

To the Cantabile Women's Chorus, Kingston Ontario
Dr. Mark Sirett, Director

Despertar al Amor

text adapted by the composer from various sources, incl., Buddha (b. 536 B.C) & Teresa of Avilá (b.1515)

Joan Szymko
ASCAP

♩=60 Steadily

Frame Drum
x = muted
• = tone

mf
Note: Opening 4-bar pattern repeats consistently EXCEPT at Ms. 25-28 & Ms 61-63

S
S
A

Piano

Violoncello

5

mf

Altos: An - tes de ca - mi - nar, an - tes de po - der via - jar el ca - mi - no

8

Sops *mf*

An-tes de ca-mi-nar, an-tes de po-der via-jar el ca-mi-no

pizz.
mf

11

Tutti 3-part *mp*

S de-bes ser de-bes ser el ca-mi-no mis- mo, de-bes

S de-bes ser de-bes ser el ca-mi-no mis- mo, de-bes

A de-bes ser de-bes ser el ca-mi-no mis- mo, de-bes

13

p *cresc.* *cresc.* *mf*

S ser, de-bes ser el ca-mi-no mis - mo. Ul - trei - a! Ul - trei - a!

S ser, de-bes ser el ca-mi-no mis - mo. Ul - trei-a! Ul-trei-a!_____

A ser, de-bes ser el ca-mi-no mis - mo. Su - sei-a!_____ Su - sei-a!_____

16

mf *mf* *div.*

An - tes ca-mi- nar, an - tes de po - der via - jar

an - tes de ca-mi- nar, an - tes de po - der via - jar *div.*

an - tes de po - der via - jar

pno *mf*

vc

6 18

el ca-mi no An - tes de ca-mi-nar, an - tes de po - der via- jar.
 el ca-mi no tes de po-der
 el ca-mi no an- tes de po-der

21

el ca- de bes ser de-bes ser el ca-mi-no mis-mo, de-bes
 via- el ca-mi - no de bes ser de-bes ser el ca-mi no mis-mo,
 jar el ca-mi - no de-bes ser de-bes ser el ca mi-no mis-mo,
 arco
 mp mf

24

4-part

S1
ser, de-bes ser el ca-mi-no mis - mo. Ul - trei - a!

S2
de-bes ser de-bes ser el ca - mi-no mis - mo. Ul - trei - a!

A1
de-bes ser de-bes ser el ca-mi-no mis-mo, Su -

A2
de-bes ser de-bes ser el ca-mi-no mis-mo, Su -

f

f

f

f

f

f

26

Ul - trei - a!

Ul - trei - a!

sei - a! Su - sei - a!

sei - a! Su - sei - a!

Y no es-tá la co-sa en pen - sar

Y no es-tá la co-sa en pen - sar

sempre f

sempre f

sempre f

29

The image shows a musical score for guitar and piano. At the top, there is a single-line staff with guitar-specific notation, including bar lines and some notes. Below this are several staves for piano accompaniment, including treble and bass clefs. A large, bold, green text overlay is centered across the middle of the page, reading: "THIS PAGE LEFT BLANK INTENTIONALLY PERUSAL SCORE". The text is contained within a thin green rectangular border.

31

mf *poco a poco dim.*

si-no en a - mar, mu cho; a - mar a - mar a - mar

poco dim.

si-no en a - mar, si no en a - mar mar, a - mar a-mar mu

poco a poco dim.

si-no en a - mar mu - cho a - mar, a - mar,

poco a poco dim.

si-no en a - mar, si no en a - mar a - mar

poco a poco dim.

mf *pizz. strum*

35

mu-cho, a - mar a - mar mu-cho

- cho, a - mar a-mar n cho, a-mar mu-cho.

a-mar mu - cho a - mar mu - cho

a - mar a - mar, a - mar

mp *p*

p *pp*

p *pp*

p

mp *p*

FOR PERUSAL ONLY

39

p *mf* *mf*

S1 y a-sí lo que más os des-per-ta-reá a - mar, es-o ha-ced,

S2 y a-sí lo que más es - o ha - ced os des-per-ta-reá a -

A1 *p* *mf*

A2 y a-sí lo que más os des-per-ta-reá a - mar, es-o ha-ced,

pno

42

f *with energy!* *with energy!* *with energy!*

S1 es - o ha-ced. Des-per- tar al a -

S2 - mar, Des-per- tar! Des-per- tar al a - mor. Des-per- tar! Des per- tar al a -

A1 *with energy!*

A2 es - o ha-ced. Des-per- tar! Des-per- tar al a - mor. Des-per- tar! Des per- tar al a -

pno

45

sub p *mf* *f*

S1
S2
A1
A2

mor! Des - per - tar! Des - per - tar! Des - per - tar al a - mor.

mor! Des - per - tar! Des - per - tar! Des - per - tar al

sub p *mf* *f*

piano tacit to M51

arco *fp* *mf* *f*

48

mf

An-tes de

mf

An-tes ca-mi-nar, — an-tes de po-der via-jar — el ca-mi-no —

mf

An-tes de ca-mi-nar, — an-tes de po-der via-jar — el ca-mi-no —

mf

An-tes de ca-mi-nar, — an-tes de po-der via-jar — el ca-mi-no —

pizz. *mf*

simile

An-tes de ca-mi-nar, an-tes de po-der via-jar el ca-mi-no,
 de ca-mi-nar, an-tes de po-der via-jar el ca-mi-no.
 An-tes de ca-mi nar, an-tes de po-der via jar el ca-mi-no.
 An-tes de ca-mi-nar, an-tes de po-der via-jar el ca-mi- no.

mf

mp

S de-bes ser de-bes ser el ca - mi-no mis - mo, de-bes

A de-bes ser de-bes ser el ca - mi-no mis - mo, *mf* A1 de-bes

A2 de-bes

mp *mf*

arco *mp* *mf*

59

Des-per-tar al a - mor. Des per-tar al amor. Des-per- tar! Des-per- tar!

sei-a! Des-per-tar a Des-per - tar al a - mor. Des-per- tar!

(b) sei- a! Des-per-tar a - mor, des per-tar al a - mor. Des-per- tar! Des-per- tar!

sei-a! Des-per-tar al a - mor. Des-per - tar al a - mor. Des-per- tar!

f *f*

f *f*

f *f*

FOR PERUSAL ONLY

Translation



Joan Szymko (b.1957)

Joan Szymko's music is sung by distinguished ensembles across North America and abroad including performances at international competitions and festivals, state and regional conferences and at six consecutive National Conferences of the American Choral Director's Association. Works such as "Nada te turbe" and "It Takes a Village" have entered into the standard repertoire in America.

The ACDA has recognized her lasting contribution to the choral arts by selecting Szymko as the recipient of the 2010 Raymond W. Brock Memorial Commission. In addition to her own Viriditas Music catalog, Joan Szymko has over sixty titles published by Santa Barbara Music Publishing, *earthsongs*, Roger Dean Publishing Company, Treble Clef Press and Yelton Rhodes Music.

Composing for choir is a natural outgrowth of Szymko's creativity as a choral director, having developed community and church choirs in the Pacific Northwest over the past three decades. As with her conducting, Joan's dedication to craft and artistry, her love and respect for the singer, and her insistence on quality texts are all reflected in her choral writing. She is the Artistic Director of Aurora Chorus and a resident composer with Do Jump! Movement Theater (Portland, Or).

Program Notes

Despertar al Amor was created especially for a concert entitled: "Paths of Miracles." Mark Sirett, Cantabile Women's Chorus Director, asked me to compose a new work in Spanish for a program that would be an exploration of sacred and secular music of Spain tracing a path along *El Camino de Santiago*—the Way of St. James. This important medieval pilgrimage route is still traveled today by tens of thousands of spiritual seekers each year. While researching possible texts, I read many blogs and post-pilgrimage reflections. The opening Buddha quote comes from a *camino* blogger. "*Ultreia*" and "*Suseia*" are greetings still heard on the *camino*; they appear in the refrain of a song found in the 12th cent. *Codex Calixtenus* manuscript. Thought to be derived from the ancient Galician language, both words have Latin roots. I selected the Teresa of Avilá text as a tribute to *camino* pilgrims. The beginning of the passage from *Las Moradas* (The Mansions) actually references a journey: *Solo quiero que estéis advertidas que, para aprovechar mucho en este camino y subir a las moradas que deseamos, no está la cosa en pensar, sino en amar mucho*; meaning, "to get far on this road and go up to the dwellings we want, the thing is not to think too much, but to love much, and thus do what most awakens you to love." It is my impression that for many a pilgrim, walking the *camino* is a great awakening—to love, to what truly matters in life.

Despertar al Amor

Antes de caminar, antes de poder viajar el camino
debes ser el camino mismo.

Ultreia!
Suseia!

Y no está la cosa en pensar mucho,
sino en amar mucho;
y así lo que más os despertare a amar, eso haced.

Despertar! Despertar!
Despertar al amor!

Awaken to Love

Before you walk, before you can travel the path
you must become the path itself.

(Buddha)

We go beyond!
We go upward!

(traditional greeting and response of pilgrims as they meet on the
Camino de Santiago de Compostela)

And the thing is not to think too much,
but to love much;
and thus, do what most awakens you to love.

(Teresa of Avilá)

Notes on Performance

The steady footfalls of the *camino* pilgrim are to be heard in the drum part of *Despertar al Amor*. Tempo throughout should not waver. As to the drum, a medium to low pitched tar, played with the hand is strongly recommended. The point of articulation of the muted tones on the "down" of beats 1, 2 & 3 should be precise, though the player may pull fingers off the skin to create a dry sound in between those beats. Beat 4 variations are to be played with an intention of propelling the pilgrim/singer forward.

The multiple key changes on the opening melodic themes reflect the transformational nature of the pilgrim's journey. Sing the text: *y no está la cosa en pensar mucho, sino en amar mucho* (begins at M28)—with a sense of discovery, as if the understanding of these words is as much a destination as is the pilgrim reaching the Cathedral in Santiago. The repetitive treatment of *amar mucho* (Ms. 32-38) is a surrendering to the wisdom of the journey and is to be sung inwardly, as a meditation, steering the piece to its conclusion: That what is truly important, and which must be done and celebrated is that which awakens one to love.