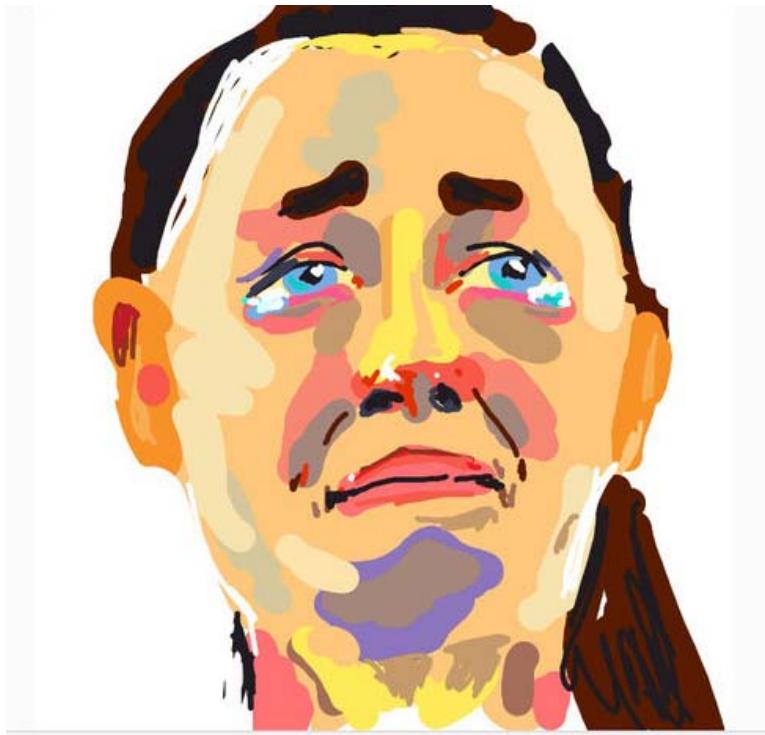


Cantares de los Perdis

For voice, tuba, timpani and crotales



Joelle Wallach

Notes

The most demanding and crucial musical challenge of this work is the requisite ensemble rubati. For example, climax and conclusion of the work as a whole is the extended, relentless *accelerando* in the third movement.

Crotales: 1. Place only those crotales required for the particular section around the edge of an extra 26" tympanum to be used only for this purpose.

2. *Arco* indicates the sound is to be made by means of a double-bass bow. *Ord.* cancels *Arco*.
3. Unless otherwise indicated (by "steady pitch" or by "non pedale"), pedal underneath tympanum is to be constantly raised and lowered while crotales are sounding, even -- and especially -- while they are not being stroked or struck but while sound is continuing.

Timpani: 1. Play tremolos where indicated and also where long durations are indicated.

2. Unless otherwise indicated, begin *glissandi* on 3rd 16th note of longer valued note.
3. Do not stop heads during rests. Allow to vibrate sympathetically with other parts.
4. In passages with rapidly changing pitch on same head, accuracy of intonation may be compromised in favor of rhythmic and phrasing considerations.
5. Crotale player may be used as assistant timpanist where necessary.

Tuba: 1. Although the unmuted sound is preferable, a mute may be used when and if considerations of balance so dictate.

Cantares de los Perdis is based on three poems collected by Garcia-Lorca early in this century among Andalusian gypsies.

I

Ay de mí, perdí el camino
en esta triste montaña,
ay de mí, perdí el camino.
Déxame metié'l rebaño,
por Dios, en la to cabaña
Entre la espesa nublina
¡Ay de mí, perdí el camino!
Déxame pasar la noche
en la cabaña contigo.
Perdí el camino
entra la niebla del monte,
¡Ay de mí, perdí el camino!

Ah me, I have lost the way
on this sad mountain.
Ah me, I have lost the way.
Let me bring my sheep,
for God's sake, into your cabin.
In the heavy clouds,
On my, I've lost the way.
Let me pass the night
in the cabin with you.
I lose the way
in the mountain's mist.
Ah me, I have lost the way.

II

Córdoba.
Lejana y sola.
Jaca negra, luna grande,
y aceitunas en mi alforja.
Aunque sepa los caminos
yo nunca llegaré a Córdoba.
Por el llano, por el viento,
jaca negra, luna roja.
La muerte me está mirando
desde las torres de Córdoba.
¡Ay qué camino tan largo!
¡Ay mi jaca valerosa!
¡Ay que la muerte me espera,
antes de llegar a Córdoba?
Córdoba.
Lejanay sola.

Cordoba.
Distant and lonely
The black pony, the big moon,
and olives in my saddlebag.
Even though I know the roads,
I will not get to Cordoba.
Over the plain and through the wind,
black pony, red moon,
death is watching me
from the towers of Cordoba.
Ay, how long the road!
Ay, my valiant pony!
Ay, death awaits me
before I get to Cordoba.
Cordoba.
Distant and lonely.

III

Dentro del vergel moriré,
dentro del rosal matar me han.
Yo me iba, mi madre, las rosas coger,
hallara la muerte dentro del vergel.
Yo me iba, madre, las rosas cortar,
hallara la muerte dentro del rosal.
Dentro del vergel moriré,
dentro del rosal matar me han.

In the garden I will die;
in the rosebushes I will be killed.
I was going, Mother, to pick roses,
to find death in the garden.
I was going, Mother, to cut roses,
to find death in the roses.
In the garden I will die;
In the rosebushes I will be killed.

Cantares de los Perdis

Itano

Ay de mi, perdi el camino

Federico Garcia Lorca

Joelle Wallach

Lontano
♩ = 63

Voice

Tuba

Crotales
(on extra
26" timp.)

Timpani

espressive e lon

poco

6

mp semplice

Ay de mi, per - di el ca-mi - no.

poco

mp

pp

poco

11

poco meno *p*

Ay de mi, per - di el ca-mi - no _____ en es-ta tris-te mon-

16

p

ta - - na. _____ Ay de mi,

arco

poco a poco *f* subito *p*

21

mp

Ay de mi, per - di el ca-mi - no _____ en es-ta tris-te monta -

poco (arco) ord. *mf*

26

più p

na. Ay, _____ Ay de mi, per - di el ca - mi - no. _____

f

mp

p

31

ancora p

De-xa - me pa-sar la no - che _____ por Di - os en la

p

arco

mf

36

to ca-ba - na.

lontano

espressivo

yarn mallets 5

simile 7

lirico (p)

41

poco f

En - tre ____ la 'es-pe-sa nu-bli - na. ____

46

mf

Ay de mi, per - di el ca - mi - no! ____

51

poco f

De-xa-me pa - sar la no - che,

De -

56

xa-me pa - sar la no - che
en la ca-ba-na con-ti - go.

61

Per - di,
per - di
el

66

ca-mi-no, el ca-mi-no.
Ay de mi, ay de mi!

71

Ay de mi, per-di el ca-mi - no
en - tre la nie - bla

76

del mon - te.
Ay, —
Ay — de mi, per -

Start to steady pitch by keeping pedal still

81

poco
di, per - di!
Ay de mi, per - di el ca-mi - no,

86

espressivo

pp

pp

Change to arco and steady pitch.

mp

p poco

poco

91

lontano

p — *mp* — *poco*

Ay de mi, per - di —

poco più f

p — *mf* — *arco*

poco f

ossia pp 8ba.....

96

p — *poco*

Per - - di! —

mp

ord.
(unsteady pitch)

p

ppp

mf molto

p

pp

ppp

II

Cordoba

Instruments tacit

Federico Garcia Lorca

Joelle Wallach

J = 66

mp Cor - do-ba. Cor - do-ba. Le-ja-na _ y so - la, le-ja-na -

poco più f

5 y so - la. Ja-ca ne-gra, lu-na gran-de, Aun-que se-pa los ca - mi - nos yo -

poco f

9 nun-ca lle-ga-re a Cor - do-ba. Por el lla-no, por el vien-to ja-ca ne-gra, lu-na

più p

13 ro-ja. La muer-te me es-ta mir-an - do des-de las tor - res de

mp

17 *f* Cor - do-ba. Cor - do - ba. Ay que ca - mi - no tan lar - go

subito p

poco f

21 *p* Ay mi ja-ca va - le-ro-sa! Cor - do-ba! Ay que la muer-te me es-pe - ra, -

3

26 *p* an-tes de lle - gar a Cor-do-ba! Cor - do - ba! Cor - do -

3 *mf*

31 *pp* do - ba. Le-ja-na, le-ja-na y so - la.

molto lontano *3*

III

Yo me iba

Federico Garcia Lorca

 $\text{♩} = 92$ ma accel. perpetuo

Joelle Wallach

molto cantabile e dolce

con pedale

mp

molto cantabile e dolce

mp

4

mp

7

Dentro del ver-gel mo - ri - re, den-tro del ro - sal ma-tar_ me

han. Yo me i - ba, mi ma - dre, las ro-sas_ cortar las

ro-sas _ co-ger ha - lla-ra_ la muer - te. Yo_ me i - ba, i -

19

— ba, ma-dre. Yo me i - ba, i - ba, ma-dre. Las ro-sas_ co-ge
slurs ad lib (to reflect voice)

23

p
ha-lла-ra____ la muer-te.

poco a poco
ord.
pp
(pp)
ossia sordino
pp

27

pp
La muer - te!

(pp)
niente
p
(senza sord.) p

31

mp

poco

Den-tro del ro-sal, ha-lla-ra la muer - te, ha-lla-ra

poco più f

mp

(mp)

poco a poco

mp

poco a poco

35

— la muer - te, ma-tar — me han!

38

f

Den-tro del ver-gel, del — ro —

(f)

shift pedal audibly

ben f

41

sal
mo - - ri - re, ma-tar _ me

mp
arco
pp

44

han. Den # fro del ver - gel, del ro-sal, mo - - ri - re, ma-tar _

pp
mf
ppp
mf

47

— me han,
las ro - sas co-ge-er, ha - lla - ra ____ la muer - te!

f
ff
f

50 *misterioso e più piano*

Yo me i - ba,
yo me i - ba, ha - lla - ra la muer - te,

poco lontano
p

p *ppp*

53

ma-tar me han,
ma-tar me han!

f

ff

57

ma-tar me han!
mp *poco* *sfz* *molto* *pp*

mf

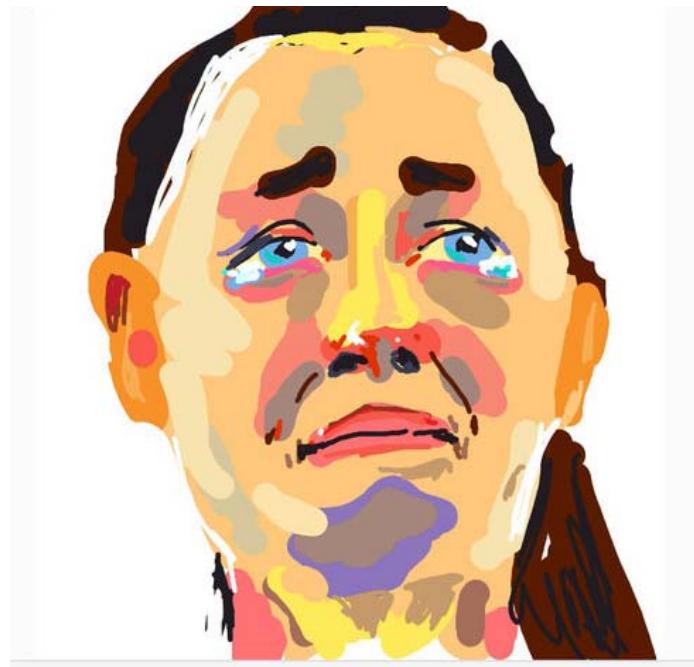
niente
(ossia ottava al fine)
(ossia arco)

mp *mf* *arco* *mp* *mf* *niente*
ppp *niente*

Percussion 1 & 2

Cantares de los Perdis

For voice, tuba, timpani and crotales



Joelle Wallach

Cantares de los Perdis

I

Ay di mi, perdi el camino

Joelle Wallach

Federico Garcia Lorca

Lontano

 $\text{♩} = 63$ Crotales
(on extra
26" timp.)

Timpani

3/4

mf

pp

Tuba

6

voice: Ay de mi per di

(Tuba)

pp

poco

12

voice: mi, per di

voice: es - ta tris - te mon arco

17

Voice:
Ay de mi, per — (arco)

Tuba

p

Percussion 1 & 2

3

23

28

voice: per - di el ca

34

voice:

por Di - os en la

yarn mallets

5

simile

7

38

lirico

(p)

43

tuba

arco

pppp

49

voice: De - xa - me pa - sar la no - - che,

54

Voice:
xa - me pa - sar la

f

59

Tuba

f

percussion 1 & 2

5

voice:

64 di, per di el

67 arco p

72 voice:
la nie - bla del mon - te.

pp pedal gliss.

77 arco

p Start to steady pitch by keeping pedal still

83 Voice:
Ay de mi, per di el ca - mi

Tuba

mp

mp

87

Change to arco and steady pitch.

p

poco

poco

91

Voice:
Ay de mi,

arco

ord
(unsteady pitch)

poco f

97

p

pp

ppp

mf molto mp pp ppp

(II - Instruments Tacit)

III
Yo me iba

Federico Garcia Lorca

J=92 ma accel. perpetuo

Joelle Wallach

con pedale

1

3

6

8

10

Voice: ro - sas cor - tar

Tuba

14

simile

p o c o a p o c o

17

arco

p o c o a p o c o

21

Voice: Las ro - sas co - ger Tuba ord.

mf pp

pp

Percussion 1 & 2

9

25

(pp)

Tuba

(pp)

29

pp

Tuba

niente

p

mp

33

Voice:
ma - tar me han!

poco a poco

37

shift pedal audibly

ben f

41

Musical score for Percussion 1 & 2, page 10, measure 41. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The music is in common time. The notation includes eighth and sixteenth note patterns with dynamics like bass_3 , $(\text{bass})_3$, and bass_3 . An instruction "arco" is written above the staff.

43

Musical score for Percussion 1 & 2, page 10, measure 43. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The music is in common time. The notation includes eighth and sixteenth note patterns with dynamics like pp and ppp . The vocal part begins with "gel del ro - sal, mo -".

46

Musical score for Percussion 1 & 2, page 10, measure 46. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The music is in common time. The notation includes eighth and sixteenth note patterns with dynamics like mf and mf .

48

Musical score for Percussion 1 & 2, page 10, measure 48. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The music is in common time. The notation includes eighth and sixteenth note patterns with dynamics like 3 , 3 , 3 , and f .

50 Voice: Yo _____ me i - ba.

51

53

56

Tuba

59

(ossia ottava al fine)
(ossia arco)

Notes

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Let me pass the night
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in the mountain's mist.
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II

Córdoba.
Lejana y sola.
Jaca negra, luna grande,
y aceitunas en mi alforja.
Aunque sepa los caminos
yo nunca llegaré a Córdoba.
Por el llano, por el viento,
jaca negra, luna roja.
La muerte me está mirando
desde las torres de Córdoba.
¡Ay qué camino tan largo!
¡Ay mi jaca valerosa!
¡Ay que la muerte me espera,
antes de llegar a Córdoba?
Córdoba.
Lejanay sola.

Cordoba.
Distant and lonely
The black pony, the big moon,
and olives in my saddlebag.
Even though I know the roads,
I will not get to Cordoba.
Over the plain and through the wind,
black pony, red moon,
death is watching me
from the towers of Cordoba.
Ay, how long the road!
Ay, my valiant pony!
Ay, death awaits me
before I get to Cordoba.
Cordoba.
Distant and lonely.

III

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hallara la muerte dentro del vergel.
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In the rosebushes I will be killed.

Cantares de los Perdis

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Ay de mi, perdi el camino

Federico Garcia Lorca

Lontano

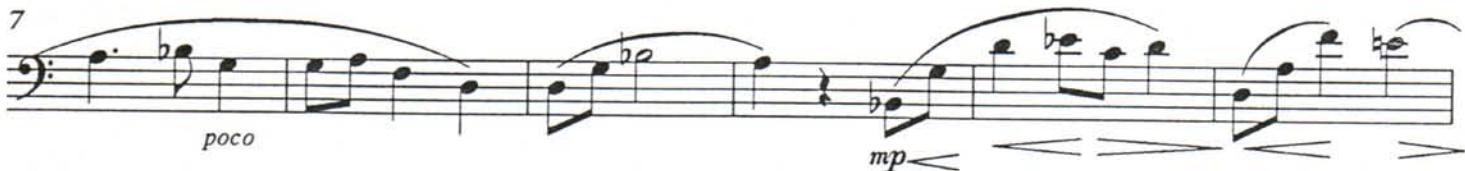
$\text{♩} = 63$

Joelle Wallach

T u b a



7



13



19



25



32



38



Tuba

3

51

57

63

68

76

Voice: del mon - te.

83

89

96

(II -- Instruments Tacit)

III

Yo me iba

J = 92 ma accel. perpetuo

timpani

4

8

12

slurs ad lib (to reflect voice)

17

21

slurs ad lib (to reflect voice)

f

poco a poco

25

ossia sordino

pp

crotales

Tuba

5

30 (senza sord.)

p *poco più f* *mp* *(mp)*

34

poco a poco *f* *mp*

38

(f) *mp*

43

f *p e poco lontano*

47

f *p e poco lontano*

52

mf *niente*

56

p *mf* *niente*