

Giuseppe Gavazza

De La Cruz II

for soprano(s) and percussion(s)

on poems of Juan De La Cruz

2009

The text of Juan De La Cruz

A	B	C
Coplas a lo divino		
Tras de un amoroso lance, Y no de esperanza falto, Volé tan alto, tan alto, Que le di a la caza alcance.	¡ Oh noche, que guiaste, Oh noche amable más que el alborada: Oh noche, que juntaste Amado con amada, Amada en el Amado transformada!	¡ Oh, llama de amor viva, que tiernamente hieres de mi alma en el más profundo centro! Pues ya no eres esquiva, acaba ya, si quieres, rompe la tela deste dulce encuentro.
Para que yo alcance diese A aqueste lance divino, Tanto volar me convino, Que de vista me perdies'e; Y con todo, en este trance En el vuelo quedé falto; Mas el amor fué tan alto, Que le di a la caza alcance.	da "Canciones del alma que se goza de haber llegado al alto estado de perfección, que es la unión con Dios, por el camino de la negación espiritual"	¡ Oh, cauterio suave! ¡ Oh, regalada llaga! ¡ Oh, mano blanda! ¡ Oh, toque delicado que a vida eterna sabe y toda deuda paga! Matando muerte, en vida la has trocado.
Cuando más alto subía, Deslumbróseme la vista Y la más fuerte conquista En oscuro se hacía; Mas por ser de amor el lance Di un ciego y oscuro salto, Y fuí tan alto, tan alto, Que le di a la caza alcance.	La noche sosegada En par de los levantes de la aurora, La música callada, La soledad sonora, La cena, que recrea y enamora.	¡ Oh, lámpara de fuego en cuyos resplandores las profundas cavernas del sentido que estaba oscuro y ciego, con extraños primores calor y luz dan junto a su querido!
Cuanto más alto llegaba De este lance tan subido, Tanto más bajo y rendido Y abatido me hallaba; Dije: No habrá quien alcance; Y abatíme tanto, tanto, Que fuí tan alto, tan alto, Que le di a la caza alcance.	from "Canciones entre el alma y el Esposo"	¡ Cuán manso y amoroso recuerdan en mi seno donde secretamente solo moras! ¡ Y en tu aspirar sabroso de bien y gloria lleno, cuán delicadamente me enamoras!
Por una extraña manera Mil vuelos pasé de un vuelo, Porque esperanza de cielo Tanto alcanza cuanto espera; Esperé solo este lance, Y en esperar no fuí falto, Pues fuí tan alto, tan alto, Que le di a la caza alcance.		from "Canciones del alma en la intima comunicacion de union de amor de Dios

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for soprano(s) and percussion(s)

De La Cruz II is basically a score for soprano and percussion player (but could be also performed by 2 or 3 sopranos and 2 or 3 percussionists). In the basic version the soprano can sing (only 1, maybe 2 or all the 3 of) the 3 songs A, B, C in the order she wants. Every song (A, B, C) must be entirely sung, from first to last measure. Also the percussionist can play (only 1, maybe 2 or all the 3 of) the 3 parts A, B, C in the order she/he wants but she/he can jump between the parts (A, B, C) internally every song, *ad libitum*. Of course the synchronism between soprano and percussions must be conserved.

In case of more then one soprano or percussionist *De La Cruz* can be intended as a 2/3 voices, 2/3 instrumental parts score.

The percussions score schedules:

- A - a part for a skin instrument (played on edge, on medium zone and on centre): is preferable use a skin not too little played with hands and fingers (like a zarb)
- B - a part for a polyphonic tuned instrument: a keyboard (xylophone, vibraphone or similar) or a string instrument like cymbalon, santour or also a guitar.
- C - a part for 6 instruments: 3 with a dry and 3 with a wet (resonant) sound played with different sticks.

Duration can differ in a wide range: every section/song of 104 measures imagining at Allegro Moderato (+- 120 the quarter) will last round 3 minutes and this is the duration for the shorter and simpler performance. More complex performances and slower tempos will cause much longer interpretation.

Torino, January 2009



DE LA CRUZ II

GIUSEPPE GAVAZZA, GENNAIO 2009

4 A tempo Voluto

Chant

Handwritten musical score for Chant, featuring three staves (A, B, C) and lyrics. The tempo is marked "4 A tempo Voluto". The lyrics are: "Tras de un a - mo ro so lan-ce y no Oh mo - ché, que". The score includes various musical notations such as notes, rests, and dynamic markings like *p*.

Percussions

Handwritten musical score for Percussions, featuring three staves (A, B, C) and various sound effects. The score includes notations for "SKIN" (MEDIUM, CENTRE), "TUNED INSTRUM.", "WET SOUNDS" (HIGH, LOW), and "GONG" (LOW, HIGH). Dynamic markings include *ppp*, *p*, *mf*, and *pp*. A "rall." marking is also present.

WET means resonant sounds.

- 2 -

A

de espe-ranza fal-to, Vo-le-tan al-to tan al-to, Que le di a la casa al comen-

B

gu-ia ste Oh

C

mp mf p mp ppp p

accel. f2 p subito

6 7 8 9 10 11

12 13 14 15 16 17

Pa-ra que yo alcance diese A queste lan-ce di-vi-na

che, Oh No che A

Oh llama de amor vi va, de amor vi - va

pp mf ppp mp ppp mp

Handwritten musical score for "El vuelo" by Carlos Chávez. The score is written on five staves. The top staff is the vocal line with lyrics in Spanish. The second staff is the piano accompaniment. The third staff is the guitar accompaniment. The fourth and fifth staves are the double bass accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "Tanto volar - me com - vi - no, que de vista me - per - di - se; y con to - do, en este ma - ña bee - mas, que ee - ae que tier - na - men - te hie - res De mi al - ma en el mas pro - fun - do cen - tro, pro - fun - do;". The score is marked with "mp", "pp", "mf", and "ppp" dynamics. There are also handwritten annotations like "2", "4", "3", and "5" above some notes.

Handwritten musical score for "El Viejo" by Manuel M. Ponce. The score is written on five staves. The first staff is the vocal line with lyrics in Spanish. The second staff is the piano accompaniment. The third staff is the guitar accompaniment. The fourth and fifth staves are the double bass accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "pp" and "mf". The lyrics are: "trance En el vie-lo quede falto; Mas el a-mor fui tan alto Pues ya no e-res qui-ra, si quieres A-ca-ba ya si quie-res". The score is marked with measure numbers 24, 25, 26, 27, 28, and 29.

Handwritten musical score for the first system, measures 30 to 35. The score is written on five staves (treble, alto, tenor, bass, and a lower bass staff). The lyrics are in Spanish and Portuguese. The music features various time signatures (3/4, 4/4) and dynamic markings (pp, mf, mp, pp).

Lyrics: Que le di a la casa al cance, Oh no che que jun tas can - te - rio su -

Measure numbers: 30, 31, 32, 33, 34, 35.

Handwritten musical score for the second system, measures 36 to 41. The score continues on five staves. The lyrics are in Spanish and Portuguese. The music features various time signatures (4/4, 2/4, 3/4) and dynamic markings (pp, mf, mp, pp).

Lyrics: - bi-a, Deslum-bre-me la vis ta, y la mas fuerte con qui - sta En es - te A - ma - do com a - ve Oh re ga - la - da lla ga! Oh ma - no bla da Oh

Measure numbers: 36, 37, 38, 39, 40, 41.

Handwritten musical score for the first system, measures 42 to 48. The score is written for voice and piano. The lyrics are: "cu - ro se ha - ci - a ; Mas por ser dia mor el lan - ce bi un cie go y cu - ro". The piano part includes dynamic markings such as *mf*, *pp*, and *mp*, and articulation like *p.v.* (pizzicato). The key signature has one sharp (F#).

Handwritten musical score for the second system, measures 49 to 54. The score continues the voice and piano parts. The lyrics are: "sal to, ma - da en el A - ma do tran - ter - na Y to - da deu - da pa - ga ! E - ter - na Muer te en vi da". The piano part includes dynamic markings such as *fz*, *pp*, *p*, *mp*, and *mf*. The key signature has one sharp (F#).

Handwritten musical score for the first system, measures 55 to 61. The score is written on five staves. The first staff is the vocal line with lyrics: "Quanto mas al-to lle-ga-ba D'este lam-ce tam su-bi-do;". The second staff has lyrics: "for - ma - da!". The third staff has lyrics: "la has tro - ca - do". The fourth staff has lyrics: "Oh Pampazos de fuego, de fuego,". The fifth staff is the piano accompaniment. Dynamics include *ppp*, *pp*, *p*, *mp*, *mf*, *f*, and *mf*. There are also markings for *f* and *mf* in the piano part. The tempo is marked 4/4, and there are 3/4 measures indicated.

Handwritten musical score for the second system, measures 62 to 68. The score is written on five staves. The first staff is the vocal line with lyrics: "Tanto mas bajo y re-di-do yaba-ti-do me hal-la-ba;". The second staff has lyrics: "(no) - che so-re ga-da". The third staff has lyrics: "4 en cu-yos res-plam-3 do-res". The fourth staff has lyrics: "Las pro-fundas cavernas del sen-ti-do, pro-fun-das, Que esta ba os-". The fifth staff is the piano accompaniment. Dynamics include *pp*, *mf*, *pp*, *mf*, *pp*, and *mf*. There are also markings for *fz*, *pp subito*, and *accelerando*. The tempo is marked 4/4, and there are 3/4 measures indicated. The score ends with a double bar line and a final measure marked 3/4.

Handwritten musical score, first system. The score is written for five staves. The lyrics are in Spanish. The tempo/mood is marked *mp* (mezzo-piano). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Lyrics: *brai quien al - cance; y a-ba time tanto, tam - to, Que fuit al - to, tam al-to, par de los pes - Van - tes de l'an ca - lor*

Handwritten musical score, first system. The score is written for five staves. The lyrics are in Spanish. The tempo/mood is marked *mp* (mezzo-piano). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Handwritten musical score, second system. The score is written for five staves. The lyrics are in Spanish. The tempo/mood is marked *pp* (pianissimo) and *mp* (mezzo-piano). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Lyrics: *Que le di a la caza al cance. ra, La mu - si ca (Por) y luz dan junta su que - ri - do! Cuan man - so y a-mo*

Handwritten musical score, second system. The score is written for five staves. The lyrics are in Spanish. The tempo/mood is marked *pp* (pianissimo) and *mp* (mezzo-piano). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The music is in 4/4 time, with various key signatures and dynamic markings.

Vocal lines (Soprano and Alto):

- me - ra
- Mil -
- Vuelo pa - se de un
- Vuelo
- Porque ex - ran za de cie -
- lo
- cal - la - da
- La
- Re - cuer das en mi se - no,
- Don - de se -

Piano accompaniment (Right Hand):

- mp
- f
- pp
- mf
- pp
- mp

Piano accompaniment (Left Hand):

- mp
- f
- pp
- mf
- pp
- mp

Handwritten musical score for the second system, continuing the vocal lines and piano accompaniment. The music is in 4/4 time, with various key signatures and dynamic markings.

Vocal lines (Soprano and Alto):

- tan - to alcan za cuan to es pe - ra;
- Es - pe - re so - lo te
- lan - ce, y en es pe -
- cre - ta - men - te
- lo - mo - ras:
- Y en tu es - pi - rar sa - bro - so
- de

Piano accompaniment (Right Hand):

- mp
- f
- pp
- mf
- pp
- mp

Piano accompaniment (Left Hand):

- mp
- f
- pp
- mf
- pp
- mp

Handwritten musical score for voice and piano. The score is written on ten staves. The top four staves are for the voice, and the bottom six staves are for the piano. The key signature is one sharp (F#). The time signature is 4/4. The lyrics are in Spanish and Italian. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Lyrics:
 -rar no fui fal-to,
 (ce) na que ne cre-a y e na mo ra.
 bien y gloria ple-no cuom de-li-ca-da-mente me e-na mo ras.

Handwritten musical score for piano. The score is written on ten staves. The top four staves are for the right hand, and the bottom six staves are for the left hand. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Lyrics:
 (ra)
 (ra)
 (ra)
 (ra)
 (ra)
 (ra)
 (ra)
 (ra)
 (ra)
 (ra)

TORINO, JANUARY 2009