

John Carbon

Six Spanish Songs

for soprano and piano

JC COLLECTIONS

The Music of American Composer **John Carbon**

Six Spanish Songs

for soprano and piano (2004)

poems by Federico García Lorca

Music by John Carbon

duration: 16 minutes

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The Music of American Composer **John Carbon**

Born in Chicago in 1951, John Carbon studied composition at Rice University and at the University of California at Santa Barbara, where his teachers were Thea Musgrave, Paul Cooper, and Peter Racine Fricker. He is now Professor of Music at Franklin and Marshall College in Lancaster, Pennsylvania. Carbon's music--which has been gaining prominence in the past few years due to an increasing number of high-profile performances and recordings--includes three operas, *Marie Laveau*, *Benjamin*, and *Out of this World*, along with many choral, orchestral, vocal, and chamber works.

Carbon has a special flair for the virtuosity and drama needed for concertos, and has completed works in this genre for clarinet, violin, piano, and most recently double bass. Mr. Carbon's work has been performed in New York at Merkin Concert Hall, Carnegie Hall and Avery Fisher and Alice Tully Halls at Lincoln Center, Boston's Symphony Hall, and Prague's Smetana Hall. Premieres of Carbon works have been presented by the New York Chamber Symphony, the Czech Radio Orchestra, and the Alaria Chamber Ensemble of New York. His *Rhapsody for Clarinet and Orchestra* (premiered under Gerard Schwarz at Avery Fisher Hall in November of 1997) was hailed by New York Times critic Allen Kozinn for "its demandingly agile clarinet line that wove its way through a variegated orchestral fabric rich in coloristic effects of the sort that create a sense of depth rather than artificial glitter."

Recordings of Carbon's music include his *Violin Concerto*, released on *Three American Concertos* (MMC 2059), performed by Violinist Peter Zazofsky with Gerhardt Zimmermann conducting the Warsaw National Philharmonic Orchestra. *Fanfare* critic Robert Maxham praised the concerto for the "...finale's dazzling kinetic virtuosity," and in *American Record Guide* Bill Faucett commented on the concerto's "...many moments of genuine beauty..." Also becoming well known is the *Clarinet Concerto*, in a spectacular and highly-acclaimed performance with soloist Richard Stoltzman on MMC 2031 with the Warsaw Philharmonic, and *Notturmo* for Trumpet, Harp, and Strings, performed by Gerard Schwarz (with Jeff Silberschlag on trumpet) and the Seattle Symphony on *Delos*. (New Yorkers had a chance to hear *Notturmo* live when it was performed by George Manahan leading the New York Chamber Symphony in Alice Tully Hall at Lincoln Center in April, 1999). Other recordings include two orchestral works--*Hommage à Trois*, played by the Slovak Radio Symphony under Szymon Kawalla on Vienna Modern Masters 3011, and *Inner Voices* on MMC 2003 with the Warsaw Philharmonic under Robert Black--and a chamber work for flute and guitar, *Paseos*, on CGS 1024223.

Performances have included several premieres by Ensemble Giverny, with members of the Portland Symphony Orchestra, at the Portland Art Museum, as part of the release of a widely broadcast compact disc recording released by Moonbridge Recordings, *Waterlilies; Musical Visions of Monet*, in conjunction with the opening of the museum's exhibit centering on the late paintings of Monet. The much-acclaimed chamber music group Alaria, with guest clarinetist Doris Hall-Gulati, performed *Dreamspiral* by Mr. Carbon in Weill Recital Hall at Carnegie Hall in 1999 as part of their chamber music series. Premieres have included those by the Philadelphia Trio in Weiss Center for the Performing Arts at Bucknell University of *Do Not Go Gentle* and a new chamber music setting of arias from the composer's opera *Benjamin* in Merkin Concert Hall, New York City. Most recently, performances have included those by the Philadelphia-based Network for New Music, Trio Fedele, cellist Stephen Balderston, pianist Edith Orloff, and an appointment as American composer in residence at the 2nd Annual Santa Barbara Chamber Music Festival in June, 2004.

In July, 2002, MMC Recordings released *John Carbon*, a recording of the composer's *Piano Concerto*, *Rasgos*, *Rhapsody for Clarinet and Chamber Orchestra* and *Ghost Town Sketches*, with conductors Vladmír Valék, Maron Alsop, Gerard Schwarz and David Stock conducting the Czech Radio Orchestra, Concordia Orchestra of New York City, the New York Chamber Symphony, and the Pittsburgh New Music Ensemble, with soloists pianist William Koseluk, violinist Claire Chan, clarinetist Doris Hall-Gulati, and members of the Pittsburgh New Music Ensemble. In 2005-2006 recording releases included *Rasgos*, for violin, harp and winds, performed by Claire Chan with Concordia Orchestra, conducted by Maron Alsop and the premiere recording of *Endangered Species*, a new double bass concerto commissioned by bassist Richard Fredrickson for an MMC release. This work was recorded by the Slovak Radio Orchestra in Bratislava, Slovakia, in November, 2002. Performances in 2006 included a fully staged production of *Benjamin*, the composer's comic opera with libretto by Sarah White at Franklin & Marshall College as part of the National 300th Celebration. A live-performance version of this performance was released by Zimbel Recordings in November, 2007.

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SIX SPANISH SONGS

I. *La guitarra*

John Carbon (2004)

Federico García Lorca

(from *Poema de la Siguiriya gitana*)

$\text{♩} = 52$
Yearningly... *Rubato*

mf *p* *mf* *mp*

ped. ad lib.

Em - pie - za el llan

5 *broaden...*

mp *p* *mp* *p*

to de la gui - ta rra. Se rom - pen las co - pas de la ma - dru - ga - da.

Six Spanish Songs

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9 *p* *mp* *broaden...*

Em - pie - za el llan - to de la gui - ta - rra.

mp pp *p* *pp ppp*

8va

13 *mf*

Es in - ú - til ca - llar - la.

p mf p mf mp

17 *mp* *poco rit..*

Es im - po - si - ble ca - llar la.

quasi harmonics

mf sfzp p pp

Sadly...
A tempo

21

mp

Llo - ra mo - no to -

p

23

na co - mo llo - ra el a -

poco rit. . . . *A tempo*

25

gua,

27

mp

mf

co - mo llo - ra el vien - to

mf

p

cresc.

mp

29

f
broaden...

mp

mf

p

so-bre la ne - va - da. Es im - po - si - ble ca - llar

(come sopra)

mf

p

sfz

mf

pp

32

mp

la.

Llo - ra por co - sas le -

pp

p

A tempo

35 poco rit. *mp*

-ja - nas. A - re - na del Sur

38 *mf* *f*

ca - lien - - te que pi - de ca - me - lias

40 poco rit. A tempo Darkly... *mp* *p* *p* *mf*

blan - - cas. Llo - ra fle - cha sin

43 *poco rit.* - - - - - *A tempo*

mp *mf*

blan - co, la tar - de sin ma - ña - na,

46 *mp* *mf* *mp*

y el pri - mer pá - ja - ro muer - - to

48 *p*

so - bre la ra - ma.

pp *cresc.* *poco*

50 *mp* *f* *mp*

¡Oh la gui - ta - - rra!

52 *f*

Co-ra- zón

54 *mp* *p* *rit.*

mal - he-ri - do por cin - co es - pa - das.

II. Canción tonta

(from *Canciones para niños*)

♩=130

Playfully

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a dotted quarter note, marked with a *mf* dynamic and an accent (>). The lyrics "Ma- má." are written below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, also marked with a *mf* dynamic. The system concludes with a *(secco)* marking.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 61 with a melodic phrase marked with a *f* dynamic and an accent (>), with the lyrics "Yo_ quie - ro". The melody continues with a *mp* dynamic and the lyrics "ser de pla- ta." The piano accompaniment includes a *p* dynamic marking and a *(ped.)* marking. The system concludes with a *(secco)* marking.

64 *mp*

Hi-jo, ten-drás mu - cho frí - o.

68 *mf*

Ma-má. Yo_ quie

72 *f* *mp*

-ro ser_ de a - - - gua.

p *mf* *mf*

(ped.) (secco)

75 *mf*

Hi - jo, ten - drás mu - cho frí - o.

79 *mp* *mf* *mp*

Ma - má... Bór - da-me en tu al - mo ha - da.

(ped.) (secco)

82

85

mf *non. rit.*

¡E-so sí! — ¡A - ho - ra mis - mo!

mp

The image shows a musical score for a vocal and piano piece. The score is in 6/8 time and consists of two systems. The first system shows the vocal line starting at measure 85 with lyrics '¡E-so sí!' and '¡A - ho - ra mis - mo!'. The piano accompaniment is marked 'mp'. The second system continues the piano accompaniment. Dynamics include 'mf' and 'non. rit.' for the vocal line, and 'mp' for the piano accompaniment. The piece ends with a double bar line and a 4/8 time signature.

III. Media luna (from Remansos)

$\text{♩} = 52-56$

p *mp*

La lu-na va por el

pp

ped. ad lib.
non arp.

94

mf *mp* *mp* *f*

a - - gua. ¡Co-mo es-tá el cie -

p *mp*

99 *mp* *p* *mp* *p*

- lo tran-qui- lo! Va se - gan- do len - ta - men- te

105 *mp* *f* *mp* *p* *pp*

el tem- blor vie - - jo del rí - o

bell-like

mp *mf* *mp* *p* *pp* *mp*

(ped.)

110 *mp*

mien - tras que u - na ra - na jo - ven

113

la to - ma por _____ es - pe -

p

pp

116

ji - to.

pp *molto rit.*

p *pp* *ppp*

8^{vb}

$\frac{3}{4}$

IV. Canción de jinete (from Andaluzas)

♩=84

Steadily rocking

p *et sim.*

125 misterioso *mp* *mf* :

En la lu - na

127

ne - - - gra

129 *f* *mp* *mf*

de los ban - do - ler - os, can - -

132 *p* *mf* *sub. p*

- tan las es - pue - las.

135 *mp*

136 *mp* *mf* *f*

Ca-ba-lli - to ne - gro. ¿Dón-de lle - vas

138 *mf* *mp*

tu ji - ne - te muer - to? ...Las du - ras

140

es - pue - las del ban-di do in - mó -

142 *mf*

- - - vil que per - di - ó las

144

rien - das. Ca - ba - lli - to fri -

146 *f*

- o. ¡Qué per - fu - me

149

mp *p*

de flor de cu-chi-llo! En la lu - na ne - gra,

152

mf *f* *mp* *f*

san - gra - ba el co - sta - do de Sie - - rra

155

mf

Mo - re - na.

mp

157

mp

f

Ca-ba-lli - to ne - gro. ¿Dón-de lle - vas

p *mf*

159

mp

mp

tu ji-ne - te muer - to? La no - che es - po -

mp *p*

161

mf

f

mp

le - ta sus ne - gros i - ja - res

mp *mf* *p*

164 *mf*

cla - ván do se - es - tre llas.

166 *mp*

Cab - a lli - to frí - o.

168 *f*

¡Qué - per - fu - me de flor - de cu - chi - llo!

171 *mp* *f*

En la lu - na ne - gra, ¡Ay!

174 *ff* *f* *mf*

¡un gri - to! y el

176 *f* *mp*

cuer - no lar - go de la ho - gue - ra.

178

mp

180

mp Ca-ba-lli - to ne - gro. *f* ¿Dón-de lle - vas

p *mf*

poco rit.

182

mp tu ji - ne - te muer - to?

p

184 *pp*

The musical score consists of two systems. The first system (measures 184-185) features a single treble clef staff with a long slur spanning both measures. The second system (measures 184-185) is a grand staff with piano and bass clefs. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The bass part has a rhythmic accompaniment in the left hand. The key signature has two sharps (F# and C#) and the time signature is 3/4. Dynamics include *pp* and *ppp*.

V. Danza - *En el huerto de la petenera*
 (from *Gráfico de la Petenera*)

♩=69
 Quasi flamenco; molto rubato

sfz mp sfz mp mp sfz sfz sfz

189 *wild!*

f sfz mp sfz mp

192

mf sfz sfz sfz sfz f

194 **broaden...** gypsy-like **f** A tempo

En la no - che

sfz *ff* *sfz* *8va* *sfz* *mf*

Detailed description: This system covers measures 194, 195, and 196. The vocal line begins in measure 195 with the lyrics "En la no - che". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *sfz* (sforzando), *ff* (fortissimo), and *mf* (mezzo-forte). An *8va* (octave) marking is present in measure 196. The tempo is indicated as "A tempo".

197

del huer - to, seis gi - ta - nas ves-

Detailed description: This system covers measures 197, 198, 199, 200, and 201. The vocal line continues with the lyrics "del huer - to, seis gi - ta - nas ves-". The piano accompaniment continues with a steady rhythmic accompaniment. The tempo remains "A tempo".

202 rit. A tempo

ti - - das de blan - co bai - lan.

mp *pp*

Detailed description: This system covers measures 202, 203, 204, and 205. The vocal line begins in measure 202 with the lyrics "ti - - das de blan - co bai - lan.". The piano accompaniment includes a *rit.* (ritardando) in measure 202 and returns to "A tempo". Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo).

204

f *sfz* *mf* *sfz*

207

mf *f* *ff*

En la no - che del

mp *f* *pp* *sfz* *sfz* *sfz*

molto rit. *A tempo*

209

fff *f* *broaden...*

huer - - - - to, co - ro - na

ff *sfz* *mf*

A tempo

212

— das con ro - sas de pa - pel

mf

mp *mf* *f*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

broaden...

214

y biz-na-gas. En la no - che del huer - -

f

8va *sfz* *mp* *sfz* *sfz* *sfz*

217 A tempo

-to su dien - tes

mf *f*

p *cresc.* *f*

218 *ff*

de - na - - - car

mf *cresc.* *f*

219 *f* *mf*

es - cri-ben la som - braque

cresc. *8va* *sfz* *f* *sfz*

222 **broaden...** **A tempo** *mp*

ma - da. Y en la

sfz *pp* *mp*

225 **broaden...** **A tempo**

no - che de huer - to, sus som -

sfz

227 *mf*

- bras a - lar - gan, y lle - gan

sfz sfz sfz

229 *f*

has

mp

(ped.)

230 *mp*

231 *p*

231 *p* *secco* *p*

- - ta el cie - lo *8va*----- mo-ra-das.

ppp *8va*

VI. Alba

(from *Poema de la Soleá*)

♩=50

Luminous and sonorous

233

p

pp

8^{va}

Ped. *

236

mp

Cam-pa-nas de Cór-do-ba en la ma-dru-

8^{va}

(8)

Ped.

239

mf *f* *mp*

ga - da. Cam - pa - nas de a - ma - ne - cer

(8) *mp*

p

(8) * Ped.

242

en Gra - na - da. Os sien - ten

(8) * Ped. * Ped.

245

mf

to - das las mu - cha - chas que llor - an a la

Musical score for measures 245-246. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *mf* dynamic and features a crescendo hairpin. The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a simple bass line. A *Ped.* marking is present in the left hand. A dashed line with a circled 8 indicates a repeat sign.

247

mf

mp

mf

tier - na sol - é - a en - lu - ta - da. Las mu - cha - chas de

Musical score for measures 247-248. The system includes a vocal line and a piano accompaniment. The vocal line has dynamics *mf*, *mp*, and *mf*. The piano accompaniment features a right hand with a sixteenth-note pattern and a left hand with a bass line. Dynamics *sf* and *p* are used in the right hand, and *sf* and *pp* in the left hand. An *8va* marking is present in the right hand. A *Ped.* marking is present in the left hand. A dashed line with a circled 8 indicates a repeat sign.

250

p *mp*

An - da lu - cí - a la al - ta y la ba - ja. Las ni - ñas

p *pp* *p*

p *pp* *p*

ped.

253

mf

de Es - pa - ña, de pie me -

mf

ped.

255

Musical score for measures 255-260. The vocal line (top) features dynamics *mf*, *f*, *p*, and *f*. The piano accompaniment (middle) includes dynamics *ppp*, *mp*, *p*, and *pp*. A trill is marked with a '3' in measure 256. Pedal points are indicated with 'Ped.' and an asterisk in measures 256 and 260. An 8va marking is present in measure 259.

- nu - do y tem-blo - ro - sas fal - das, que han lle - na - do de

*

258

Musical score for measures 258-263. The vocal line (top) features dynamics *p*. The piano accompaniment (middle) includes dynamics *mf* and *p*. Pedal points are indicated with 'Ped.' and an 8vb marking in measure 263.

cru - ces las en-cru-ci-ja - das

262 *mp*

¡Oh cam-pa-nas de Cór-do-ba

(8)-----

265 *f*

en la ma-dru - ga - da, y oh cam - - -

mp

mp

(8)-----

268 *mp*

-pa - nas a - ma - ne - cer en Gra - na - da!

p *p*

(8).....

270 *poco rit.*

pp *pp*

* Led. * 15'26"

(8).....