melodic line with many slurs and accents. The lower staff has a bass line with chords.

60

Musical notation for measures 63-65. The upper staff features a series of triplets in the melodic line. The lower staff has a bass line with chords.

63

Musical notation for measures 66-68. The upper staff continues with triplets and slurs. The lower staff has a bass line with chords.

D

Musical notation for measures 69-70. Measure 69 starts with a piano (*p*) dynamic and *cresc. poco a poco*. The upper staff has a melodic line with triplets and slurs. The lower staff has a bass line with chords and *ad lib.* markings.

69

Musical notation for measures 71-76. The upper staff has a melodic line with triplets and slurs. The lower staff has a bass line with chords and 'x' marks.

71

Musical notation for measures 77-82. The upper staff has a melodic line with triplets and slurs. The lower staff has a bass line with chords and 'x' marks. A *cresc.* marking is present.

73 **E**

f *ff* *let it rip*

f *let it rip*

76

78

80

82

p *p.* *d* *u* *p.*

85

p *melancholy* *ad lib.*

p *ad lib.*

2

88

Musical score for measures 88-91. The score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and articulations. The lower staff is in bass clef and contains a bass line with rests and chordal textures. Measure 88 features a triplet of eighth notes in the upper staff and a double bar line with a fermata in the lower staff. Measure 89 features a triplet of eighth notes in the upper staff and a double bar line with a fermata in the lower staff. Measure 90 features a triplet of eighth notes in the upper staff and a double bar line with a fermata in the lower staff. Measure 91 features a triplet of eighth notes in the upper staff and a double bar line with a fermata in the lower staff.

THREE VERNACULAR SONGS

I. Sorry, what?

Edgar F. Girtain IV

Peppy and upbeat (♩ = 110-130)

mp a little dirty

6

A arco *p* *pp*

17 **B** *f* 3

23 3

29 pizz. arco *p* *f* pizz. arco 3 3

34 *p* *f* *p* *f*

39 pizz. *p*

44

48 arco rall.

55 *a tempo*

55 *a tempo*
f (dirty)
 3

62
sf *p* *f*
 3 3 pizz. arco

69
p *f* *sp cresc.*
 3

74
f *p cresc. delicate* *fp*

80 *f (optional 8va)* 3

86
 3

92 *p (non 8va)* *f* *p* *f*
 pizz. arco 3 3 3

96

II. Hymn to the Moon

1 Freely, a la recitative, quasi Andante (♩=72-88)

mp soulfully
molto rubato sempre

sf *p* *sf* *p*

dramatically, ad lib. *molto animando* *suddenly thoughtful...* *pp* *f* rhapsodic *stringendo*

molto animato *a tempo espress.*

sf

33 *hesitantly in tempo* *sfp* ord.

38 *in tempo, quasi Andante* *f con moto* *pp tranquillo* *cresc.* *sf*

44 *inquieto e cresc. poco a poco molto rubato* *f dancing*

48 *subito animato* *decresc.*

51 *poco rall.*

54 *a tempo*
sul pont.

pp whisper

59 *molto rall.*

morendo

63 *lento* *ord.* *accel.* *in tempo, quasi Andante*

ppp *f* *molto apassionado*

rall. *dramatically* *fp*

ff *dramatic*

molto stringendo

III. Una Joya Perdida (A Lost Jewel)

Melancholy Ballad (♩=74-84)

The musical score is written in 4/4 time and consists of ten staves of music. It begins with a treble clef and a key signature of one flat. The tempo is marked as 'Melancholy Ballad' with a quarter note equal to 74-84 beats per minute. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings. A guitar-specific instruction '(guitar has melody) sempre' is present at measure 18. The piece concludes with a double bar line at the end of the final staff.

3
p
ad lib. 5

7
3
3
cresc.

11
5
decresc.

14

18
pp > (guitar has melody)
sempre

22
3

26
3

29
A
f

32
3

35
3 3 3 3 3

37

39 **B**

Musical staff 39-43. It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes, followed by another triplet of eighth notes, and a final triplet of eighth notes. A box labeled 'B' is placed above the final note of the last triplet. The staff continues with a series of eighth notes, some beamed together, and a final triplet of eighth notes.

44

Musical staff 44-47. It continues with eighth notes and triplets. A *pp* dynamic marking is present above the staff.

48 *f*

Musical staff 48-50. It features a series of eighth notes with a *f* dynamic marking at the beginning. The staff concludes with a triplet of eighth notes.

51

Musical staff 51-53. It consists of eighth notes, some beamed together, and a final triplet of eighth notes.

54

Musical staff 54-56. It begins with a triplet of eighth notes, followed by eighth notes and a final triplet of eighth notes.

C 9 **D**

Musical staff 57-68. It starts with a whole rest for 9 measures, then continues with eighth notes and triplets. A *p cresc. poco à poco* marking is below the staff, and a *cresc.* marking is above the staff.

69

Musical staff 69-70. It features eighth notes and triplets.

71 *cresc.*

Musical staff 71-72. It continues with eighth notes and triplets, with a *cresc.* marking below the staff.

73

Musical staff 73-76. It features eighth notes and triplets, ending with a whole rest.

E *ff let it rip*

Musical staff 77-77. It begins with a treble clef and a key signature of one flat. The staff is filled with eighth notes and triplets, with a *ff let it rip* marking at the start.

78

Musical staff 78-78. It continues with eighth notes and triplets.

80

3 3 3

82

3 3 3 3 3

84

p melancholy *ad lib.* 3

89

3

THREE VERNACULAR SONGS

I. Sorry, what?

Edgar F. Girtain IV

Peppy and upbeat (♩ = 110-130)

p strum palm mute sempre ad lib.

6 *ord.* *mp* 3

A

15 *strum* *pp* *cresc.* ① ① ① ① ③

B *f* (hit strings w/ knuckles) non strum sul pont.

24 *strum* *p* *f*

31 *f* 3

35 3

39

45 V.S.

50 arco rall.

55 a tempo strum f (dirty)

61 non strum sul pont. sf p f

69 ord. non strum strum palm mute sempre sp cresc.

74 ord. f

78 ord. sf

86 non strum sul pont. p f

93 ord. non strum ord. p f

97

II. Hymn to the Moon

1 Freely, a la recitative, quasi Andante (♩=72-88)

mp freely, as if improvised
con rubato

agitato

p delicately

quasi cadenza *cresc.*

riten. *trem.*

f *p* *trem.*

f *pp* *sf*

f *subito animato* *decresc.* *poco rall.*

inquieto e cresc.
poco a poco
molto rubato

dancing

53 *a tempo*

59 *molto rall.*

63 *ppp*

73 *rall.* *dramatically*

80 *non trem.*

84 *molto stringendo*

III. Una Joya Perdida (A Lost Jewel)

Melancholy Ballad (♩=74-84)

(tap body of guitar w/ thumb knuckle) *p* *ad lib.*

7

17 *ad lib.*

20 *ad lib.*

23 *cresc.*

25 *decresc.*

27

30 **A** *f*

34

38 **B** *p as before* p. d u d u d u d p

42 *ad lib.* *f*

48

52

56 **C** *f*

59

61

63

D

p cresc. poco a poco ad lib.

70

72

cresc.

trem.

E

f *let it rip*

79

83

p *p* *u*

86

ad lib.

p *d* *u* *d* *u* *d* *p*

THREE VERNACULAR SONGS

I. Sorry, what?

Edgar F. Girtain IV

1 Peppy and upbeat (♩ = 110-130)

mp a little dirty

A
p *pp*

B
f

f

p f p f

p

(key clicks)
p

staccatissimo
p

rall.

Flute

a tempo

55 *f* 3 (dirty)

62 3 *sf* 3 *p* *f*

69 3 *p* *f* 3 3 *sp cresc.*

74 *p cresc. delicate* *fp*

80 *f* 3

85 3

91 3 *p* *f* 3 *p* *f*

95 3 3

II. Hymn to the Moon

1 **Freely, a la recitative, quasi Andante** (♩=72-88)

soulfully
mp *molto rubato sempre*

dramatically, ad lib. *molto animando* *suddenly thoughtful...* **pp** **f** *rhapsodic* *stringendo*

molto animato *a tempo espress.*

sfz

(gtr)

hesitantly in tempo *ord.*

sfp

in tempo, quasi Andante

f *con moto* **pp** *tranquilo* *cresc.* **sf**

inquieto e cresc. *poco a poco* *molto rubato* **f** *dancing*

playfully *decresc.*

poco rall.

4

Flute

54 *a tempo*
sul pont.

pp *whisper*

59 **molto rall.**

morendo

lento

accel.

in tempo, quasi Andante

63 *ord.*

ppp *f* *molto apassionado*

fp

rall.

dramatically

ff *dramatic*

molto stringendo

III. Una Joya Perdida (A Lost Jewel)

Melancholy Ballad (♩=74-84)

3

p

ad lib. 5

7

3

3

cresc.

11

5

decresc.

14

18

3

3

6

3

pp *sempre* (guitar has melody)

22

3

26

29

D

f

32

3

35

3

3

3

3

3

3

3

3

flz.

37

ord.

39 **E**

44

48 **f**

51

54

57 **F**

9

Flute

66 **G**
p cresc. poco a poco
cresc.

69

71
cresc.

73
f

75 **H**
ff let it rip

78

80

82

84
p melancholy
ad lib.

89
pp