

Distancia

Text by Leonardo J. Amador Zendejas

Kathleen Allan

$\text{♩} = 84$

p *mf* *mp* *mf*

S. A - mor mi - o que tie - nes mis no - ches

A. A - mor mi - o tie - nes mis no - ches

T. A - mor mi - o que tie - nes mis no - ches

B. A - mor mi - o

The first system of the musical score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). It begins with a tempo marking of quarter note = 84. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics range from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). The lyrics are: 'A - mor mi - o que tie - nes mis no - ches'.

10

p *mp* *mp*

S. que tie - nes mis di - as pe - sa - res, y

A. que tie - nes mis di - as que tie - nes pe - sa - res, y

T. que tie - nes mis di - as que tie - nes pe - sa - res, y

B. que tie - nes pe - sa - res, y

The second system of the musical score continues the four-voice setting. It starts at measure 10. The lyrics are: 'que tie - nes mis di - as pe - sa - res, y'. Dynamics include piano (p) and mezzo-piano (mp). The score includes a double bar line and a key signature change to two flats (B-flat, E-flat).

19

Female Solo

A - mor

S. las a - le - gri - as A - - - mor

A. las a - - le - gri - as A - - - mor

T. las a - le - gri - as A - - - mor

B. las a - le - gri - as A - - - mor

Sample Only

26

Female Solo

A - mor, que la dis - tan - cia le - ja na mal

S. dis - tan - cia le - ja - na Ah

A. dis - tan - cia le - ja - na Ah

T. dis - tan - cia le - ja - na

B. dis - tan - cia le - ja - na

poco rit.

32 *End Solo*

-di - ta__ dis-tan -cia__

S. Ha-ce que mi al - ma__ vue - le la a

A. Ha-ce que mi al - ma vue - le la a

T. Ha-ce que mi al - ma vue - le la a -

B. Al - ma vue - le la a

Sample Only

39

S. *f* cer - ca a__ *p* tu e - spi - ri - tu, spi - ri - tu

A. *f* cer - ca a__ *p* tu e - spi - ri - tu__ e - spi - ri - tu

T. *f* cer - ca a__ *p* tu e - spi - ri - tu__ e - spi - ri - tu__

B. *f* cer - ca a__ *p* A mor__ Oo__

Tenor solo - rubato

45 *f* *mf* *f*

T. Y que las no - ches ma - ña - nas y tar - des y di -

49 *mp* *mf*

T. -as y no - ches y tar - des y no - ches y tar - des le -

End Tenor Solo $\text{♩} = 62$

53

T. ja - nas

All Baritones Start slowly *mf*. Accel. e. decresc. 2nd time

Bar. No - ches, ma - ña - nas, tar - des, di - as, no ches, ma - ña - nas, tar - des, di - as,

B. Hummm

$\text{♩} = 74$ Soprano Solo free time (See Performance notes)

56

A. *All Alti*

T. Y que las

Bar. no - ches, ma - ña nas, tar - des, di - as, no - ches, ma - ña nas, tar - des, di - as, no - ches, ma - ña - nas, tar - des, di - as,

B. no - ches, ma - ña nas, tar

59

no - ches ma - ña - nas y tar - des y di - as y

Repeat in tempo until Φ

A. no - ches, ma - ña - nas, tar - des, di - as,
(All except last time)

T. des, di - as, no - ches, ma - ña - nas, tar -
(All except last time)

Bar. no - ches, ma - ña - nas, tar - des, di - as,

B.

Sample Only

63

no - ches y tar - des y no - ches y tar - des le - ja - nas

End Solo

$\bullet = 96$

S. me qui - tan a -

A. me qui - tan a -

T. ña nas. me qui - tan a -
(Last time only)

Bar. Di - as. me qui - tan a -
(Last time only)

B. me qui - tan a -

Tempo primo

68

S. *rit.*
 lien - to, me can - san, can - - san. mis di

A. *rit.*
 lien - to, can - san, can - - san. Tie - nes mis no -

T. *rit.*
 lien - to, can - san, can - - san. Tie - nes mis no -

B. *rit.*
 lien - to, can - san, me can - - san. Tie - nes mis no -

Cypress allows people to view the entire score - trusting that they will not steal the music by making illegal copies. Conductors are welcome to run off one perusal copy. visit cypresschoral.com

74 *Soprano Solo*

S. *rit.*
 son-ri - sas.

S. *rit.*
 as que tie - nes son - ri son-ri -- sas. Quie-ro que se - pas que

A. *rit.*
 ches, mi llan - to son - ri - sas. Quie-ro que se - pas que

T. *rit.*
 ches, mi llan - to son - ri - sas. Quie-ro que se - pas que

B. *rit.*
 ches, mi llan - to son - ri - sas. Quie-ro que se - pas que

81

A - mor, que dis - tan - cia

te a - mo A - mor, que dis - tan - cia

te a - mo que tie - nes mi vi - da.

te a - mo que tie - nes mi vi - da.

te a - mo que tie - nes mi vi - da.

Performance Notes:

A Spanish text about being far from a loved one, “Distancia” is an illustration of the emotions associated with a long-distance relationship. The climax in the middle of the piece with the soaring soprano solo over the chaotic blurring of time (“noches, mañanas, tardes, días”) is book-ended by the quiet confusion of joy and pain that controls the thoughts of separated lovers.

The soprano solo beginning in measure 59 should be an echo of the free time tenor solo that comes before it. The soloist’s voice should soar above the choir ostinato, as if calling to her faraway lover. With rehearsal, a determined number of repeats for measure 59 can be determined such that the choir ends a measure as the soloist sings “lejanas.” Alternatively, it can be arranged such that a signal, visual or musical, can indicate the last measure of ostinato before the ending of the section.

Mexican pronunciation of the Spanish text is preferred.

Kathleen Allan, 2007

