

"Paragone"

1

To my Father

per chitarra solo, con mandolino ad libitum

Lento e Calmo

chitarra

sempre con espressione parlante e cantabile,

A

attaca
Wood Thrush

B

B

attaca
Veopar Sparrow

C

C

attaca
Purple Finch

D

D

attaca
Carolina Wren

adagio contemplativo

fine
October

as the title "Paragone" - from Leonardo - suggests, this piece consists of two comparisons or contrasts. on page 1 is the man, the human being who contemplates as he works, this is a soliloquy which is interrupted four times at the points marked [A]-[D]. at these points the guitar plays the Bird or nature music until the point in the score marked [2]. at these points the guitar returns to the next two line stanza of page 1. This process continues until the "fine" of page 1. The soliloquy of the man is always contemplative or lento, the bird music is always brilliant or allegro. However in this last instance the bird music of page 2 is subject to a free ad libitum of tempo. Especially in the highest register of the guitar the tempo may be slowed down considerably and to further elucidate with clarity the bird song, a "pick" may be used in these high registers. as is also indicated in the title the guitarist may use a mandolin for the highest registers so marked in the score, changing back and forth as is necessary. The bird music tempo will then be given naturally by notation and as in "Melodia della Terra" will always be rubato. Eg. 32'nd notes will be played faster than 16th notes, and so on etc. Before some birds name is a "Motto", play this first and proceed.

Brillante (allegro ad libitum)

CNITARRA

Wood Thrush

Starling (Molto)

Goldfinch (Motto)

Hermit Thrush (Motto)

Horned Lark (Motto)

American Robin

Olive Black Thrush

Orchard Oriole

Song Sparrow (Motto)

Gambels Quail

Purple Finch (Motto)

Mocking Bird

Red Cardinal (Virginia)

Fox Sparrow

Whip-poor-will

Warbling Vireo

Group Thrasher (Motto)

Carolina Wren (Motto)

D

Cunting (Indigo)

Baltimore Oriole (Motto)

Cunting (Indigo)

Red Cardinal (Motto)

Meadow Lark

Garden Warbler

N.B. after consulting various volumes on ornithology concerning each of the twenty-five birds used in this piece, I compared each bird with Messiaen's celebrated "Catalogue D'Oiseaux" and "Oiseaux exotiques". Messiaen's transcriptions from the micro-tonal and extreme high registers of ornithology were deemed the best models from the purely musical stand point! However his harmonizations, and "Debussy settings" are rejected! I made transcriptions of each bird from the Messiaen "Catalogue" while keeping an eye on such books as: "Field Book of Wild Birds and their music" by F.S. Mathews (D20) PANOPUS SCORE-SYSTEM © Dover, N.Y. 1967, and "Prefigures of art" (Musical Signs) T.A. Sebeok "Advances in Semiotics" 1981.