

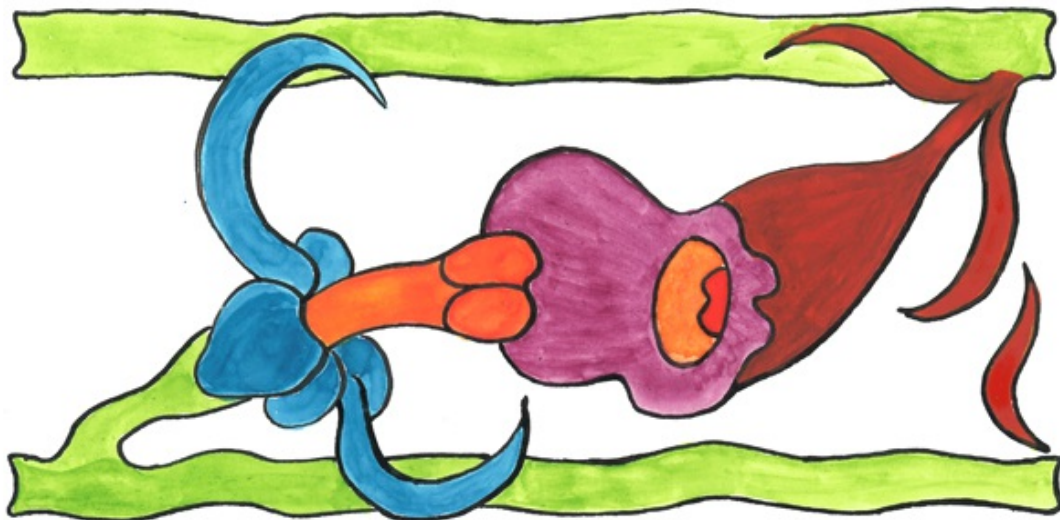
Three Lorea Songs

Composed by Paul van Gulick

Dedicated to Jamie W. Hall, Bruno De Jonghe and Ton de Kort

2014





For Jamie W. Hall

¡Oh cama del hotel!

Federico Garcia Lorca

Paul van Gulick
March 30th 2014

$\text{♩} = 100$ *Con passione*

¡Oh ca - ma del ho - tel! ¡Oh dul - ce

5

ca - ma! Sá - ba - na de blan - cu - ras y ro -

28

cí - - o.



11

11

¡Oh ru - mor_ de tu



14

14

cuer - po con el mí - - o! ¡Oh



17

3

gru - ta de al - go - dón, pe - num - bra y lla - - ma!

20

¡Oh li - ra do - ble que el a - mor en -

23

- ra - - ma con tus mus - los de lum - bre y

4 26

nar - do frí - o! ¡Oh

29

bar - ca va-ci - lan - te, cla - ro rí - o a ve-ces rui-se -

34

ñor y a ve - ces ra - ma!



Dedicated to Bruno De Jonghe

Madrigal

Federico García Lorca

Paul van Gulick
October 28th 2012

$\text{♩} = 60$

Yo te mi-ré a los o - jos cuan-do e-ra ni - ño___ y bue-no.___

5

Tus ma - nos me ro - za - ron___ y me dis-te un___ be so.___

9

(Losre lo jeslle - vanla misma ca - den - cia, y lasno ches tie nen las mis - mases - tre llas.)

This system contains measures 9 through 16. The vocal line begins with a whole rest in measure 9, followed by a melodic phrase in measure 10 that includes a triplet. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measures 15 and 16 contain triplets in both the vocal and piano parts.

17

Y se a - bri - ó mi co - ra - zón co - mo u - na flor ba - jo el cie - lo, —

This system contains measures 17 through 20. The vocal line starts with a quarter note, followed by a triplet in measure 18, and continues with a melodic line. The piano accompaniment maintains the eighth-note bass line and features chords in the right hand. Measures 19 and 20 include triplets in the piano part.

21

los pé - ta - los de lu - ju - ria y los es - tam - bres de sue - ño. —

This system contains measures 21 through 24. The vocal line begins with a quarter note, followed by a melodic phrase. The piano accompaniment continues with the eighth-note bass line and chords. Measures 23 and 24 include triplets in the piano part.

25

Musical score for measures 25-28. The vocal line (treble clef) begins with a whole rest in measure 25, followed by a half note G4, quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, 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F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D36

36

que se fue de los tor-ne-os. (Los re-lo-jes lle - van la mis-ma ca -

40

-den - cia, y las no - ches tie-nen las mis - mas es - tre-llas.) Yo me a - le - jé de tu

44

la - do que-rién-do - te sin sa - ber - lo. No sé

48

48

có - mo son tus o - jos, tus ma - nos ni tus ca - be - llos.____

Measures 48-51: The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

52

52

Só - lo me que - da en la fren - te la____ ma - ri -

Measures 52-55: The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and block chords.

56

56

po - sa del be - so. (Los re - lo - jes lle - van la mis - ma ca -

Measures 56-59: The vocal line includes a half note and quarter notes. The piano accompaniment features a more active bass line with eighth and sixteenth notes, and block chords in the right hand.

60 Smorzando.....

den - cia, y las no-ches tie- nen las mis-mas es - tre - llas.)

Smorzando.....



Dedicated to Ton de Kort

Baile

Federico García Lorca

Paul van Gulick
March 15th 2014

Rubato

La Car - - men es - tá bai-lan-do por las ca - lles de Se-vi - lla.

$\text{♩} = 55$
1 *A Passionata*

$\text{♩} = 55$ *f*

5

Measures 5-7 of the musical score. The vocal line (soprano) has a melodic line with a slur over measures 5 and 6, and a quarter note in measure 7. The piano accompaniment features a complex texture with triplets in the right hand and a more rhythmic pattern in the left hand. The key signature has two sharps (F# and C#), and the time signature is 3/4.

Tie - ne blan - cos los ca -

8

Measures 8-10 of the musical score. The vocal line continues with a melodic line, including a triplet in measure 8 and a slur over measures 9 and 10. The piano accompaniment maintains the complex texture with triplets and rhythmic patterns. The key signature changes to one sharp (F#), and the time signature changes to 3/4.

be - llos y bri - llan - tes las pu - pi - las.

11

Measures 11-13 of the musical score. The vocal line has a melodic line with a slur over measures 11 and 12, and a quarter note in measure 13. The piano accompaniment features a complex texture with triplets in the right hand and a more rhythmic pattern in the left hand. The key signature has two sharps (F# and C#), and the time signature is 3/4.

¡Ni - ñas, co-rred las cor - ti - nas!

14

En su ca - be - za se en -

This system contains measures 14, 15, and 16. The vocal line begins in measure 14 with a whole rest, followed by a half note G4, a quarter note F4, and a half note E4 in measure 15. In measure 16, it features a triplet of eighth notes (D4, C4, B3) and a half note A3. The piano accompaniment consists of a continuous eighth-note triplet in the right hand and a sustained bass line in the left hand, primarily using octaves and chords in the lower register.

17

ro - sca u - na ser - pien - te a - ma - ri - lla,

This system contains measures 17, 18, and 19. The vocal line starts with a half note G4, a quarter note F4, and a half note E4 in measure 17. In measure 18, it has a half note D4 and a quarter note C4. Measure 19 features a triplet of eighth notes (B3, A3, G3) followed by a half note F3. The piano accompaniment continues with the eighth-note triplet in the right hand and the sustained bass line in the left hand.

20

y va so - ñan - do en el

This system contains measures 20, 21, and 22. The vocal line begins with a whole rest in measure 20, followed by a half note G4, a quarter note F4, and a half note E4 in measure 21. In measure 22, it has a half note D4 and a quarter note C4. The piano accompaniment features a more active right hand with eighth-note triplets and chords, while the left hand maintains the sustained bass line. The system concludes with a 3/4 time signature change.

23

bai - le___ con ga - la-nes de o - tros dí - as.

26

¡Ni- ñas, co-rred las cor - ti - nas!

29

Las ca - lles es - tán de-sier -

p subito

33

tas y en los fon-dos se a-di-vi -

Measures 33-36. The score is in bass clef with a key signature of one flat. Measure 33 has a 3/4 time signature. Measures 34-36 have a 6/8 time signature. The vocal line is on a single staff. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features triplet chords in measures 33 and 34, and sustained chords in measures 35 and 36.

37

nan,

Measures 37-39. The score is in bass clef with a key signature of one flat. Measure 37 has a 3/4 time signature. Measures 38-39 have a 6/8 time signature. The vocal line is on a single staff. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features triplet chords in measure 37, and sustained chords in measures 38 and 39. A fermata is placed over the final chord in measure 39.

40

Measures 40-42. The score is in bass clef with a key signature of one flat. Measure 40 has a 3/4 time signature. Measures 41-42 have a 6/8 time signature. The vocal line is on a single staff. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features triplet chords in measure 40, and sustained chords in measures 41 and 42. A fermata is placed over the final chord in measure 42.

43

Co - ra - zo - nes an - da - lu - ces _____ bus-

Measures 43-45: The vocal line in bass clef has a half note 'Co', a quarter note 'ra', a half note 'zo', a quarter note 'nes', a half note 'an', a quarter note 'da', a half note 'lu', and a quarter note 'ces' followed by a long dash and 'bus-'. The piano accompaniment features a 3/4 time signature change at measure 45. The right hand has a triplet of eighth notes in measure 43, a triplet of eighth notes in measure 44, and a triplet of eighth notes in measure 45. The left hand has a triplet of eighth notes in measure 43, a triplet of eighth notes in measure 44, and a triplet of eighth notes in measure 45. A large fermata is placed over the piano accompaniment in measure 45.

46

can - do vie - jas es - pi - nas. ¡Ni - ñas,

Measures 46-48: The vocal line in bass clef has a half note 'can', a quarter note 'do', a half note 'vie', a quarter note 'jas', a half note 'es', a quarter note 'pi', a half note 'nas.', a quarter rest, a half note '¡Ni', a quarter note 'ñas,'. The piano accompaniment features a 6/8 time signature change at measure 46. The right hand has a triplet of eighth notes in measure 46, a triplet of eighth notes in measure 47, and a triplet of eighth notes in measure 48. The left hand has a triplet of eighth notes in measure 46, a triplet of eighth notes in measure 47, and a triplet of eighth notes in measure 48. A large fermata is placed over the piano accompaniment in measure 48.

49

co-rrer las cor - ti - nas!

Measures 49-51: The vocal line in bass clef has a half note 'co-rrer', a quarter note 'las', a half note 'cor', a quarter note 'ti', a half note 'nas!'. The piano accompaniment features a 6/8 time signature change at measure 49. The right hand has a triplet of eighth notes in measure 49, a triplet of eighth notes in measure 50, and a triplet of eighth notes in measure 51. The left hand has a triplet of eighth notes in measure 49, a triplet of eighth notes in measure 50, and a triplet of eighth notes in measure 51. A large fermata is placed over the piano accompaniment in measure 51.

52

¡Ni - ñas! ¡Ni - ñas!_____

Morendo

Morendo

The musical score is written for three staves. The top staff is a vocal line in bass clef, with lyrics '¡Ni - ñas!' and a continuation line. The middle staff is a piano accompaniment in treble clef, featuring triplet figures and a 'Morendo' marking. The bottom staff is a piano accompaniment in bass clef, also featuring triplet figures and a 'Morendo' marking. The key signature has two flats (B-flat and E-flat), and the time signature changes from 3/4 to 6/8. The score concludes with a double bar line.