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.

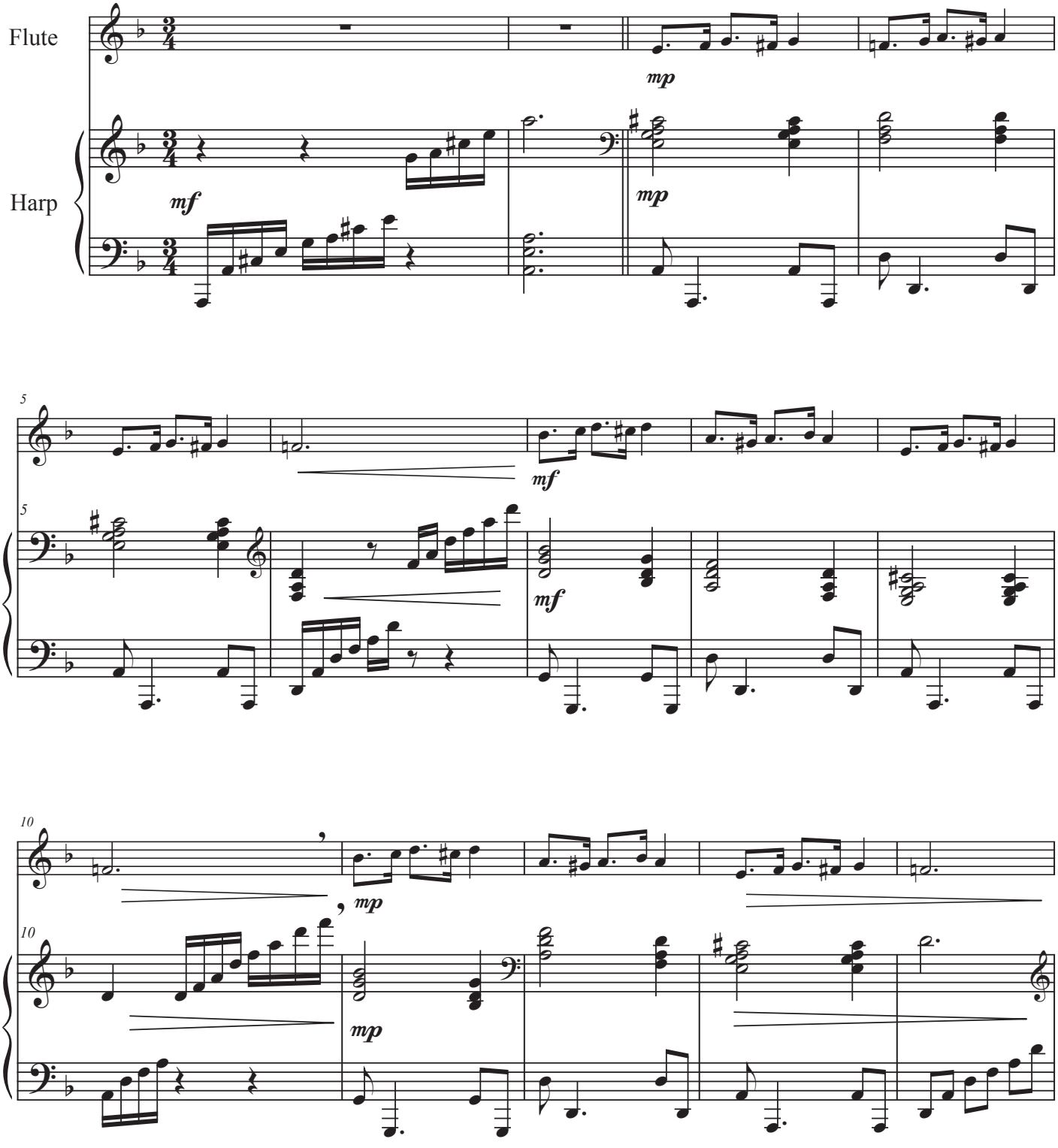
Harmonics written where played.

PLEASE DO NOT PHOTOCOPY THIS MUSIC.
Thank you.

I. La Vidalita

Anonymous
Arr. Alyssa Reit

Languid, rubato (♩ = c. 56)



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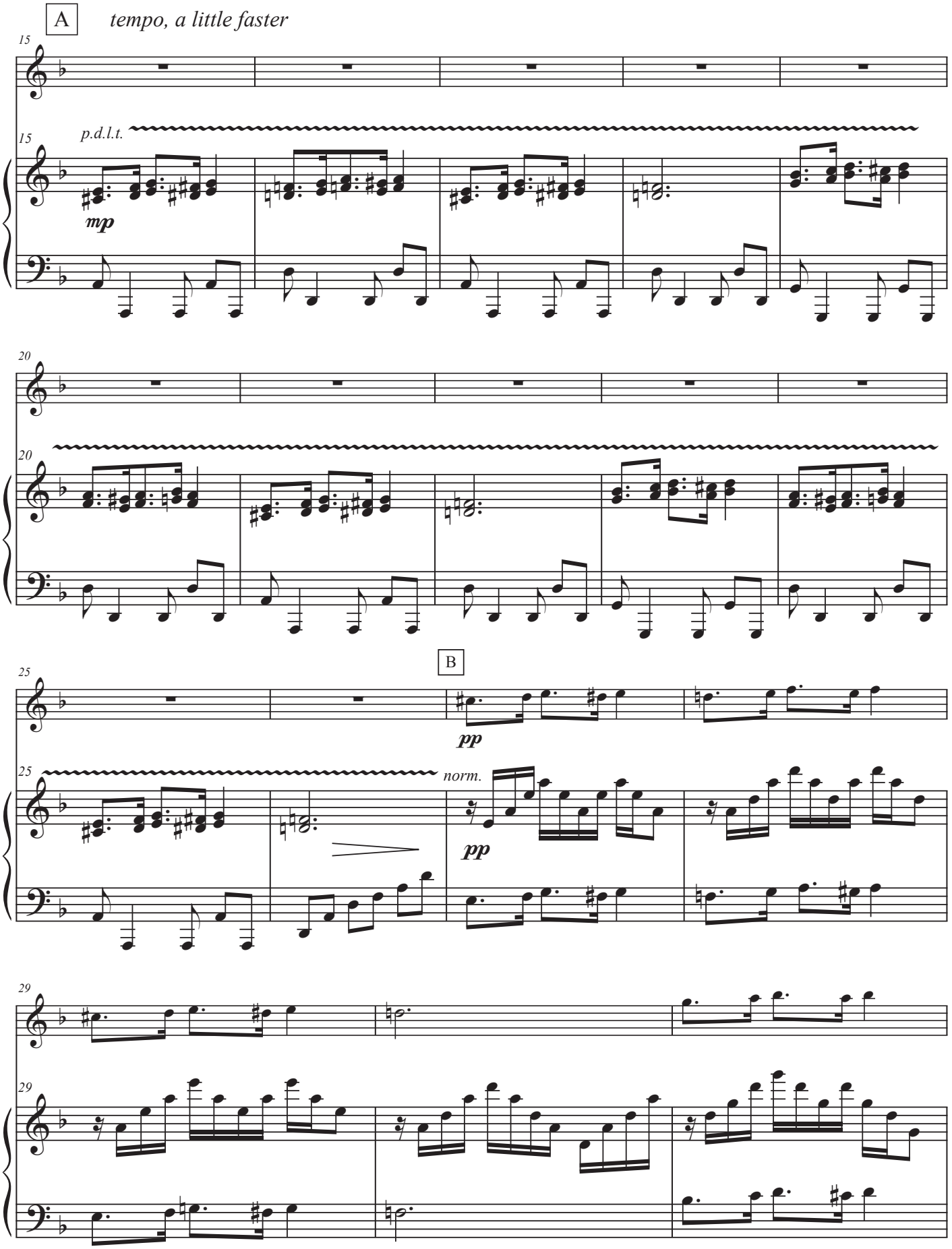
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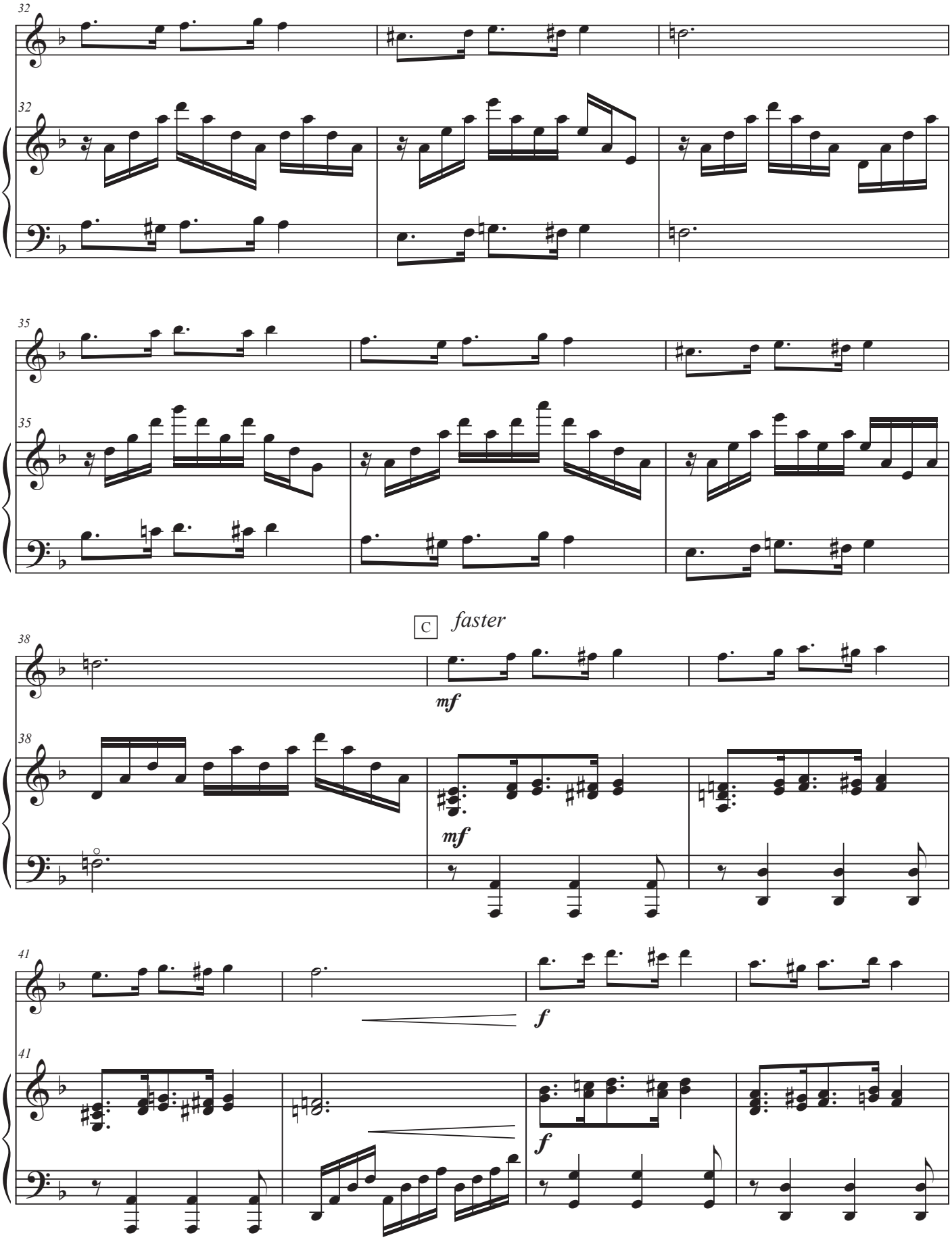
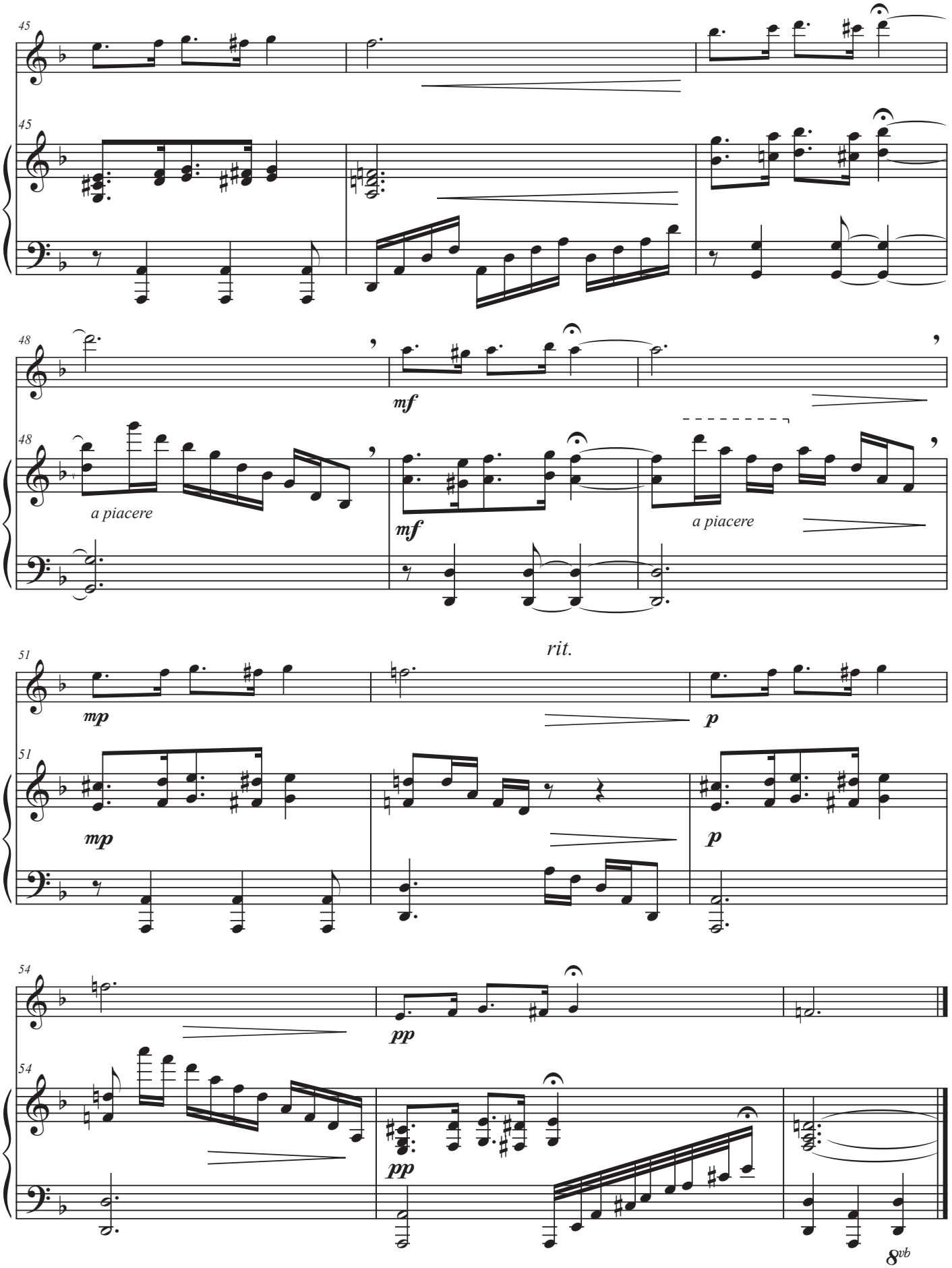
tempo, a little faster
15
p.d.l.t.
mp
20
B
25
pp
norm.
pp
29


32
35
C
faster
38
mf
41
f


45
45
48
mf
48
a piacere
mf
a piacere
rit.
51
mp
p
51
mp
p
54
pp
54
pp
8vb

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, NewYork, NY 1947)

Las Tres Damas is a *joropo*, a musical style and dance resmbling the waltz. The word "joropo" originally meant "party," which conveys the spirit of the music well. The joropo is usually played with a group of musicians, including bandoloa, 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

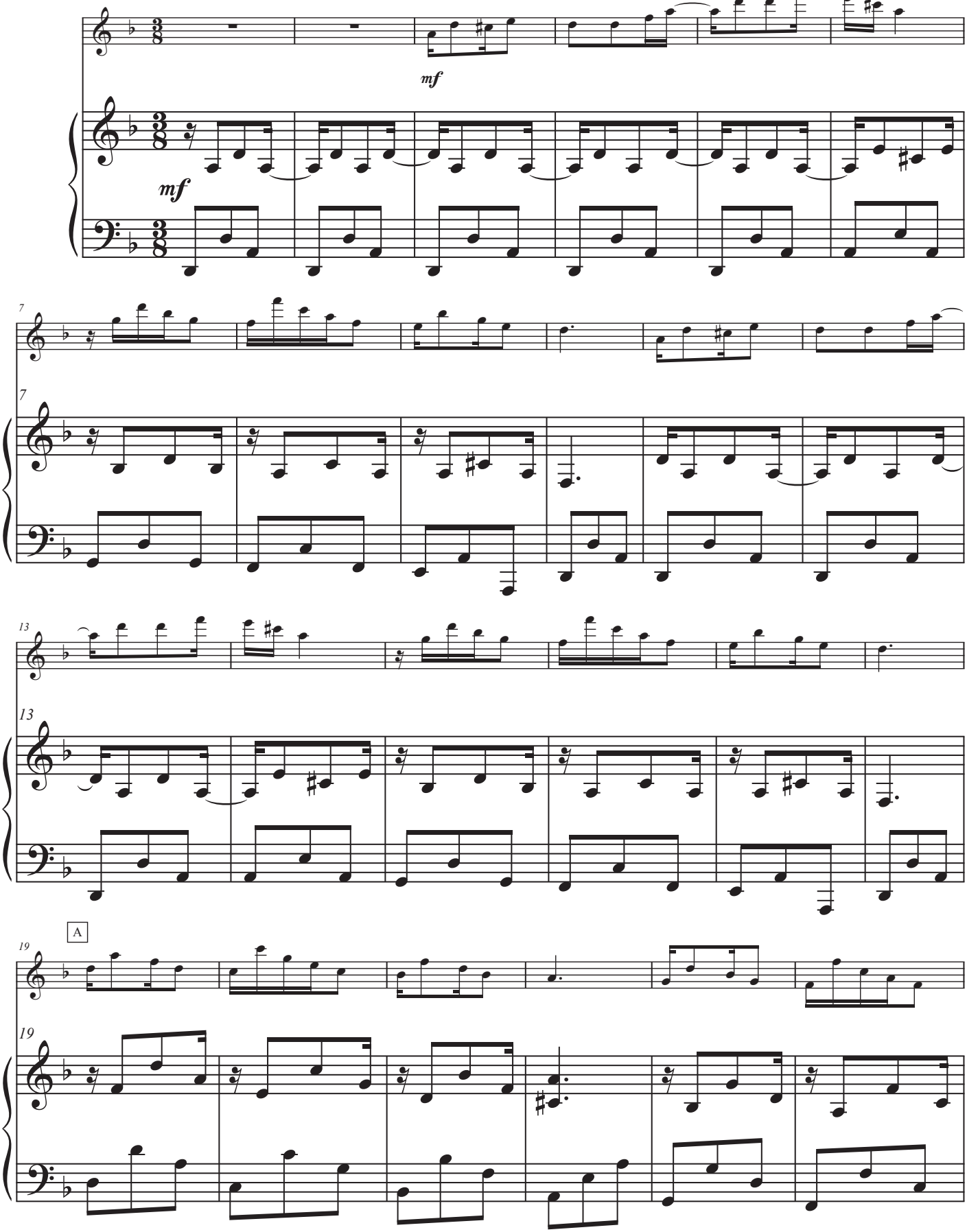
The Latin American harp tradition flourishes widely through out South and Central America. Although it is popular as a solo instrument, it is commonly an integral part of folk ensembles. The harps themselves are derived from those brought over during the colonial period by the Spaniards. They generally 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



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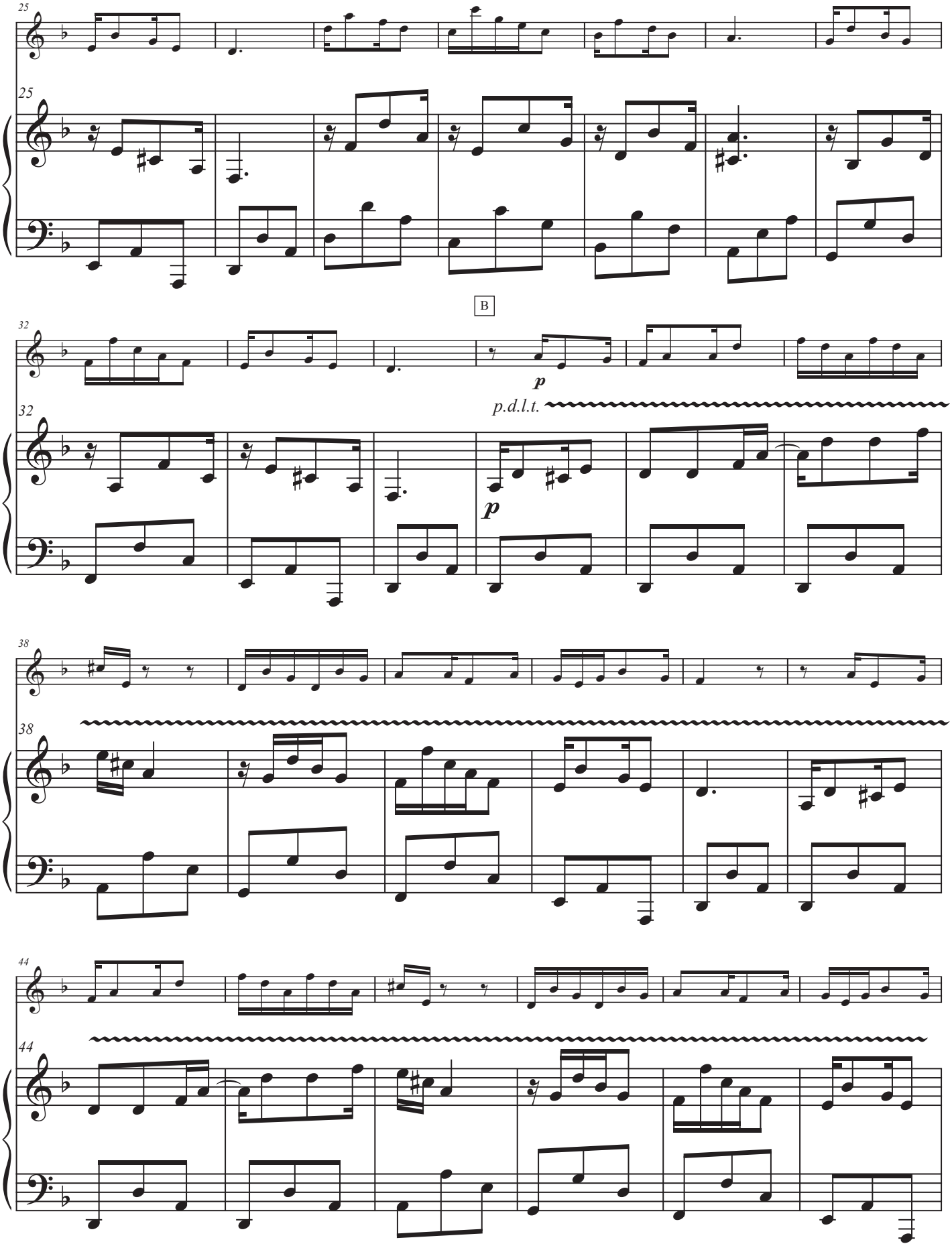
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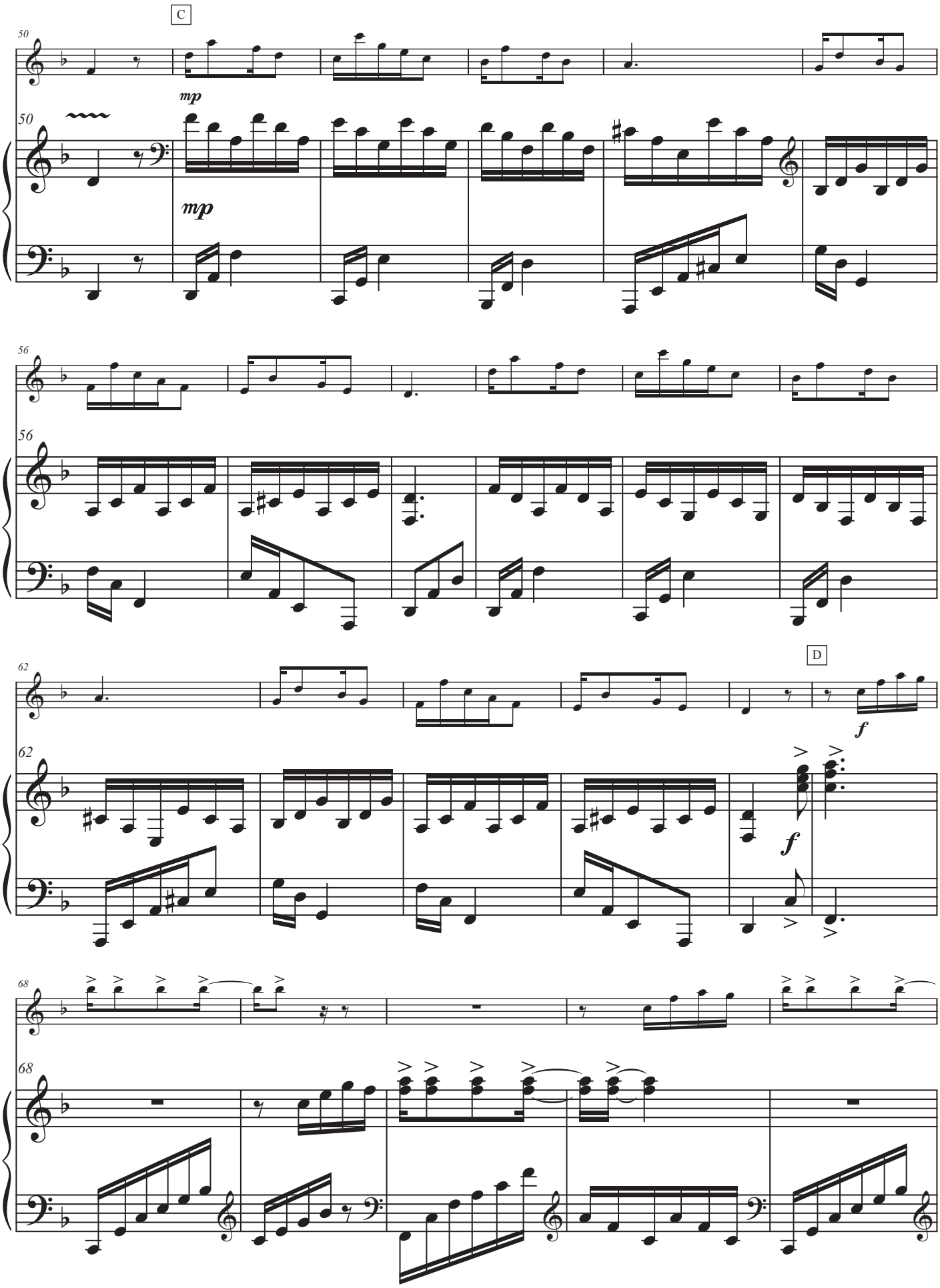
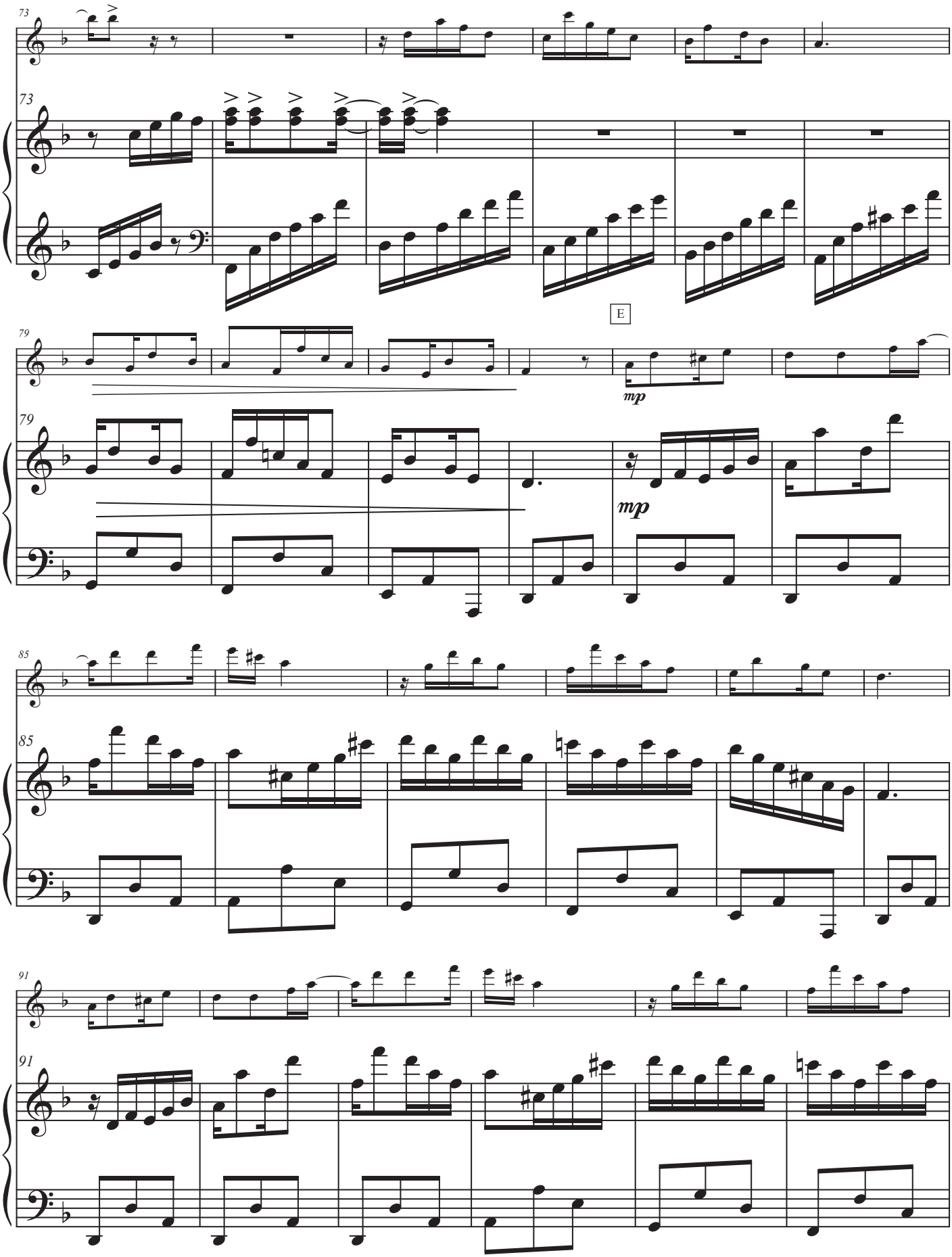
25
B
32
p
p.d.l.t.
32
38
38
44
44


C
50
mp
mp
56
D
62
f
f
68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mp
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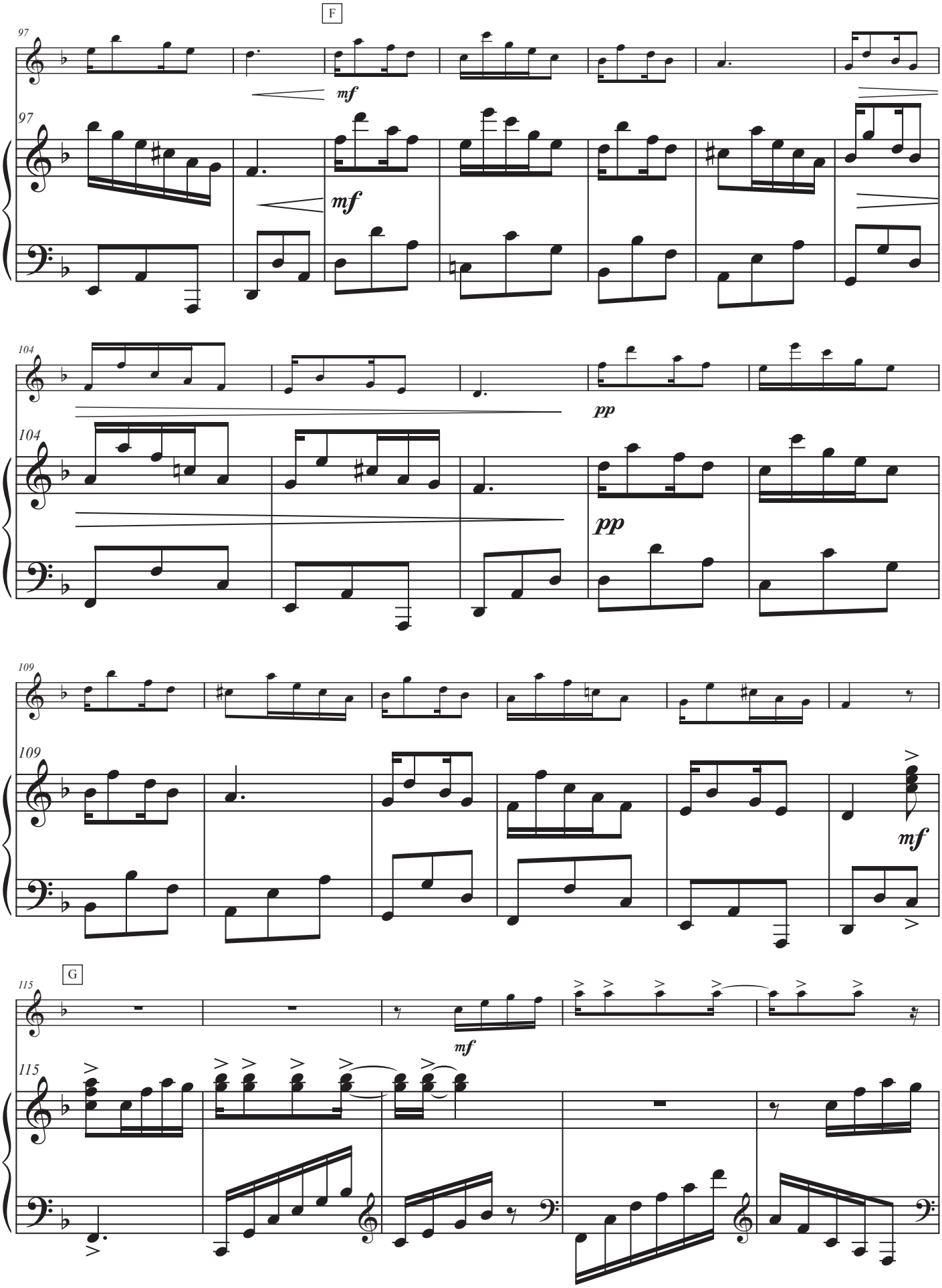
91
91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mf
97
mf
104
pp
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pp
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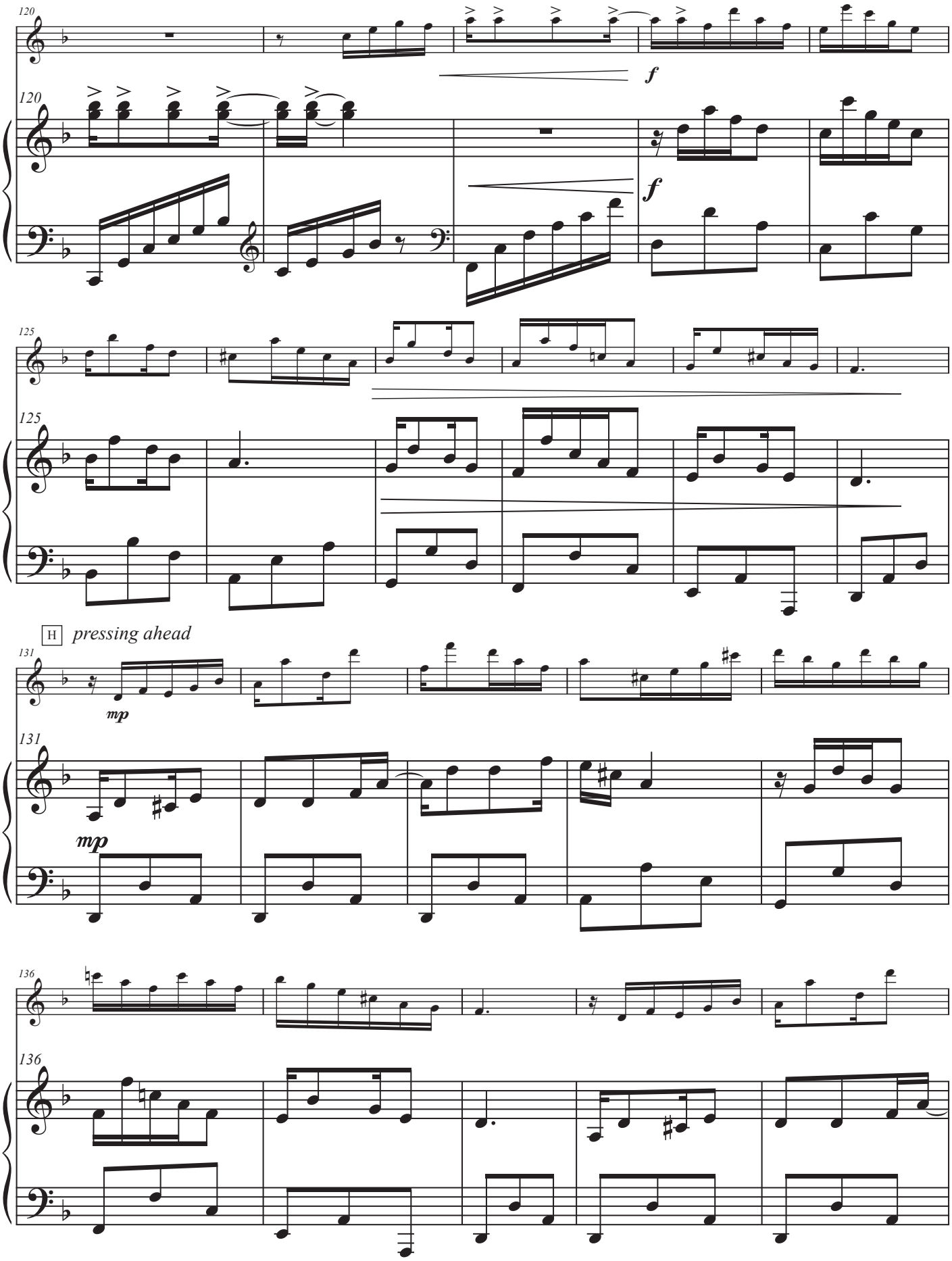
109
mf
G
115
mf
115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f
120
f
125
125
H
pressing ahead
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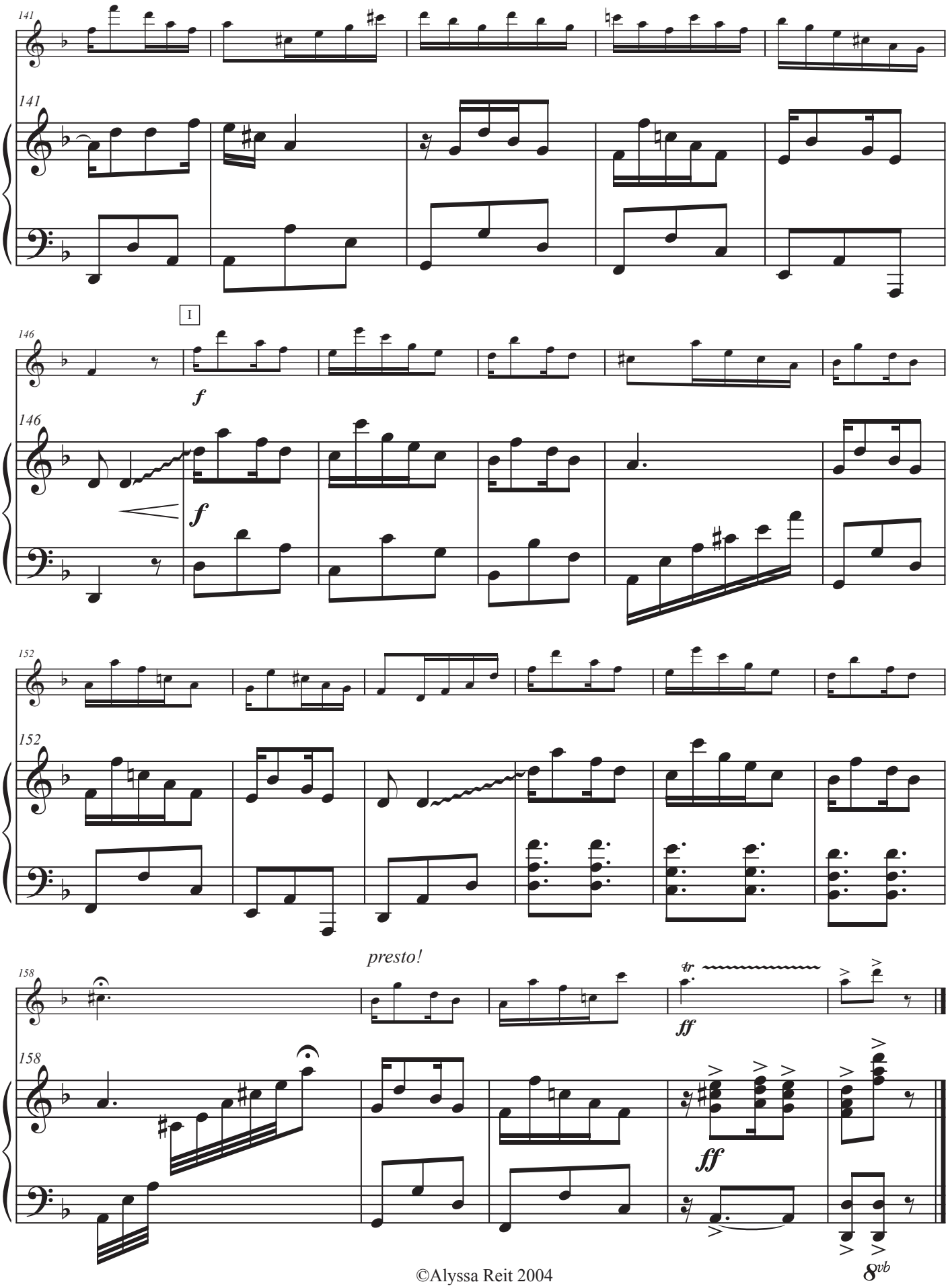
mp
131
mp
136
136



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