

concert music

Neña

for soprano and guitar

peter gilbert

Neña (Canción Fúnebre) for soprano & guitar

Program Note:

Carlos Guido y Spano's poem Neña puts a moving, personal face on a terrible and incredible moment in world history: The War of the Triple Alliance (1864-1870), which was the bloodiest conflict in the history of the Americas. The cries of the Ûrutaú bird echo the heartache of a young girl who lost her beloved in the bloodshed at Timbò.

Indeed the scenario Spano (an Argentinian poet) describes must have happened many times. Paraguay had in fifty years of independence become a completely modern, industrial nation. A landlocked country, Paraguay's leaders in the 1860s got caught up in expansionist desires to acquire coastal territory. The result was a war against Brazil and Argentina and Uruguay which brought the death of 60% of the country. The male population was particularly desimated, only 10% of the prewar men surviving.

I am indebted to Lady Susanna Walton who housed me at her estate in Ischia and who called my attention to Spano's poem.

- Ischia, Italy (September, 2004)

approximately 5 minutes

Neña (Canción Fúnebre)
text by Carlos Guido y Spano

En idioma guarani
una joven paraguaya
tiernas *endechas* ensaya
cantando en el arpa así,
en idioma guarani:

¡Llora, llora *ûrutaú!*
En las ramas del yatay
ya no existe el Paraguay,
donde nací como tú
¡Llora, llora *ûrutaú!*

¡En el dulce Lambaré
feliz era en mi cabaña;
vino la guerra y su saña
no ha dejado nada en pie
en el dulce Lambaré!

¡Padre, madre, hermanos! ¡ay!
to-do en el mundo he perdido;
en mi corazón partido
sólo amargas penas hay
¡padre, madre, hermanos! ¡ay!

De un verde ubirapitá
mi novio que combatió
como un héroe en el Tim-bó,
al pie sepultado está
¡de un verde ubirapitá!

In the Guarani tongue
a young Paraguayan girl
her tender *endechas* rehearses
singing on her harp like this
in the Guarani tongue.

Cry, cry *ûrutaú!*
On the branches of the yatay
Paraguay no longer exists,
where I was born as well as you.
Cry, cry *ûrutaú!*

In the gentle Lambaré
I was happy in my hut.
The war came and in its fury
nothing has been left standing
in the gentle Lambaré.

Father, mother, brothers! Ay! Everything
in the world have I lost.
In my broken heart
is only bitter sorrow.
Father, mother, brothers!

Of a green ubirapitá
my boyfriend who fought
like a hero in the Timbò
at its foot he is buried
of a green ubirapitá!

translation: Susanna Walton & Peter Gilbert

Neña (Canción Fúnebre)

Peter Gilbert
text from the poem by
Carlos Guido y Spano

SPOKEN: En idioma guaraní,
una joven paraguaya
tiernas endechas ensaya
cantando en el arpa así,
en idioma guaraní:

A

Voice *p* *mf*

Guitar *pp* *mf*

Vc *f* *p*

Gtr *mp*

ra, llo

B

Vc *mf*

Gtr *mf*

u - - - ru - - - ta - - - ú

en las ra - mas del ya - tay ya no ex -

Neña (Canción Fúnebre)

15 *f*

Vc

is - - - te el Pa - 3 - - 3 - ra - guay,

Gtr

18 *mp* *f*

Vc

don - de na - ci - - - co - mo tú - - - illo - - -

Gtr

C

22 *mf*

Vc

ra, - - - llo - - - ra - - -

Gtr

ff

25 *> pp* *ppp* *mf* *ppp*

Vc

u - - - ru - - - ta - - - ú!

Gtr

molto rit. $\frac{12}{8}$

Gtr

D ----- Tenderly (♩ = c.66)

Gtr *espress.*
mp

E1 Ominously (♩ = c. 108)

Vc
 Gtr *rit.* *p*
ff *mp*
 short rasgueado ending with a thumb stroke
 ¡En el dul-ce Lam-ba - ré

Vc
 Gtr *etc.*
 fe - liz er - a en mi ca - ba - ña; vi - no laguer - ra y su sa - ña no ha de - ja - do na - da en pi - e

E2 With Terror (*a tempo*)

Vc *rall.* *f*
 Gtr *ff sempre*
 en el dul-ce Lam - ba - ré! ¡Pa - dre, ma - dre, her - ma - nos! ¡ay! to - do en el mun - do he - per - di - do;

Vc *(sempre f)* *ff*
 Gtr *sub. mf* *ff sempre*
 en mi cor - a - zón par - ti - do só - lo a - mar - gas pe - has hay ¡pa - dre, ma - dre, herma - nos!

Vc *rit.*
 ¡ay!

F1 *con portamento e molto rubato (con licenza)*
pp *mf* *stringendo* *p*

52
 Vc *4:3*
 De un ver - de u - bi - ra - pi - tá mi no - vio que com - ba - ti - ó

Gtr *pp*

F2 *As in a reverie* (♩ = 72)
molto dolce (mp)

57
 Vc
 co - mo un hér - o - e en el Tim - bó, al

Gtr *mf*

61
 Vc *pp* *mp*
 pi - e se - pul - ta - do es - tá ¡de un ver - de u - bi - ra - pi -

Gtr

67
 Vc *sp* *espress.*
 tá!

Gtr *in alternation* *rit.* *piú rit.*

con licenza (need not correspond directly with accompanimental figure rhythmically)
figures slowing gradually to half-speed...

72
 Vc *molto rit.*

Gtr