

Geometry and Anguish (after Lorca)

for unaccompanied SSAATTBB choir

José del Avellanal Carreño

2020

Composer's Note

"The two elements that the traveller grasps in the big city are extrahuman architecture and furious rhythm. Geometry and anguish" - Federico García Lorca

'La aurora' (Dawn) is a profoundly bleak poem by Federico García Lorca included in *Poeta en Nueva York* (Poet in New York), a collection written during the author's stay in the United States of America between 1929 and 1930. I found myself captivated and struck by the devastating pessimism and ferocious intensity of the poem, as well as intrigued by its evocative, mysterious imagery and sophisticated language. Aware of the possibilities this work could offer, I focused my efforts on the first two stanzas of the poem, in which the author acts as a passive observer of the desolation and misery of the dehumanized city.

La aurora (excerpt)	Translation	IPA Transcription
La aurora de Nueva York tiene cuatro columnas de cieno y un huracán de negras palomas que chapotean las aguas podridas	The New York dawn has four columns of mud and a hurricane of black doves that paddle in putrescent waters.	la au.'ro.ra ðe 'nwe.βa 'jork 'tje.ne 'kwa.tro ko.'lũm.naʃ ðe 'θje.no j un u.ra.'kãŋ de 'ne.ɣras pa.'lo.mas 'ke ʃa.po.'te.ãn las 'a.ɣwas po.'ðri.ðas
La aurora de Nueva York gime por las inmensas escaleras buscando entre las aristas nardos de angustia dibujada.	The New York dawn grieves along the immense stairways, seeking amidst the groins spikenards of fine-drawn anguish.	la au.'ro.ra ðe 'nwe.βa 'jork 'xi.me por las ïm.'mẽn.sas es.ka.'le.raʃ bus.'kãŋ.do 'ẽŋ.tre las a.'ris.tas 'nar.ðos ðe ãŋ.'gus.tja di.βu.'xa.ða
Federico García Lorca from <i>Poeta en Nueva York</i> (1929-30)	translated by Stephen Spender	

Performance Notes

All tempo changes, except when specifically indicated, are sudden.

The final section of the piece features parts that sing in their own tempo, independently of the rest of the choir. A rhythmic staff has been added to the top of the score to indicate the tempo and meter to be given by the conductor.

In the final section of the piece some fermatas in the soprano parts are labeled as 'individual pauses'. This means that each singer may decide how long to hold the pause, creating a sense of fragmentation within the parts.

A boxed fragment with an arrow - e.g. soprano 1 and 2, bar 82 - means that the fragment inside the box is to be repeated through the duration of the arrow.

If necessary, the falsetto bass solos from bb. 31-33 and 63-64 could alternatively be sung by two solo sopranos and a solo alto, respectively.

Written for the BBC Singers in January-February 2020

Duration: c. 5'

Geometry and Anguish (after Lorca)

Federico García Lorca

José del Avellanal Carreño

Soprano

1 $\text{♩} = 60$ *f* *p* *f* *p* (2+2+3)

tie - ne, tie - ne cua - tro, tie - ne cua - tro co - lum - nas de

2 *misterioso* *mp* *p* *f* *p*

tie - ne cua - tro, tie - ne cua - tro co - lum - nas de

Alto

1 *f* *p* *f* *p*

tie - ne, tie - ne cua - tro, tie - ne cua - tro co - lum - nas de

2 *f* *p* *f* *p*

tie - ne, tie - ne cua - tro, tie - ne cua - tro co - lum - nas de

Tenor

1 *pp* *p* *sub f*

La au - ro - ra tie - ne,

2 *pp* *p* *sub f*

La au - ro - ra tie - ne,

Bass

1 *pp* *p* *poco* *legato* *ppp*

La au - ro - ra de Nue - va York mm

2 *pp* *p* *poco* *legato* *ppp*

La au - ro - ra de Nue - va York mm

for rehearsal only

$\text{♩} = 60$ *pp* *p* *f* *p* *f* *p*

ppp

8 $\text{♩} = 54$ poco accel. $\text{♩} = 60$ *pp* *f* (2+3)

1. *cie-no* *mm*

S. 2. *cie-no* *pp* *mm* *f*

A. 1. *cie-no* *pp* *mm* *f*

2. *cie-no* *p* $5:4$ *pp* *f* *pp* *mm*

y un hu-ra - cá(n) - *mm*

1. *pp* $5:4$ *mp* *f* *pp* *ss*

y un hu-ra - cán de ne-gras pa - lo - ma(s) -

T. 2. *pp* $5:4$ *mp* *f* *pp* *ss*

mm de ne-gras pa - lo - ma(s) -

B. 1. *pp* *f*

2. *pp* *f*

$\text{♩} = 54$ poco accel. $\text{♩} = 60$ *f* *pp*

$\text{♩} = 144$
 (3+2)

$\text{♩} = 60$

$\text{♩} = 54$

$\text{♩} = 60$

$\text{♩} = 60$

15 *ff furioso* *p* *dolente mf*

1 *ff furioso* *p* *dolente mf*

2 *ff furioso* *p* *dolente mf*

1 *ff furioso* *pp*

2 *solo p* *tutti pp*

1 *solo p* *falsetto* *tutti pp lontano*

2 *pp* *mf* *pp lontano*

1 *ff furioso* *pp lontano*

2 *ff furioso* *pp lontano*

$\text{♩} = 144$

$\text{♩} = 60$

$\text{♩} = 54$

$\text{♩} = 60$

ff *p* *mf*

y un hu - ra-ca(n) - nn que cha-po - te - an las
 y un hu - ra-ca(n) - nn que, las
 y un hu - ra-ca(n) - nn mm
 mm solo tutti mm
 mm solo falsetto tutti ah
 nn (n)e - gras ah
 y un hu - ra-ca(n) - nn de ne - gras pa-lo - ma(s) s
 y un hu - ra-ca(n) - nn de ne - gras pa-lo - ma(s) s

20

p *pp* $\text{♩}=54$ $\text{♩}=60$ *pp* *p*

1 a - guas po - dri - das, tie - ne cua - tro

S.

p *pp* *pp* *p*

2 a - guas tie - ne

p *pp* *pp* *pp*

1 tie -

A.

p *pp* *pp*

2 cua -

mp *pp*

1 tie - ne cua - tro

T.

mp *pp*

2 tie - ne cua - tro

(pp) lowest note possible *p* *pp*

1 co - lum - nas.

B.

(pp) lowest note possible *p* *pp*

2 co - lum - nas.

$\text{♩}=54$ $\text{♩}=60$ *p* *pp* *mp* *pp* *p*

26 *pp* $\text{♩} = 54$

1 *pp* $5:4$
ne - gras pa - lo - mas

S.

2 *pp* $5:4$
ne - gras pa - lo - mas

1 *p* *pp* $5:4$
ne ne - gras pa - lo - mas

A.

2 *p* *pp* $5:4$
tro ne - gras pa - lo - mas

1 *ppp* *pp* 3
mm

T.

2 *ppp* *pp* 3
mm

1

B.

2

$\text{♩} = 54$

pp 5 3 3

[illegible]

37 $\text{♩} = 60$ *ff* *sub mf* $\text{♩} = 72$

S. 1 *La au - ro - ra, la au - ro - ra*

S. 2 *La au - ro - ra, la au - ro - ra*

A. 1 *lamentoso mf* *tutti (A.1)* *ff* *sub mf* *nas - po - dri - das* *La au - ro - ra, la au - ro - ra*

A. 2 *tutti (A.2)* *ff* *sub mf* *La au - ro - ra, la au - ro - ra*

T. 1 *ff* *sub mf* *molto* *La au - ro - ra, la au - ro - ra de Nue - va York*

T. 2 *ff* *sub mf* *molto* *La au - ro - ra, la au - ro - ra de Nue - va York*

B. 1 *tutti* *ff* *sub mf* *molto* *La au - ro - ra, la au - ro - ra de Nue - va York*

B. 2 *tutti* *ff* *sub mf* *molto* *La au - ro - ra, la au - ro - ra de Nue - va York*

$\text{♩} = 60$ *mf* *ff* $\text{♩} = 72$ *mf*

44 *sub p* $\text{♩} = 60$

1 *ppp* *pp* *3*
in - - -

S. 2 *ppp* *p* *3* *pp* *mp* *3*
oh - - - las - i(n) - nn -

A. 1 *ppp* *p* *pp* *mp* *3*
oh - - - las - i(n) - nn -

2 *sub p* *ppp* *ppp* *p* *pp*
las - in - - -

T. 1 *ff* *ppp* *p* *pp*
gi - me las - in - - -

2 *ff* *p* *mf*
gi - me por - - - las - in - men - sas -

B. 1 *ff* *p* *ppp* *pp*
gi - me por - - - in -

2 *ff* *p* *ppp*
gi - me por - - -

$\text{♩} = 60$

p *pp* *mf*

50

p *pp* $\text{♩} = 72$ $\text{♩} = 54$

1. *men - sas* *es - ca - le - ras*

S.

2. *es - ca - le - ras* *en - - tre* *perdendosi*

pp *f* *pp*

1. *bus - can - do*

A.

2. *men - sas* *bus - can - do*

poco *pp* *f* *pp*

1. *men - sas* *en - - tre* *las*

T.

2. *en - - tre* *las a -*

pp *p*

1. *men - sas* *es - ca - le - ra(s) - ss* *en* *las a -*

B.

2. *es - ca - le - ra(s) - ss* *las a -*

$\text{♩} = 72$ $\text{♩} = 54$

p *pp* *f* *p*

pp *p*

55

delicato
pp *p* **pp** (2+2+3)
nar - - - dos de cie - no

delicato
pp *p* **pp**
nar - - - dos de cie - no

ppp **pp**
nn

pp
nn

pp *dolente*
mf **pp**
co - lum - nas

poco subito
pp
ris - tas

poco subito
pp **ppp**
ris - tas mm

poco subito
pp **ppp**
ris - tas mm

pp **mf** **pp** **ppp**
ppp

60 $\text{♩} = 60$ $\text{♩} = 54$ (2+2+3) (solo) *f* *lamentoso*

Solo nar - dos de an -

S. 1 *pp* *delicato* *p*
de an - gus - tia

2 *pp* *delicato* lowest note possible *p*
de an - gus - tia

A. 1 *f* *ff* solo *mp* *puro* *f*
(n)ar - dos nar - dos de au - ro - ra

2 *f* *ff* 3 gli altri (A.1+A.2) *pp* *p*
(n)ar - dos mm

T. 1 *pp* *delicato* *p*
de an - gus - tia

2 *pp* *delicato* lowest note possible *p*
de an - gus - tia

B. 1 *poco* *p* solo falsetto *mp* *puro* *f*
nar - dos de au - ro - ra

2 *poco* *p* gli altri (B.1+B.2) *pp* *p*
mm

$\text{♩} = 60$ $\text{♩} = 54$
f *pp* *mp* *f*
(*pp*)

66 *p* *perdendosi* $\text{♩}=144$ $\text{♩}=54$

Solo *gus - tia di - bu - ja - da*

S. 1 *lontano pp* *mm*

2 *lontano pp* *mm*

1 *tutti (A.1)* *lontano pp 3* *mm*

A. 2 *tutti (A.2)* *lontano pp* *mm*

1 *misterioso p* *ne-gra au - ro - ra*

T. 2 *misterioso p* *ne-gra an-gus - tia*

1 *tutti (B.1)* *misterioso p* *ne-gra an-gus - tia*

B. 2 *tutti (B.2)* *misterioso p* *ne-gra au - ro - ra*

pp $\text{♩}=144$ $\text{♩}=54$ *p*

72

ppp $\text{♩} = 60$ *pp* $\text{♩} = 54$ 15

S.

1 *ppp* *pp* in - men - sas a - ris - tas

2 *ppp* *pp* in - men - sas a - ris - tas

A.

1 *ppp* *pp* in - men - sas a - ris - tas

2 *ppp* *pp* in - men - sas a - ris - tas

T.

1 *lontano* *pp* *mm* *solo* *p* *mm*

2 *lontano* *pp* *mm* *solo* *p* *mm*

B.

1 *ppp* *pp* ne - gras a - gua(s) - ss *ppp* *mm*

2 *ppp* *pp* ne - gras a - guas

ppp $\text{♩} = 60$ *pp* $\text{♩} = 54$ *p* *ppp*

79 (3+2) $\text{♩}=72$ $\text{♩}=54$

1 $\text{♩}=72$ *pp* 3 $\text{♩}=72$ *ppp* 3 (independently from conductor)

pa - lo-mas de an-gus-tia_ co-lum-nas in-men - sas_ bus-can - do la au-ro - ra_ a - ris - tas po - dri - das_

2 $\text{♩}=72$ *p* $\text{♩}=72$ *ppp* 3 (independently from conductor)

gi-me_ cua-tro pa - lo-mas_ nar-dos de a-ris-tas_ que cha-po - te-an_

*individual pauses (see performance notes)

1 $\text{♩}=54$ *pp* *ppp* 3 3

di - bu - ja - das, Nue-va York,

2 $\text{♩}=54$ *pp* *ppp* *pp* *ppp* *pp*

cha-po-te - a(n) - nn_ es - ca - le - ras, bus-can-do,

1 $\text{♩}=54$ *pp* 3 $\text{♩}=54$ *pp* 3 3

2 $\text{♩}=54$ *pp* *ppp* *pp* *ppp* *pp*

cha-po-te - a(n) - nn_ es - ca - le - ras, bus-can-do,

85 $\text{♩} = 60$

17

last repeat (hold final note)

$\text{♩} = 60$

mp *pp* *ppp*

ah

1

S.

2

last repeat (hold final note)

$\text{♩} = 60$

mp *pp* *ppp*

ah

1

A.

pp *mm* hu - ra - cán de cie-no

2

pp *mm* u(n) - - - de cie-no

1

T.

tutti *ppp* *mp* *pp* solo *p* *sub.* *pp* *f*

ah

ah

mm

gli altri *ppp*

2

tutti *ppp* *mp* *pp* solo *p* *sub.* *pp* *f*

ah

ah

mm

gli altri *ppp*

(keep tempo as a section independently from conductor)

1

ppp *pp* $\text{♩} = 60$ *mp* *pp* *ppp*

en - tre a - gua(s)

B.

(keep tempo as a section independently from conductor)

2

ppp $\text{♩} = 60$ *mp* *pp* *ppp*

bus - - - can - do

pp *ppp* *mp* *pp* *ppp* *p* *pp* *f*