

Text: Pablo Neruda

Oda a las Ranas
(Ode to Frogs)

Music: Vivian Fine

Lento $\text{♩} = 48$

Sop. I

Sop. II

Alto I

Alto II

Fl.

Ob.

Vlc.

Perc.

gong p i.v.

amp. cymbal
war drum

shappizz b

5

Alto I

Alto II

Fl.

Ob.

Vlc.

Perc.

Dul-

ccs

arco

p i.v.

Handwritten musical score for the first system, featuring vocal and instrumental parts. The staves are labeled on the left: Sop. I, Sop. II, Alto I, Alto II, Fl., Oboe, Vlc, and Perc.

Vocal Parts:

- Sop. I:** Lyrics: so - ho - tas
- Sop. II:** Lyrics: Dol - ces, so - ho - tas
- Alto I:** Lyrics: so - ho - tas
- Alto II:** Lyrics: so - ho - tas

Instrumental Parts:

- Fl.:** Dynamics: *f*, *sva.*
- Oboe:** Dynamics: *p*, *f*
- Vlc:** Dynamics: *f*, *pizz.*, *arco*

Handwritten musical score for the second system, continuing the vocal and instrumental parts. The staves are labeled on the left: Sop. I, Sop. II, Alto I, Alto II, Fl., Ob., Vlc, and Perc.

Vocal Parts:

- Sop. I:** Lyrics: cas ta - nas,
- Sop. II:** Lyrics: cas ta - nas
- Alto I:** Lyrics: cas ta - nas,
- Alto II:** Lyrics: cas ta - nas

Instrumental Parts:

- Fl.:** Dynamics: *p*
- Ob.:** Dynamics: *mf*
- Vlc:** Dynamics: *p*, *con sord.*
- Perc.:** Dynamics: *p*

A circled number "10" is present in the upper right corner of the system.

Handwritten musical score for a full orchestra and vocal ensemble. The score is divided into two systems. The first system includes parts for Soprano I, Soprano II, Alto I, Alto II, Flute, Oboe, Violin, Viola, and Percussion. The second system includes parts for Soprano I, Soprano II, Alto I, Alto II, Flute, Oboe, Violin, and Percussion. The lyrics are in Latin and include phrases like "siem- pre qui- se set ta-ha uh di-a, p (echol)", "siem- pre qui-", "gra- ssem- pre qui-", "P dolce", "siem- pre a- mi la chat-ca, las", "se set ta-ha uh di- a, a- mi la chat-ca", "siem- pre a- mi la chat-ca les", "se set ta-ha uh di- a, a- mi la chat-ca". Performance instructions include "poco f", "mf", "p", "sempre p", "vibes", "cast.", "i.v.", and "P dolce".

15

Sop. I ho-jas del-ga-das co-mo fi-la-men-tos, (sempre P)

Sop. II las ho-jas, la chat-ca

Alto I ho-jas del-ga-das co-mo fi-la-men-tos,

Alto II las ho-jas, la chat-ca

Ob.

Vlc.

Perc.

Sop. I el muh-do

Alto I P (echo) el muh-do

Fl. P dolce f P

Vlc. sul tasto P

Perc. P

mf

Sop. I ver- de, el mun- do

Sop. II de los bet- tos

Alto I ver- de, el mun- do

Alto II de los bet- tos

Fl. *p*

Ob. *p*

Vlc. *sul tasto*

Perc. *p*

ver- de con las ta- has

ver- de, el mun- do

de los bet- tos

de los

Sop. I du- e- has

Sop. II ver- de

Alto I mun- do ver- de,

Alto II bet- tos, du- e- has,

Fl. *f*

Ob. *poco f*

19

16

19

16

19

16

19

16

mf

del cie-

del cie-

el mun- do

el mun- do

mf

ver-

mf

mf

mf

25

Handwritten musical score for measures 25-30. The score includes staves for Sopranos I and II, Alto I and II, Flute I, Violin, Percussion, Flute II, Oboe, and Violin II. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score contains various musical notations including notes, rests, dynamics (p, f, mf), articulation (accents, slurs), and performance instructions (pizz., arco, sra., loco). The Flute I part features a melodic line with slurs and dynamics like *poco f, dolce*. The Violin part includes a pizzicato section with a *tricket* marking. The Flute II part has a *sub. (echo)* section. The Oboe and Violin II parts have *arco* markings. The score ends with a double bar line and repeat signs.

Handwritten musical score for measures 30-35. The score includes staves for Flute I, Violin, and Percussion. The music continues from the previous page. The Flute I part has a melodic line with slurs and dynamics like *f* and *poco f*. The Violin part includes a *tricket* marking and a *mf* dynamic. The Percussion part has a *mf* dynamic and a *l.v.* marking. The score ends with a double bar line and repeat signs.

35

Sop. I
glo es-ti-mu-la

Sop. II
g lo es-ti-mu-la

Alto I
g lo es-ti-mu-la

Alto II
g lo es-ti-mu-la

Fl.
f intense

Ob.

Vlc.

Perc.

40

Sop. I
su-be co-mo, su-be co-mo u-ha

Sop. II
su-be co-mo, su-be co-mo u-ha

Alto I
su-be co-mo, su-be co-mo,

Alto II

Fl.
poco f

Ob.

Vlc.
poco f pizz

Perc.
poco f

Sop. I
 en- te- da- de- ra a los bel- co- nes de mi, de mi in-

Sop. II
 en- te- da- de- ra a los bel- co- nes de mi, de mi in-

Alto I
 su- be co- mo

Alto II
 su- be co- mo

Fl.
 (Handwritten notes)

Ob.
 (Handwritten notes)

Vlc.
 (Handwritten notes)

Perc.
 (Handwritten notes)

Sop. I
 fan- cia, a los pe- zo- nes de mi

Sop. II
 fan- cia,

Alto I
 a los pe- zo- nes de mi

Fl.
 (Handwritten notes)

Ob.
 mf dolce

Vlc.
 (Handwritten notes)

Perc.
 cast. mf

50

Sop. I *pri- ma,*

Alto I *pri- ma,*

Fl.

Ob.

Vlc. *cab. sord.*

Perc. *vib. soft hammers*

55

Sop. I *a los jaz- mi- nes*

Sop. II *a los jaz- mi- nes*

Alto I *a los jaz- mi- nes*

Alto II *a los jaz- mi- nes*

Vlc.

Perc.

Handwritten musical score for a vocal and instrumental ensemble. The score is written in 4/4 time and features a key signature of one sharp (F#).

Vocal Parts:

- Sop. I:** as-tro-hó-mi-cos de la he-gra no-che del Sur, y a-
- Sop. II:** as-tro-hó-mi-cos de la he-gra no-che del Sur,
- Alto I:** as-tro-hó-mi-cos de la he-gra no-che del Sur, y a-ho-ta
- Alto II:** as-tro-hó-mi-cos de la he-gra no-che del Sur

Instrumental Parts:

- Fl.:** (Flute)
- Ob.:** (Oboe)
- Perc.:** (Percussion)
- Sop. I (Instrumental):** ho-ta que he pa-sa-do el tiem-po, y a-ho-ta que he pa-sa-
- Sop. II (Instrumental):** y a-ho-ta que he pa-sa-do el tiem-po, y a-ho-ta
- Alto I (Instrumental):** que he pa-sa-do el tiem-po, y a-ho-ta que he pa-sa-do el
- Alto II (Instrumental):** y a-ho-ta que he pa-sa-do el tiem-po, y a-ho-ta que he pa-
- Fl. (Instrumental):** (Flute)
- Ob. (Instrumental):** (Oboe)
- Vlc.:** (Violin)
- Perc. (Instrumental):** (Percussion)

Performance Markings: *pp*, *p*, *mf*, *f*, *ff*, *rit.*, *60*, *8va*, *tr*, *tr*.

Sop. I do el tiem-po no me pre-gun-ten por el cie-lo

Sop. II que he pa-sa-do el tiem-po no me pre-gun-ten por el cie-lo

Alto I tiem-po no me pre-gun-ten por el cie-lo

Alto II sa-do el tiem-po no me pre-gun-ten por el cie-lo

Fl. *cresc.*

Ob. *cresc.*

Vlc. *mf* *f*

Perc. *f*

65

Sop. I *pp* pien-so que no he a-pren-di-do a-ún

Sop. II *pp* pien-so que no he a-pren-di-do a-ún

Alto I *pp* pien-so que no he a-pren-di-do a-ún

Alto II *pp* pien-so que no he a-pren-di-do a-ún

Fl. *p*

Ob. *p*

Vlc. *pizz.* *mp*

Perc. *pp*

mp 3 p^{mf}

Sop. I
 pien-so que no he a- preh-di-do a- ún el

Sop. II
 pien-so que no he a- preh-di-do a- ún el

Alto I
 pien-so que no he a- preh-di-do a- ún el

Alto II
 pien-so que no he a- preh-di-do a- ún el

Fl.
 mf

Ob.
 mf

Vlc.
 mf arco

Perc.
 mf

poco f

75

Sop. I
 ton-co i-di-ó ma de las ra-nas. pp

Sop. II
 ton-co i-di-ó ma de las ra-nas. pp

Alto I
 ton-co i-di-ó ma de las ra-nas. pp

Alto II
 ton-co i-di-ó ma de las ra-nas. pp

Fl.
 mf

Ob.
 mf

Vlc.
 mf

Perc.
 mf

Handwritten musical score for the first system, measures 1-4. The score includes staves for Flute (Fl.), Oboe (Ob.), Violin (Vlc.), and Percussion (Perc.).

- Fl.:** Starts with a *p* dynamic. A slur covers a sequence of notes, with a '5' written below it.
- Ob.:** Features a long, sweeping slur across the staff.
- Vlc.:** Includes a *pizz* (pizzicato) marking and a *f* dynamic.
- Perc.:** Shows a *p* dynamic, a *sus. cym.* (sustained cymbal) marking, and a *tr.* (trill) marking.

Handwritten musical score for the second system, measures 5-8. The score includes staves for Alto I, Alto II, Flute (Fl.), Oboe (Ob.), Violin (Vlc.), and Percussion (Perc.).

- Alto I:** Lyrics: "softer than the beginning", "so- no- tas".
- Alto II:** Lyrics: "softer than the beginning", "Dul- ces".
- Fl.:** Lyrics: "gva" (ritardando) with a dashed line indicating a deceleration.
- Ob.:** Includes a *pp* (pianissimo) dynamic marking.
- Vlc.:** Includes an *arco* (arco) marking and a *p* dynamic.
- Perc.:** Ends with a *p* dynamic and a *tr.* (trill) marking.

Sop. I *f* so- ho- ta-s
 Sop. II *p* Dul- ces, so- ho- ta-s
 Alto I so- ho- ta-s
 Alto II so- ho- ta-s
 Fl. *f*
 Ob. *p* pizz. *f*
 Vlc. *f*
 Perc.

Sop. I *p* (echo) ton- cas ta- nas
 Sop. II *p* (echo) ton- cas ta- nas
 Alto I *f* ton- cas ta- nas
 Alto II *f* ton- cas ta- nas
 Fl. *mf* *p*
 Ob. *mf*
 Vlc. *p* con sord.
 Perc. *p* i.v.

85

ppof

Sop. I
siem- pre qui- se set ta-ha un di-a, *p*(echo)

Sop. II
siem- pre qui-

Alto I
ppof
siem- pre qui- se set ta-ha un di-a, *p*(echo)

Alto II
siem- pre qui-

Fl.
p dolce

Ob.
mf senza sord.

Vlc.
mf

cast. *ppof*

gong *1.v.*

Sop. I
siem- pre a- mi la char-ca las

Sop. II
se set ta-ha un di-a, mi la char-ca

Alto I
siem- pre a- mi la char-ca las

Alto II
se set ta-ha un di-a, a- mi la char-ca

Fl. I
ppof

Ob.
p

Vlc.
p

cast. *p*

vib. *p*

1.v.

Sop. I ho-jas del ga-das co-mo fi-la-men-tas

Sop. II las ho-jas, la char-ca (sempre p)

Alto I ho-jas del ga-das co-mo fi-la-men-tas,

Alto II las ho-jas, la char-ca

Ob.

Vlc.

Perc. i.v. i.v.

Sop. I el mun-do

Alto I p(echo) el mun-do

Fl. p dolce f p

Vlc. sul tasto p

Musical score for measures 18-19. Instruments include Sopranos I & II, Alto I & II, Flute, Oboe, Violin, and Percussion. Lyrics include: "ver-de, el mun-do", "de los bet-tos", "con las i-a-has", "el mun-do", "ver-de el".

Musical score for measures 19-20. Instruments include Sopranos I & II, Alto I & II, Flute, Oboe, Violin, and Percussion. Lyrics include: "du-e-has", "del cie-", "ver-de", "del cie-", "mun-do ver-de", "bet-tos, du-e-has", "el mun-do ver-".

Sop. I *p*

Sop. II *p*

Alto I *p*
de

Alto II *p*
de

Fl. *poco f, dolce*

Vlc. *pizz.*

Perc. *tactict*

Sop. I *p*
Foh- cas ta- nas

Sop. II *p*

Alto I *f*
Foh- cas ta- nas

Alto II

Fl. *f* *sub.* *poco f*

Ob. *mf* *p*

Vlc. *arco* *mf* *p*

105

Sop. I *mf* del cie -

Fl. *gra*

Ob. *p*

Vlc. *mf*

Perc. *ratchet*

Sop. I *mf* *1.v.*

Sop. II *mp*

Alto I *p*

Fl. *gra* *dim.* *p*

Ob. *molto p*

Vlc. *p*

Perc. *p*

Summer 1980

ODA A LAS RANAS

Dulces, sonoras, roncadas ranas,
siempre quise ser rana un día,
siempre amé la charca, las hojas
delgadas como filamentos,
el mundo verde de los berros
con las manos dueñas del cielo.

La serenata de la rana
sube en mi sueño y lo estimula,
sube como una enredadera
a los balcones de mi infancia,
a los pezones de mi prima,
a los jazmines astronómicos
de la negra noche del Sur,
y ahora que ha pasado el tiempo
no me pregunten por el cielo:
pienso que no he aprendido aún
el hoarse idioma de las ranas.

Pablo Neruda

ODE TO FROGS

Sweet, sonorous, husky-voiced frogs!
I always wanted to be a frog for a day,
always loved the pool, the leaves
fine as filaments,
the green world of the watercress
where the frogs are masters of the sky.

The frogs' serenade
rises into my dream and excites it,
rises like a twisting vine
to the balconies of my childhood,
to my cousin's breasts,
to the astronomical jasmynes
in the black night of the South,

and now that the time has passed

let them not ask the sky of me:
I think that I have not yet learned
the hoarse idiom of the frogs:

Pablo Neruda

Translation by Elsa Neuberger

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