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ESPARZAS, SUSURROS Y SUEÑOS
“TALLER DE MUJERES COMPOSITORAS”

Oye: Yo era como un mar dormido...

para mezzosoprano, violín, violonchelo y piano

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Oye: Yo era como un mar dormido...

Música: Rosa María Rodríguez Hernández

Texto: Alfonsina Storni

Lento

Mezzo-Soprano

Violin

Violoncello

Piano

b.c (boca cerrada)

pp

pp gliss. lento

gliss. lento

Detailed description: This system contains the first three measures of the piece. The Mezzo-Soprano part begins with a whole rest, followed by a 3/4 time signature change, and then a melodic line with a fermata. The Violin part starts with a quarter rest, followed by a melodic line with a fermata. The Violoncello part features a triplet of eighth notes, a glissando, and a fermata. The Piano part is silent throughout this system.

Mez.

Vln.

Vc.

Pno.

gliss.

pp

gliss.

gliss.

Detailed description: This system contains measures 4 through 7. The Mezzo-Soprano part continues with a melodic line and a fermata. The Violin part features a triplet of eighth notes, a glissando, and a fermata. The Violoncello part features a glissando and a fermata. The Piano part remains silent.

8 $\text{♩} = \text{ca. } 52$ *mp*

Mez. *mp* *f* *sfz* *sfz* *mf* *p*

Vln. *mp* *f* *sfz* *sfz* *mf* *p*

Vc.

Pno. *mp*

O ye: yo

11 *mp*

Mez. e ra co mo un mar dor

Vln.

Vc.

Pno. *sva*

Mez. ¹⁴ *mi* *do*

Vln.

Vc. *mp*

Pno. ¹⁴ *mp* *loco* *ff* *mf* *mp*

Mez.

Vln. ¹⁷ *mf* *f* *pp*³ *p*³ *f*

Vc.

Pno. ¹⁷ *l.v.*

Mez.

Vln.

Vc.

Pno.

19

19

19

19

mf

fp

f

p

f

p

mp

mp

Mez.

Vln.

Vc.

Pno.

21

21

21

21

mp

mf

Me des per tas te y

mp

pp

pp

mp

Mez. *la tem_____pes tad ha es ta_____lla do_____*

Vln.

Vc. *mp*

Pno. *secco* *secco* *f*

Measures 24-26. Mezzo-soprano part with lyrics: "la tem_____pes tad ha es ta_____lla do_____". Violin and Viola parts feature triplets and a glissando. Piano part includes "secco" and "f" dynamics.

Mez.

Vln. *f* *p* *p* *f* *f* *p*

Vc. *f*

Pno. *f* *mf*

Measures 27-29. Mezzo-soprano part. Violin and Viola parts with dynamics *f* and *p*, and triplets. Piano part with dynamics *f* and *mf*.

Mez.

Vln.

Vc.

Pno.

30

5

3

tr

p

f

p

fp

6

p

30

mf

mf

Mez.

Vln.

Vc.

Pno.

32

l.v.

ff

p

mf

32

ff

f

3

8va

mf

mp

Mez. 35 *p* Sa cu do

Vln. 35 *pp* 3 *tr*

Vc. *pp* *mp*

Pno. (8va) ---, loco 35 7:8 l.v.

Mez. 38 *f* mis o las hun do

Vln. 38 *fp* *mf* decr. 3

Vc. 38 *mf* 3

Pno. 38

Mez. 41 *5:4* *3* *3* *3*
 mis bu _____ ques su bo al cie _____ lo y cas ti go es tre

Vln. 41 *pp* *3*

Vc. *5:4* *3* *3*

Pno. 41

Mez. 44 *Ad libitum*
 llas,

Vln. 44

Vc. 44

Pno. 44 *Ad libitum* *Pausa Breve* l.v.

45 **A Tempo**

Mez.

Vln.

Vc.

Pno.

48

Mez.

Vln.

Vc.

Pno.

Mez.

Vln.

Vc.

Pno.

51

mf

ff

p

f

3

3

6

7:8

Detailed description: This system contains measures 51 to 53. The Mezzo-soprano part is silent. The Violin part begins at measure 51 with a melody marked *mf*, featuring triplets and a sextuplet. At measure 52, the dynamics shift to *ff*. At measure 53, the dynamics are *p* and *f*. The Violoncello and Piano parts are silent throughout this system.

Mez.

Vln.

Vc.

Pno.

54

mf

b.c

f

ff

p

cresc.

3

3

3

3

3

3

2/4

2/4

2/4

2/4

Detailed description: This system contains measures 54 to 56. The Mezzo-soprano part begins at measure 54 with a melody marked *mf*, featuring triplets and a 'b.c' (breve) marking. The Violin part starts at measure 54 with a dynamic of *f*, then *ff*, and ends with *p* and *cresc.*. The Violoncello part also starts at measure 54 with *p* and *cresc.*. The Piano part is silent. The time signature changes from 7/8 to 2/4 at the end of measure 56.

Mez. 57 *p cresc.* *mf* *pizz.* me a ver güen

Vln. *p cresc.* *mf* *pizz.*

Vc. *p cresc.* *mf* *pizz.*

Pno. *mf*

Mez. 61 zo y es con do en tre

Vln. *arco* *p cresc.*

Vc. *arco* *p cresc.*

Pno. *mp* *pp*

Mez. 65 *3* *3* *3* *3* *3*

mis plie gues, en lo quez co

Vln. 65 *pizz.* *arco* *p cresc.*

Vc. *pizz.* *arco* *p cresc.*

Pno. 65 *5* *mp* *3* *3* *3*

Mez. 70 *3* *3* *3*

y ma to mis pe ces No me mi res con

Vln. 70 *p cresc.* *f* *gliss.* *gliss.*

Vc. *p cresc.* *p*

Pno. 70 *3*

Mez. 74 mie do tú lo has que ri do b.c

Vln. gliss. 3 pp gliss. lento

Vc. gliss. lento 3

Pno.

Mez. 78

Vln. 78 gliss. 3

Vc. 78 gliss. 3

Pno. 78