

CINCO CANCIONES

for harp and voice

music: Lars Graugaard

text: Angel Crespo

1

Tanto acaricié las piedras que se hicieron arboleda.
Donde hubo dureza había pájaros y verde hierba.
Donde antes el polvo, agua; donde los silencios, trinos.
Donde tropecé en las piedras, halló mi voz su camino"

2.

¡Qué es igual a sí mismo si está ardiendo?
miro a mi mano –quieta ahora-
y ella, el papel, los signos
-ardientes- se confunden,
suben, llenan el mundo
más allá del espacio y sus noticias
y hacen que oscile y cambie una vez más
la llama que, al arder, tal vez no es fuego.

3.

Un espejo en lo oscuro
refleja la oscuridad
¿o la luz que los ojos
no saben contemplar?

4.

Imagino olvidar mi nombre.
Imagino olvidar que olvido.
Imagino no imaginar:
por encontrarme conmigo mismo.

Deseo nunca desear,
no saber lo que son deseos.
No desear sabiduría.
Así voy a su encuentro.

5.

Quiero también esta tiniebla
densa como el interior de un diamante,
quieta como la nada antes del tiempo,

Para poder iluminarla
lenta, penosamente
con las luces –radiantes o remisas

en que fui convirtiendo oscuridades
más ardientes y ásperas.

Tanto Acaricié

text: Angel Crespo

The piece should be played quite freely,
making sure that the melody comes to the fore.
Everything should be played rather tenuto and legato,
never exaggerating the accents.

music: Lars Graugaard

Espressivo $\text{♩} = 72$ **mp**

Voice

Harp

mf *mf* *mf* *mp*

5

8

11

Tan - to, tan - to a - ca - ri -
- cié - las pie - dras; tan - to a - ca - ri - cié, tan - to a - ca - ri - cié,
tan - to a - ca - ri - cié - las pie - dras; que se hi - cie - ron
ar - bo - la - das;

14 *p* *mf*

Don - de hu - bo du - re - za ha - bra pa - - - ja - - - ros y ver - - de

17 *p* *mf*

mer - - ba; Don - de an - tes el pol - - vo, a - -

20 *mp* *mf*

- gua; Don - de los si - len - - cios, tri - - nos,

24 *mp*

Don - de, don - de tro - pe - zé en las pie - dras; Ha - llo mi voz, _____

27 *mf*

ha - - llo mi voz, ha - llo mi voz su ca - mi - - - - -

30 *p* *pp* *morendo*.....

- no, ha - llo mi voz su ca - mi - no.

The musical score consists of two systems. The first system (measures 27-29) features a vocal line with lyrics and a piano accompaniment. The vocal line has a melodic line with a slur over the first two measures and a crescendo hairpin leading to a *mf* dynamic. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system (measures 30-33) continues the vocal line with lyrics and piano accompaniment. The vocal line starts with a *p* dynamic, followed by a *pp* dynamic and a *morendo* hairpin. The piano accompaniment includes triplets in the bass and chords in the treble, with dynamics ranging from *pp* to *p*.

Qué Es Igual

text: Angel Crespo

The piece should be very firm in rhythm,
in particularly the harp should be very constant.

music: Lars Graugaard

Misurato ♩ = 102

5

9

12

pedal glis. simile etc.

Qué es i - gual a si mis - mo si e - stá ar -
-dien - do? Qué es i - gual a si mis - mo si e - stá ar - dien - do?

Qué Es Igual

16

Mi - ro a mi ma - no - que - ta a ho - ra - y

(pedal gliss.)

20

e - lla, el pa - - pel, los sig - nos, el pa -

(pedal gliss.)

23

mp cre - - - - - scen - - - - - do - - - - -

-pel, y e - lla, mi ma - no - ar - dien - tes - se con -

mp cre - - - - - scen - - - - - do -

27

-fun - den, su - ben, su - ben, cre - - - - - scen - - - - -

(pedal gliss.)

f cre - - - - - scen - - - - - do - - - - -

(pedal gliss.)

30 *do* *ff* *di - mi -*

su - ben, (pedal gliss.) lle - nan el mun - do, lle - nan el

ff (pedal gliss.) (pedal gliss.) *di - mi - - nuen*

35 *nuen - do* *mf* *mp*

mun - do, mas a - lla del e - spa - cio y sus no - ti - cias. y

mf (pedal gliss.) *mp*

do

39 *cre - - -*

ha - cen que o - sci - le y cam - bie u - na vez

cre - - -

43 *scen - - - do*

u - na vez más u - na vez más la lla - ma que, al ar - der, tal

scen - - - do

47 *f*

vez, no es fue - - - go.

51

ff

Un Espejo En Lo Oscuro

text: Angel Crespo

Perform very freely and sustained throughout,
never rushing and without sudden change in dynamics.
Only the tenuto notes are slightly accentuated,
but always molto cantabile.

music: Lars Graugaard

Andante rubato ♩ = 96

Voice

Tenderly, very sustained and legato

Harp

p

8

p (no crescendo...)

Un e - spe - jo en lo o - scu - ro re - fle - ja la o - scu - ri - dad

16

p

23

p (no crescendo...)

¿O la luz que los ojos no saben contemplar?

32

Musical score for measures 32-37. The score is in 2/4 time. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part includes a *p* dynamic marking. The key signature has one flat (B-flat). The vocal line consists of a series of notes with bar lines, and the piano accompaniment provides a rhythmic and harmonic foundation.

38

Musical score for measures 38-43. The score is in 3/8 time. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part includes a *(p)* dynamic marking. The key signature has one flat (B-flat). The vocal line consists of a series of notes with bar lines, and the piano accompaniment provides a rhythmic and harmonic foundation.

Imagino Olvidar

text: Angel Crespo

music: Lars Graugaard

The time signatures only acts as guideline,
and do not indicate any structure.
The piece is to be played evenly throughout,
with no tempo inflections, not even at the end.

Vivace, energico ♩ = 132

Voice

Insisting, always strictly in rhythm

Harp

f

4

ff

7

10

mf *f*

I - - ma - gi - - no ol - vi - dar mi nom - - bre.

mf *f*

13 *mf* *f*

I - ma - gi - no ol - vi - dar que ol - vi -

mf

16 *mf*

- do. I - ma - gi - no

f *mf*

19 *f*

no i - ma - gi - nar,

f

21 *mf* *f*

por en - con - trar - me con mi - go mis - mo.

mf *f*

24

mf

This system contains measures 24, 25, and 26. The music is in 3/4 time. Measure 24 has a whole rest in the treble and a half note in the bass. Measures 25 and 26 feature a continuous eighth-note accompaniment in the bass and a melody in the treble. The dynamic is marked *mf*.

27

f

This system contains measures 27, 28, and 29. Measure 27 has a whole rest in the treble and a half note in the bass. Measures 28 and 29 feature a continuous eighth-note accompaniment in the bass and a melody in the treble. The dynamic is marked *f*. There are 16-measure rests in the treble for measures 27 and 29.

30

ff

This system contains measures 30, 31, and 32. Measure 30 has a whole rest in the treble and a half note in the bass. Measures 31 and 32 feature a continuous eighth-note accompaniment in the bass and a melody in the treble. The dynamic is marked *ff*. There are 16-measure rests in the treble for measures 30 and 32.

33

This system contains measures 33, 34, and 35. Measure 33 has a whole rest in the treble and a half note in the bass. Measures 34 and 35 feature a continuous eighth-note accompaniment in the bass and a melody in the treble. There are 12-measure rests in the treble for measures 33 and 35.

36 *mf* *f*

De - - se - - o nun - ca de - - se - - ar,

mf *f*

39 *mf*

no sa - ber lo que son de - - se - -

mf

42 *f* *mf*

- os. No de - se - ar

f *mf*

45 *f*

sa - bi - du - ri - - - a.

f

48 *f*

A - - si voy a su en - - cuen - -

51

- tro.

mp

54

ff

56

(maintain tempo)

dampen all strings immediatly

ppp

Quiero También

text: Angel Crespo

music: Lars Graugaard

The piece should be played calmly and with repose,
making sure that the melody comes to the fore.

Cantabile con moto ♩ = 72

Voice

Harp *mp*

6 *mp*

Quie - ro tam - bién e - sta ti - nie - bla, den - sa, den - sa, den -

11 *p*

- sa co - mo el in - teri - or de un di - a -

15

- man - te, quie - ta co - mo la na - da - an - tes del tiem - po,

20 *mp* *mf*

Pa - ra po - der i - lu - mi - nar - la, len - ta, pe - no - sa - men - te

24 *mp* *p* *mf*

con las lu - ces ra - di - an - tes o re - mi - sas

28 *p*

en que fui con - vir - tien - do o - scu - ri - da - des más ar - dien - tes y

32 *mf* *p*

a - spe - ras.