

One word

- for soprano and cello

Tomas Friberg (2024)

One word is too often profaned
 For me to profane it,
One feeling too falsely disdained
 For thee to disdain it.
One hope is too like despair
 For prudence to smother,
And pity from thee more dear
 Than that from another.

I can give not what men call love,
 But wilt thou accept not
The worship the heart lifts above
 And the Heavens reject not,
The desire of the moth for the star,
 Of the night for the morrow,
The devotion to something afar
 From the sphere of our sorrow?

Percy Bysshe Shelley

+ = Left hand pizz.

Durata: 5'30"

Con un ritmo distinto ($\text{♩} = 60$)

Soprano

Cello

Soprano lyrics: One word is too often spoken

Cello dynamics: pp , *sempr lv.*
col legno batt.
(poco sul tast.)

Soprano

Cello

Soprano lyrics: fanned for me to profane it

Vc.

Soprano

Cello

Soprano lyrics: One feeling

Vc.

Soprano

Cello

Soprano lyrics: too falsely disdained for thee to disdain it

Vc.

accel.

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lo stesso ma un poco piu vivo ($\text{♩} = 64$)

Soprano (S) and Cello (Vc.) parts. Measure 17.

Soprano: Dynamics include $> \text{sub. } p$ and + signs. Articulations: dots and dashes. Text: One hope is too like dis-

Cello: Dynamics include + signs. Articulations: dots and dashes. Text: sim.

Measure 17 ends with a fermata over the word "dis-", followed by a repeat sign and a bass clef.

Soprano (S) and Cello (Vc.) parts. Measure 22.

Soprano: Dynamics include p , $> \text{sub. } p$, and + signs. Articulations: dots and dashes. Text: pair for prudence to smoother

Cello: Dynamics include + signs. Articulations: dots and dashes. Text: sim.

Soprano (S) and Cello (Vc.) parts. Measure 26.

Soprano: Dynamics include p , mf , and + signs. Articulations: dots and dashes. Text: and pity from thee more dear than that

Cello: Dynamics include mf and + signs. Articulations: dots and dashes. Text: sim.

Soprano (S) and Violoncello (Vc.) parts.

Measures 31-34: The vocal line continues with eighth-note patterns. The cello provides harmonic support with sustained notes and rhythmic patterns. The key signature changes to $\frac{5}{4}$ at measure 34.

Measure 35: The tempo changes to *poco piu vivo* ($\text{♩} = 68$). The vocal line includes lyrics: "I can give not what men call love." The cello part features portamento, arco, pizzicato, and leggiero dynamics. The key signature changes to $\frac{2}{4}$.

Measure 36: The vocal line continues with lyrics: "but wilt thou accept not the worshipship." The cello part includes glissando and dynamic markings like *mf*, *f*, and *mf*.

Measure 40: The vocal line concludes with the word "worship." The cello part ends with a dynamic marking of *cresc.*

accel. (Accelerando) is indicated above the vocal line in measure 34. *non dim.* (Non diminuendo) is indicated above the vocal line in measure 35. *port.* (Portamento) is indicated above the cello line in measure 35. *arco* (Bow) is indicated above the cello line in measure 35. *pizz.* (Pizzicato) is indicated above the cello line in measure 35. *leggiero* (Lightly) is indicated above the cello line in measure 35. *gliss.* (Glissando) is indicated above the cello line in measure 36. *cresc.* (Crescendo) is indicated above the cello line in measure 40.

6

Soprano (S) and Violoncello (Vc) parts.

the heart lifts above

Measure 44: Soprano sings "the heart lifts above". Violoncello provides harmonic support with eighth-note chords. Dynamic **f**.

Measure 45: Violoncello continues with eighth-note chords. Dynamic **p**, **leggiero**, **lunga**.

poco meno mosso (♩ = 64)

Soprano (S) and Violoncello (Vc) parts.

and the

Measure 47: Violoncello plays eighth-note chords with dynamic **f con forza**. Soprano enters with a sustained note. Dynamic **p**.

Measure 48: Violoncello plays sixteenth-note patterns with dynamic **p p**. Soprano enters with a sustained note. Dynamic **poco sul tast.**

poco rit.

Soprano (S) and Violoncello (Vc) parts.

Heaven - - - - - vens re - ject not,

Measure 50: Violoncello provides harmonic support with eighth-note chords. Soprano sings "Heaven - - - - - vens re - ject not," with a melodic line. Dynamic **b**.

Measure 51: Violoncello continues with eighth-note chords. Soprano sings "Heaven - - - - - vens re - ject not," with a melodic line. Dynamic **b**.

Tempo primo ($\text{♩} = 60$)

Soprano (S) and Bassoon (Vc.) parts shown across three systems.

System 1 (Measures 52-53):

- Soprano (S):** Starts with a rest. Dynamics: *espress.*, *mf*. Articulation: grace note, eighth note, sixteenth note. Text: "The de - si - - re". Measure 53 continues with eighth notes.
- Bassoon (Vc.):** Starts with eighth notes. Dynamics: *ord.*, *mf*. Articulation: sixteenth-note patterns. Measure 53 continues with eighth-note patterns.

System 2 (Measures 54-55):

- Soprano (S):** Starts with eighth notes. Dynamics: *f*. Articulation: sixteenth-note patterns. Text: "of the moth_". Measure 55 continues with eighth notes.
- Bassoon (Vc.):** Starts with eighth notes. Dynamics: *f*. Articulation: sixteenth-note patterns. Measure 55 continues with eighth-note patterns.

System 3 (Measures 56-57):

- Soprano (S):** Starts with eighth notes. Dynamics: *meno mosso* ($\text{♩} = 50$). Articulation: sixteenth-note patterns. Text: "for the star_". Measure 57 begins with a rest.
- Bassoon (Vc.):** Starts with eighth notes. Dynamics: *dim.*. Articulation: sixteenth-note patterns. Measure 57 begins with a rest.

Continuation: The soprano continues with eighth notes, and the bassoon continues with eighth-note patterns. Measures 58-59 show a continuation of the melodic line with eighth notes and sixteenth-note patterns.

59

Soprano (S) vocal line with lyrics: "of the night for the mor - row". Measure 59 starts with a dotted half note followed by a three-note cluster. The vocal line continues with eighth notes and sixteenth notes.

Violin Cello (Vc.) accompaniment: Measures 59-60 show sustained notes with slurs and dynamics (mp, pp, mp, f). Measure 60 includes a dynamic instruction "piu vivo (♩ = 60)".

62

mezzo-forte (mf) dynamic. The lyrics continue: "The de - vo - tion to some - thing a - far ,".

Vc. accompaniment: Measures 62-63 show sustained notes with slurs and dynamics (II, III, II, III, 0, II, III).

mf espress. dynamic at the beginning of measure 63.

66

Tempo primo - poco meno mosso (♩ = 56)

Soprano (S) vocal line with lyrics: "from the sphere of our sor - port. row from the".

Vc. accompaniment: Measures 66-67 show sustained notes with slurs and dynamics (pp, +, +, +, +, +, +, +, +, +, +, +).

sempre lv. dynamic.

sim. dynamic.

col legno batt. (poco sul tast.) dynamic.

Musical score for soprano (S) and bassoon (Vc.) on page 54, measures 70-74. The soprano part consists of vocal entries with lyrics: "sphere of our sor", "gliss.", and "row.". The bassoon part consists of rhythmic patterns of eighth and sixteenth notes. Measure 70 starts with a soprano note and a bassoon pattern. Measures 71-73 show the soprano's "sor" and "gliss." entries. Measure 74 concludes with the soprano's "row." entry and a bassoon pattern.

Musical score for Soprano (S) and Violoncello (Vc.) at measure 74. The Soprano part consists of a single sustained note followed by a rest. The Violoncello part features eighth-note patterns with various dynamics (plus signs) and a bassoon-like entry. The tempo is indicated as *poco rit.*

Soprano (S): Measure 74 starts with a note, followed by a rest. The tempo is *poco rit.*

Violoncello (Vc.): Measure 74 starts with a note, followed by a rest. The tempo is *poco rit.*