

Neruda Canciones

music by Omar Daniel

text by Pablo Neruda

2010

for soprano and chamber orchestra

for James Sommerville

La Bandera

El Desvío

El Condor

El Tigre

Score is transposing

This version created upon request from James Sommerville

Commissioned by the Toronto Masque Theatre with the generous assistance of the Laidlaw Foundation.

Duration: 12 minutes

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The Flag

Stand up with me.
No one would like more than I to stay on the pillow
where your eyelids try to shut out the world for me.
There too I would like to let my blood sleep
surrounding your sweetness.
But, stand up,
you, stand up,
but stand up with me
and let us go off together to fight face to face
against the devil's webs,
against the system that distributes hunger,
against organized misery.
Let's go,
and you, my star, next to me,
newborn from my own clay,
you will have found the hidden spring
and in the midst of the fire you will be next to me,
with your wild eyes,
raising my flag.

The slip

If your foot slips again,
it will be cut off.
If your hand leads you to another road
it will rot away.
If you take your life from me
you will die even though you live.
You will go on dead or shade,
walking without me on the earth.

The Condor

I am the condor, I fly
over you who walk
and suddenly in a wheeling
of wind, feather, claws,
I assault you and I lift you
in a whistling cyclone
of hurricane cold.

And to my tower of snow,
to my dark eyrie
I take you and you live alone,
and you cover yourself with feathers
and you fly above the world,
motionless on the heights.

Female condor, let us pounce
upon this red prey,
let us tear life
that passes throbbing
and lift together
our wild flight.

The Tiger

I am the tiger.
I lie in wait for you among leaves broad as ingots of wet mineral.
The white river grows beneath the fog.
You come.
Naked you submerge.
I wait.
Then in a leap of fire, blood, teeth, with a claw slash I tear away your bosom, your hips.
I drink your blood, I break your limbs one by one.
And I remain watching
for years in the forest over your bones, your ashes, motionless,
far from hatred and anger, disarmed in your death, crossed by lianas,
motionless in the rain, relentless sentinel of my murderous love.

La Bandera

Omar Daniel

Pablo Neruda

Allegro Energico ♩ = 84

Soprano *ff* shake Le - ván - - - ta - te con - mi - go. *pp* (mm) *p* Na-di-

Tambourine* strike *sfz* *sfz* *sfz*

10 e - qui-si-e-ra co-mo yo que-dar-se so-bre la al-mo ha - da en que tus par - pá-dos qui - e-ren cerr-ar el mun-do

mp *mp* *mp* *mf* *cresc.* *accel.*

18 pa-ra mí. All - i tam-bién qui si - e ra de-jar dor-mir mi san gre ro - de-an-do tú dul - zu-ra. Pe - ro le - ván -

f *pp* *sfz* *rit.* *Allegro Energico (tempo I)* ♩ = 84 *p* *pp*

29 - ta-te, tú, le - ván-ta-te, pe-ro con-mi-go le - ván-ta-te (mm) y sal - ga-mos re-u-ni-dos a lu-char cuer-po a cuer-po

mf *p* *f* *mp* *sfz* *sfz*

38 *manifesto!* *rubato, senza misura, ma ritmico* con-tra las tel-a-ra-ñas del mal-va - do, con-tra el sis-te-ma que re-par-te el ham - bre, con-tra la or-gan-i-za-ción de la mi-se-ri-a

ff *p* *sfz* *p* *sfz*

41 Va - mos! y tú, mi es-trell-a, jun-to a mí, re - cién na-ci-da de mi pro-pi-a ar - cill-a,

p *sfz* *sfz* *sfz* *sfz* *pp*

49 y ha-brás hall - a-do el man - an-ti-al que oc - ul - tas y en me-di-o del fú - e-go es-tar - ás jun-to a mí,

pp *pp* *p*

58 *accel.* *cresc.* jun - to a mí, jun - to a mí, jun - to a mí, jun - to a mí, jun - to a mí,

accel.

63 **Presto** ♩ = 168 **Meno Mosso** ♩ = 72 *ff* jun - to a mí, con tus oj - os bra - ví - os, al - zan - do mi ban - de - ra.

ff *mf* *sfz* *sfz*

* vocalist should feel free to reinterpret the tambourine part, and add or change instrumentation if so desired.

El Desvio

Pablo Neruda
Score is Transposing
Andante ♩=72

Omar Daniel

Oboe *p* *f* 6

Soprano *mf* *f*
Si tu pi-e se des

Violin I *f* pizz.

Violin II *f* pizz.

Viola *f* pizz.

Violoncello *f* pizz.

Fl. *p* *f* **A**

Ob. *f*

Cl. *p* *f* *tr*

B. Cl. *p* *tr*

Hp. *f*

Sop *sf* 3 *p* *mp* *tr* ...whispered *ff* ...spoken *mp* *sf* 3
vi-a de nue-vo, se - rá cor-ta-do! Si tu ma-no te lle - va,

Vln. I *f* arco **A**

Vln. II *sfz* arco

Vla. *sfz* *f* arco

Vc. *sfz*

Cb. *f* pizz.

C

23

Fl.

Ob.

Cl.

B. Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

C Tpt.

Hp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

pp dolce, sonore

pp molto appassionata, arioso

fff 3

mo-rir-ás!

C

mo-rir-ás aun-que

f

ff

f

ff

f

ff

f

ff

30

Hp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p marcia funebre

p

mf 5 6

vi-vas. Se - gui - rás mu - er - ta o som - bra, an-dan-do sin mí por la ti-e-rra.

pizz.

pizz.

pizz.

p sostenuto

pizz.

El Condor

Score is Transposing

Pablo Neruda

Moderato ♩=72

Omar Daniel

Flute

Oboe

Clarinet in B \flat

Harp

Violin I

Violin II

Viola

Violoncello

Fl.

Ob.

Cl.

Bsn. I

Sop.

Vln. I

Vln. II

Vla.

Vc.

Yo soy el cón - - - dor,

Musical score for measures 5-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn.1), Harp (Hp.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Features a melodic line with slurs and accents, marked with a '5'.
- Ob.:** Features a melodic line with slurs and accents, marked with a '5'.
- Cl.:** Features a melodic line with slurs and accents, marked with a '6'.
- B. Cl.:** Features a melodic line with slurs and accents, marked with a '6'.
- Bsn.1:** Features a melodic line with slurs and accents, marked with a '6'.
- Hp.:** Features a melodic line with slurs and accents, marked with a '7'.
- Sop.:** Features a melodic line with slurs and accents, marked with a '7'.
- Vln. I, Vln. II, Vla., Vc.:** Features a melodic line with slurs and accents, marked with a '7'.

Musical score for measures 7-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Harp (Hp.), Soprano (Sop.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Features a melodic line with slurs and accents, marked with a '3'.
- Ob.:** Features a melodic line with slurs and accents, marked with a '3'.
- Cl.:** Features a melodic line with slurs and accents, marked with a '3'.
- Bsn.1:** Features a melodic line with slurs and accents, marked with a '3'.
- Bsn.2:** Features a melodic line with slurs and accents, marked with a '3'.
- Hp.:** Features a melodic line with slurs and accents, marked with a '3'.
- Sop.:** Features a melodic line with slurs and accents, marked with a '3'. The lyrics are: "vu - e - lo so - bre ti que ca -".
- Vc.:** Features a melodic line with slurs and accents, marked with a '3'.
- Cb.:** Features a melodic line with slurs and accents, marked with a '3'.

9

Fl. *p*

Ob.

Cl. *mf*

Bsn.2

Hn.1 *f* con sord.

Hn.2 *f* con sord.

C Tpt. *f* con sord.

Hp.

Sop. mi - nas y de pron - to en un³ ru -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

A



11

Fl. *mf*

Ob.

Cl. *mf*

B. Cl.

Bsn.2

Hp.

Sop. e - do de vien - to, plu - ma,

13

Fl.

Ob.

Bsn.1

Bsn.2

Hn.1

Hn.2

C Tpt.

Hp.

Sop.

garr-as, te as - al - to y te le -

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 16-18. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Horn 1 (Hn.1), Horn 2 (Hn.2), Harp (Hp.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Soprano part has lyrics: "van-to en un ci - clón sil - ban - te de hur - a - ca". The Flute part features a complex rhythmic pattern with seven-measure rests. The Harp and Horns have dynamic markings of *f* and *senza sord.*. The Violoncello part is marked *arco* and *f*.

Musical score for measures 19-21. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Horn 1 (Hn.1), Horn 2 (Hn.2), Harp (Hp.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Soprano part has lyrics: "na-do fri - o. fri-o. fri - o.". The Flute part continues with complex rhythmic patterns. The Harp and Horns have dynamic markings of *f* and *senza sord.*. The Violoncello part is marked *arco* and *f*.

C **Meno mosso** ♩=66

22

B. Cl. *ff*

Bsn.1 *ff*

Bsn.2 *ff*

Hn.1 *f*

Hn.2 *f*

Hp. *ff*

Vln. I *pp* senza sord. *3*

Vln. II *pp* senza sord. *3*

Vla. *pp* senza sord. *3*

Vc. *ff* senza sord. *pp* *5*

Cb. *ff*

26

Sop. *P* *3*
 Y a mi torr - e de ni - e - ve, a mi

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *5*

Cb.

29

Sop. *3* guar - di - a ne - gra *3* te ll - e - vo y so - la viv - es,

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *5*

32

Sop. *cresc. poco a poco* y te ll - e - - - nas *3* de plu - mas

Vln. I *cresc. poco a poco* *3*

Vln. II *cresc. poco a poco* *3*

Vla. *cresc. poco a poco* *3*

Vc. *cresc. poco a poco* *5*

34

Sop. *3* y vu - e - - las *3* so - bre el mun - do, in - - -

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *5*

Cb.

D

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn.1 *f*

Bsn.2 *f*

Hn.1 *f*

Hn.2 *f*

C Tpt. *f* senza sord.

Hp. *ff*

Sop. *ff*
 -mó - vil en lá al - tu - ra. al - tu - ra, al

D

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

40

Fl. *f* *p*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn.1 *f*

Bsn.2 *f* *p*

Hn.1 *f*

Hn.2 *f*

C Tpt. *f*

Hp.

Sop. tu - ra, al - tu - ra.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *p*

Detailed description: This page of a musical score, numbered 15, contains measures 40 through 42. The score is for a full orchestra and a soprano. The key signature is one flat (B-flat major or D minor), and the time signature changes from 4/4 to 3/4 at measure 41. The woodwind section includes Flute, Oboe, Clarinet, Bass Clarinet, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and Trumpet in C. The strings consist of Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part is also present. The soprano part has the lyrics 'tu - ra, al - tu - ra.' The dynamics range from *f* (forte) to *p* (piano). The score features various musical notations such as slurs, accents, and triplets.

43

Fl.

Ob.

Cl.

C Tpt.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

ff

mp

49

Fl.

Ob.

Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

C Tpt.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

55

Cl. *p*

B. Cl. *p*

Sop. *p*

Vln. II

Vla.

Vc.

Cb.

Hem - bra cón - dor, sal - ta - mos so - bre es - ta pre - sa ro - ja,

60

rit.

Meno mosso, senza misura

F Allegretto ♩=84

Fl.

Cl.

B. Cl.

Hp.

Sop.

Vln. I

Cb.

des - gar - re - mos la vi - da que pa - sa pal - pi - tan - do y

rit.

Meno mosso, senza misura

F Allegretto ♩=84
con sord. 10

pp

65

Fl.

Hp.

Sop. *p*

Vln. I

lev - an - ta - mos jun - tos nu -

68

Fl.

Hp.

Sop.

Vln. I

es - tro - vu - e - lo - sal - va - je

10

senza sord.

pp

Detailed description: This page of a musical score contains four staves. The Flute staff (Fl.) starts with a rest and ends with a *pp* dynamic marking. The Harp staff (Hp.) has a long sustained chord. The Soprano staff (Sop.) features a melodic line with lyrics: "es - tro - vu - e - lo - sal - va - je". The Violin I staff (Vln. I) plays a rhythmic pattern of eighth notes, marked with a "10" and "senza sord.". The music is in a key with one sharp (F#) and a 2/4 time signature.

El Tigre

Pablo Neruda

Omar Daniel

Score is Transposing

Lento ♩=63

Harp: *f*, *p*, *p*
 Soprano: *ff*, *sfz*, *pp*, *p*
 Violoncello: *pp*, *p*, *pp*, *p*
 Contrabasso: *pizz.*, *p*

Soy el ti-gre. Soy el ti-gre.

Cl.: *pp*
 B. Cl.: *pp*
 Bsn. 1: *pp*
 Bsn. 2: *pp*
 Hp.: *p*
 Sop.: *p*
 Vln. 1: *p*
 Vln. 2: *pp*
 Vla.: *pp*
 Vc.: *pp*, *pp*, *p*, *pp*, *p*
 Cb.: *p*

Senza Misura Alla Misura Senza Misura Alla Misura

Te ac-e - cho en - tre las ho-jas an - - - - - chas co - mo lin

Tempo primo ♩=63

B

25

Ob. *f* *p* *f* *p*

Cl.

B. Cl.

Bsn.1

Bsn.2

Hn.1

Sop.

- gas. Des - nu - da te sum - er - ges, sum - er - ges, su - mer - er - ges. Es - per - o.

Tempo primo ♩=63

B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

33

Bsn.1

Bsn.2

Hp.

Sop.

Es - per - o.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sop. *ff* *hollering*
En-ton-ces en un sal-to de fu - e-go, san-gre, di - en-tes, de un zar - pa-zo derr-i-bo tu pe-cho, tus ca-der-as.

Vln. 1 *sfp* *f* *ff*

Vln. 2 *sfp* *f* *ff*

Vla. *sfp* *f* *ff*

Vc. *sfp* *f* *ff*

Cb. *arco* *sfp* *f* *ff*

Ob. *f*

Cl. *f*

Sop. *feroce* *f*
Be - - - - - bo tu

Vln. 1 *ff*

Ob.

Cl.

Sop. *mf*
sang re, tu

Vln. 1

55 *rit.* **Moderato** ♩=76

Hn.1 *fp* *f* *p*

Hn.2 *fp* *f* *p*

Hp.

Sop. sang - re, sang - re, tu sang - re, *p*

Vln.1 *rit.* **Moderato** ♩=76 *p* *pp*

Vln.2 *ff* *p* *pp*

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*

62 **D**

Hn.1

Hp.

Sop. *p* rom-po tus mi-em-bros, **D** *pp* un-o a un-o, *p* Soy_ el tig-re *pp* un-o a un-o, *p* Te_ ac-e-cho *pp* un-o a un-o,

Vln.1

Vln.2

Vla. *misterioso* *p*

Vc.

Cb.

69 *cresc. poco a poco* *f*

Sop. *p* en-tre las ho-jas an-chas un-o a un-o, *3* co-mo lin-go-tes del min-e - ral mo-ja - do. un-o a un-o, a un-o, a...

Vln.1 *p* *f*

Vla. *cresc. poco a poco*

E Adagio $\text{♩} = 63$ (tempo I)

75

Fl. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn.1 *pp*

Bsn.2 *pp*

Hn.1 *pp*

Sop. *pp* *pp* *pp*

Soy el tig-re, Soy el tig-re, un-o a... Y me_ que

E Adagio $\text{♩} = 63$ (tempo I)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

85

Fl. *p*

Cl. *p*

B. Cl. *p*

Bsn.1 *p*

Bsn.2 *p*

Hn.1

Hn.2 *pp*

Sop. *p* *3* *6* *6*

- do ve- lan - do por añ - os en la sel va tus hue - sos, tu cen -

93

Fl.

Ob.

Cl.

B. Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

Sop.

- i - za, in - mór - il, le - jos del o - di - o y de la

98

Fl.

Ob.

Cl.

B. Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

Sop.

có - le - ra, des - ar - ma - do en tu muer - te, cruz - a - do por las li - a - nas, in - mó - vil en la llu - vi - a,

102

Fl. *ff*

Ob. *ff*

Cl. *cresc.* *ff*

B. Cl. *cresc.* *ff*

Bsn.1 *p* *ff*

Bsn.2 *ff*

Hn.1 *p* *cresc.* *f*

Hn.2 *p* *cresc.* *f*

C Tpt. *f*

Hp. *p* *ff*

Sop. *f* cen-ti - ne - la im-pla - cab - le de mi a - mor *ff* a - se - si - no!

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

F

107

Fl.

Ob.

Cl.

B. Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

C Tpt.

Hp.

Sop.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

tr

ff

f

p

ah

3

Detailed description: This page of a musical score, numbered 107, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and two Bassoons (Bsn.1, Bsn.2). The brass section consists of Horns 1 and 2 (Hn.1, Hn.2) and three Trumpets in C (C Tpt.). The string section includes Harp (Hp.), Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A Soprano soloist (Sop.) is featured with a melodic line and triplet patterns. The score is marked with dynamics such as *ff* (fortissimo), *f* (forte), and *p* (piano). Trills are indicated by *tr* above notes in the woodwinds. The Soprano part includes vocalizations "ah" under triplet patterns. The woodwinds and brass play sustained notes with dynamic shifts. The strings provide a rhythmic accompaniment with slurs and accents.

112 **G** *rit.* **Meno mosso** ♩=54

Cl. *pp*

B. Cl. *p* *pp*

Bsn.1 *p*

Bsn.2 *p*

Hn.1 *p*

Hn.2 *p*

C Tpt. *p*

Hp. *p*

Sop. *p* *tr* *tr*
Soy el Ti - gre, el Ti - gre.

G *rit.* **Meno mosso** ♩=54

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* *p* *pp* *p* *pp*

Cb. *pizz.* *p*