

Harp

Two Folk Songs from the Americas

Traditional Melodies Arranged for Flute and Harp

by

Alyssa Reit

7 Stars Publishing

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Acknowledgements

To Pete--my deepest gratitude and thanks for all the love, help, and support so great that there isn't enough space to write it all down.

To the Performer

The ballad "La Vidalita" works well when played all the way through with a sense of breath and freedom---always a flexible feeling of time. The arpeggios can all be played "*a piacere*," to give a sense of abandon. In contrast, "La Tres Damas" is intensely rhythmic, with strong accents, and the counter rhythms well articulated. However, although the markings in these pieces indicate as closely as possible how I hear it, please take them as suggestions only. What makes this music come alive may be different for each person.

Harmonics written where played.

PLEASE DO NOT PHOTOCOPY THIS MUSIC.
Thank you.

I. La Vidalita

Anonymous
Arr. Alyssa Reit

Languid, rubato (♩ = c. 56)

The musical score is arranged in three systems. The first system (measures 1-4) features a Flute part in the upper staff and a Harp part in the lower staves. The Flute part begins with a whole rest in measure 1, followed by a melodic line starting in measure 2. The Harp part provides accompaniment with chords and moving lines. Dynamics include *mp* for the flute and *mf* for the harp. The second system (measures 5-8) continues the melodic and accompanimental lines. The third system (measures 9-10) concludes the piece with a final melodic phrase in the flute and a corresponding accompaniment in the harp. The key signature is one flat (B-flat) and the time signature is 3/4.

A *tempo, a little faster*

15

15 *p.d.l.t.*
mp

20

B

25

25 *pp*
norm.
pp

29

32

32

35

35

38

C *faster*

mf

38

41

f

41

45

45

48

mf

a piacere

mf

a piacere

48

51

mp

rit.

p

51

mp

p

51

54

pp

54

pp

8vb

54

About the Music

La Vidalita is a gaucho song, popular in both Uruguay and Argentina. The gauchos are cattle herders, said to exclaim "vidalita!" --a word that expresses their range of emotions. The words of the song ask why the dove grieves, answering that he grieves because he is always roaming, and so grieves the gaucho, whose ideals will never be realized.

*(Source: The Fireside Book of Folksongs,
Simon & Schuster, New York, NY 1947)*

Las Tres Damas is a *zoropo*, a musical style and dance resembling the waltz. The word "zoropo" originally meant "party," which conveys the spirit of the music well. The zoropo is usually played with a group of musicians, including bandolera, cuatro (both stringed instruments resembling the Spanish guitar), harp and maracas. The flavor is always quite lively and rhythmic, with alternating 3/4 or 6/8 meter, full of polyrhythms and hemiolas.

(Source: Wikipedia Online Encyclopedia)

About the South American Folk Harp

The Latin American harp tradition flourishes widely through out South and Central America. Although it is popular as a solo instrument, it is commonly an integral part of folk ensembles. The harps themselves are derived from those brought over during the colonial period by the Spaniards. They generally have neither pedals nor levers and have a narrower spacing and much lighter string tension than the modern pedal harp.

II. Las Tres Damas

for Elizabeth Ojeda

Anonymous

Arr. Alyssa Reit

Very Lively

The musical score is written for a single melodic instrument and piano accompaniment. It is in the key of B-flat major (one flat) and 3/8 time. The tempo is marked 'Very Lively'. The score is divided into four systems, each with a melodic line and a piano accompaniment consisting of a right-hand and left-hand part. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active right hand with eighth and sixteenth notes. The melodic line starts with a rest for two measures, then enters with a series of eighth notes. The score includes dynamic markings of *mf* (mezzo-forte) and a section labeled 'A' starting at measure 19. Measure numbers 7, 13, and 19 are indicated at the beginning of their respective systems.

25

25

B

32

p
p.d.l.t.

32

p

38

38

44

44

C

50

50

mp

50

mp

56

56

56

D

62

62

62

f

68

68

68

73

73

79

79

85

85

91

91

mp

mp

E

F

Musical score for measures 97-103. The system includes a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The music features a steady eighth-note accompaniment in the piano and a vocal line with eighth and quarter notes.

Musical score for measures 104-108. The system includes a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked *pp* (pianissimo). The music features a steady eighth-note accompaniment in the piano and a vocal line with eighth and quarter notes.

Musical score for measures 109-114. The system includes a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The music features a steady eighth-note accompaniment in the piano and a vocal line with eighth and quarter notes. There are accents (>) over the final notes of the piano accompaniment.

G

Musical score for measures 115-121. The system includes a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The music features a steady eighth-note accompaniment in the piano and a vocal line with eighth and quarter notes. There are accents (>) over the first notes of the piano accompaniment.

120

120

f

125

125

f

H pressing ahead

131

131

mp

136

136

mp

141

146

f

152

158

presto!

ff