

adrian mocanu

...y mis tristes ojos ciegan, hechos río

for voice and piano

version for soprano or tenor

commissioned by DEBUT International Singing Competition

## PREFACE

This work draws inspiration from the Cancionero de Palacio (the Palace Songbook, a collection of a capella works from medieval Spain), intertwining an homage to Iberian Renaissance with allusions to Sephardic and Moorish musical influences, contemporary extended vocal techniques and improvisation.

"...y mis tristes ojos ciegan, hechos río" borrows its title from the vocal piece "Los suspiros no sosiegan" composed by Juan del Encina (1468-1529), incorporating the poetic verses and musical quotes from it. The work additionally quotes fragments from "No pueden dormir mis ojos" by Pedro de Escobar (1465-1535) and "No queráis dormir, mis ojos" by Juan Hidalgo (1614-1685).

## PERFORMANCE NOTES

## NOTATION

The piece uses both metrical notation marked "misurato" and non-metrical notation, which is marked "senza misura", "a piacere" and "improvvisando".

In non-measured episodes, the exact duration of notes/rests and their distribution within each bar are determined by the performers; the barlines serve as correspondence points, with each bar lasting approximately 5 seconds (in "improvvisando" episodes, the approximate duration of the entire section is indicated above the staff)

Episodes marked "improvvisando" use pattern-based improvisation.

Patterns notated in a box should be played in a free, improvised manner for the duration of the arrow following the box

**improvvisando**

10'

In case of multiparameter pattern-based improvisation, the box is divided in two parts by a horizontal line, providing different parameters that should be combined freely. For instance, the upper part contains the pitches, and the lower part contains articulation, which means that the indicated pitches should be combined freely with the indicated articulation.

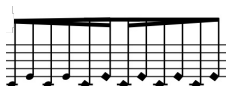
14 **a piacere**

In "a piacere" episodes, noteheads without stem indicate free rhythm determined by the soloist; Notes with stems and beams in the piano part indicate shorter notes; they can be distributed in the bar with a certain degree of freedom, but always following the vocal part

Horizontal lines following a notehead indicate the approximate duration of continuous notes, and in the vocal part also indicate slow glissando-like transitions:



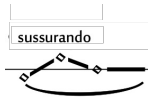
Sequence of notes with gradual accel. and/or ritard.



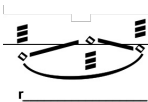
VOICE

Sussurando - articulated sonorous whispering (notated on a one-line staff)

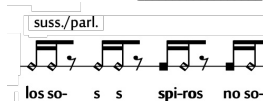
Diamond-shaped notes placed directly on the line indicate whispering in the middle register, notes above or below - in higher or lower register, or transitions between them



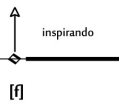
Breath noise only, hissing the indicated sibilant



Breath noise with a rolling trill, voiceless "R" sound



Suss./parl. - alternate between voiceless whispering (diamond noteheads) and voiced accents (parlando, spoken voice indicated by square notes)



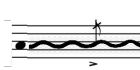
Inspirando - breath noise while inhaling



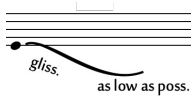
goat trill (also known as Monteverdi trill), tremolo-like repetition produced by a rapid sequence of glottal stops, similar to a ricochet



singing with tongue trill, rolled "R" sound

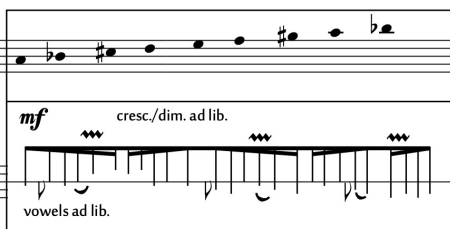


overtone singing: changing the formants of the fundamental pitch by gradually alternating between random vowels and nasal consonants and thus making changes in the vocal tract; short accents can be added periodically when indicated



descending gliss. into the lowest possible register, indefinite pitch, strained voice

In the multiparameter pattern-based improvisation notation, the pitches should be randomly repeated in a scale-like manner, with accelerando/ritardando, randomly going upward or downwards with melismas and trills to any extent within the indicated range, but always consecutively in one-tone steps, similar to vocal improvisations in flamenco music.

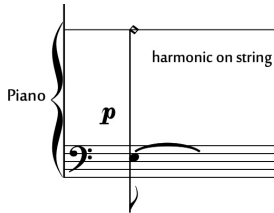


The pattern above can be approximately interpreted the following manner:

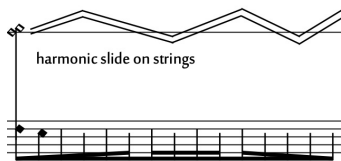


PIANO

Muting/harmonics techniques: playing the note on the keyboard while placing the other hand on the corresponding strings(s) inside the piano

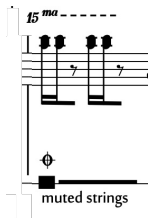


String harmonic: lightly pressing the string with the fingertip, ideally in the position of the second or fourth partial (sounding an octave or two octaves above the fundamental tone)

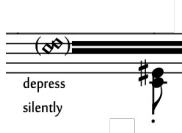


Lightly pressing two nearby strings with fingertips and sliding upward/downward along the strings according to graphical notation while playing the corresponding notes on the keyboard as notated on the lower staff

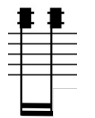
NB. In the case of harmonics, if certain areas on strings are difficult to reach due to the features of the frame design on a specific piano model, octave transpositions may be a possible solution



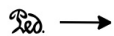
Muting the string(s) by firmly covering them with the hand palm while playing the corresponding note(s) on the keyboard; pitchless percussive effect in high register, dampened sound in lower register



Silently depress the keys notated as transparent diamond hoteheads in brackets, and keep them depressed for the duration of the horizontal line; lifted dampers allow the notes that follow to resonate in the open strings

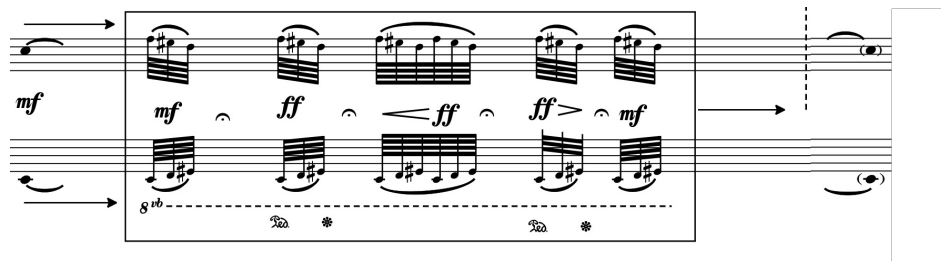


Tone cluster in the indicated range



Keep the pedal always depressed until its release is indicated

In this notation, horizontal arrows near the noteheads in the beginning indicate that these keys have to be maintained while playing the entire pattern that follows



## TEXTS

**Los suspiros no sosiegan**

Los suspiros no sosiegan  
 que os envío,  
 hasta que a veros llegan,  
 amor mío.  
 No sosiegan ni descansan  
 hasta veros,  
 y con veros luego amansan  
 en teneros;  
 y mis tristes ojos ciegan,  
 hechos río,  
 hasta que a veros llegan,  
 amor mío.  
 Sin vuestra vista no puedo  
 tener vida,  
 y en veros ponéisme miedo  
 sin medida,  
 y mis sentidos me niegan  
 do los guío,  
 hasta que a veros llegan,  
 amor mío.  
 Por amar, tales tormentos  
 vos me distes  
 qu'envío mis pensamientos  
 siempre tristes.

**No pueden dormir mis ojos**

Y soñaba yo, mi madre,  
 dos horas antes del día  
 que me florecía la rosa.  
 El vino so el agua frida,  
 no pueden dormir.

**No queráis dormir, mis ojos**

De la más oscura sombra...  
 ...no ha de rendirse un aliento.

The text are written in Old Castilian (Medieval Spanish), yet the pronunciation of modern Spanish language may apply

Remarks for non-Spanish speakers (with some approximate pronunciation equivalents in English)

*Ll*- as "y" in yellow / *llegan* - "yegan"

*Ñ*- as "ny" in canyon / *soñaba* - "sonyaba"

*C*- before i, e - as "th" in thin or simply as "s" in sand (either option is acceptable) / *ciegan* - "thiegan / siegan"

*H*- always silent, *Ch*- same as "ch" in chest / *hasta* - "asta", *hechos* - "echos"

*J*- as "h" in hello / *ojos* - "ohos"

In *que* and *gui*, "u" is silent / *que* as "ke" in kettle, *guío* as "gee-o".

*R*- in the beginning of words a rolling alveolar trill (no English equivalent, similar to Italian) / *rosa* - "rrosa"

# ...y mis tristes ojos ciegan, hechos río

for voice and piano

version for soprano or tenor

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## senza misura

## misurato, pulsante

senza vibr. *p* sussurando *mf* *p*  
 Voice: lo- s los so- s s spi-ros no so- sie-gan  
 Piano: *p* harmonic on string *pp* *mf*  
 Tempo: ♩ = 60  
 Performance: *suss./parl.*, 15<sup>ma</sup>, muted strings



## improvvisando

### senza misura

(senza vibr.) *p* *p* cresc./dim. ad lib. *mp*  
 Voice: [a] [m] vowels ad lib. a- mo-  
 Pno.: *sfz* harmonic slide on strings *sfz*  
 Performance: depress silently, 10', depress silently

**misurato, pulsante**

6 *suss.* *mf*

15 *ma* *suss./parl.* *p*

5 4 a-mor a-mor mí-o que os en- ví-o

5 4 no so- s s sie-gan ni des- can-san

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

*muted string* *muted strings* *muted string*

8<sup>ab</sup>

**misurato, pulsante**

11 *mf* *inspirando* *[f]*

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

lo- s so- s pi- r os [s]

*mf* *mf*

*depress silently* *harmonic slide on strings*

*mf* *mf*

**a piacere**

**misurato, pulsante**

**a piacere**

14 *p* *inspir.* *[f]*

5 4 y con ver- os lue-go lue-go a man-san

en te- ne- ro-

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

*depress silently* *muted strings* *harmonic on string* *muted string*

8<sup>ab</sup> *mf* *mf*



18

mf *suss.*

mp

<mf>

p

depress silently

\* *suss.*

depress silently

\*

*m.d.*

*m.s.*

pp

8<sup>vb</sup>

pp mf p

*suss.*

Voice: sin vues- tra vi- s\_ sta no pue- do

Pno. (b#) [chords]

**misurato**

21

mp *suss./parl.*

mp

mp *suss.*

mf

te- ner vi- da y mis s\_ tris- tes oj- o- s\_ cie- gan he- chos r\_ í- o í- o r\_ í- o

5/4

3/4

5/4

tr~

15<sup>ma</sup>

harmonics

muted string

mp

mp

4

4

4

muted strings

8<sup>vb</sup>

mf

Pno. [chords]

**improvvisando**

25

p

mf

mp

p

10'

a- mor mí- o

[e] [o] [e] [i]

goat trill

sub. cresc./dim. ad lib.

goat trill

harmonics

mf

mf

6

3

harmonic slide on strings

cresc./dim. ad lib.

Voice: a- mor mí- o

Pno. [chords]

colla parte, a piacere

misurato

27 *mf* *mp* *p*

Voice: [e] [i] [e] [e] 2' y en ver

Pno. *mf* *mp* *pp*

harmonics harmonic

goat trill

gliss.

8<sup>ab</sup>

30 *mf* *pp* *mp*

Voice: os po- néis-me mie- do s s sin me- di-da

Pno. *pp* *mf* *mp*

goat trill

suss./parl.

m.d. 3 m.s.

depress silently

muted string

improvvisando

15'

33 *mf* *sfz* *sfz*

Voice: *mf* cresc./dim. ad lib. *sfz* *sfz* vowels ad lib.

Pno. *p* *p* *mf* *pp* *mf* *mf*

overtone singing

change vowels ad lib.

8<sup>vb</sup>

34

Voices

pitches

articulation

overtone singing: change vowels ad lib.

*f* cresc./dim. ad lib.

*mf*

gliss. as low as poss.

Pno.

*mf*

*mf* *ff* *ff* *ff* *mf*

8<sup>vb</sup>

35

Voices

*mp*

[e]

cresc./dim. ad lib.

change vowels ad lib.

overtone singing

*f*

vowels ad lib.

Pno.

harmonic slide on strings

*mf*

*f*

a piacere, con splendore

misurato

36

Voices

*mf*

de la más os- cu- ra

*mp* goat trill sim.

gliss. som- bra no

⊕ muted string

*mf* come il battito del cuore

harmonics on strings

8<sup>vb</sup>

38

Voice

gliss. *f* *pp*

ha de r-ren-dir-se un a-liento

Pno.

(muted string)

depress silently *f*



**improvvisando**

15'

40

Voice

*mf* cresc./dim. ad lib.

overtone singing: change vowels/nasals ad lib.

*f* gliss. as low as poss.

Pno.

*mf* *mf*

*f* *ff*

8<sup>rb</sup> \* 8<sup>rb</sup> \*



15'

41

Voice

pitches

*f* cresc./dim. ad lib.

articulation

overtone singing: change vowels/nasals ad lib.

vowels ad lib.

Pno.

*f* *f* *ff*

15<sup>ma</sup> 8<sup>rb</sup> 8<sup>rb</sup>

42

mf cresc./dim. ad lib.

vowels ad lib.

[e]

harmonic slide on strings

mf cresc./dim. ad lib.

f

vowels ad lib.

Red. →

43

f

cresc./dim. ad lib.

vowels ad lib.

harmonic slide on strings

f

ff insp. insp.

change vowels ad lib.

harmonic slide on strings

ff

f

goat trill

e

\*

**a piacere, solenne**

45

p

y mis sen- ti-

**misurato, estatico**

f

suss.

dos me niegan / qu'envío mis / siempre tristes

do los guío / pensamientos /

pp sfz mf ff

8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

Red. \*

\*

47 *p* *mp* *p* *mp* *pp* *p*

Voice: por a-mar ta-les tor-men- tos vos me dis-tes s s siemp-re tris-tes

Pno.: harmonic on string, depress silently, muted string

suss./parl.



**a piacere, con splendore**

**misurato: energetico, leggero**

♩ = 100

50 *mf* *pp* *mf* *p*

Voice: no que-ráis dor-mir mis o-jos y so-ñá-ba yo mi mad-re dos ho-

Pno.: *mf*, harmonic, *pp* sempre, goat trill



54 *pp* *p*

Voice: ras an-tes del dí-a que me flo-re cía la r-ro-sa el vi-

Pno.: *pp*, *p*, 8<sup>va</sup>, 15<sup>ma</sup>, tr

58

Voice

no so'el a- gua fri- da a- gua fri- da a- gua fri- da

Pno.

15<sup>ma</sup> 1

pp

pp

Red \*

Red \*

8<sup>vb</sup> |

Red \*

8<sup>vb</sup> |

Red \*



62

Voice

y mis tris- tes o- jos cie- gan he- chos r- rí- o i

Pno.

ff

pp

il più **p** possibile

tr~ tr~

mf

ffz

fffz

p

harmonic on string

Red \*

8<sup>vb</sup> |

Red



66

Voice

i r rí- o i o

Pno.

mp

pp

depress silently

p

harmonic

3

3

3

Red \*

8<sup>ab</sup> |

Red