

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*

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.

pp *mp* *p*

3

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

Voice

Harp

f

f

pedal glis.

simile

etc.

5

9

12

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 - - - - -

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

(pedal gliss.) (pedal gliss.)

30 - - do - - - -

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

ff (pedal gliss.) *ff* (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

- - do - - - *mf* (pedal gliss.) *mp*

39 *cre* - - - -

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

43 - - - - *scen* - - - - *do* - - - -

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

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

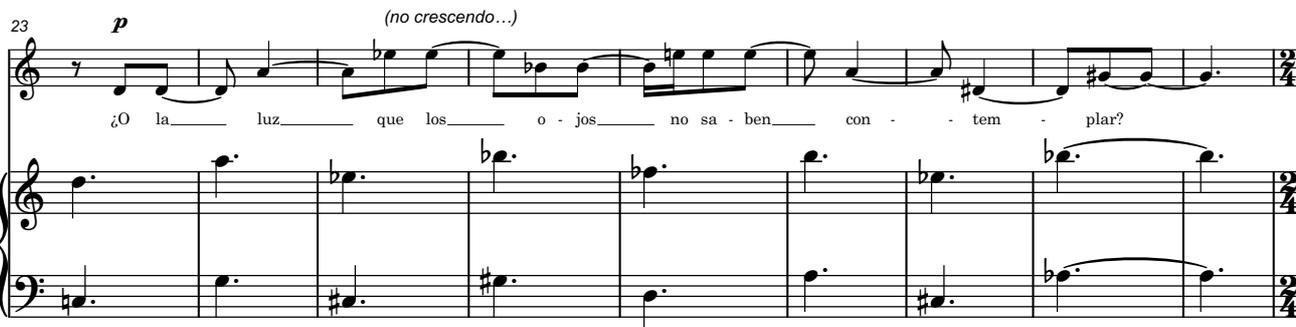
p



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).

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).

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

Detailed description: This system contains measures 13 through 16. The vocal line starts with a rest in measure 13, then begins in measure 14 with a half note 'I', followed by eighth notes 'ma', 'gi', and 'no' in measure 15, and 'ol', 'vi', 'dar' in measure 16. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes in the left hand. Dynamic markings include *mf* at the start and *f* at the end of the system.

16 *mf*

- do. I - - ma - gi - - no

f *mf*

Detailed description: This system contains measures 17 through 19. Measure 17 has a rest for the vocal line. Measure 18 begins with a half note '- do.' in the vocal line. Measure 19 continues with 'I', 'ma', 'gi', and 'no' in the vocal line. The piano accompaniment continues with eighth-note patterns. Dynamic markings include *mf* at the start, *f* in measure 18, and *mf* at the end.

19 *f*

no i - - ma - - gi - - nar,

f

Detailed description: This system contains measures 20 through 22. Measure 20 has a rest for the vocal line. Measure 21 begins with a half note 'no' in the vocal line, followed by 'i', 'ma', 'gi', and 'nar,' in measure 22. The piano accompaniment continues with eighth-note patterns. A dynamic marking of *f* is placed at the end of the system.

21 *mf* *f*

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

mf *f*

Detailed description: This system contains measures 23 through 26. Measure 23 begins with a half note 'por' in the vocal line, followed by 'en', 'con', 'trar', 'me' in measure 24, 'con', 'mi', 'go' in measure 25, and 'mis', 'mo.' in measure 26. The piano accompaniment continues with eighth-note patterns. Dynamic markings include *mf* at the start and *f* at the end.

24

mf

This system contains measures 24, 25, and 26. The music is in 3/4 time. Measure 24 is a whole rest in the treble clef. Measures 25 and 26 feature a piano accompaniment with eighth-note patterns in both hands. The dynamic marking *mf* is placed below the bass staff.

27

f

This system contains measures 27, 28, and 29. Measure 27 is a whole rest in the treble clef. Measures 28 and 29 feature a piano accompaniment with eighth-note patterns in both hands. The dynamic marking *f* is placed below the bass staff. Above the treble staff, there are markings for fingering: $\frac{5}{16}$ above the first and fifth lines, and $\frac{5}{16}$ above the first and fifth lines.

30

ff

This system contains measures 30, 31, and 32. Measure 30 is a whole rest in the treble clef. Measures 31 and 32 feature a piano accompaniment with eighth-note patterns in both hands. The dynamic marking *ff* is placed below the bass staff. Above the treble staff, there are markings for fingering: $\frac{5}{16}$ above the first and fifth lines.

33

This system contains measures 33, 34, and 35. Measure 33 is a whole rest in the treble clef. Measures 34 and 35 feature a piano accompaniment with eighth-note patterns in both hands. Above the treble staff, there are markings for fingering: $\frac{12}{16}$ above the first and fifth lines.

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

The musical score is written for voice and harp. It begins with a tempo marking of 'Cantabile con moto' and a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat), and the time signature is 4/4. The harp part starts with a mezzo-piano (*mp*) dynamic. The voice part enters at measure 6 with the lyrics: 'Quie - ro tam - bién e - sta ti - nie - bla, den - sa, den - sa, den -'. At measure 11, the tempo changes to 3/4 and the dynamics shift to piano (*p*). The lyrics continue: '- sa co - mo el in - teri - or de un di - a -'. At measure 15, the tempo changes to 2/4 and the dynamics remain piano. The lyrics conclude: '- man - te, quie - ta co - mo la na - da - an - tes del tiem - po,'. The score ends at measure 18.

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* *mf* *p*

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

32 *mf* *mf* *p*

a - spe - ras.