

# PABLO NERUDA IN LOVE

FOR MIXED CHOIR AND PIANO

JEFFREY BERNSTEIN



C F M P

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## PABLO NERUDA IN LOVE

Leaning into the afternoons I cast my sad nets  
Towards your oceanic eyes.  
You keep only darkness. We are boys once more, and  
From your regard sometimes the coast of dread emerges like a knife.  
We have lost even this twilight.

No one saw us this evening hand in hand  
While the blue night dropped on the world.  
In a frenzy I will free my flock of arrows.  
My words rain over you, stroking you.  
There in the highest blaze my solitude lengthens and flames.  
Soundless, delirious.

I have gone marking the atlas of your body with crosses of fire.  
My mouth went across: a spider, trying to hide.  
In you, behind you, timid, driven by thirst.  
Soundless, delirious joy.

The water runs barefoot in the wet streets.  
My sad tenderness, what comes over you all at once?  
When I have reached the most awesome and the coldest summit my heart  
Closes like a nocturnal flower.

Every day you play with the light of the universe.  
You are mine, and in your life my infinite dreams live.  
In my sky at twilight you are like a cloud.

You are taken in the net of my music, my love,  
And my nets of music are wide as the sky.  
My soul is born on the shore of your eyes of mourning.  
Where the land of dreams begins.  
My nets of music are wide as the sky, and  
The clouds travel like white handkerchiefs of goodbye.

—

Jeffrey Bernstein is a California-based composer, conductor, pianist and educator. He is founding director of the Pasadena Master Chorale and artistic director of the Los Angeles Daiku and was for eleven years director of choral music at Occidental College. Bernstein holds music degrees from Harvard, Yale and UCLA. He has led choirs on fourteen tours of four continents and traveled extensively as a guest conductor, directing choirs and orchestras in Europe, Japan and throughout this country. Recently premiered works include *Dreams of Japan* with the Tokushima Symphony, *Fukushima Requiem* with the Los Angeles Daiku Orchestra, and *The Human Journey*, commissioned and premiered by the L.A. Choral Lab. Bernstein performs solo concerts of improvised piano music has released three piano albums: *PianoJournals* (2012), *Clear Mind Calm Water* (2015) and *The Desert House* (2015). A committed educator and strong advocate for children, Bernstein maintains a private studio and is on staff at the Pasadena Waldorf School, where he creates improvised piano music for young people.

# PABLO NERUDA IN LOVE

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for the late Roger Claiborne and Matt Torrey

Andante Appassionato  $\text{♩} = 100$ 

arr. JEFFREY BERNSTEIN (ASCAP)

The musical score consists of two systems of music. The first system, starting at measure 2, features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter sequentially, with Soprano at 2, Alto at 3, Tenor at 4, and Bass at 5. The piano part begins with a sustained note at 2, followed by eighth-note chords at 3, and then eighth-note patterns at 4. The second system, starting at measure 5, includes lyrics for the vocal parts. The piano part continues with eighth-note patterns throughout both systems.

2                   3                   4                   5  
Soprano (S)  
Alto (A)  
Tenor (T)  
Bass (B)  
PIANO

2                   3                   4                   5  
ing      in - to      the      af - ter - noons  
6                   7                   8  
ing      in - to      the      af - ter - noons  
9  
10

**Performance Instructions:**  
Soprano:  $p$   
Alto:  $p$  Lean -  
Tenor:  $p$  Lean -  
Bass:  $p$  Lean -  
Piano:  $mp$        $f$   
Pianist's Pedal:  $\text{C}\text{ F}\text{ M}\text{ P}$

9                    10                    11                    12

I cast my sad nets,  
I cast my sad nets,  
I cast my sad nets,  
I cast my sad nets,

**pp**

**pp**

**pp**

=

13                    14 **p**                    15                    16

nets toward your oceanic  
nets toward your oceanic  
nets toward your oceanic

**p**

**p**

**p**

**p**

17                    18                    19                    20

eyes,  
eyes,  
eyes, your  
eyes, your o - ce - an - ic

=

21                    22                    23                    24

your o - ce - an - ic  
o - ce - an - ic eyes,  
eyes,  
your o - ce - an - ic

A musical score for piano and voice, featuring two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The score consists of eight measures, numbered 25 through 32. The vocal line begins with a single note at measure 25, followed by a rest at 26. At measure 27, the vocal entry resumes with a dynamic of **p**, singing "You keep on - ly". This phrase is repeated at measure 28. Measures 29 and 30 show rests for both parts. Measure 31 begins with the vocal line again, singing "darkly", followed by a rest at 32. The piano part features harmonic changes and rhythmic patterns throughout. A double bar line with repeat dots is positioned between measures 28 and 29.

25                    26                    27                    28

eyes,

**p**

You keep on - ly

**p**

eyes, You keep on - ly

*darkly*

29                    30                    31                    32

You keep

**p**

You keep

dark - ness.

dark - ness.

33                    34                    35                    36

Soprano part: on - ly dark - - ness.  
Basso continuo part: (empty staff)  
Soprano part: on - ly dark - - ness.  
Basso continuo part: (empty staff)  
Soprano part: We are boys once more,  
Basso continuo part: (empty staff)  
Soprano part: We are boys once more,  
Basso continuo part: (empty staff)

37                    38                    39                    40

Soprano part: (empty staff)  
Basso continuo part: (empty staff)  
Soprano part: (empty staff)  
Basso continuo part: (empty staff)  
Soprano part: (empty staff)  
Basso continuo part: (empty staff)  
Soprano part: and from your re - gard some-times  
Basso continuo part: (empty staff)  
Soprano part: and from your re - gard some-times  
Basso continuo part: (empty staff)

*mp*

*mp*

41                    42                    43                    44                    45                    46

the coast of dread e - mer - ges  
*mp*

the coast of dread e - mer - ges

=

47                    48                    49                    50                    51                    ***pp***

We  
***pp***

We  
***pp***

***p***

like a knife.  
***p***

like a knife.  
We  
***pp***

***pp***

52                   53           54           55           56           57           58

— have lost e - ven this twi - light.

— have lost e - ven this twi - light.

— have lost e - ven this twi - light.

— have lost e - ven this twi - light.

59                   60           61           62           63

**p**

this eve - ning

**p**

No one saw us

**p**

No one saw us

**p**

this eve - ning

**pp**

**p**

64                    65                    66                    67                    68

hand in hand  
hand in hand  
hand in hand

=

69                    70                    71                    72                    73

*mp*  
while the blue night dropped  
*mp*  
while the blue night dropped  
*mp*  
while the blue night dropped

hand while the blue night dropped

hand in hand

**più mosso** ♩ = 112

74                    75                    76                    77

on                    the                    world.  
on                    the                    world.  
on                    the                    world.  
on                    the                    world.

**f**

=

78                    79                    80                    81

My words rain ov-  
My words rain ov-

**f**

82                    83                    84                    85

In a fren-z-y I will free my flock of ar - rows. My words rain ov-  
In a fren-z-y I will free my flock of ar - rows. My words rain ov-

**f**

82 - er you, strok - ing - you. 83 - er you, strok - ing - you. 84 - er you, strok - ing - you. 85 -

2

A musical score for a four-part vocal arrangement. The top three staves are in treble clef and 3/4 time, while the bottom staff is in bass clef and 3/4 time. The score consists of four systems of music, each starting with a dynamic of 86. The lyrics "There in the highest blaze my sol-i-tude-length - ens and flames." are repeated in each system. The vocal parts are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The vocal parts are supported by a harmonic basso continuo line at the bottom of the page.

90                    91                    92                    93

**p** Sound -

**p** Sound -

**p** Sound -

**p** Sound -

Sound -

94                    95                    96                    97

less,

less, sound - less,

less, sound - less,

less,

**p**

98 *pp* de - li - ri - ous.

99 *pp* de - li - ri - ous.

100 *pp* de - li - ri - ous.

101 *pp* de - li - ri - ous.

*p*

*ff*

2

102 *ff*  
I have gone mark-ing the at - las of your bo - dy with cros-ses of fire.\_

103  
I have gone mark-ing the at - las of your bo - dy with cros-ses of fire.\_

104  
I have gone mark-ing the at - las of your bo - dy with cros-ses of fire.\_

105 *ff*  
I have gone mark-ing the at - las of your bo - dy with cros-ses of fire.\_

I have gone mark-ing the at - las of your bo - dy with cros-ses of fire.\_

106 > > 107 > 108 > 109 >

My mouth went a - cross: a spi - der try-ing to hide.  
My mouth went a - cross: a spi - der try-ing to hide.  
My mouth went a - cross: a spi - der try-ing to hide.  
My mouth went a - cross: a spi - der try-ing to hide.

=

110 > 111 > 112 > 113 >

In you, be - hind you,  
In you, be - hind you,  
In you, be - hind you,  
In you, be - hind you,

114 ***ff***

115

116

117

*ff* ti- mid, ti- mid, dri- ven by thirst.

*ff* ti- mid, ti- mid, dri- ven by thirst.

*ff* ti- mid, ti- mid, dri- ven by thirst.

ti- mid, ti- mid, dri- ven by thirst.

*8va*

==

***fff***

118

119

120

121

122

*fff* Sound - less, de - li - ri -

*fff* Sound - less, de - li - ri -

*fff* Sound - less, de - li - ri -

*fff* Sound - less, de - li - ri -

Sound - less, de - li - ri -

(8)

123                    124                    125                    126                    127

ous,                    joy!  
ous,                    joy!  
ous,                    joy!  
ous,                    joy!

*(8)*

*15ma*

*ffff*

*ffff*

128                    129                    130                    131                    132                    133

*p*

The wa - ter runs bare - foot in the wet streets.

*p*

The wa - ter runs bare - foot in the wet streets.

*p*

The wa - ter runs bare - foot in the wet streets.

*p*

The wa - ter runs bare - foot in the wet streets.

*(15)*

134                    135                    136                    137                    138

My sad ten - der- ness,  
My sad ten - der- ness,  
My sad ten - der- ness,  
My sad ten - der- ness,

*15<sup>ma</sup>*

**ff**

139                    140                    141                    142                    143

what comes ov - er you all at once?  
what comes ov - er you all at once?

what comes ov - er you all at once?

(15) what comes ov - er you all at once? |

**f**

144                    145                    146                    147                    148

When I have reached the most  
When I have reached the most  
When I have reached the most  
When I have reached the most

(15)

149                    150                    151                    152                    153

awe - some and the cold - est sum - mit  
awe - some and the cold - est sum - mit  
awe - some and the cold - est sum - mit

(15)

mf

154                    155                    156                    157                    158

My heart clos -  
My heart clos -  
My heart clos -  
My heart clos -

*15ma*

159                    160                    161                    162                    163

es like a noc - tur -  
es like a noc - tur -  
es like a noc - tur -

(15)

## **Maestoso Amoroso ♩ = 92**

164      165      166      167      168      169      170

nal flower.

**p**

nal flower.

**p**

nal flower.

**p**

nal flower.

**p**

Ev- ery day you play

**mp**

Ev- ery day you play

(15)

**p**

171      172      173      174      175

**mp**

Ev- ery day you play with the light of the

with the light of the un - i - verse.

with the light of the un - i - verse. In my sky at twi - light you are like a

176                    177                    178                    179                    180

un - i - verse. In my sky at twi - light you are like a cloud  
***mp***  
 Ev - ery day you play with the light of the un - i - verse.

cloud You are mine and in you my in - fin - ite dreams live.

181 ***mp***                    182                    183                    184

Ev - ery day you play with the light of the un - i - verse.  
***mp***  
 You are mine and in you my in - fin - ite dreams live.  
***mp***  
 In my sky at twi - light you are like a cloud  
***mp***  
 Ev - ery day you play with the light of the un - i - verse.

**f**

185                    186                    187                    188

In my sky at twi-light you are like a cloud  
Ev-ery day you play with the light of the un - i - verse.  
You are mine, and in you my in-fin-ite dreams live.

**f**

189                    190                    191                    192

You are mine, and in you my in-fin-ite dreams live.  
In my sky at twi-light you are like a cloud \_\_\_\_\_  
Ev-ery day you play with the light of the un - i - verse.  
You are mine and in you my in-fin-ite dreams live.

Piano sheet music showing four staves. The top three staves are in treble clef and the bottom staff is in bass clef. Measure 193: Treble clef staff has a dynamic **p**. Measures 194-195: All staves have a dynamic **Ooo**. Measure 196: Treble clef staff has a dynamic **p**. The bottom staff has a dynamic **Ooo**. The music consists of sustained notes with grace notes above them. Measure 196 includes a dynamic marking **mp** and a measure number **3** under each measure.

2

Sheet music for piano showing measures 197 through 200. The music is arranged in four staves:

- Top Staff:** Treble clef, whole notes. Measures 197-198: Whole note on A. Measure 199: Whole note on B. Measure 200: Whole note on C.
- Second Staff:** Treble clef, whole notes. Measures 197-198: Whole note on G. Measure 199: Whole note on A. Measure 200: Whole note on B.
- Third Staff:** Treble clef, whole notes. Measures 197-198: Whole note on F. Measure 199: Whole note on G. Measure 200: Whole note on A.
- Bass Staff:** Bass clef, eighth-note pairs. Measures 197-198: Pairs of eighth notes on D and E. Measure 199: Pairs of eighth notes on E and F. Measure 200: Pairs of eighth notes on F and G.
- Piano Pedal Pedal Staff:** Measures 197-198: Pedal down. Measures 199-200: Pedal up.

Measure numbers 197, 198, 199, and 200 are printed above the top staff.

201                    202                    203                    204

**205 In speech rhythm**

206

207

208

You are taken in the net of my music, my love. And my nets of music are wide as the sky.

My soul is born on the shore of your eyes of mourning, Where the land of dreams begins.

You are taken in the net of my music, my love. And my nets of music are wide as the sky.

My soul is born on the shore of your eyes of mourning, Where the land of dreams begins.

You are taken in the net of my music, my love. And my nets of music are wide as the sky.

My soul is born on the shore of your eyes of mourning, Where the land of dreams begins.

You are taken in the net of my music, my love. And my nets of music are wide as the sky.

My soul is born on the shore of your eyes of mourning, Where the land of dreams begins.

Andante Appassionato  $\text{♩} = 100$ 

209 210 211 212

My  
My  
My  
My

*mp* *f*

213 214 215 216

nets of mus - ic are wide as the sky,  
nets of mus - ic are wide as the sky,  
nets of mus - ic are wide as the sky,  
nets of mus - ic are wide as the sky,

*p*

217                    218                    219

And the clouds trav - - el like white  
And the clouds trav - - el like white  
And the clouds trav - - el like white  
And the clouds trav - - el like white

220                    221                    222                    223

***pp***

hand - ker - chiefs  
hand - ker - chiefs  
hand - ker - chiefs  
hand - ker - chiefs

of  
***pp***

of  
***pp***

of  
***pp***

of

224            225            226            227            228 *rit.*            229

good - bye.  
good - bye.  
good - bye.  
good - bye.

Eagle Rock, CA. 21•X•2005