Dave Soldier

Caló

Cante y palos por Violin

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Ninety thousand miners

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Of the dark doves

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Hammer & Anvil

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Virgin in crinoline

A POETA EN NUEVA YORK (BULERIA) 25
A poet in New York

Dedicated to Pedro Cortes for his ear and profound advice and to violinist Miranda Cuckson.

about 30 minutes
version June 4, 2020

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These pieces are inspired by the Gypsy flamenco tradition and named from poems by Federicio Gracia Lorca. They are dedicated to Pedro Cortes, my friend and Virgil for the flamenco tradition, an outstanding composer and guitarist who guided me in these forms, improving the pieces phrase by phrase, and to violinist Miranda Cuckson for learning to perform this music.

Noventa mil mineros sacaban la plata de las rocas
90,000 miners take the silver from the rocks

Noventa Mil Mineros. The *Taranta* is a lament by the underground miners and considered *libre*, without a rhythmic pattern. Ramon Montoya, the foundational guitarist of flamenco, adapted the song as an instrumental.

Muchas veces me he perdido por el mar, como me pierdo en el Corazon de algunos niños.
Many times, I am lost at sea. as I am lost in the heart of some children.

La Nacional. The *Alegria* is from Cadiz, a city on the coast of Andalusia near Africa. It uses a 12 count (*compas*), written, as are the others with strict beats, in 3 with double bars at the end of each. *La Nacional* is a club of the Spanish Benevolent Society from 1868 on 14th Street in New York, where our friend Jorge Navarro has long run a flamenco *tablao* on Saturdays. Lorca was a member of La Nacional when he lived in New York.

Aguilitas, les dije, done esta' me sepulture? En m cola, dijo el sol. En mi garganta, dijo la luna.
Little eagles, I asked, where is my tomb? In my tail said the son. In my throat, said the moon.

De las palomas oscuras. The *Solea* is a song of loneliness with accents on 3, 10, and 12.

la muchedumbe del martillo, de violin o de nube
the multitudes with the hammer, the violin or the clouds

Martillo y Yunque. The *Seguiriya* is highly expressive *cante* in 12 beat cycle. A traditional count to learn the rhythm is "un – dos –tres –mor-ci-lla mor-ci-lla".

Cristo moreno pasa delirio de Juda a clavel de España
The brown-skinned Christ passes from the lily of Judea to the carnation of Spain

Virgen con Miriñaque. *Saetas* are songs about Jesus and Mary sung during Holy Week at church and in street processions, with a brass band and the singer "libre".

No duerme dondie por el cielo. Nadie, nadie.
No one sleeps in the sky. No one, no one.

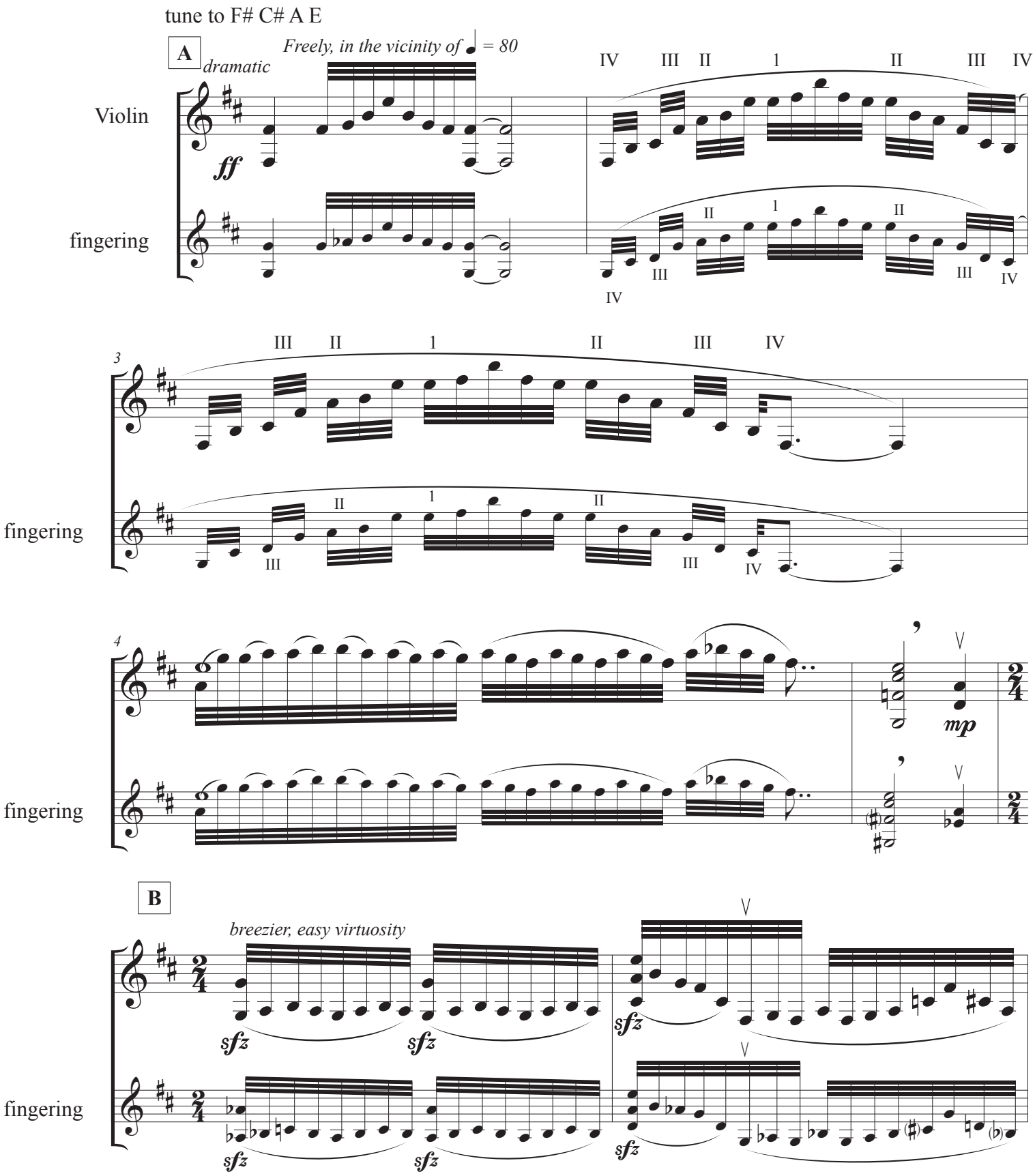
Un Poeta en Nueva York. The *Buleria* is a jam session that can last for hours with dancers, singers, and players trading lead on the sections. Phrases often start on 12, with strong beats on 3, 6, 8, and 10, but it is highly syncopated and long sections can have a feel of 6/4 or 3/4.

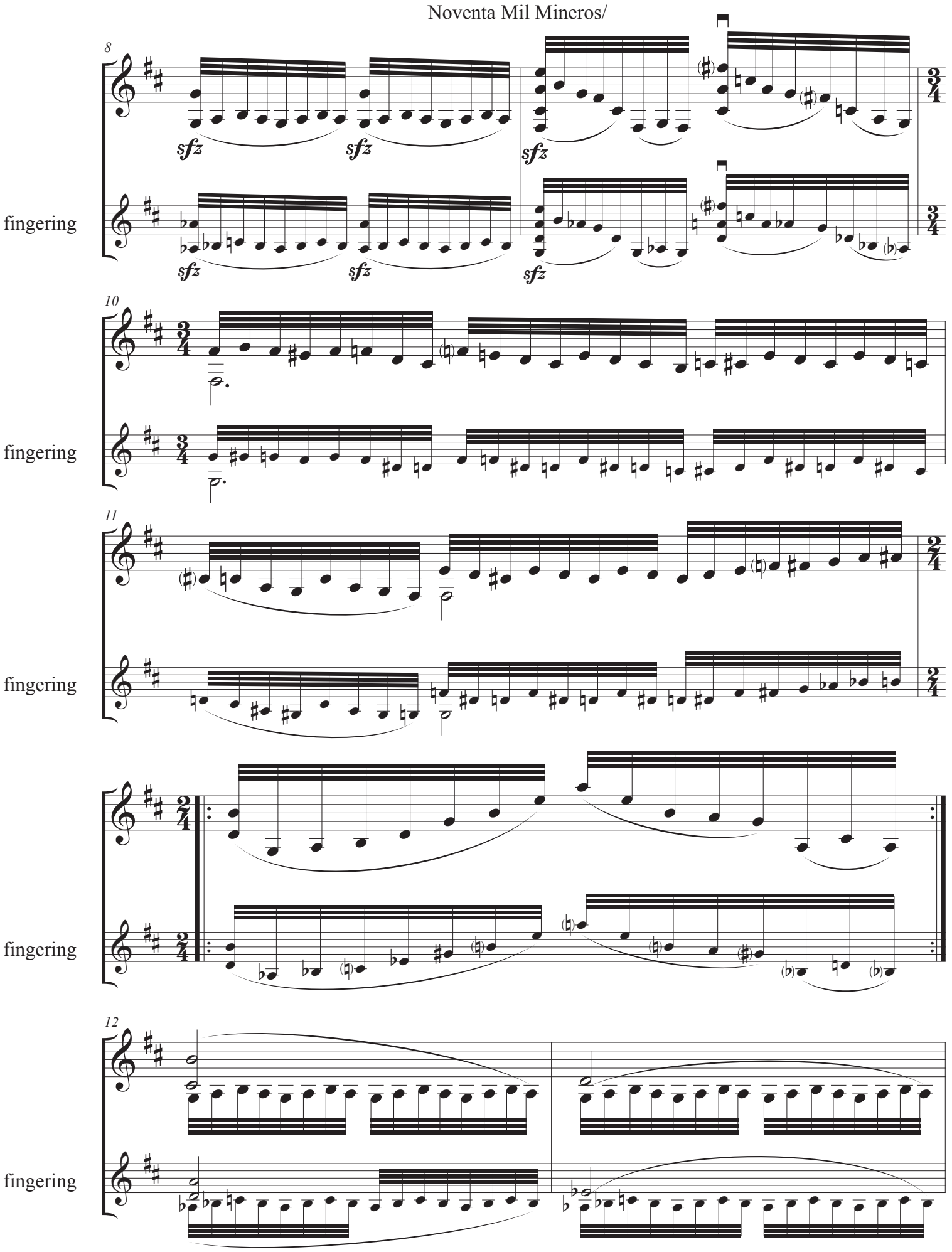
Guitarist Antonio Rey provides good models for phrasing *alegria* and *solea*. For *saeta*, listen to Niña De Las Pienes, Rocio Ducal, or Arcangel: Gil Evans and Miles Davis recorded a beautiful version. In addition to Ramon Montoya, classic versions of these palos can be heard by singers Camaron De La Isla, Enrique and Estrella Morente, El Pele, Arcangel, Fosforito: guitarists Paco De Lucia, Sabicas, Niño Ricardo, Tomatito, Vicente Amigo, Moraito, Miguel Angel Cortes: dancers including Carmen Amaya and pianist Diego Amador.

Noventa Mil Mineros/ Ninety thousand miners

tarantas

noventa mil mineros sacaban la plata de las rocas
90,000 miners take the silver from the rocks

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sfz
sfz
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sfz
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fingering
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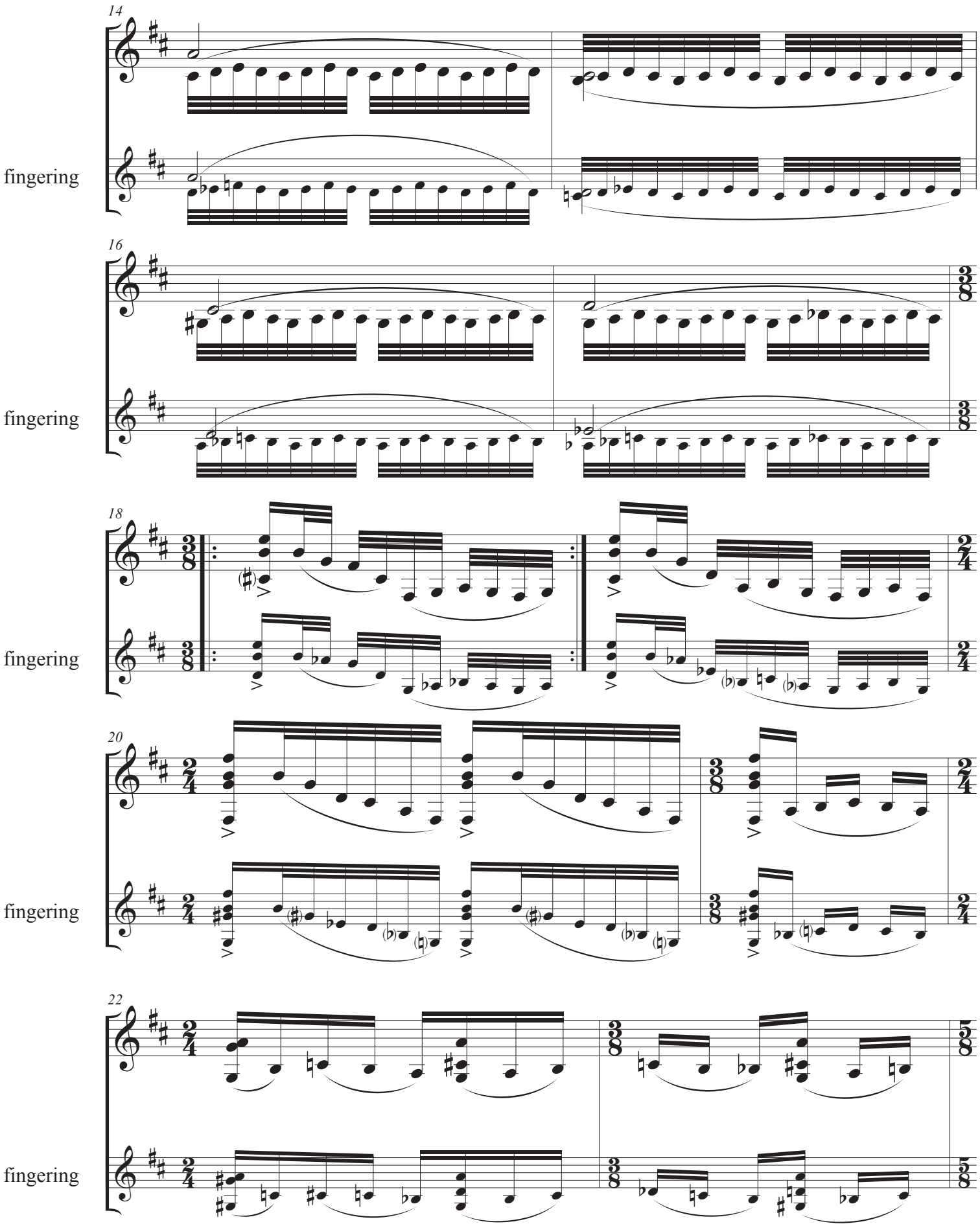
fingering
fingering
12
fingering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20
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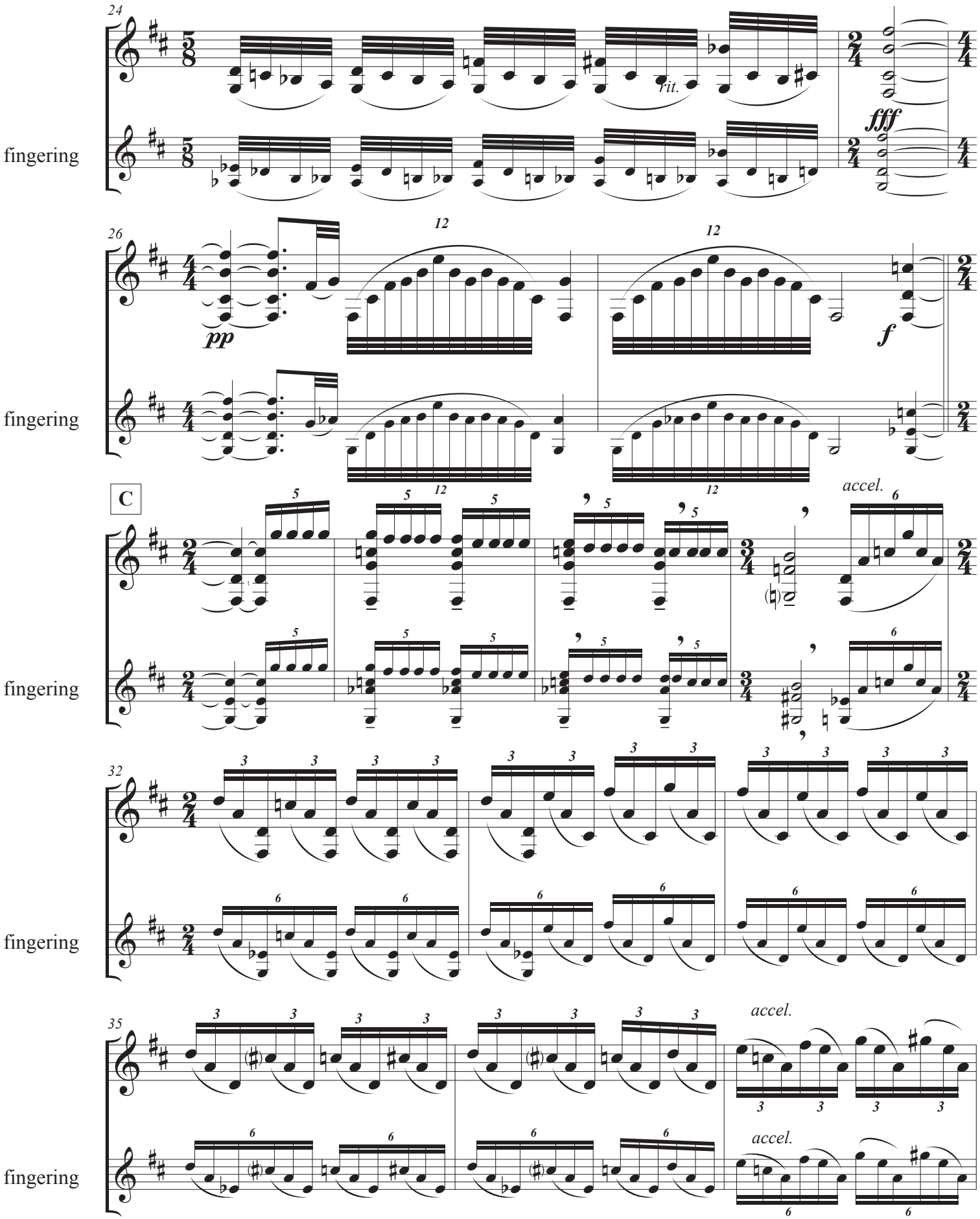
22
fingering


24
rit.
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26
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f
C
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32
35
accel.
accel.
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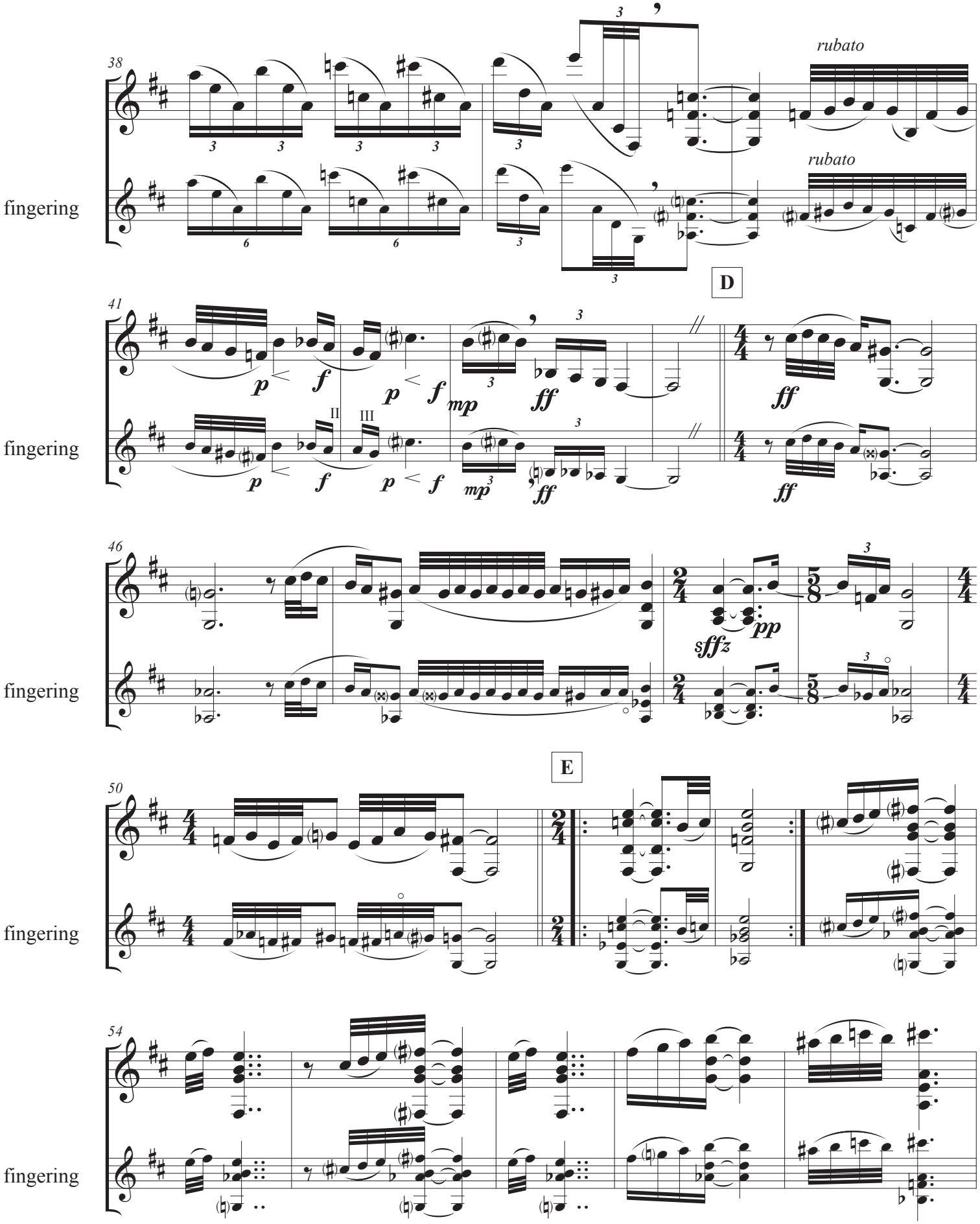
fingering
fingering
fingering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rubato
rubato
fingering
fingering
D
41
p
f
p
f
mp
ff
ff
II
III
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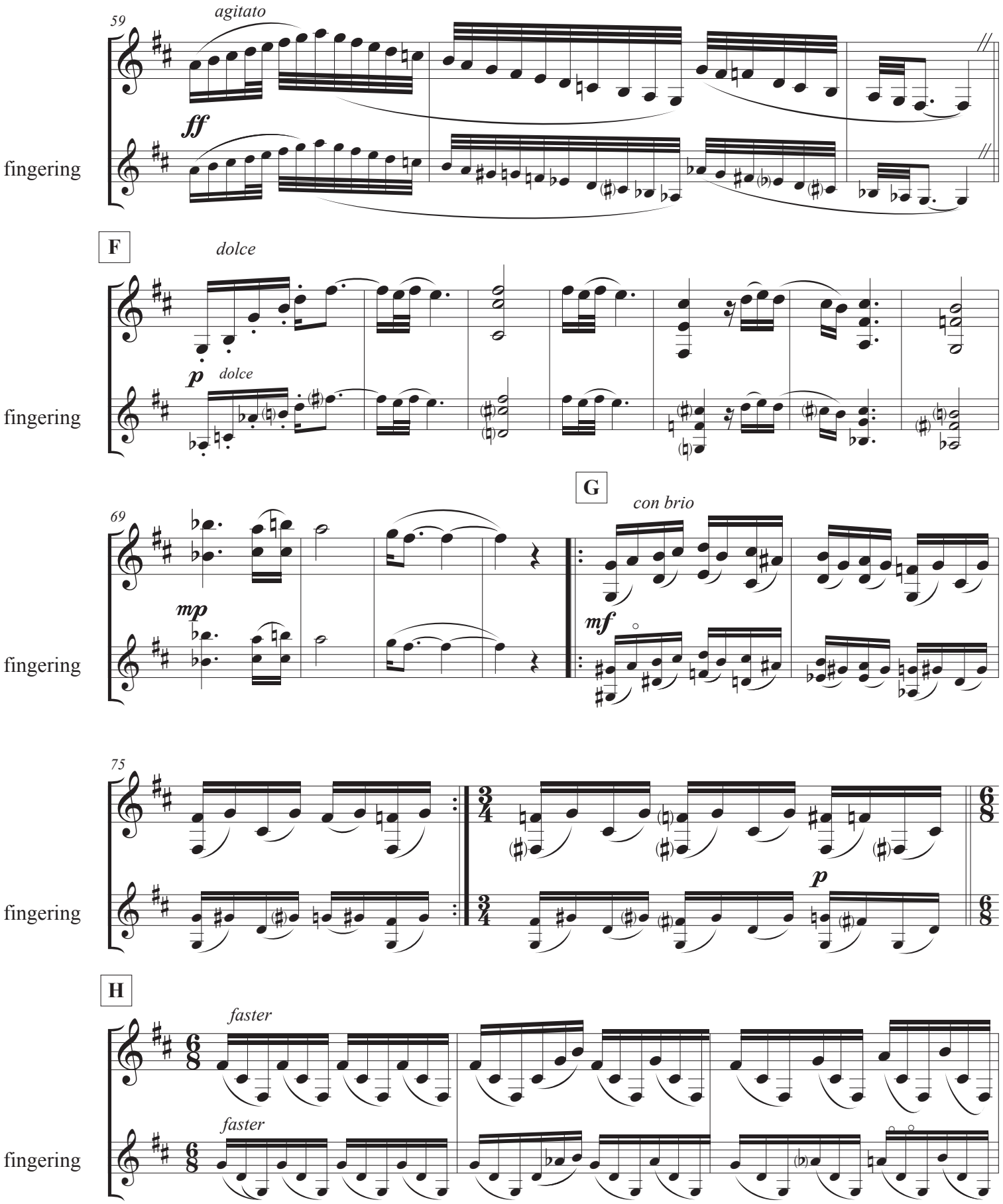
fingering
46
sffz
pp
fingering
E
50
fingering
54
fingering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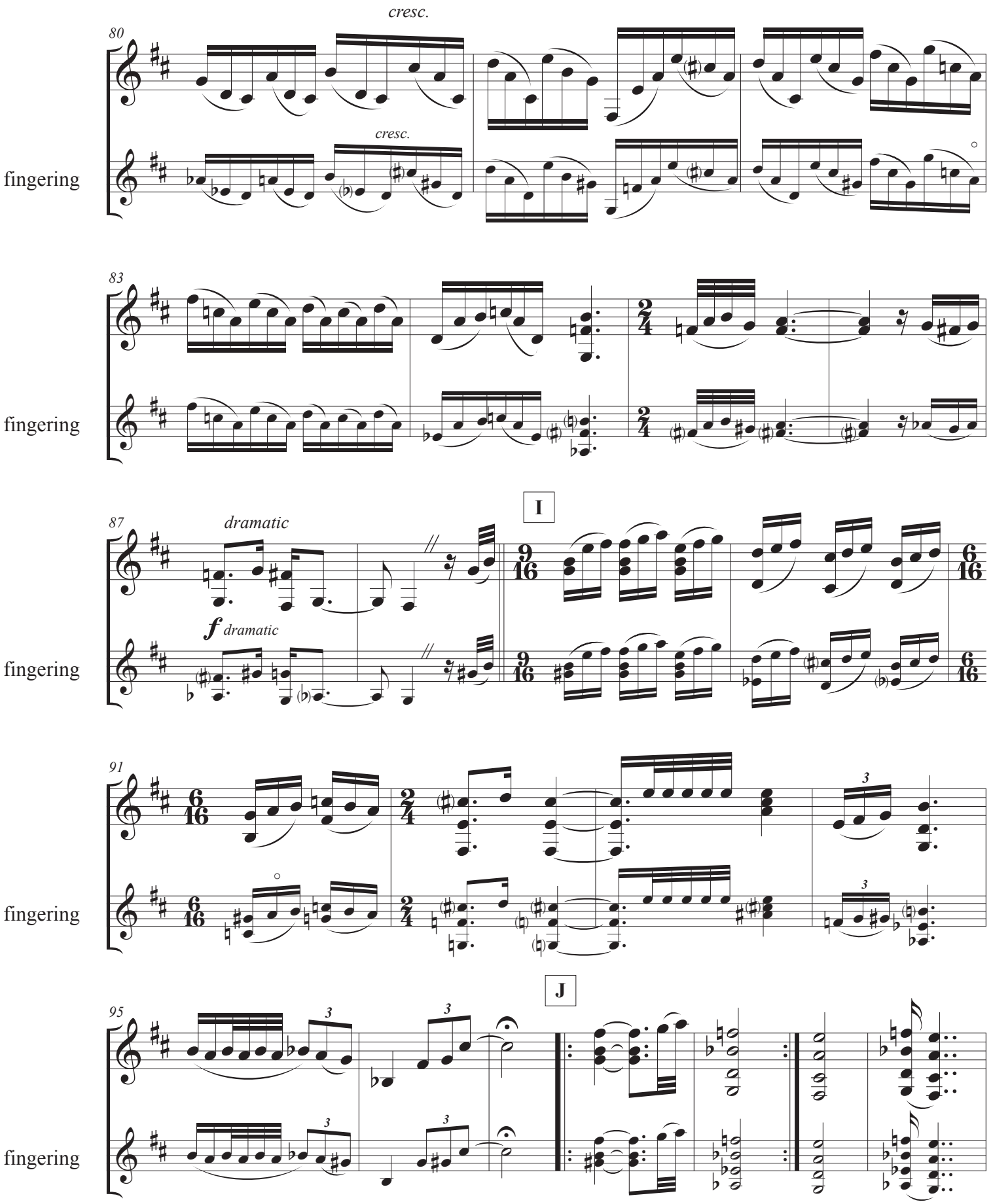
agitato
ff
fingering
F
dolce
p
dolce
fingering
69
mp
G
con brio
mf
fingering
75
p
fingering
H
faster
faster
fingering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cresc.
cresc.
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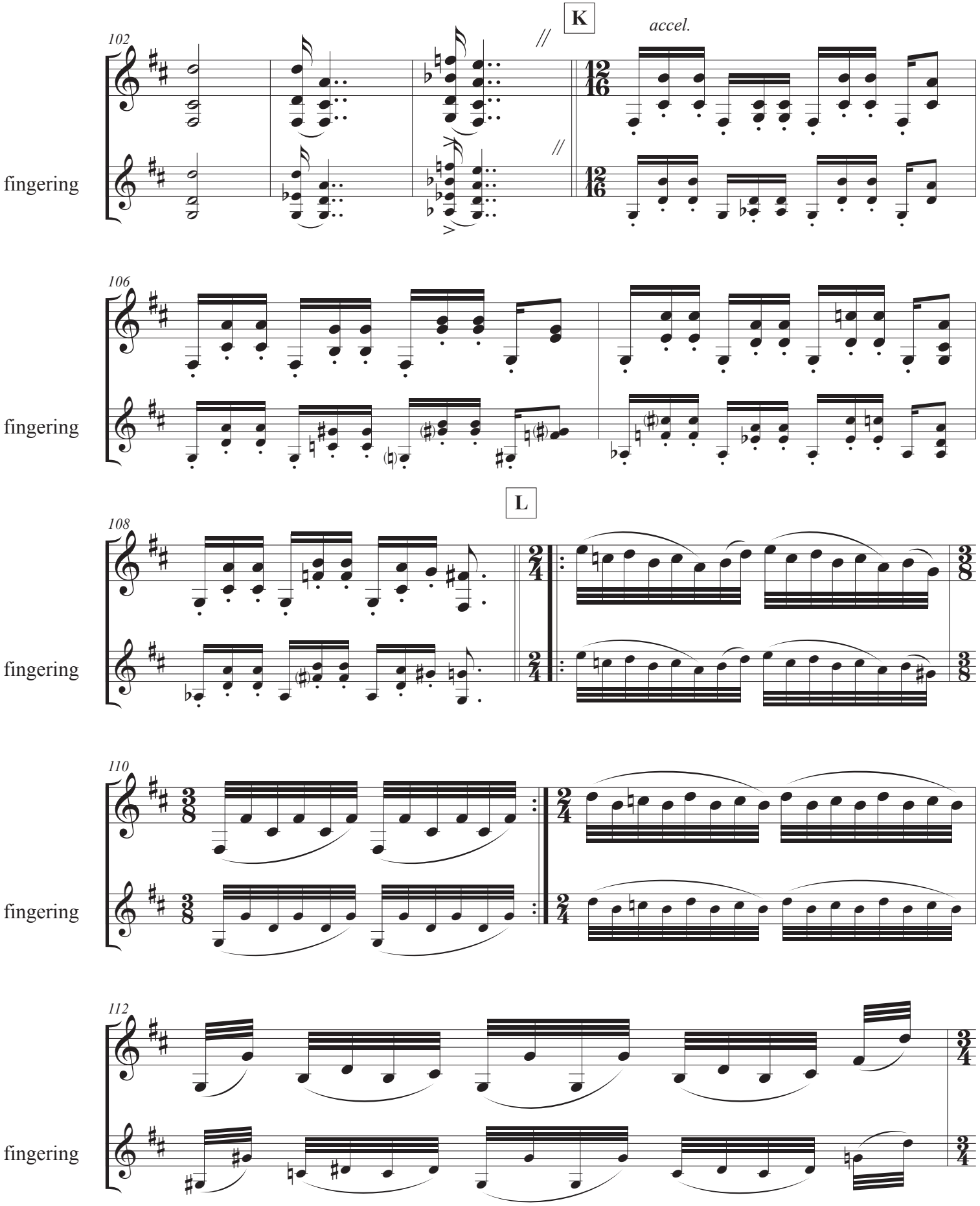
dramatic
I
f dramatic
fingering
91
fingering
95
J
fingering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fingering
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L
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110
fingering
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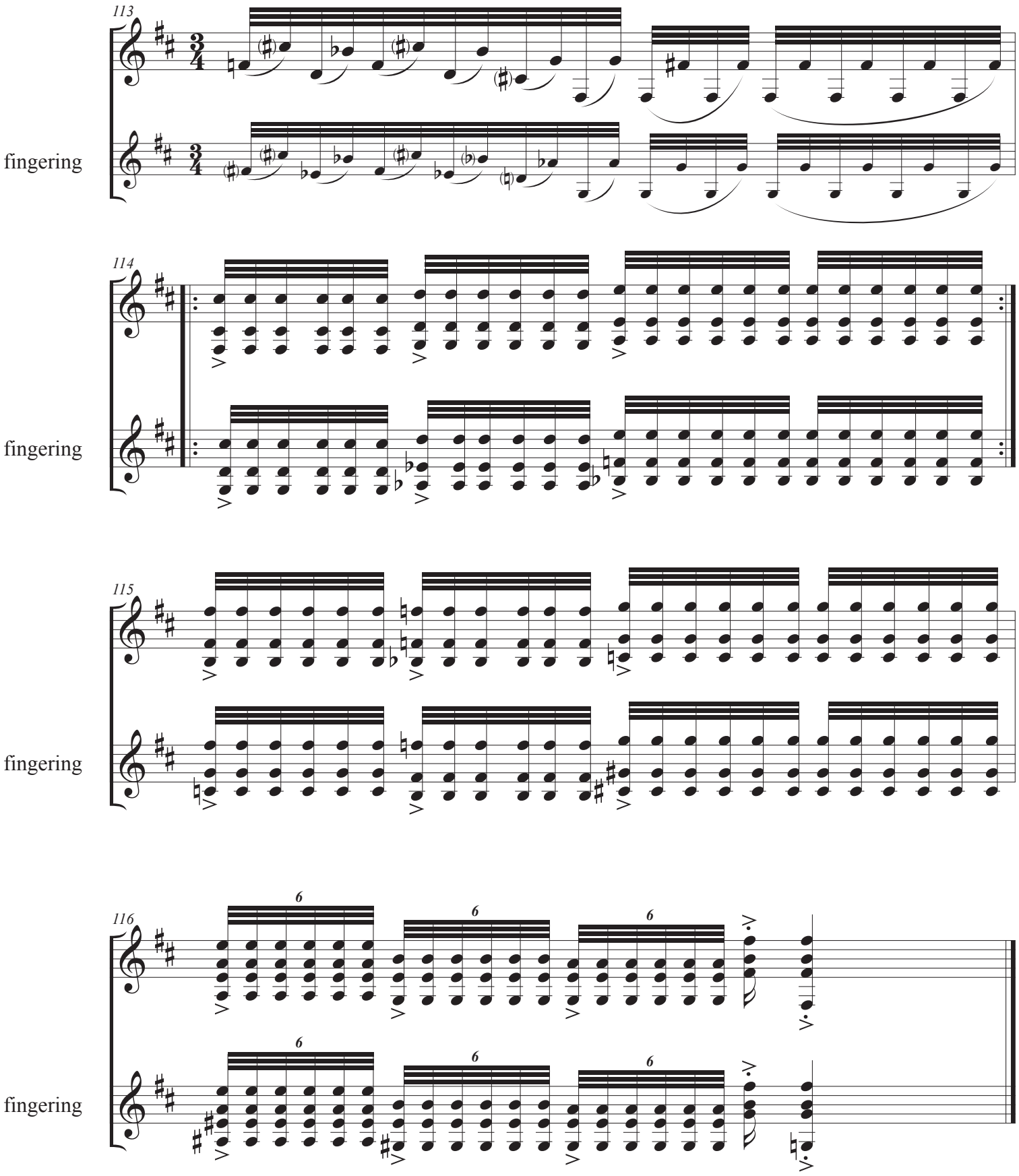
fingering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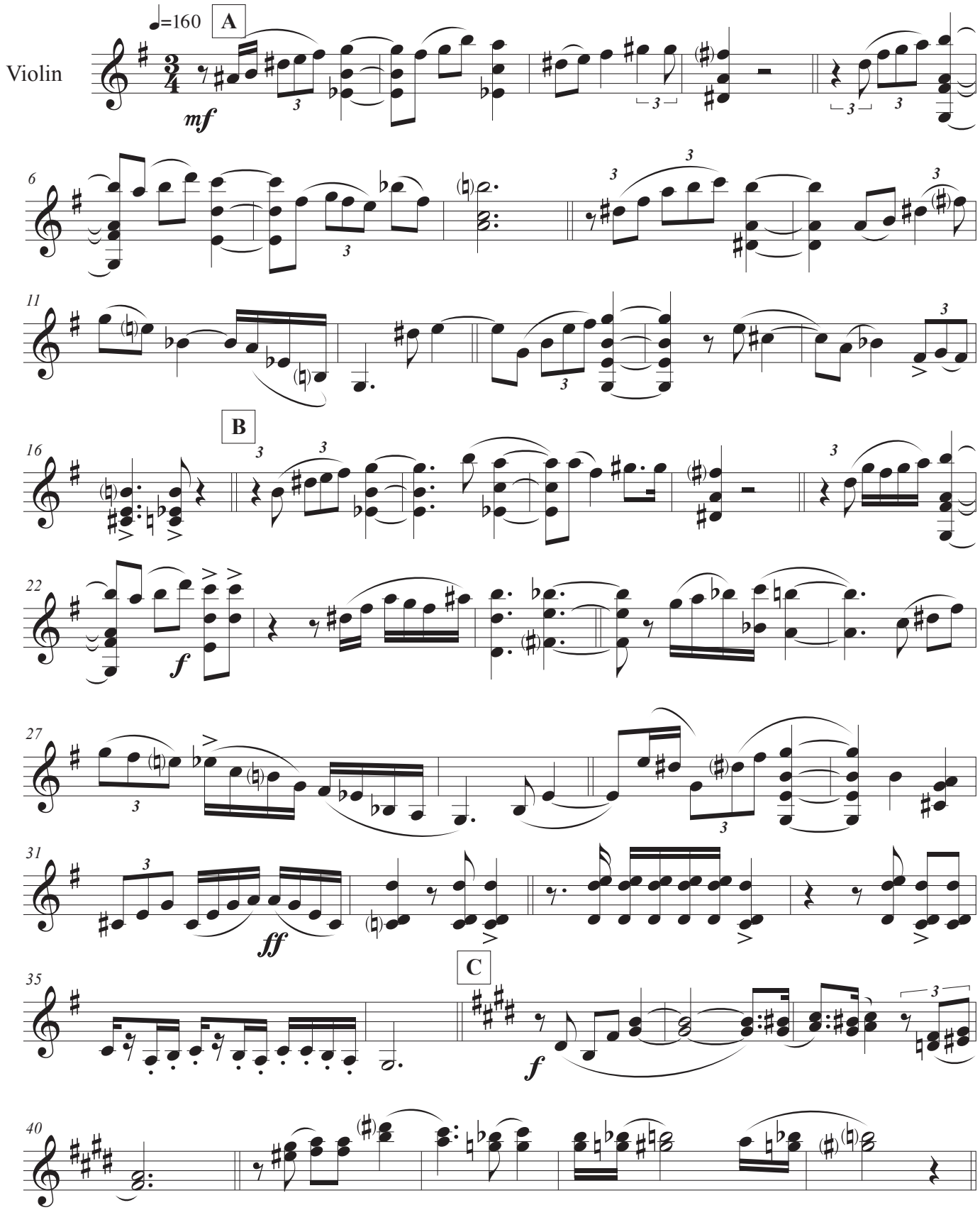
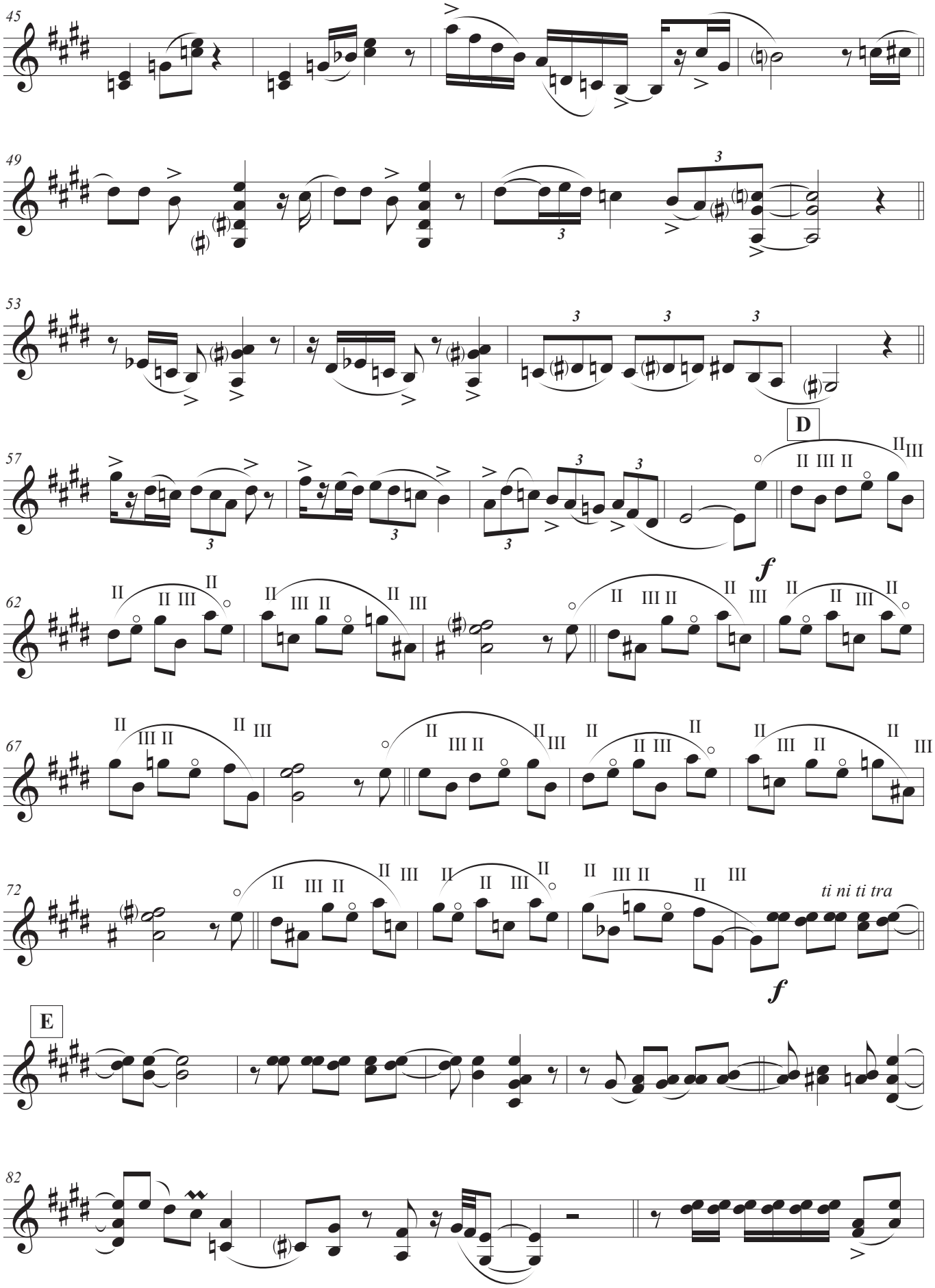
fingering
116
6
6
6
6
6
6
fingering

La Nacional

Alegria

Muchas veces me he perdido por el mar, como me pierdo en el Corazon de algunos niños.
Many times I am lost at sea, as I am lost in the heart of some children.

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49
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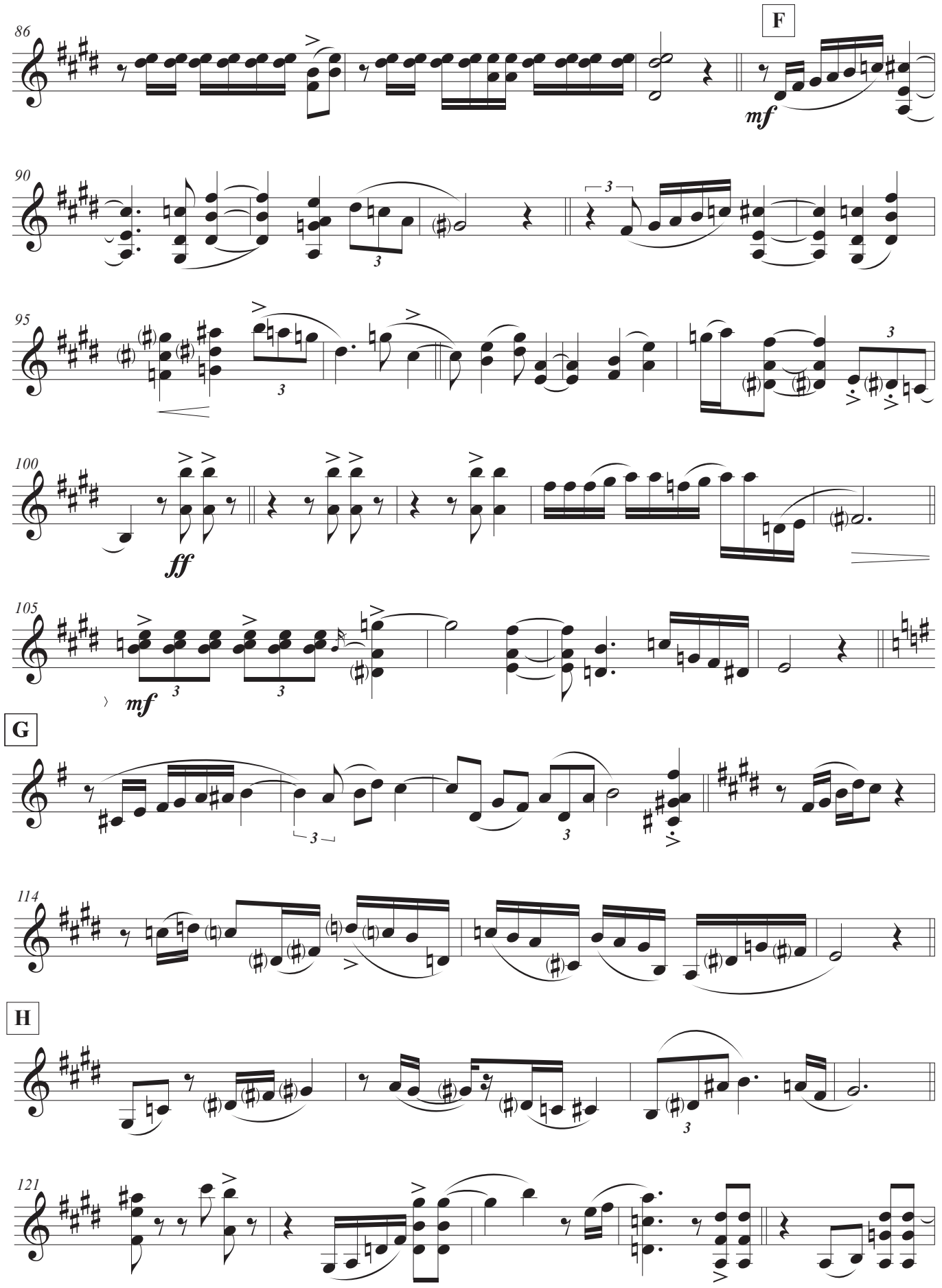
D
62
67
72
ti ni ti tra
E
82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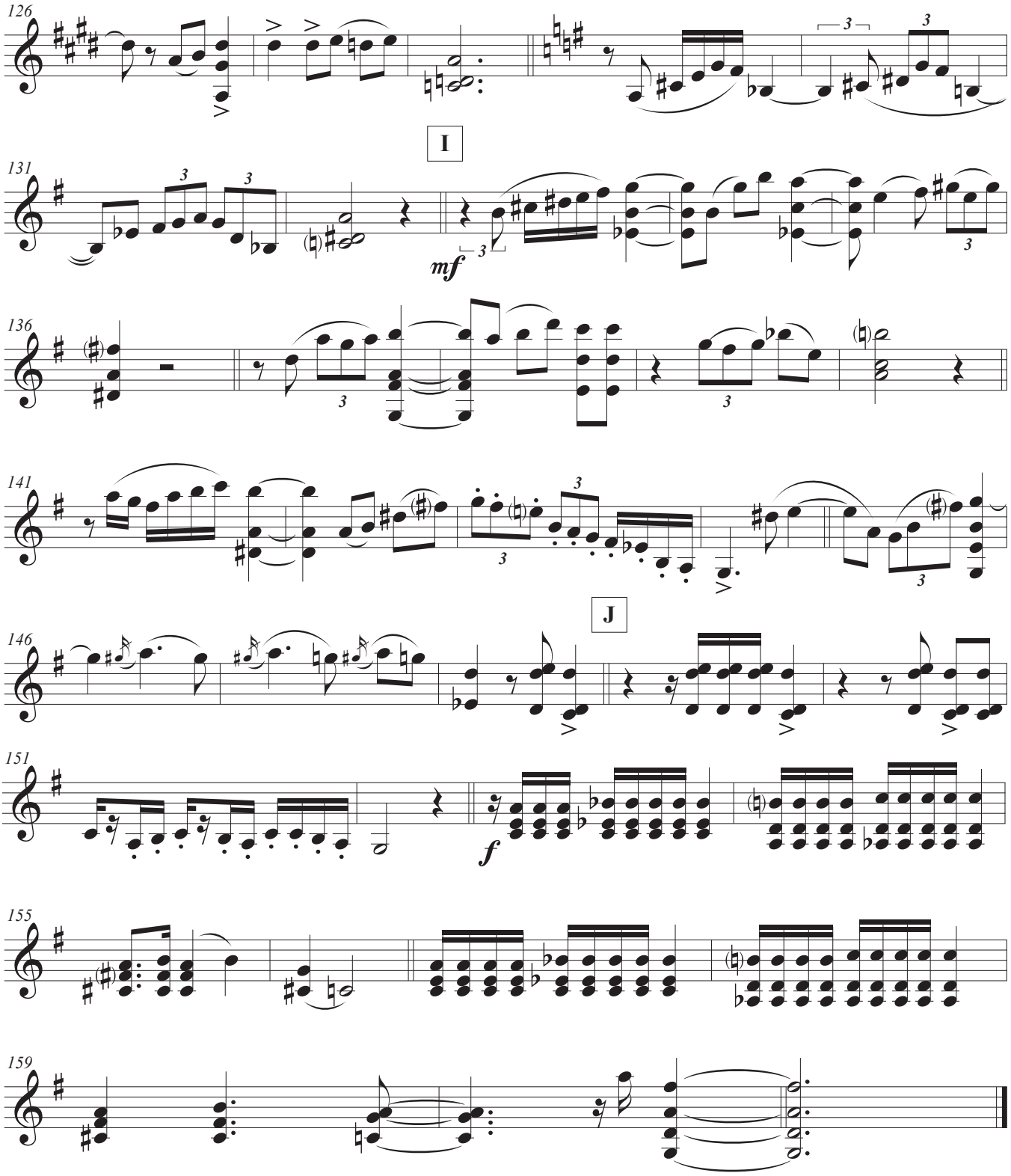
F
mf
90
95
100
ff
105
mf
G
114
H
121

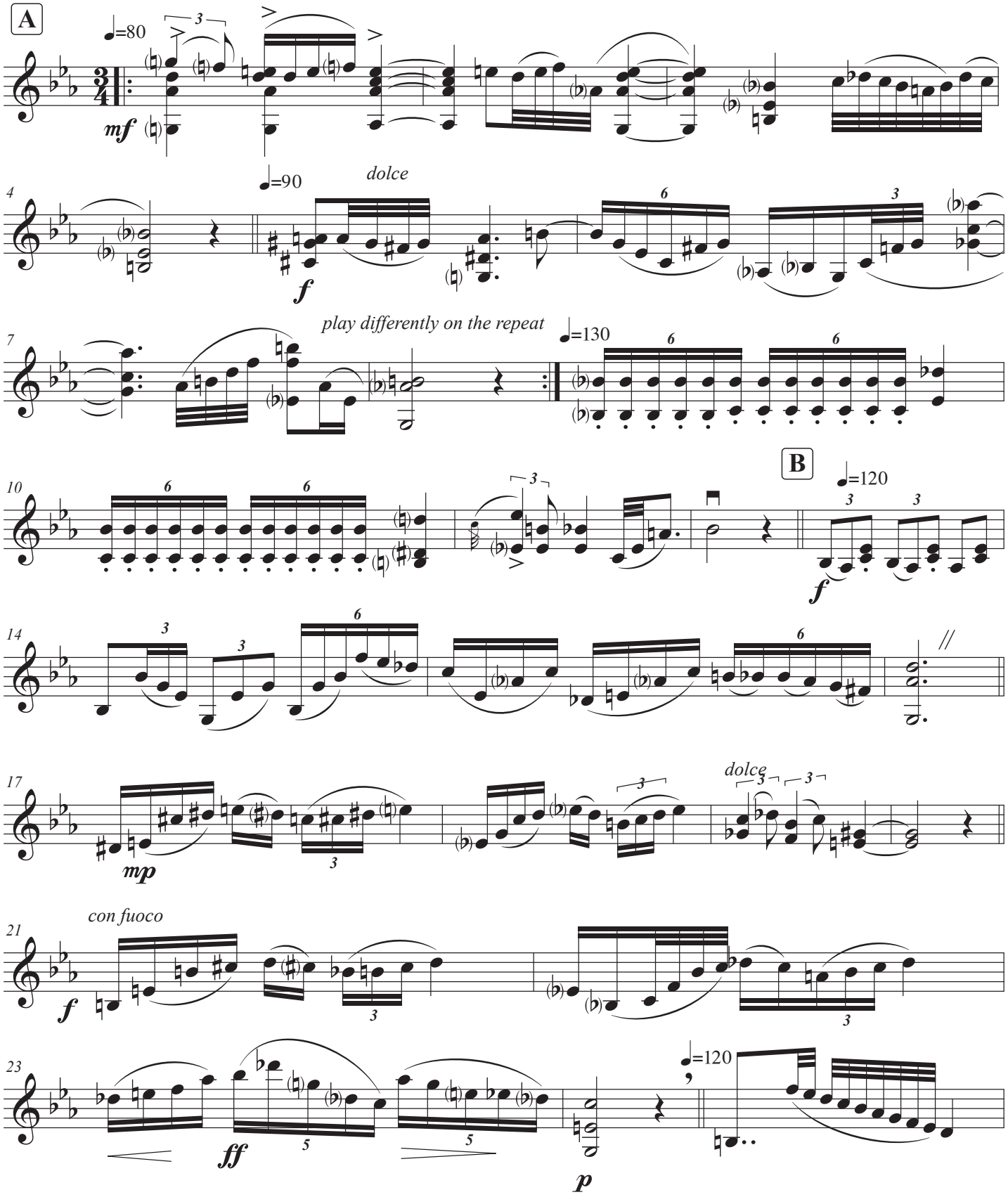

126
I
131
mf
136
141
J
146
151
f
155
159

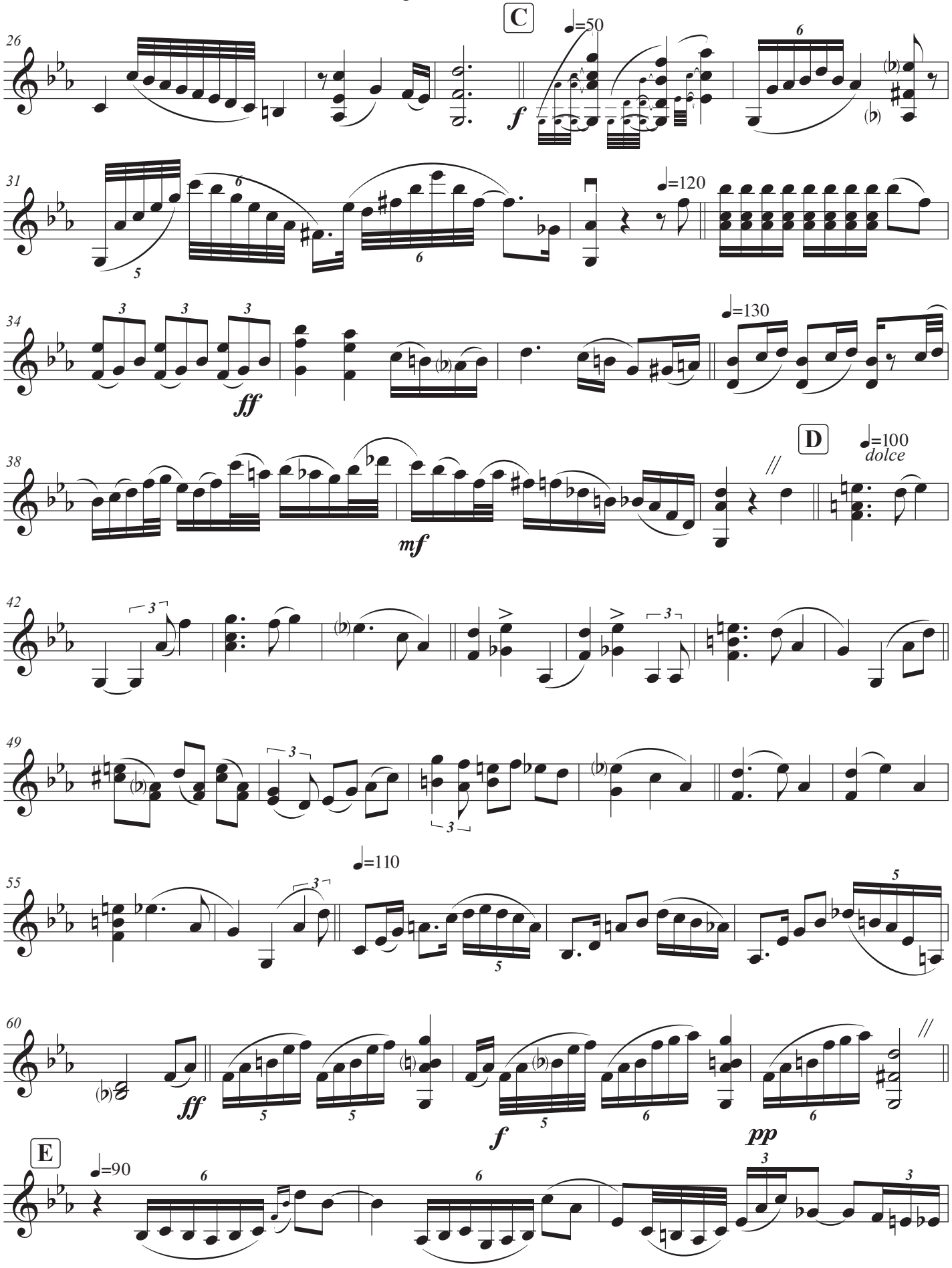
De las palomas oscuras

Of the Dark Doves

Solea

Aguilitas, les dije, done esta' me sepulture? En m cola, dijo el sol. En mi garganta, dijo la luna.
Little eagles, I asked, where is my tomb? In my tail said the sun. In my throat, said the moon.




C
♩=50
f
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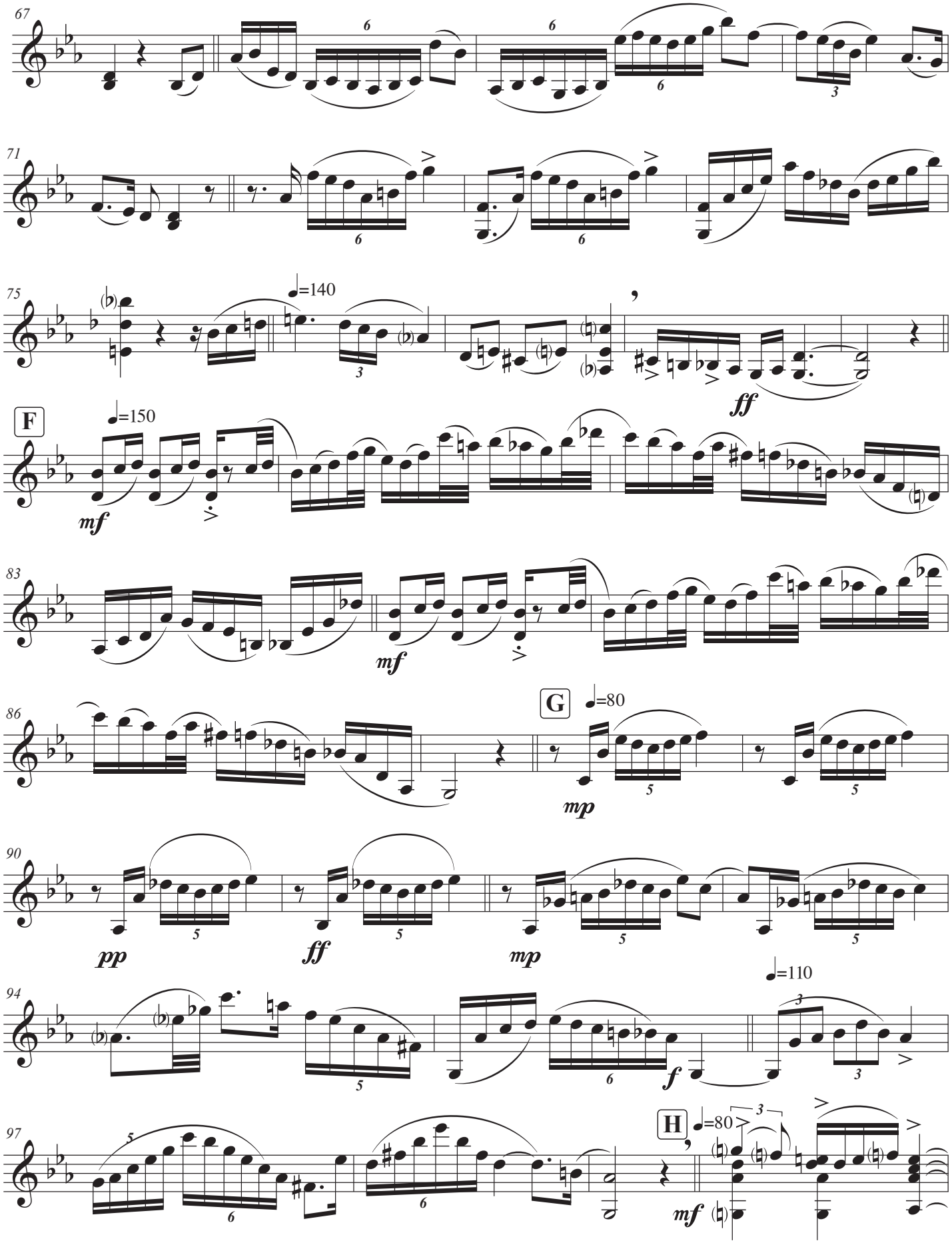
ff
♩=130
D
♩=100
dolce
mf
♩=110
ff
f
pp
E
♩=90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75
♩=140
ff
F
♩=150
mf
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mf
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mp
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mp
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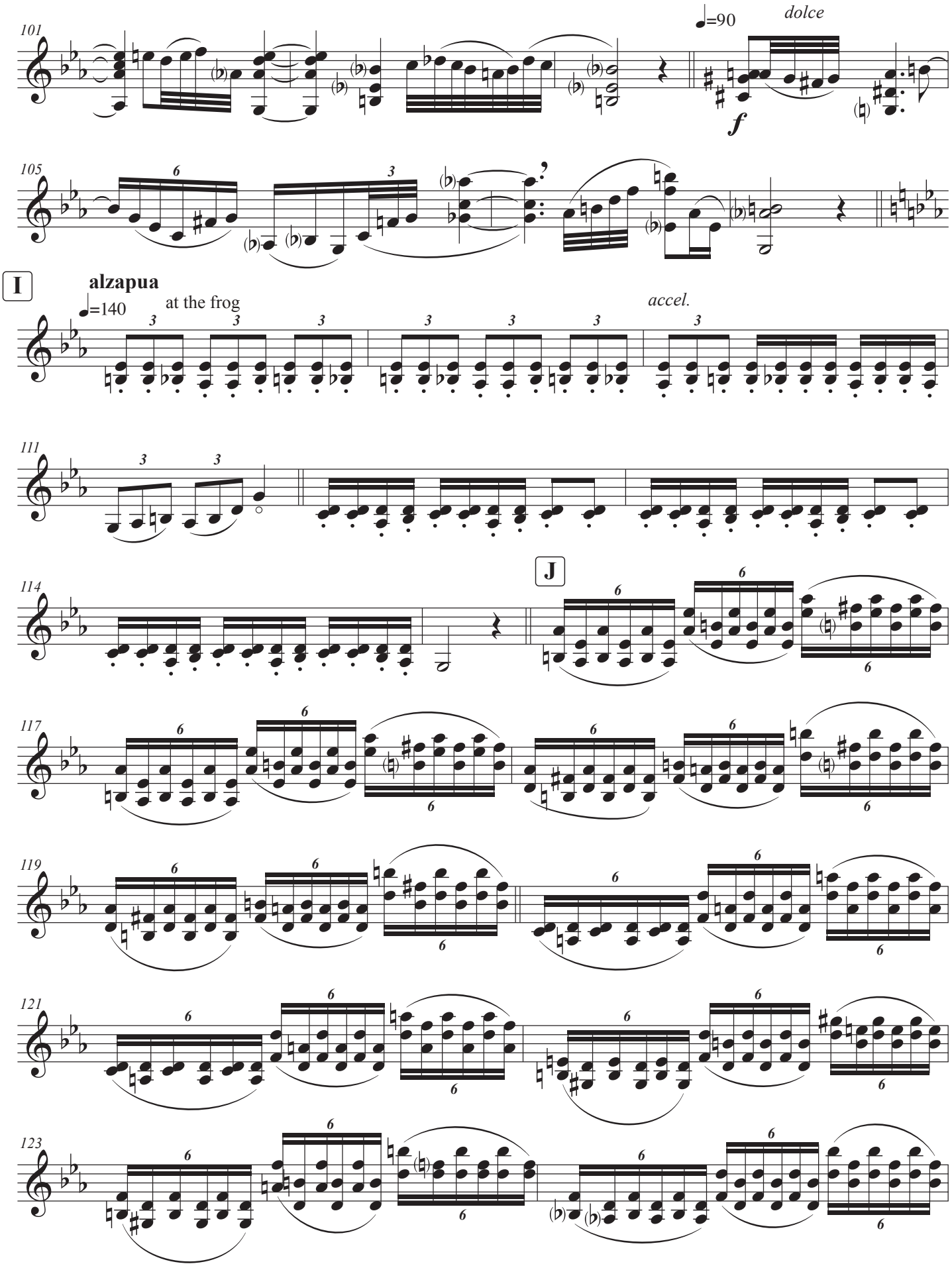
♩=110
f
97
H
♩=80
mf


101
♩=90
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f
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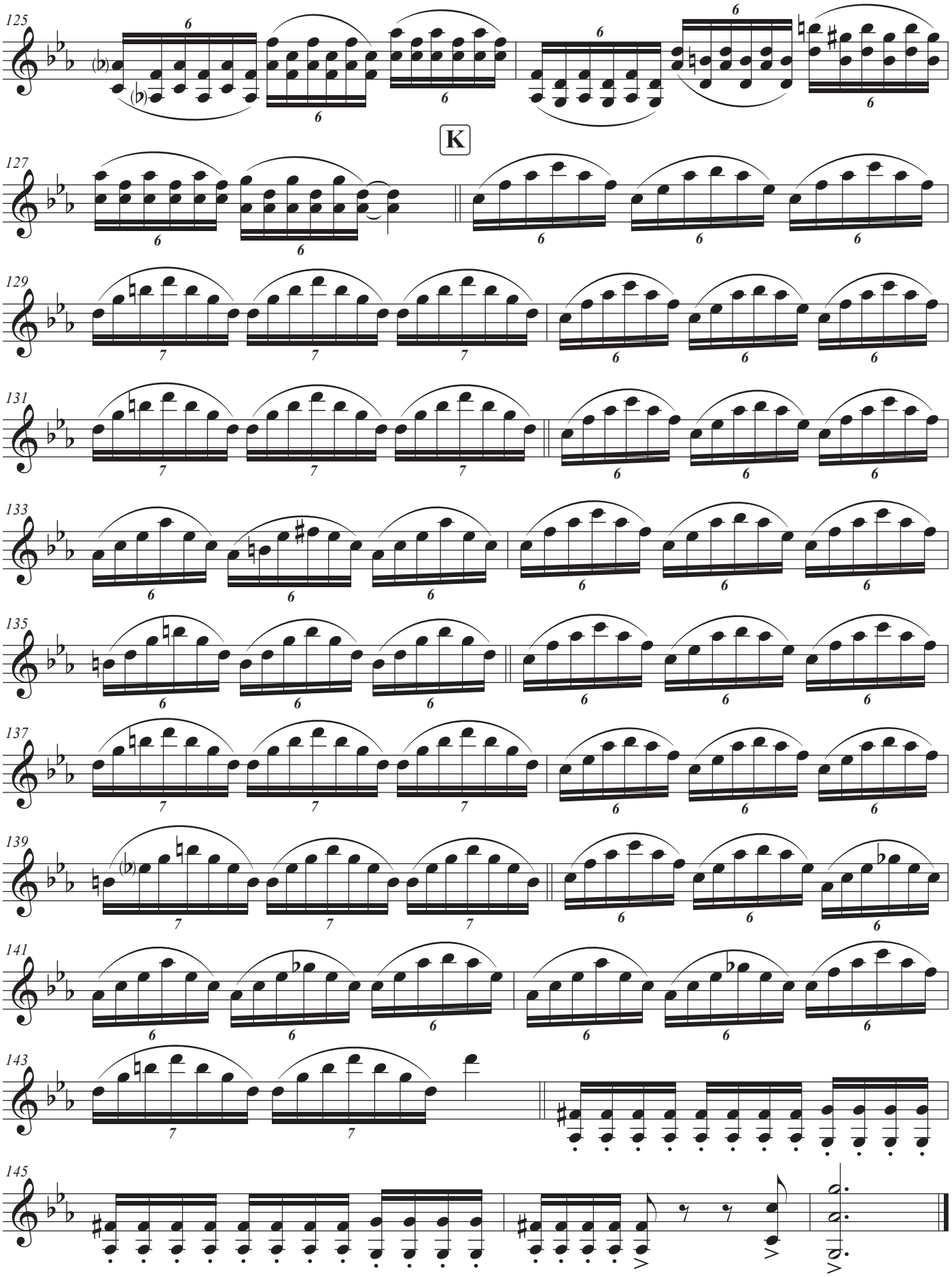
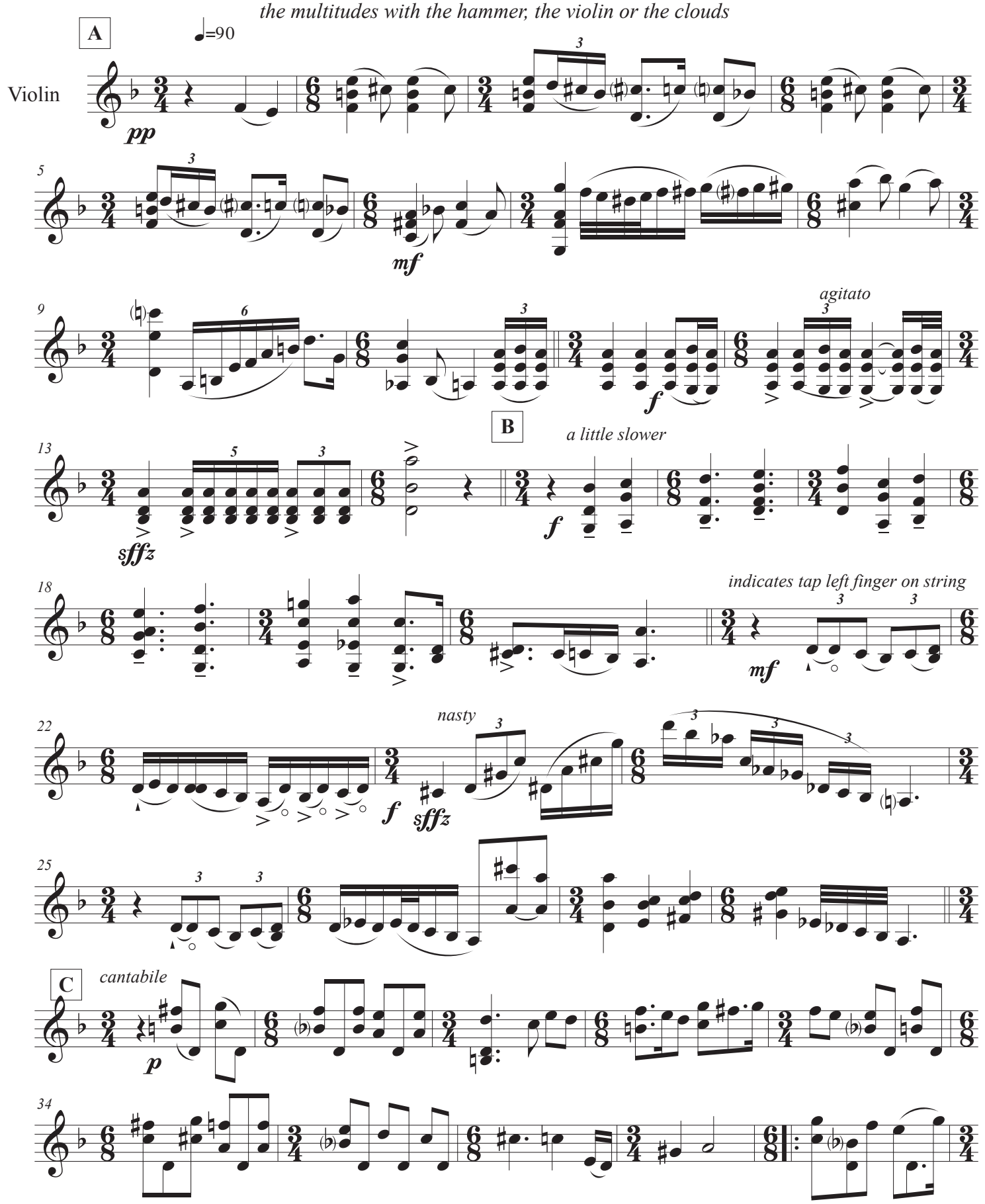
I
alzapua
♩=140
at the frog
accel.
111
114
J
117
119
121
123


125
K
127
129
131
133
135
137
139
141
143
145

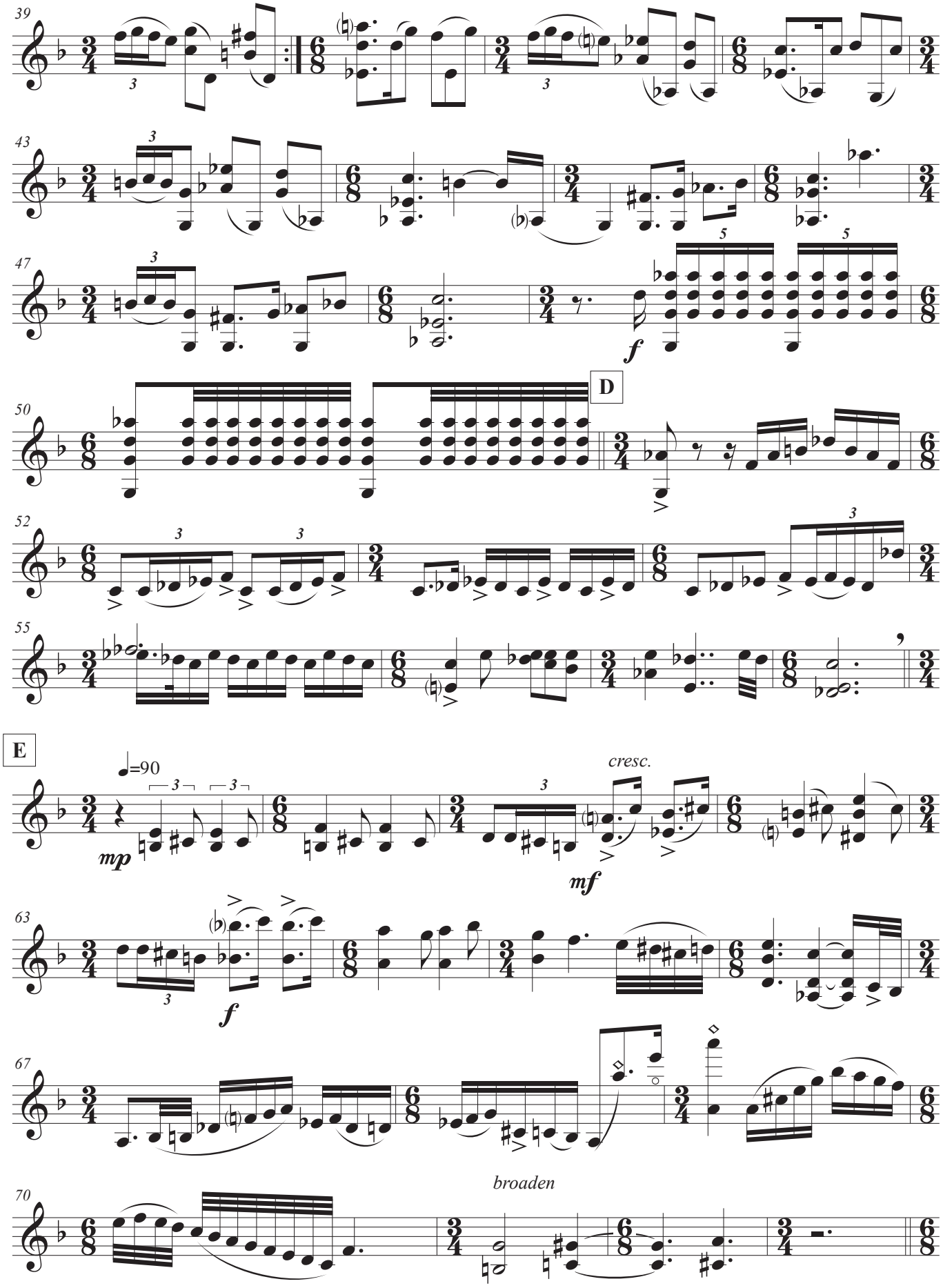
Martillo y Yunque/ Hammer and Anvil

Seguiriya

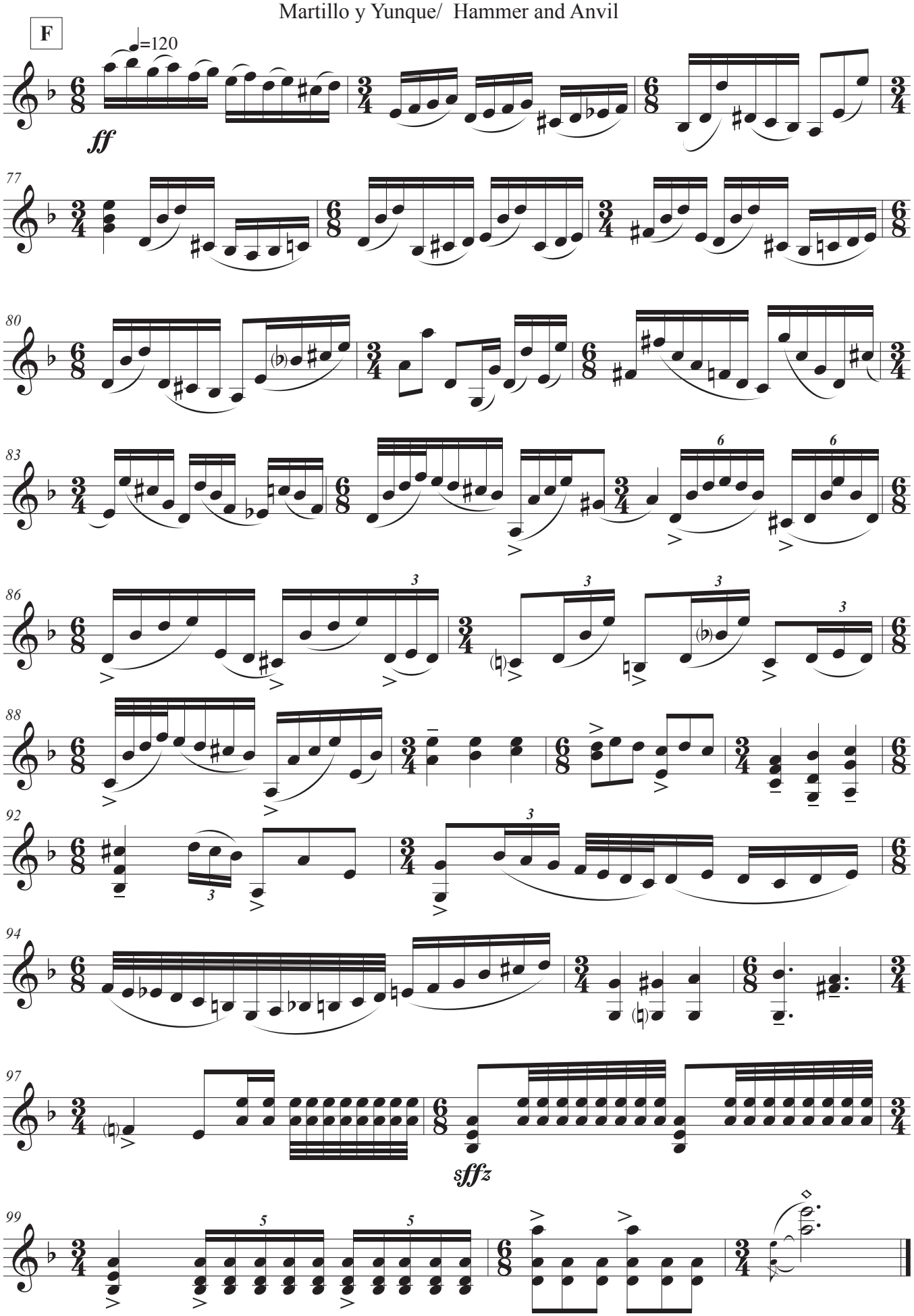
la muchedumbe del martillo, de violin o de nube
the multitudes with the hammer, the violin or the clouds



Martillo y Yunque/ Hammer and Anvil

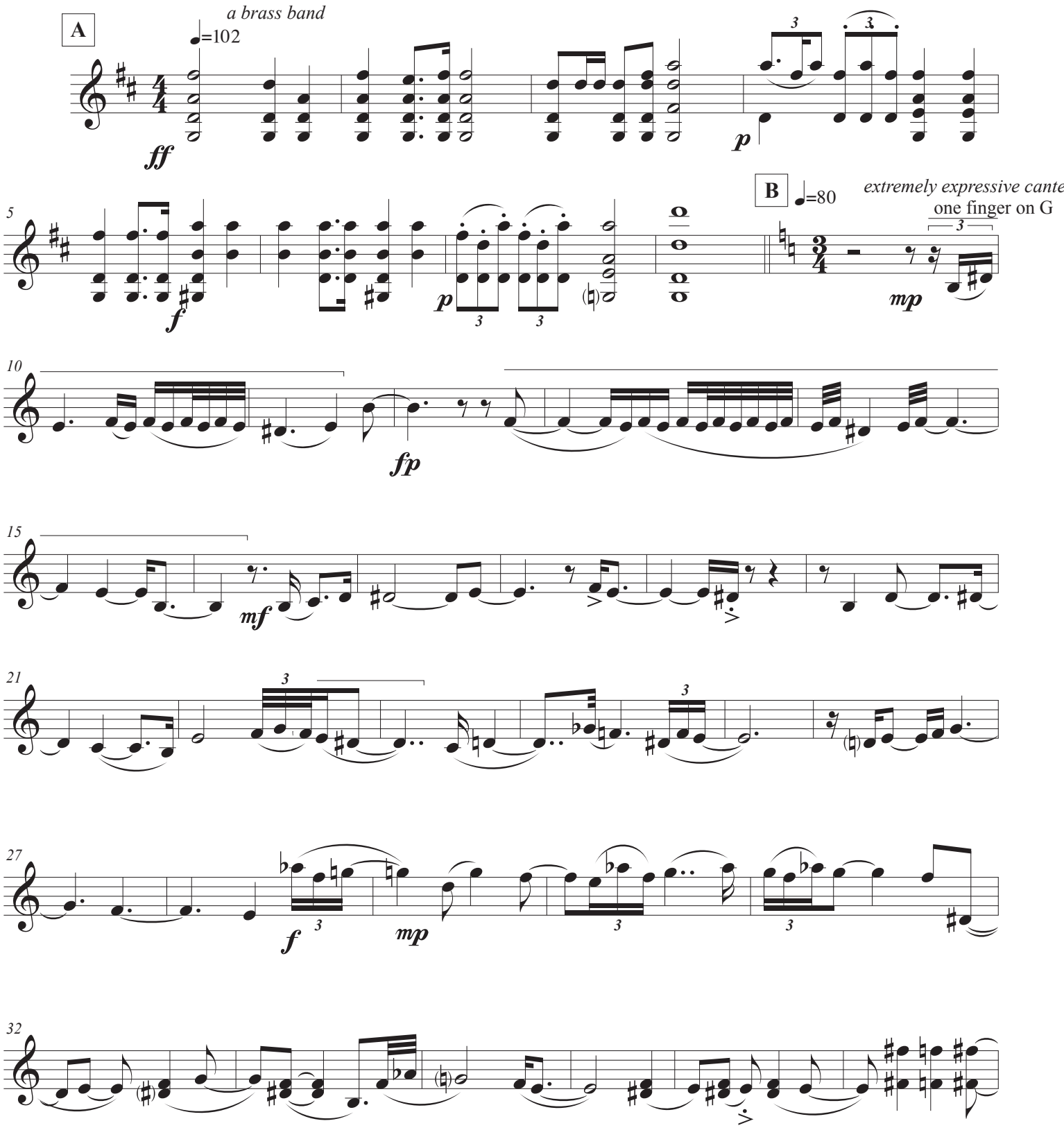


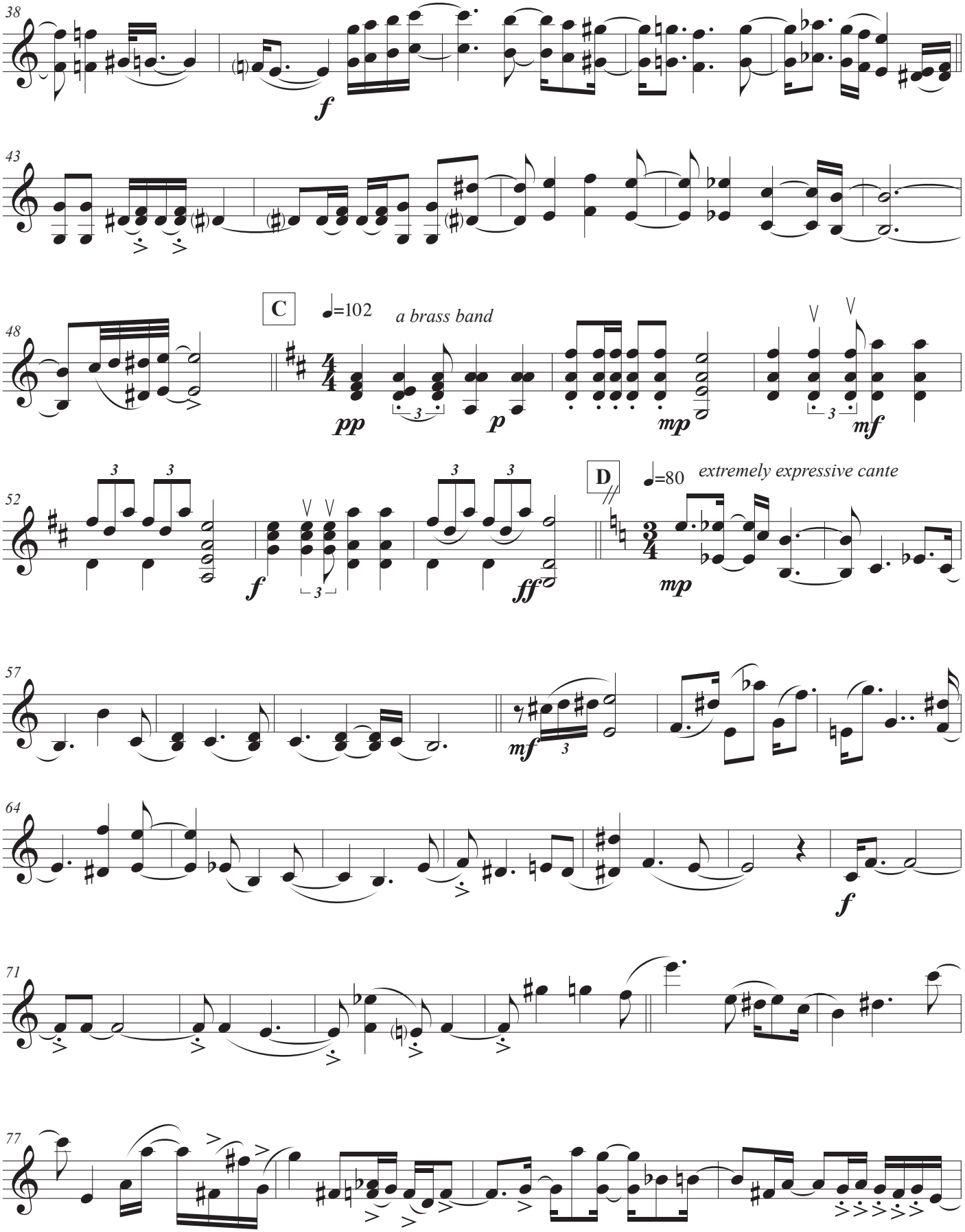
Martillo y Yunque/ Hammer and Anvil



Virgen con miriñaque / Virgin in crinoline
Saeta

Cristo moreno pasa delirio de Juda a clavel de España
Dark-skinned Christ passes from the lily of Judea to the carnation of Spain




38
f
43
48
C
=102
a brass band
pp
p
mp
mf
52
f
ff
D
=80
extremely expressive cante
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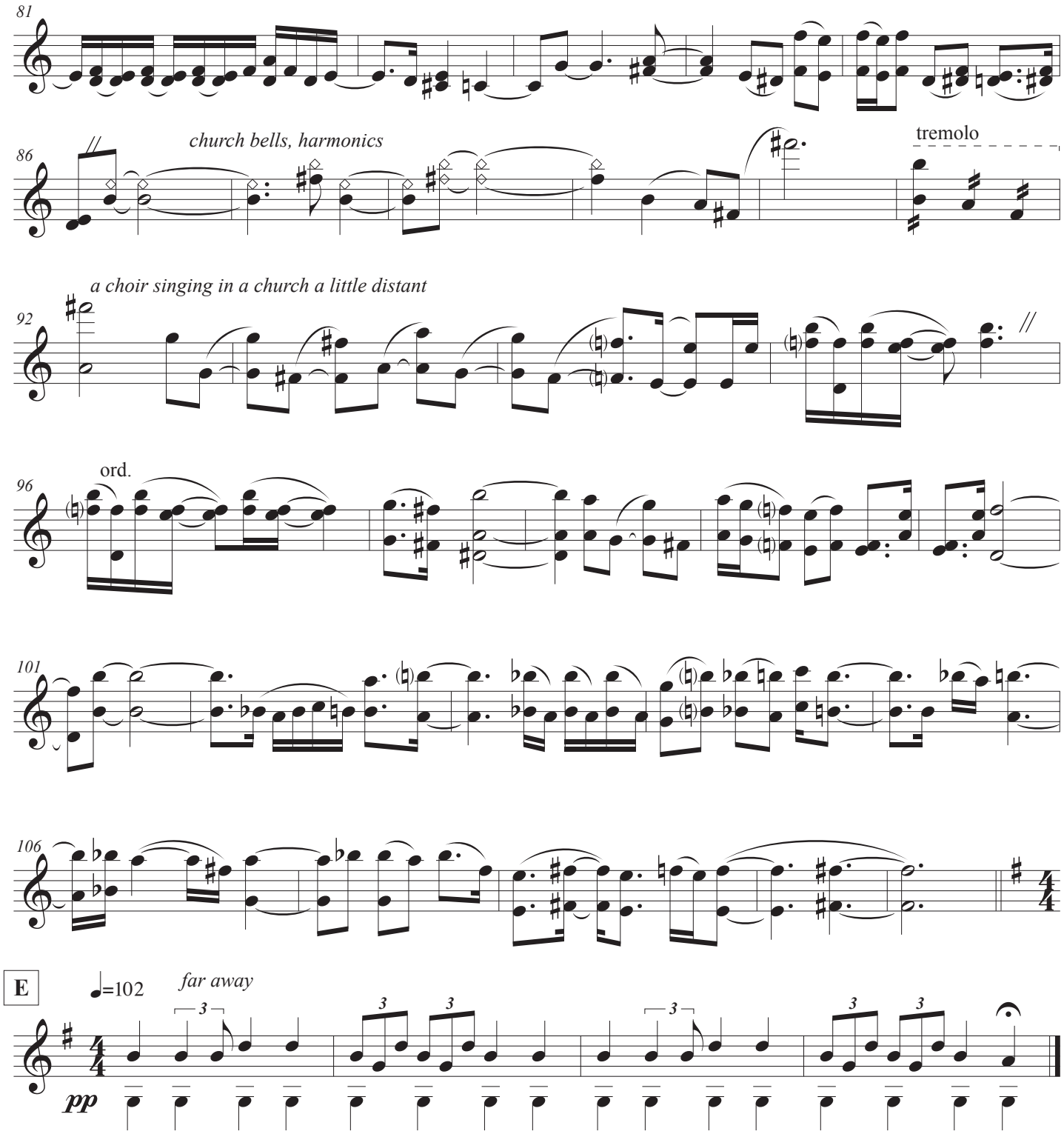
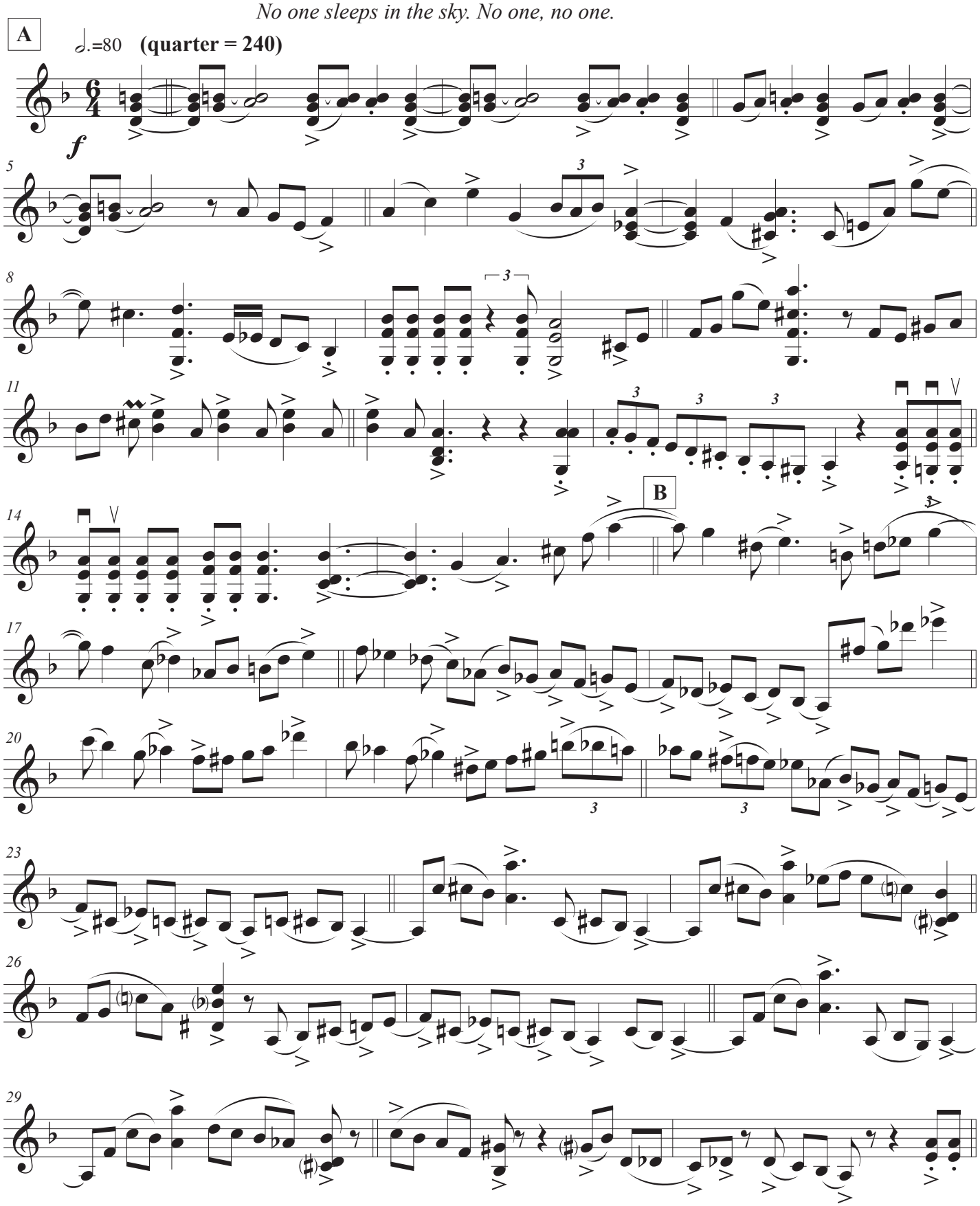
mf
64
f
71
77


81
86
church bells, harmonics
tremolo
92
a choir singing in a church a little distant
96
ord.
101
106
E
♩=102
far away
pp

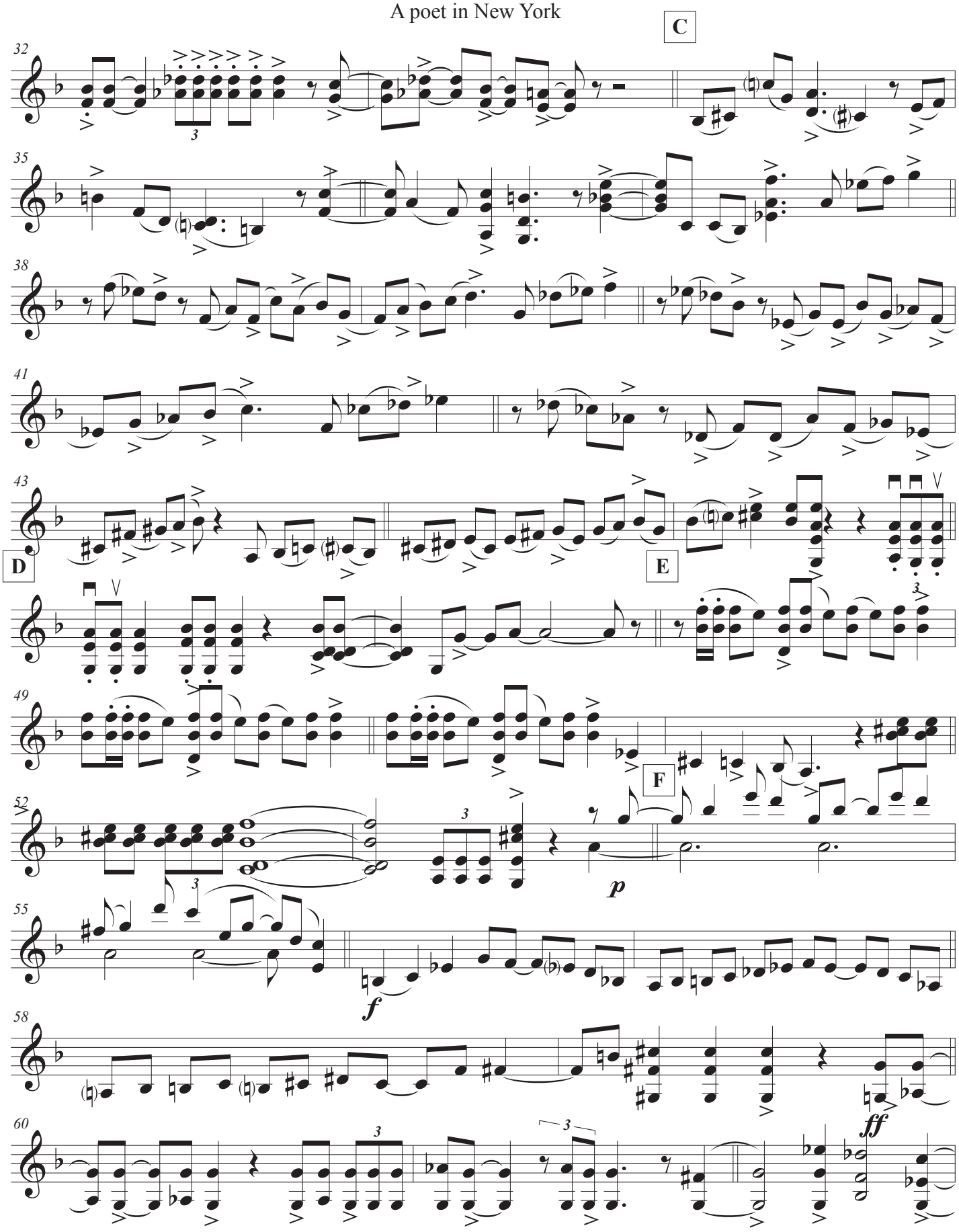
Poeta en Nueva York / A poet in New York

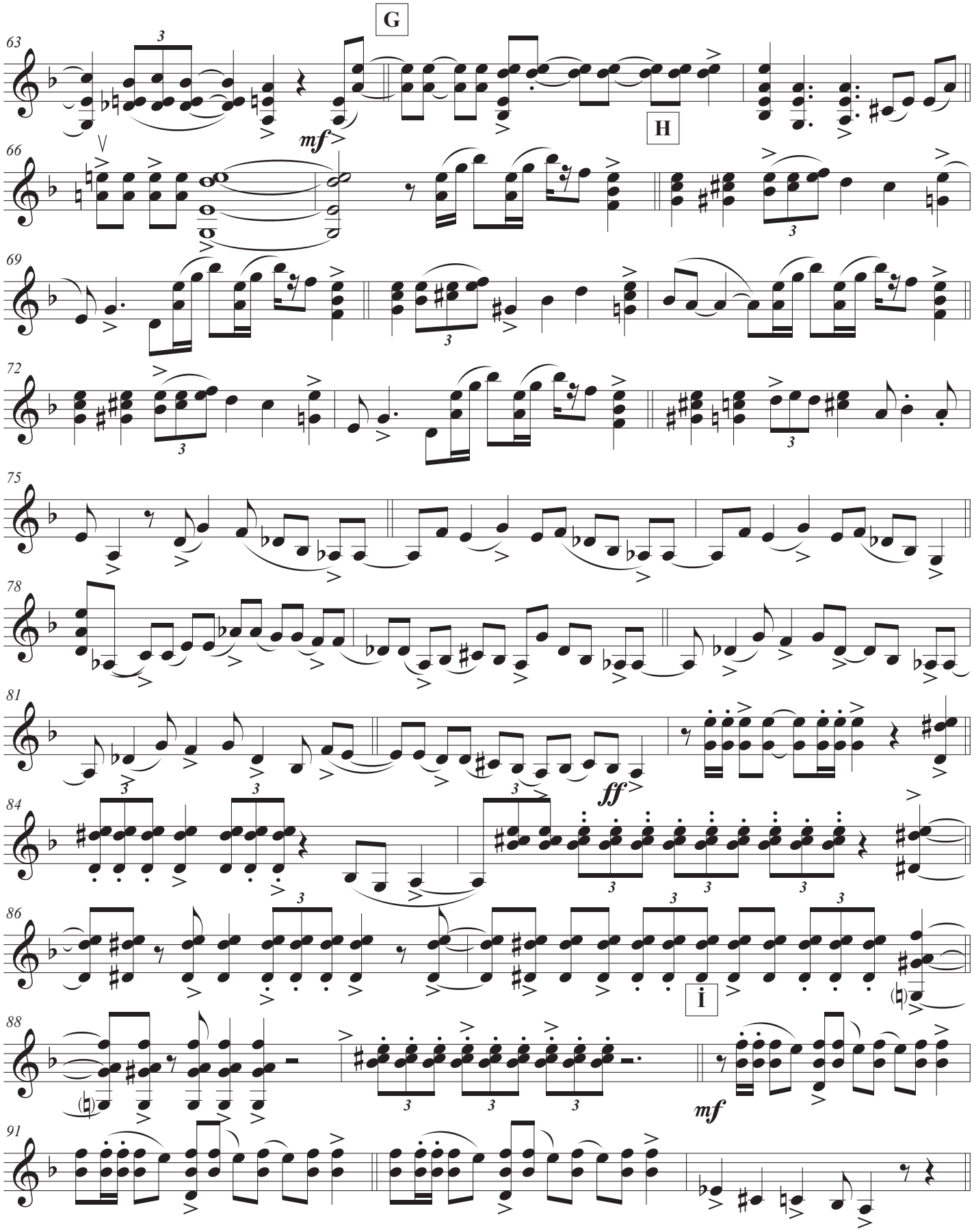
Buleria

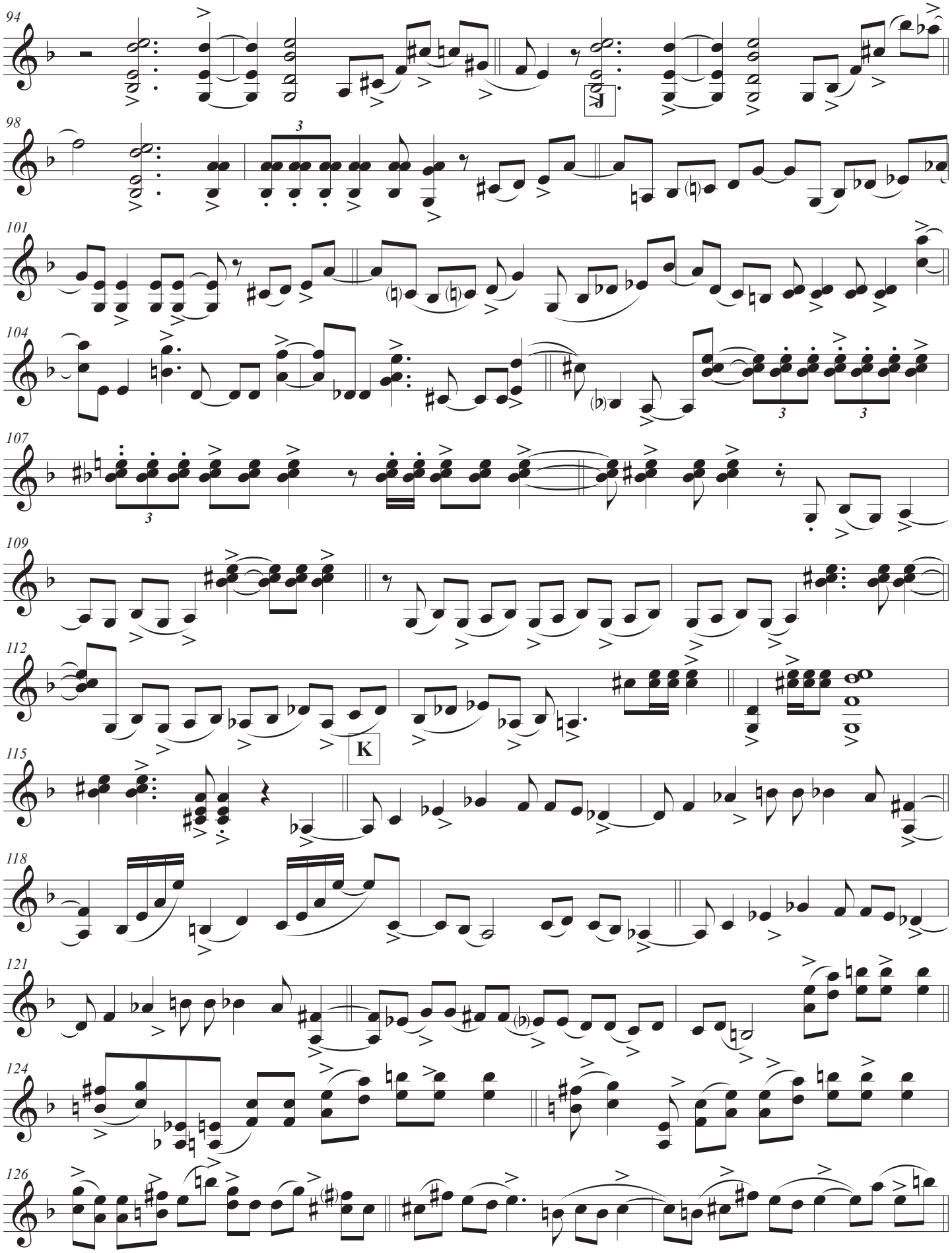
No duerme dondie por el cielo. Nadie, nadie.
No one sleeps in the sky. No one, no one.



A poet in New York




G
H
I
mf
ff
mf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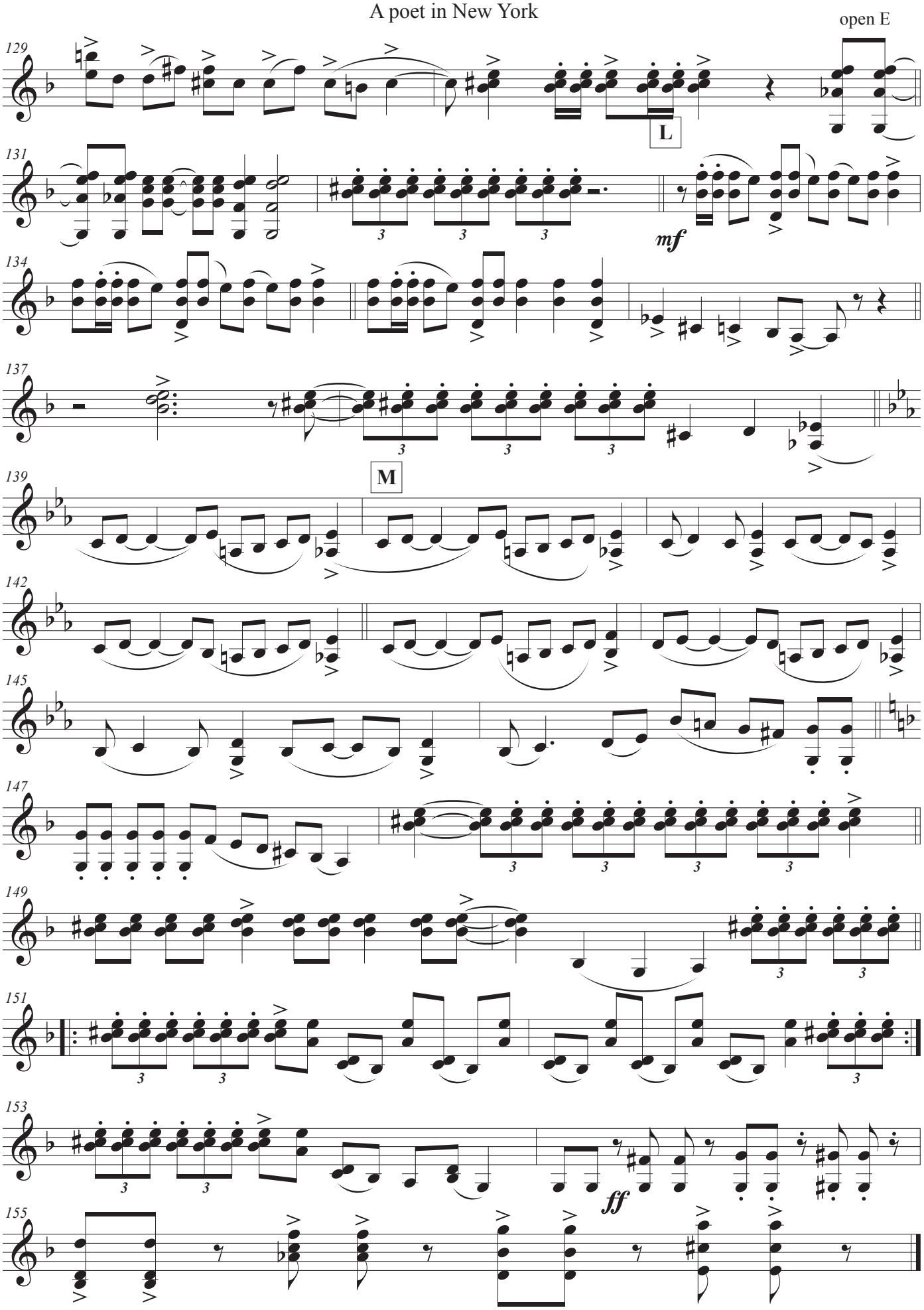
open E
129
L
131
mf
134
137
M
139
142
145
147
149
151
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ff
155