

SATB Piano
Number 2 from *Indianas*

Ed. 8912 \$2.05

QUIÉN FUERA COMO EL JAZMÍN...

(Who Could Be Like the Jasmine...)

CARLOS GUASTAVINO

Selected by Oscar Escalada

LATIN
AMERICAN
CHORAL
SERIES



Neil A. Kjos Music Company • Publisher

Indianas is a suite of six pieces by Carlos Guastavino which may be performed individually or as a suite. The six titles, published separately, are listed below. Please refer to the back cover for more *Latin American Choral Music*.

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|---|--|
| 1. <i>Gala Del Día</i> Ed. 8911 | 4. <i>Viento Norte</i> Ed. 8914 |
| 2. <i>Quién Fuera Como El Jazmín</i> Ed. 8912 | 5. <i>Al Tribunal De Tu Pecho</i> Ed. 8915 |
| 3. <i>Chañarcito, Chañarcito</i> Ed. 8913 | 6. <i>Una De Dos</i> Ed. 8916 |

Quién Fuera Como El Jazmin... (*Who Could Be Like the Jasmine...*)

Who could be like the jasmine, when it begins to bloom,
giving fine perfume, to be in your possession.

To be in your possession, my love,
who could be a flower!

Who could be as the rose, with its gracefulness,
arising, red, with the light of the new day.

To be in your possession, my love,
who could be a flower!

Who could be as the carnation, a variegated carnation,
growing in blushes and sprinkled in white.

To be in your possession, my love,
who could be a flower!

Carlos Guastavino was born in Santa Fe, Argentina, where he is recognized as one of the finest composers in Argentina. His music is performed in every conservatory and college of music in Argentina. Because Guastavino has written so much music for so many different combinations of instruments, almost any instrument or voice can be used to perform his works. He writes in a romantic-nationalistic style, and even though he does not incorporate folk music, his music is permeated by the Argentine influence.

Oscar Escalada selects the pieces for the series of *Latin American Choral Music*, and often contributes to it as composer or arranger. He is Professor of Conducting and Composition at the Conservatory of La Plata, and a researcher at the University of La Plata (Argentina). He is also founder and conductor of *Coral del Nuevo Mundo* (New World's Chorale). This group was invited to perform at the 1998 ACDA Central Division Convention in Detroit, and to sing *Misa Criolla* by Ariel Ramirez at St. Peter's Basilica in Rome in the Jubilee of 2000.

Professor Escalada has been invited to give lectures and workshops, and to adjudicate all over Argentina, the United States, Venezuela, Cuba, Spain, England, Greece, Germany, and at the V World Symposium for Choral Music in Rotterdam (1999). He is Vice President of the Argentine Association for Choral Music, a member of the Musical Committee of the America Cantat III in Caracas, Venezuela, and the Choral Festival of Munich, Germany.

See page 15 for the Spanish pronunciation guide.

Para Antonio Russo
Quién Fuera Como El Jazmín...

Who Could Be Like the Jasmine...

No. 2 from *Indianas*

SATB with Piano

León Benarós

Carlos Guastavino

Andante (♩ = 84) *p, delicado*

Soprano *p, delicado* Quién

Alto *p, delicado* Quién

Tenor *p, delicado* Quién

Bass *p, delicado* Quién

Piano *mf* *p ligado, armonioso*

5

fue - ra co - mo el jaz - mín cuan - do em - pie - za a flo - re -

fue - ra co - mo el jaz - mín cuan - do em - pie - za a flo - re -

fue - ra co - mo el jaz - mín cuan - do em - pie - za a flo - re -

fue - ra co - mo el jaz - mín cuan - do em - pie - za a flo - re -

5

Duration: ca. 2:33

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8

cer _____

cer _____

cer _____ e - chan - do per - fu - me fi - no pa - ra es -

cer _____

cresc.

8

cresc.

11

tar en tu po - der _____

11

14

mf

Pa-ra es-tar en tu po - der mi a - mor Quién fue - ra

Pa-ra es-tar en tu po - der mi a - mor Quién fue - ra

Pa-ra es-tar en tu po - der mi a - mor Quién fue - ra

Pa-ra es-tar en tu po - der mi a - mor Quién fue - ra

14

17

flor

flor

flor

flor

p, dolce

Quién

17

20

fue - ra co - mo el jaz - mín cuan - do em - pie - za a flo - re -

20

23

cer e - chan - do per - fu - me fi - no pa - ra es -

23

26

tar en tu po - der

p

26

rit.

29

mf pa - ra es - tar en tu po - der mi a - mor quién fue - ra

mf pa - ra es - tar en tu po - der mi a - mor quién fue - ra

mf pa - ra es - tar en tu po - der mi a - mor quién fue - ra

mf pa - ra es - tar en tu po - der mi a - mor quién fue - ra

rit.

29

a tempo

rit.

32

a tempo

flor

flor

flor

flor

Quién fue - ra co - mo la

32

a tempo

35

ro - sa en su ai - ro - sa ga - llar - dí - a

al -

35

38

zán - do - se co - lo - ra - da con la luz del nue - vo

38

41

p pa - ra es - tar en tu po - der mi a - mor
p pa - ra es - tar en tu po - der mi a - mor

dí - a

41

44

cresc.

pa - ra es - tar en tu po - der mi a - mor

pa - ra es - tar en tu po - der mi a - mor

pa - ra es - tar en tu po - der mi a - mor

pa - ra es - tar en tu po - der mi a - mor

44

46

pa - ra es - tar en tu po - der mi a - mor quién fue - ra

pa - ra es - tar en tu po - der mi a - mor quién fue - ra

pa - ra es - tar en tu po - der mi a - mor quién fue - ra

pa - ra es - tar en tu po - der mi a - mor quién fue - ra

46

49

flor _____ Quién

flor _____ Quién

flor _____ Quién

flor _____ Quién

49

p

52

fue - ra co - mo el cla - vel el cla - vel dis - ci - pli -

fue - ra co - mo el cla - vel el cla - vel dis - ci - pli -

fue - ra co - mo el cla - vel el cla - vel dis - ci - pli -

fue - ra co - mo el cla - vel el cla - vel dis - ci - pli -

52

p

55

na - do

na - do cre - cién - do - se de ru - bo - res

na - do y de

na - do

Detailed description: This block contains the vocal score for measures 55, 56, and 57. It consists of four staves: three vocal staves (Soprano, Alto, and Bass) and one piano accompaniment staff. The key signature is one sharp (F#). The vocal lines are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'na - do' (55), 'na - do cre - cién - do - se de ru - bo - res' (56), and 'na - do y de' (57). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

55

Detailed description: This block shows the piano accompaniment for measures 55, 56, and 57. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays chords and single notes. The piano part supports the vocal melody.

58

blan - co sal - pi - ca - do

Detailed description: This block contains the vocal score for measures 58, 59, and 60. It consists of four staves: three vocal staves (Soprano, Alto, and Bass) and one piano accompaniment staff. The key signature is one sharp (F#). The vocal lines are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'blan - co sal - pi - ca - do' (58-60). The piano accompaniment continues with the same rhythmic pattern as in the previous section.

58

Detailed description: This block shows the piano accompaniment for measures 58, 59, and 60. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays chords and single notes. The piano part supports the vocal melody.

61 *f*

pa - ra es - tar en tu po - der mi a - mor

pa - ra es - tar en tu po - der mi a - mor

pa - ra es - tar en tu po - der mi a - mor

pa - ra es - tar en tu po - der mi a - mor

61 *f*

64 *pp rit.*

Quién fue - ra flor.

Quién fue - ra flor.

Quién fue - ra flor.

Quién fue - ra flor.

64 *pp rit.*

Spanish Pronunciation Guide

Vowels

pronounced:

- a = "ah"
- e = like the "e" in "pet"
- i = "ee"
- o = "oh"
- u = like the "oo" in "moon"
- y = (by itself) as "ee"

Consonants

pronounced:

- b = like a very relaxed "b"; somewhat like a "v"
- c = (before "e" or "i") as "s"
- g = (before "e" or "i") as "h"
- h = silent
- j = "h" with breath from the back of throat
- ll = "ly"
- ñ = "ny"
- qu = "k"
- r = lightly fluttered
- rr = trilled