

suite — for viola & guitar

movement III: Spanish Dancer

CLIFF CREGO

♩. = 68

The score is written for voice/viola and guitar. It begins with a tempo marking of ♩. = 68. The key signature has one flat (B-flat) and the time signature is 3/8. The first system shows the voice/viola part with dynamics *f* (viola, with voice) and *f* *f*_p. The guitar part is marked *f* and includes the instruction "(tune low E to D)".

Measure 6 is marked with a brace and the number 6. The second system continues the piece, with a section starting at measure 14 marked with a brace and the letter **A**. The guitar part features a triplet in measure 15. The third system starts at measure 21, also featuring a triplet in measure 22. The fourth system starts at measure 27, with triplets in measures 28, 29, and 30.

(The solo guitar voice of **Spanish Dancer** is a composite of the original version for two guitars, both parts reduced here to one. The performer is free to make changes—dropping notes or shifting octaves, etc.—as necessary.)

B (*sempre unisono; sempre non-vibrato*)

v/va

gt

3

p As a

f

v/va

gt

f As a

wood - en match

held in the

3

v/va

gt

hand,

white

on all its sides shoots flick-er-ing tongues be -

3

mf

f

v/va

gt

fore it flash-es

v/va

gt

f

in - to

flame:

3

3

3

62 **C**

v/va

gt

70 **D**

v/va

gt

pp

ff *f* *p* *f*

f with - in the in - ner

77

v/va

gt

cir - cle of on - look - ers, hur - ried,

82

v/va

gt

hot, bright, her dance in rounds be - gins to

p *mf*

88

v/va

gt

flick - er and spread. And sud - den - ly,

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

93 *mf* **E** *f*

v/va all is com - plete - ly fire.

gt *f* *mp* *f* *mf* *ff* *3* *3* (*sonoro*)

99 **F**

v/va *mp* One

gt *p* *f* *p (subito)* *crescendo poco a poco*

106

v/va glance, and she ig - nites her hair, turn - ing

gt *crescendo poco a poco* *f* *mp*

111

v/va all at once with dar - ing art her en - tire dress in -

gt *mf* *f* *p*

116 **G**

v/va to a pas - sion of flame, from which, like

gt *f* *p* *3* *3*

121

v/va

star - fled snakes, the nak - ed arms a - wake and

gt

p *f* (*secco*) *f* (*simile*) *p*

126

v/va

reach out clap - ping. *f* And

gt

f *f* *pp*

131 **H**

v/va

then: as if the fire were grow - ing too

gt

136 **I**

v/va

scarce

gt

mf p *3* *3* *3* (*simile*)

141

v/va

mf she takes it to - ge - ther and throws it off, mas - ter - ful -

gt

mf (*subito*)

146

v/va

ly, with proud, im - per - i - ous ges - tures,

gt

mf

151

v/va

and watch - es: it lies there, rag - ing on the ground, still

gt

156

v/va

flar - ing up re - fus - ing to give in - Till tri -

gt

mf

J

161

v/va

f um - phant - ly self - as - sured, and with a

gt

166

v/va

sweet, wel - com - ing smile,

gt

ff

f

rallentando

K ♩. = 68 (viola)

(l.v.....)

171 **L**

176

181

duration: c. 3'

SPANISH DANCER

As a wooden match held in the hand, white,
on all its sides shoots flickering tongues
before it flashes into flame—: within the inner
circle of onlookers, hurried, hot, bright,
her dance in rounds begins to flicker and spread.

And suddenly, everything is completely fire.

One glance and she ignites her hair,
turning all at once with daring art
her entire dress into a passion of flame,
from which, like startled snakes,
the naked arms awake and reach out, clapping.

And then: as if the fire were growing scarce,
she takes it together and throws it off,
masterfully, with proud, imperious gestures,
and watches: it lies there raging on the ground,
still flaring up, refusing to give in—.
Till triumphantly, self-assured and with a sweet
welcoming smile, she raises her face,
then stamps it out with small, powerful feet.

Rainer Maria Rilke (tr. Cliff Crego)