

Edgar F. Girtain IV

*Commissioned in 2014 by Hingrid Kujawinski for the Voorbees Choir at Rutgers University*

CANÇAO de INVERNO  
(Song of Winter)

for SSA Women's Chorus with  
Violin, Cello, and Piano Accompaniment

Text by Mario Quintana

**Duration: 5' 30"**

### About the composer

Edgar Girtain (b. 1988) is a native of the New Jersey Pine Barrens. He began composing orchestral music at age twelve but did not receive any formal instruction until he attended Ithaca College in 2006, where he studied composition with Dana Wilson, and briefly with Jennifer Higdon. As a Trombone player, early advocates of his music came mainly from the brass world; John Rojak was especially helpful. In 2012-13 Edgar lived in Llifén, Chile, where he taught public school English and developed an interest in the folk music and dance of the region. In 2014 he returned to New Jersey to complete his M.A. in composition, where he studied with Charles Fussell, Tarik O'Regan, Bob Aldridge, and briefly with Steve Mackey at Princeton. He currently lives in New Brunswick, New Jersey.

### About the poet

Mário de Miranda Quintana (1906-1994) was a Brazilian poet born in Alegrete, Rio Grande do Sul. He received his early education in his home town and in 1919 moved to Porto Alegre where he lived for the rest of his life and worked as a journalist. Mario Quintana never married nor had children. Lonely, he lived most of his life in hotels. He was considered the "poet of simple things" with a style marked by irony, by depth, by technical perfection. The main themes of his poetry include death, lost childhood, and time. He also translated over one hundred and thirty works of world literature, including *In Search of Lost Time* by Marcel Proust, Virginia Woolf's *Mrs. Dalloway*, and *Words in Blood*, by Giovanni Papini.

### Performance Notes

This piece is crafted to provide opportunities for musical expression through a mix of contemporary and traditional harmony, rhythm, and orchestration. The work is in ABABA form and explores two styles of music: the bossa nova and the melodramatic/minimalist film score. Throughout the piece peculiarities in the bossa style slowly accumulate, culminating in a drunken, lazy end. The primary motive of development linking the two styles is the sixteenth-note arpeggio that opens the work.

#### Ranges:

SI: A#3-G5  
 SII: A#3-G#5  
 A: G3-E5

Visit [www.edgarfgirtainiv.com](http://www.edgarfgirtainiv.com)

to listen to a recording, see the IPA,  
 and to download the Violin, Cello, and Piano parts

### Canção de Inverno

O vento assovia de frio  
 nas ruas da minha cidade  
 enquanto a rosa-dos-ventos  
 eternamente despetala-se...

Invoco um tom quente e vivo  
 - o lacre num envelope?  
 e a névoa, então, de um outro século  
 no seu frio manto envolve-me...

Sinto-me naquela antiga Londres  
 onde eu queria ter andado  
 nos tempos de Sherlock - o Lógico  
 e de Oscar - o pobre Magico...

Me lembro desse outro Mario  
 entre as ruínas de Cartago,  
 mas só me indago: - Aonde irão  
 morar nossos pobres fantasmas?!

E para sempre perdido  
 nas ruas da cidade Nova,  
 o vento procura, em vão  
 ler os cartazes antigos.

-Mario Quintana

### Song of Winter

The rushing wind whistles so coldly  
 through the streets of my native city  
 even while the rose of the winds  
 is ceaselessly stripped of its petals...

I invoke a fiery and lively tone  
 --the was seal on the envelope?  
 and the mists, then, of another century  
 envelop me in their frigid cloak...

I feel as though I am in old London  
 where I wish that I could have gone strolling  
 in the days of Sherlock - the Logician  
 and of Oscar - that sorry Magician...

I remember that other Mario  
 surrounded by the ruins of Carthage,  
 but alone I inquire: Where will they go  
 to dwell now there poor spirits of ours?!

And forever losing itself  
 in the byways of the New city,  
 the wind attempts, though without hope  
 to read from the aging hand bills.

-Trans. Jan Reinhart

Commissioned in 2014 by Hingrid Kujawinski for the Voorbees Choir at Rutgers University

## CANÇÃO de INVERNO

(Song of Winter)

MARIO QUINTANA  
(1906-1994)

EDGAR F. GIRTAIN IV  
(b.1988)

Bossa Nova ♩ = 120

Violin *p*

Violoncello *p*

Piano *mp* *p* *f* *p*

unis. *f* **8** The rushing wind whistles so coldly on the streets of my native city  
 O ven - to - - - as - so - vi - a de fri - o - - - nas ru - as - - -

*sfz* *p* *p*

**13** even while the rose of the winds  
 - da mi - nha ci - da - - - de - - - en - quan - to a ro - sa dos ven - tos - - -

*f* *p*

is ceaselessly stripped of its petals...

19 e - ter - na - men - - - te des - pe - ta - - -  
e - ter - na - men - - - te des - pe - ta - - -  
e - ter - na - men - - - te des - pe - ta - - -

*p*  
pizz.  
*f*



23 - - - la - se...  
- - - la - se...  
- - - la - se...

*f*  
arco  
*f*

Musical score for measures 26-30. The score is in 3/4 time and features a treble and bass clef. Measure 26 starts with a treble clef and a key signature of one sharp (F#). The bass clef part has a key signature of one flat (Bb). The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A box containing the number 30 is located above the treble staff in measure 30. The piece concludes with a double bar line and a fermata over a whole note in the treble staff.



Musical score for measures 31-35. The score is in 3/4 time and features a treble and bass clef. Measure 31 starts with a treble clef and a key signature of one flat (Bb). The bass clef part has a key signature of one flat (Bb). The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The lyrics are: "I invoke a fiery and lively tone, In - vo - co um tom quen - te e vi - - -". The piece concludes with a double bar line and a fermata over a whole note in the treble staff.

38 -- the wax seal on the envelope?

-vo o la - - cre num en-ve lo - - -

vo o la - - cre num en-ve lo - - -

vo o la - - cre num en-ve lo - - -

8

*pp*

*pp*

*p*

(8) *8va*



44 and the mists, then, of another century

-pe? e a né - voa, en - tão, de um

pe? e a né - voa, en - tão, de um

pe? e a né - voa, en - tão, de um

*p*

*8va*

(8)

48 **f** envelop me in their frigid cloak...

Ou - - - tro sé-cu-lo no seu fri - - -

Ou - - - tro sé-cu-lo no seu fri - - -

Ou - - - tro sé-cu-lo no ser fri - - -

*mp*

*f*

*mp*

*f*

*mp*



52 *stagger breathing* **p**

o man - to en - vol - - - - - ve - me...

*stagger breathing* **p**

-o man - to en - vol - - - - - ve - me...

*stagger breathing* **p**

o man - to en - vol - - - - - ve - me...

*pizz.* **f**

57 *decresc.* *div.* **62**

*decresc.* *mf* *div.*  
du du da du du da

*decresc.* *mf*  
du du da du du da

*decresc.* *f* *f*

*f* *tr* *f* *tr*

**64** *mp* I feel as though I am in old London where I wish that I could have gone strolling

Sin-to-me na-que-la an-ti - ga Lon - dres on-de eu

*pp*  
du du da du du da du du da du du da da da da da du du da

*pp*  
du du da du du da du du da du du da da da da da du du da

*pp*

*pp*



70 *solo* in the days of Sherlock - the Logician

que-ri-a ter\_ an - da - do\_ nos tem - pos\_ de Sher-lock-o-Lo-gi co\_

du du da du du du da du da da da

du du da du du du da du da da da

*p*

*pp*



and of Oscar - that sorry Magician...

76 *mf* *tutti*

du du

e de Os- car O Po - bre Ma - gi - co...

e de Os- car du

*pizz.*

*arco* *p* *f* *mp* *f* *pizz.* *f* *pizz.*

83

Violin part:  $\text{F}\sharp$ , 4/4. Melodic line with eighth and quarter notes. Repeat sign at the beginning.

Piano part:  $\text{F}\sharp$ , 4/4. Chords and bass line with eighth notes.



88

Violin part:  $\text{F}\sharp$ , 4/4. Measure 88: whole rest. 1. and 2. endings. Measure 89: 1. ending with triplet. Measure 90: 2. ending with triplet. Measure 91: 1. ending with triplet. Measure 92: 2. ending with triplet. Measure 93: 1. ending with triplet. (clap) *ff*

Piano part:  $\text{F}\sharp$ , 4/4. Chords and bass line with eighth notes.



94

Violin part:  $\text{F}\sharp$ , 4/4. Melodic line with eighth and quarter notes. Triplet in measure 95. Repeat sign at the beginning. *arco*, *p* at the end.

Piano part:  $\text{F}\sharp$ , 4/4. Chords and bass line with eighth notes. *arco*, *p* at the end.

99 **99** *p* div. I remember that other Mario

Me lem - - bro des-se ou-tro Ma - ri - o

105 surrounded by the ruins of Carthage, **107** S1 div.

en-tre-as ru - í - nas de Car - ta - - - - go,

**107**

**112**

**112** *ff*

115 **116** *f* but alone I inquire:

mas só me in-da - go: A -

mas só me in-da - go a -

mas só me in-da - go a -

**116** *f* *cresc. poco a poco*



119

Where will they go to dwell now there poor spirits of ours?!

on - de i- rão mo- rar nos- sos po - bres fan -

on - de i- rão mo- rar nos- sos po - bres fan -

on - de i- rão mo- rar nos- sos po - bres fan -

*f* *cresc. poco a poco*

123 *fp* *cresc. poco a poco*

tas - - - - -

*fp* *cresc. poco a poco*

tas - - - - -

*fp* div.

tas - - - - - *cresc. poco a poco*

*fp* *cresc. poco a poco*

*fp* *cresc. poco a poco*

127

- mas?! - - - - -

- mas?! - - - - -

- mas?! - - - - -

**130** *ff* And forever losing itself *gliss.*

e para sem - - - pre

*ff* e para sem - - - pre

*ff* e pa-ra sem - - - pre

**130**

*ffz* *ff*

132

sem - - pre sem - - pre per di - - do per  
 sem - - pre sem - - pre per di - - do per  
 sem - - pre sem - - pre per - di - - do per

*gliss.* *gliss.* *pesante* *pesante* *pesante*

*ff molto pesante* *ff molto pesante* *ff*

138

di - - - do per - di - - - do  
 di - - - do per - di - - - do  
 di - - - do per - di - - - do

*ff molto pesante* *ff molto pesante* *ff*

